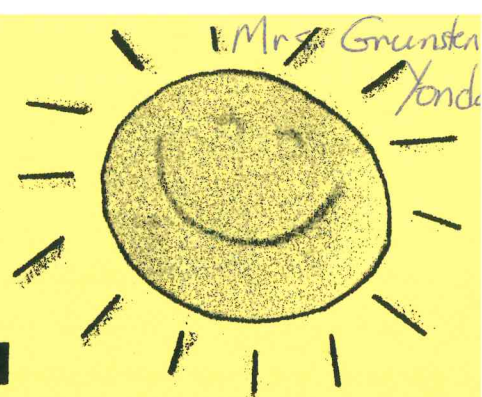
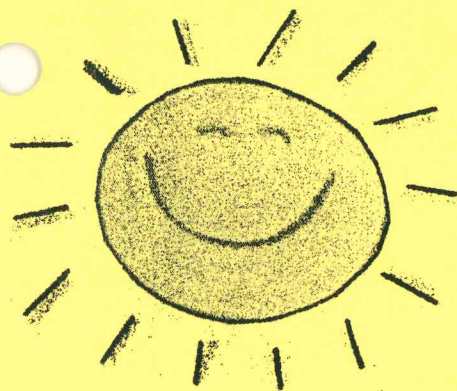


ORFF CHILDREN'S DAY 2013



Happiness Is....

friends dance **Orff** instruments movement
sing **learn** choral grade 5 recorder percussion



Y'a d'la joie!

JOURNEE ORFF POUR ENFANTS 2013

plaisir **Orff** 5e année **apprendre** chant choral **chanter** mouvement **musique**
amis instruments percussion danse



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Clinician's Notes

Francophone:

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Winnipeg:

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Winnipeg/Brandon:

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Brandon:

Happiness Runs - Recorder (Kathie Gordon)	40
I Want To Be Happy - Choral (Julie Phillips)	42

Winnipeg

Cédule - jeudi le 24⁵ avril, 2013

8:30- 8h50 Inscription

8h50 – 9:10 Ouverture

	ROUGE	VERT	ORANGE	BLEU	JAUNE
9:15-9:55	Bohémier FLûTE A BEC	Tesch MOUVEMENT	Lepine TUBANOS	Wilvers CHORALE	Normandeau ORFF GLOBAL
10:00-10:45	Normandeau ORFF GLOBAL	Bohémier FLûTE A BEC	Tesch MOUVEMENT	Lepine TUBANOS	Wilvers CHORALE
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	Wilvers CHORALE	Normandeau ORFF GLOBAL	Bohémier FLûTE A BEC	Tesch MOUVEMENT	Lepine TUBANOS
11:55-12:25	dîner	dîner	dîner	dîner	dîner
12:30-1:15	Lepine TUBANOS	Wilvers CHORALE	Normandeau ORFF GLOBAL	Bohémier FLûTE A BEC	Tesch MOUVEMENT
1:20-2:10	Tesch MOUVEMENT	Lepine TUBANOS	Wilvers CHORALE	Normandeau ORFF GLOBAL	Bohémier FLûTE A BEC
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Tesch MOUVEMENT	Lepine TUBANOS	Wilvers CHORALE	Normandeau ORFF GLOBAL	Bohémier FLûTE A BEC
2:45-3:00	Préparation	Préparation	Préparation	Préparation	Préparation
3:00-3:30	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE	SESSION DE PARTAGE
3:30	DÉPART	DÉPART	DÉPART	DÉPART	DÉPART

Bohémier Flûte a bec - 142
 Tesch - Mouvement - Studio
 Lepine - Tubanos - Salle Jean-Paul-Aubry
 Wilvers - Chorale - 242
 Normandeau - Orff global - Salle Antoine Gaborieau

Winnipeg

Schedule - Friday, April 25, 2013

8:30 – 8:50 Registration and grouping by name tag colours

1 ✓ 8:50 – 9:10 Opening session

Stephen
Armon
Mackenzie
Esha

✓ River West Park

Time 	RED	GREEN	ORANGE	BLUE	YELLOW <i>Ralph Maybank Oakemnes Linden Christen</i>
9:15-9:55	Penny RECORDER	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Yacheson CHORAL	Ciavarelli BASIC ORFF
10:00 - 10:45	Ciavarelli BASIC ORFF	Penny RECORDER	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Yacheson CHORAL
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	Yacheson CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	Tole-Henderson BASIC ORFF	Yacheson CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER	Sjoberg MOVEMENT
1:20-2:10	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Yacheson CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Yacheson CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER
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

- 6 ✓ Penny – Recorder – 142
- 5 ✓ Sjoberg - Movement – Studio
- 4 ✓ Tole-Henderson – Basic Orff – Salle Jean-Paul-Aubry
- 3 ✓ Yacheson – Choral – 242
- 2 ✓ Ciavarelli – Basic Orff – Salle Antoine Gaborieau

Brandon

Schedule - Monday, April 29, 2013

8:30 – 8:50 Registration and grouping by name tag colours

8:50 – 9:10 Opening session

Time 	RED	GREEN	ORANGE	BLUE	YELLOW
9:15-9:55	Gordon RECORDER	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Phillips CHORAL	Ciavarelli BASIC ORFF
10:00 - 10:45	Ciavarelli BASIC ORFF	Gordon RECORDER	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Phillips CHORAL
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	Phillips CHORAL	Ciavarelli BASIC ORFF	Gordon RECORDER	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	Tole-Henderson BASIC ORFF	Phillips CHORAL	Ciavarelli BASIC ORFF	Gordon RECORDER	Sjoberg MOVEMENT
1:20-2:10	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Phillips CHORAL	Ciavarelli BASIC ORFF	Gordon RECORDER
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Sjoberg MOVEMENT	Tole-Henderson BASIC ORFF	Phillips CHORAL	Ciavarelli BASIC ORFF	Gordon RECORDER
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

Gordon – Recorder

Sjoberg – Movement

Tole-Henderson – Basic Orff

Phillips – Choral

Ciavarelli – Basic Orff

– 142

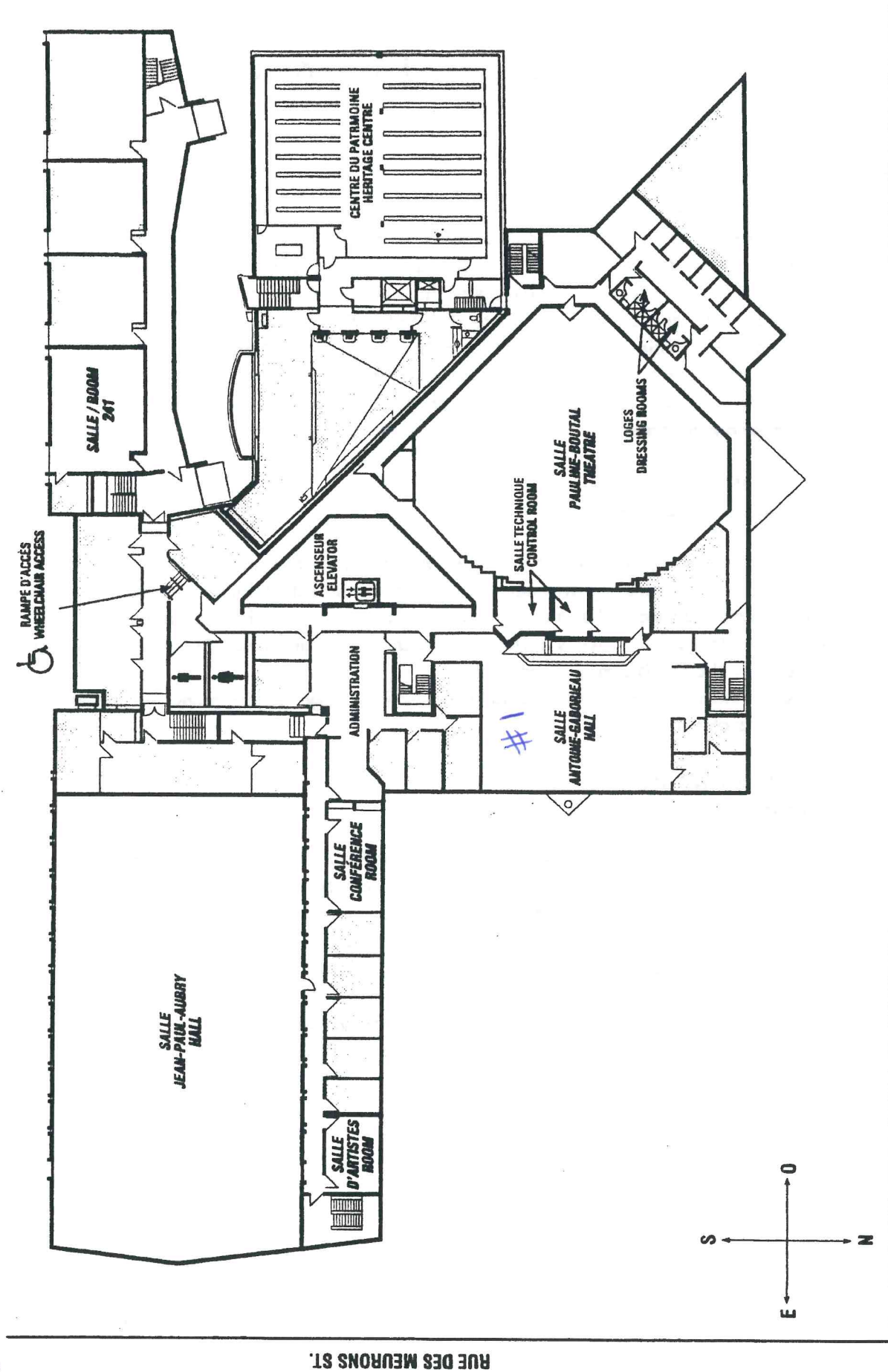
– Studio

– Salle Jean-Paul-Aubry

– 242

– Salle Antoine Gaborieau





RUE DES MEURONS ST.

BOUL. PROVENCHER BLVD.

MEET THE CLINICIANS!

IRENE BOHEMIER

Flûte à bec – Winnipeg

Irène Bohémier enseigne l'harmonie et la musique à l'École Pointe-des-Chênes de la DSFM. Elle joue du piano et de la flûte traversière. Elle possède un baccalauréat (elle est bachelière) en musique de l'Université du Manitoba et un brevet d'enseignement du Collège universitaire de Saint-Boniface. En 1999, elle fonde avec deux de ses collègues en musique la chorale "Seine Singers" afin de promouvoir la musique dans sa communauté. Dans ses temps libres, elle aime se promener dans la nature soit en vélo, en kayak ou à pieds avec son époux accompagné de leur chien Blue. Elle aime également cuisiner et s'adonner à la lecture.

AMANDA CIAVARELLI

Basic Orff – Winnipeg/Brandon

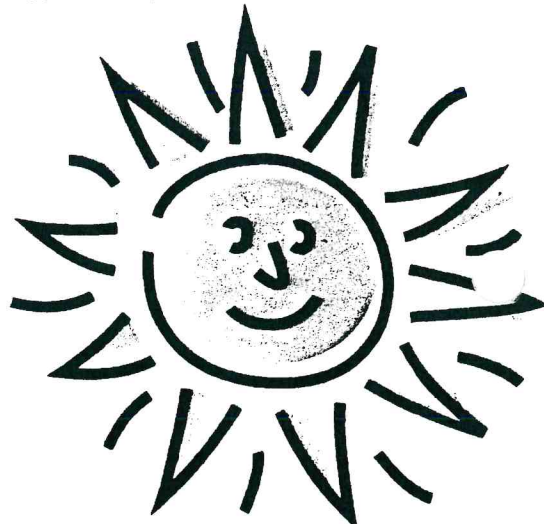
Amanda is currently teaching at École Van Wallegghem School in Pembina Trails School Division. Since graduating with her Bachelor of Music and Bachelor of Education from the University of Manitoba, Amanda has had the privilege of sharing her passion for music and Orff with students in three different school divisions. She has also been a clinician at the PTSD Grade 4 Orff Day.

Some of Amanda's favorite things include practicing yoga, playing piano, singing, and of course, teaching!

KATHIE GORDON

Recorder – Brandon

Kathie has been teaching elementary music in the Brandon School Division for 33 years. She holds a Bachelor of Music from Brandon University, a Kodaly Level 3 Certificate from B.U. and Orff Level III from the U of M. Kathie learned to play the recorder in Grade 5 and has enjoyed it ever since. She has performed as a recorder soloist and in various ensembles in Brandon, and has directed Recorder Clubs at her school each year. She also sings in the Womens' Voices choir and plays the clarinet in the Brandon Community Orchestra. Kathie coordinated the Orff Children's Day in Brandon for seven years, and this year is looking forward to being a clinician and having the opportunity to work with talented and enthusiastic Grade 5 students.



JOCELYNE LEPINE

Tubanos – Winnipeg

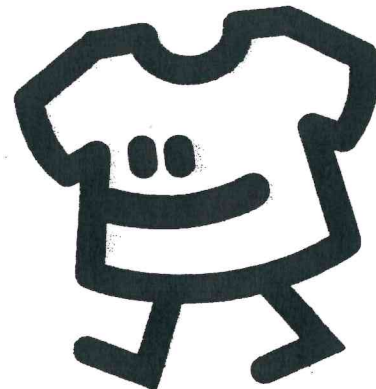
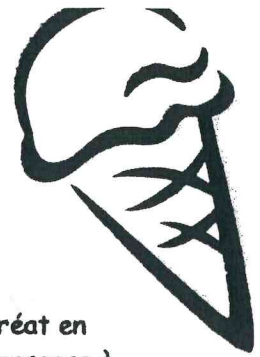
Diplômée de l'école de Musique de l'Université Laval, elle obtint un baccalauréat en rythmique Jaques-Dalcroze et une maîtrise en éducation musicale. Elle se consacre à l'enseignement de la musique et, de la danse créative. En 2010, elle publie le matériel « Maestro » visant l'appréciation musicale au primaire. Récipiendaire du prix Essor/éducation en 2002 pour le projet s'étant le plus démarquée en danse de création, Jocelyne poursuit ses recherches en création autant en musique qu'en danse. Son expérience s'étend également dans le domaine de la danse historique. Ses activités sont orientées particulièrement vers le répertoire de danses de bals et d'opéras du dix-huitième siècle.

Elle a étudié la danse baroque en France et aux États-Unis avec Wendy Hilton, Francine Lancelot, Page Whitney Bauguess et Tom Braid. Elle s'est produite sur scène à l'Académie de Musique Ancienne d'Oberlin (Ohio), à l'Orchestre Symphonique de Québec lors des matinées symphoniques destinées aux élèves du primaire, à trois reprises lors du festival Bach à Québec et à maintes reprises aux fêtes de la Nouvelle-France (Québec). Depuis quelques années, elle explore la percussion africaine d'abord avec Jude Gbekou (Québec) et depuis peu, avec Jay Stoller (Winnipeg). Le vélo, le patin à roues alignées et la natation sont les activités qu'elle pratique mais la gigue et la danse folklorique font partie de ses habitudes quotidiennes.

LESIA NORMANDEAU

Orff Global – Winnipeg

Lesia Normandeau enseigne la musique à l'école Précieux-Sang dans le Division scolaire franco-manitobaine. Elle enseigne la musique générale aux élèves de la 4^e et 5^e années ainsi que les cours d'harmonie aux élèves de la 6^e à la 8^e année. Elle détient un Baccalauréat en musique ainsi qu'un Baccalauréat en éducation de l'Université de Brandon. Mme Normandeau adore créer de la musique du genre "STOMP" avec des objets tels que des sceaux et des balais. Dans son passe-temps, elle dirige la chorale à l'église St-Martyrs. Mme Normandeau se garde occupée à la maison avec ses 3 garçons et ses 2 chats, Sylvie et Sophie. Son époux enseigne aussi des cours d'harmonie dans une école d'immersion.

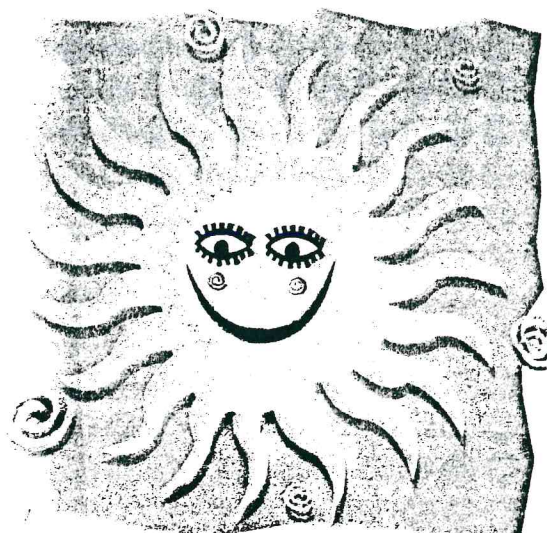


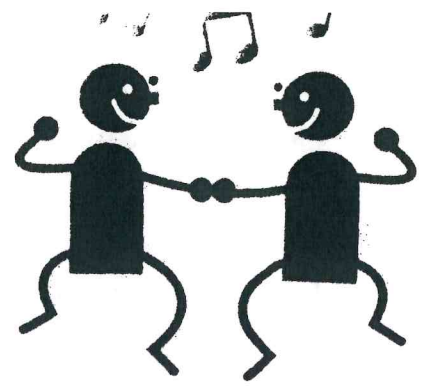
JULIE PENNY***Recorder – Winnipeg***

Julie grew up surrounded by music, as her mom operated a private music studio at home. She started piano lessons at age six, and continued on to complete her grade 10 piano. Julie knew from the time that she was in grade 2 at school that she wanted to be a teacher. Upon graduating from high school, she went on to attend the University of Calgary, receiving her Bachelor of Education degree with a music major. Since then, Julie has taught in the public school system in both Alberta and Manitoba. Each teaching assignment has included teaching music at the K - 6 grade levels, and sometimes at the junior high level. Currently, she teaches K - 4 music and is also the teacher librarian at Samuel Burland School in the Louis Riel School Division. She enjoys working with children to make music the Orff way, both during regular music classes and during extracurricular activities. In her spare time, Julie teaches private piano students, loves to read, and looks forward to spring and summer so she can work in her flower garden.

JULIE PHILLIPS***Choral – Brandon***

Julie Phillips graduated from Brandon University with a Teaching Degree in 1998, with two minor concentrations in both elementary music and French. Upon graduating, she taught for two years at Deloraine Elementary as both the music specialist and in classrooms. After travelling the US with her husband's hockey career, she returned to teaching music in Brandon in 2001. She has been teaching French Immersion music as a specialist for the past 12 years, both at École New Era, and more recently, at École Harrison. She obtained her Level One Orff Certification in 2008, and her pride and joy is the Chorale program she nurtures. Julie is thrilled to be working with Westman kids this year in her first ever Orff Children's Day Choral Workshop.





DIANNE SJOBERG

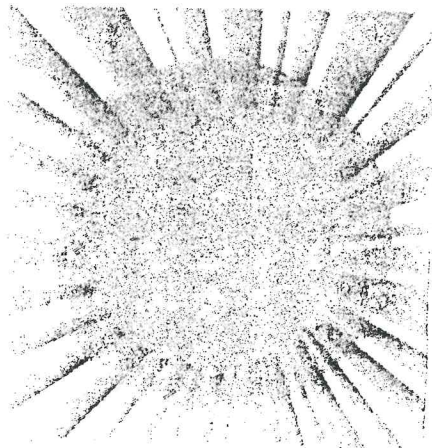
Movement – Winnipeg/Brandon

Dianne is a B. P.E./ M.Ed. grad from the University of Manitoba who came to the teaching of music through the back door. In a new physical education position in an elementary school, she was asked to teach a class of pre-primary music. That very year, an opportunity came to participate in an Orff workshop led by Morna-June Morrow, Marcelline Moody and Ruth Wiwchar....and she was hooked! Dianne went on to take three levels of Orff training at Hamline University under Arvida Steen, Jane Frazee and Jos Wuytack. That was some thirty years ago, and she has been teaching and learning in the Orff style ever since. She is currently thoroughly enjoying teaching both music and physical education at Chapman and Pacific Junction Schools in Pembina Trails School Division. Dianne and her husband Dave have three grown children, Kate, Erik and Josh and a chocolate lab, Riley!

SONIA TESCH

Mouvement – Winnipeg

Sonia est une spécialiste en éducation musicale depuis 1977. Elle a commencé sa carrière à l'École Taché. Dans les années suivantes elle a enseigné à Swan River (les Écoles Taylor et Hayes), École Centrale (Transcona), River West Park/École Royal/Chapman School/École Tuxedo Park (Assiniboine-South/Pembina Trails) et, finalement à une école où elle était une stagiaire en 1978, École Sacré-Coeur (Winnipeg School Division). À Sacré-Coeur elle enseigne la Musique aux élèves de la 1e à la 8e année. Une partie de son horaire inclus aussi des classes de danse/mouvement. Apprendre à chanter, développer des habiletés instrumentales, créer, interpréter, devenir capable de comprendre et d'analyser, développer une appréciation pour la musique de divers cultures, danser et exprimer à travers le mouvement: ce sont les éléments essentiels d'une bonne éducation musicale selon Sonia. Si vous aimeriez la contacter par courriel, voici son adresse: stesch@wsd1.org. Bonne journée!



KAREN TOLE-HENDERSON***Basic Orff – Winnipeg***

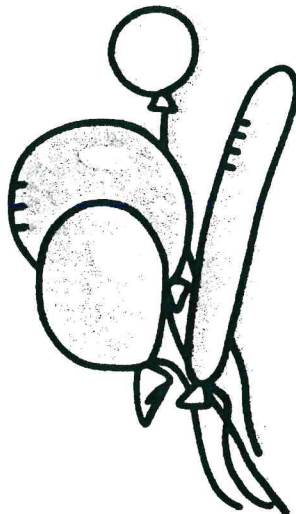
Karen is the Music Coordinator for the Louis Riel School Division. She has taught elementary music for 22 years and loves to sing, play and dance with kids of all ages. She holds a Bachelor of Music and a Bachelor of Education from the University of Manitoba. Karen is actively involved with many music education organizations including the Association of Music Administrators of Manitoba. She is a founding member of Renaissance Voices. Karen enjoys a busy family life with her husband Scott and two boys, Sean and Alex.

COLLETTE WILVERS***Chorale – Winnipeg***

Bonjour! Je suis originaire d'un petit village de la Saskatchewan où j'ai commencé à chanter et à jouer le piano à un très jeune âge. J'ai un brevet d'enseignement en musique de l'université de Brandon et des certificats Orff et Kodaly. Je suis enseignante de musique M à 6 à l'école Sun Valley dans la division River East Transcona. J'adore la musique et je suis très excitée de partager ma passion pour la musique avec les jeunes de notre province.

DEBRA YACHESON***Choral – Winnipeg***

Debra has been teaching music and conducting children's choirs for the past 20 years in Winnipeg. She started her career in the St. James Assiniboine School Division and for the past 11 years has been teaching music and choral in the Pembina Trails School Division. Debra is currently the music and choral specialist at Henry G. Izatt middle school, the elementary music specialist at Laidlaw School, She conducts "Minnesingers", a choir in the divisional choral program, 'Pembina Trails Voices". Her choirs have enjoyed many successes, including various trophies in the Winnipeg Music Festival, a Provincial Scholarship award, and a recommendation to the Provincial Music Finals. Debra has worked as a guest conductor for the Louis Riel School Division, Winnipeg School Division and the Eastman Honour Choirs. Most recently, her HGI choir performed as the guest choir at the Winnipeg Philharmonic Holiday concert. Debra and her husband Bart have 2 daughters, Grace and Ellen, and a black Labrador named 'Mavis'.



NOTES

#1 8:50-9:10
+ sharing session

Opening Song

The clinicians have chosen "Sing, Sing, Sing" to open the day. This song, written by Brenda Harvey, is a joyful expression of making music together. We will begin with all participants singing in a circle. The melody will be introduced to all and will be repeated while all of the other sections are introduced and incorporated.

Sing, Sing, Sing

Brenda Harvey

Swing

Voice 1: I love to sing in the morn - ing love to sing at night. I love to

Voice 2 (B.P.): Doo be doo doo (I'm so hap - py)

Voice 3: Start with a song in your

Speech (spoken): H - A - P - P - Y Hap - pyl

3

sing, sing, sing, ev' - ry song in sight.

Doo be doo doo (I'm so hap - py)

heart ev' - ry day now.

H - A - P - P - - - Y Hap - pyl





Qu'il fait bon vivre

Spirituel

Soprano

Qu'il fait bon vi - vre Quand on re - vient chez soi Que l'on re -

Alto

La joie la joie

S

voit le toit Où nous at - tend la joie. La joie de vi - vre Les a - mis

A

la joie la joie

S

d'au - tre - fois Bon - jour! me re - voi - là!

A

Bon - jour me re - voi - là!

Apprendre la chanson une phrase à la fois.

Ajouter le battement des mains au mots "la joie" dans la voix alto.

Ajouter la voix alto (s,- d et d - s,) au lieu du battement des mains.

Ajouter l'harmonie supérieur dans la voix soprane presque'entièrement composée de tierces.

Diviser les élèves en 3 groupes, un groupe pour chaque voix.

Faire la rotation des voix pour que chaque groupe puisse les chanter.

Signaler aux élèves de tenir leur son à un moment au hasard pour entendre l'accord créé.

Marchons dans la pluie

Irène Bohémier - *Flûte à bec*

Les élèves apprennent le chant, ensuite la mélodie sur les flûtes à bec soprano à l'unisson. Le temps permettant, une harmonisation pour la flûte à bec alto sera ajoutée.

Réchauffement : 1) Apprendre la chanson de la mélodie. 2) Frapper le rythme en chantant.

Présentation :

- Discuter de la tonalité de Sol/G majeur et du Fa/F dièse présent dans l'armure
- Démontrer le Fa/F dièse à la flûte à bec
- Montrer la gamme de Sol majeur – sol, la si, do, ré aigus, mi grave, fa dièse grave, sol
- Apprendre, en écho, les patrons de 2 mesures tirés de la pièce (soprano)
- Les élèves font le lien des patrons enseignés et les patrons de 2 mesures affichés au tableau
- Apprendre et jouer la Section A à la flûte soprano
- Apprendre et jouer la Section B de façon staccato
- Parler de la forme de la pièce - ABA
- Ajouter des petites percussions à la section B qui représentent la pluie
- Choisir 3-4 élèves pour apprendre et jouer l'harmonie à la flûte alto durant la section A seulement

N.B. On peut former des groupes pour apprendre seulement une section de la pièce et la jouer à tour de rôle durant l'interprétation.

Percussion pour la section B:

Triangle fermé (durant toutes les répétitions) - X X X X (noire, noire, noire, noire)

Claves (2^e et 3^e répétitions seulement) - X xx X xx (noire, 2 croches, noire, 2 croches)

Tambourins (3^e répétition seulement) - noire, saute, noire, soupire

Bâton de pluie (au choix)



Section A

March-ons dans la pluie. Sau-tons dans la pluie.

On s'a-muse beau temps mau- vais temps.

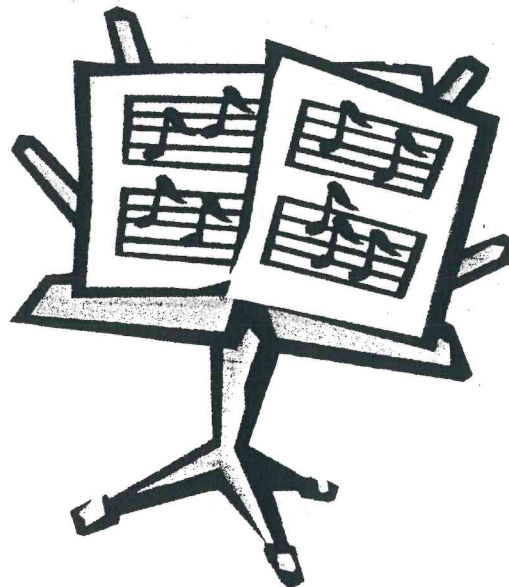
March-ons dans la pluie. Sau-tons dans la pluie.

On s'a- mu -se tout le temps.

Section B

Tique taque flique flaue Tique taque flique flaue

Tique taque flique flaue d'eau



Marchons dans la pluie

Irène Bohémier

Section A



7

Fine

Section B

D.C. al fine

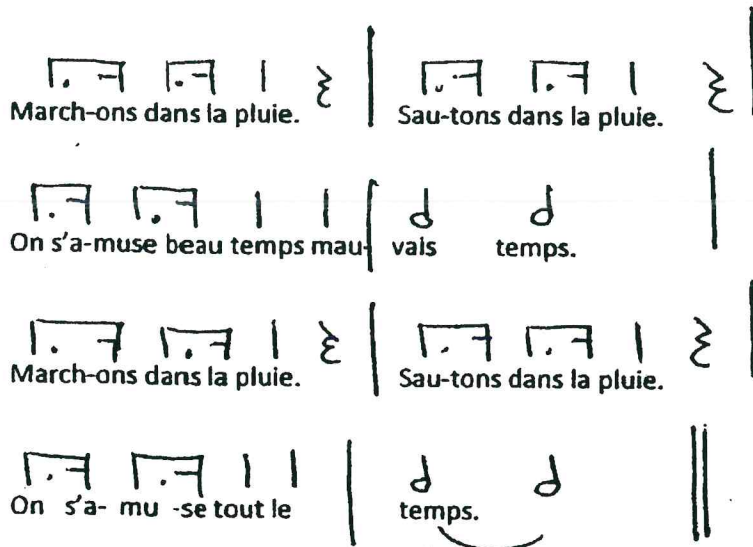


Harmonie (section A seulement)

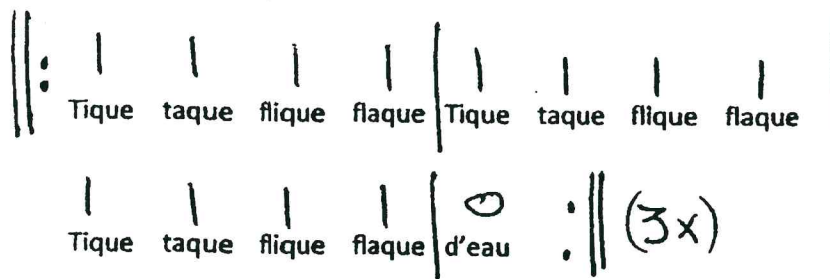
Gamme de sol/G majeur



Section A



Section B



Figures de rythmes



Appel

Pi Pi Pi Pi Pi Pi Pi Pi Pi Pi

Conseils techniques

L'enseignant (e) présente la manière dont on doit tenir le djembé pour obtenir une bonne qualité sonore; position assise, dos droit, épaules détendues, les deux pieds tenant la base du djembé et ce dernier, doit être incliné légèrement vers l'arrière.

Le mouvement des bras doit partir du coude et ce n'est que l'avant bras qui lève ou descend vers la peau du djembé. Les mains alternent en général. Les deux pouces sont écartés pour éviter les blessures et pour permettre aux doigts de bien rebondir sur la peau.

3- Les différentes sonorités

L'enseignant(e) démontre les trois sons sur le djembé : **PI, PA et BOUM**

PI



Le **PI** est un son fermé et il se joue sur le bord de la peau.



PA



Le **PA** est un son ouvert et se joue également sur le bord de la peau.



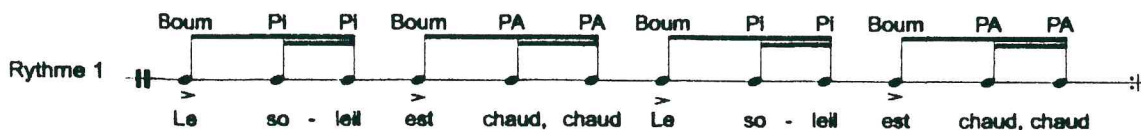
BOUM



Le **Boum** est un son de basse et se joue au milieu de la peau.

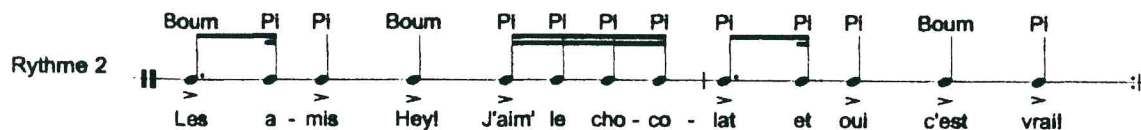


Première exécution



L'enseignant récite le premier rythme (Boum Pi Pi Boum Pa Pa etc.) et les élèves répètent les paroles à l'Africaine. L'enseignant propose de transformer ces paroles à la française et écoute les propositions des élèves (ex : le soleil est chaud, chaud). L'enseignant(e) joue le rythme de l'appel et les élèves enchaînent le rythme no.1.

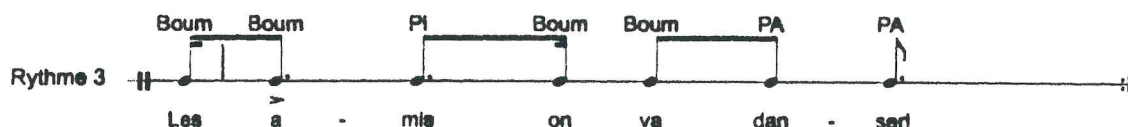
Deuxième exécution



L'enseignant récite le deuxième rythme (Boum Pi Pi Boum Pi Pi Pi Pi Pi Pi Boum Pi) et les élèves répètent les paroles à l'Africaine. L'enseignant propose de transformer ces paroles à la française et écoute les propositions des élèves (ex : les amis Hey! J'aime le chocolat et oui c'est vrai!).

L'enseignant(e) joue le rythme de l'appel et les élèves enchaînent le rythme no.1.

Troisième exécution



L'enseignant récite le troisième rythme (Boum Boum Pi Boum Boum Pa Pa) et les élèves répètent les paroles à l'Africaine. L'enseignant propose de transformer ces paroles à la française et écoute les propositions des élèves (ex : les amis on va danser!).

L'enseignant(e) joue le rythme de l'appel et les élèves enchaînent le rythme no.3.

Quatrième exécution

L'enseignant (e) joue le rythme de l'appel et les élèves enchaînent le **rythme no.1**. Pendant que les élèves s'exécutent, l'enseignant (e) joue à nouveau l'appel et les élèves enchaînent le **rythme no.2**. De la même manière, l'enseignant (e) joue une autre fois l'appel et les élèves enchaînent le **rythme no.3**. L'enseignant (e) joue une dernière fois l'appel en guise de conclusion et les élèves exécutent un « **flam** » pour terminer la séquence.

Cinquième exécution

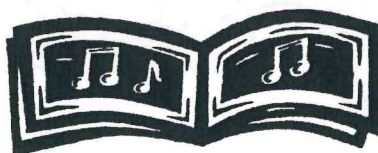
L'enseignant (e) divise le groupe en deux. Il attribue le **rythme no.1** à la moitié du groupe et le **rythme no.2** à l'autre moitié. Il joue l'appel et les deux groupes jouent les deux séquences en polyrythmie. Finalement, il rejoue l'appel en guise de conclusion et les élèves terminent en jouant un **Flam**.

Facultatif : L'enseignant (e) improvise une ligne rythmique au-dessus des deux autres rythmes.

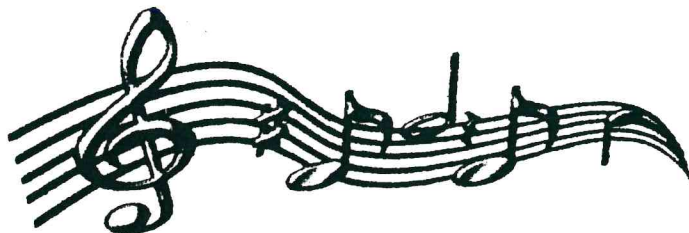
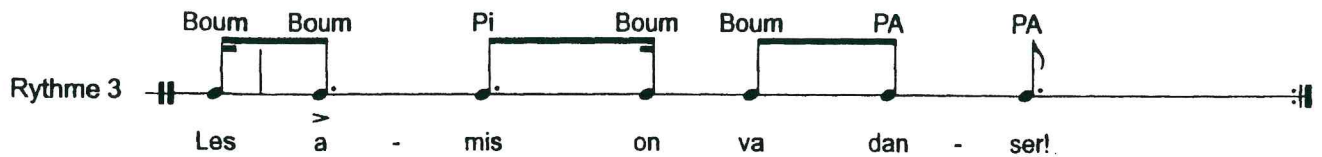
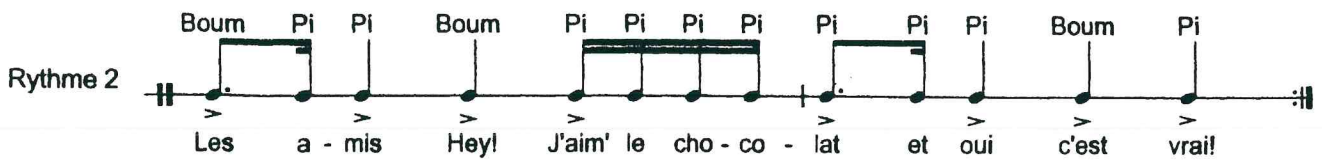
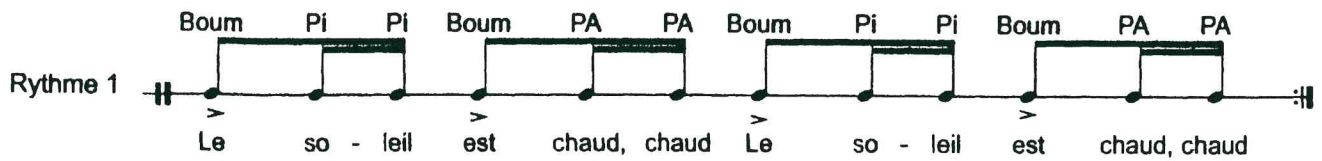
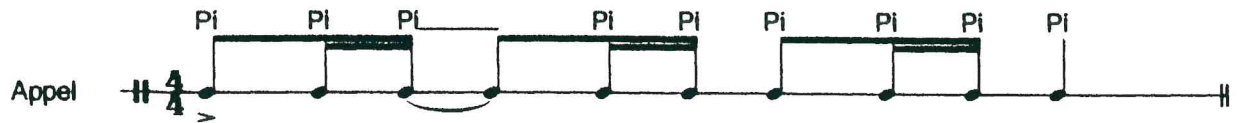
Sixième exécution

L'enseignant (e) divise le groupe en trois. Il attribue le **rythme no.1** au premier groupe, le **rythme no.2** au deuxième groupe et le **rythme no.3** au troisième groupe. Il joue l'appel et les trois groupes jouent les trois séquences en polyrythmie. Finalement, il rejoue l'appel en guise de conclusion et les élèves terminent en jouant un **Flam**.

Facultatif : L'enseignant (e) improvise une ligne rythmique au-dessus des trois autres rythmes.



Djole (Guinée)



Banuwa

Lesia Normandeau - Orff globale

Chant de la République du Libéria

"Ne pleure pas, ma belle petite fille, ne pleure pas"

Échauffement corporel et vocal :

- Demander aux élèves quelles sont les choses qui les rendent heureux
- Enseigner chaque rythme avec les mots
- Mettre les rythmes avec percussion corporelle
- Diviser les élèves en groupes de 4 et décider une forme à présenter
- Ajouter des instruments de percussion auxiliaire

Le bonheur

Doigts

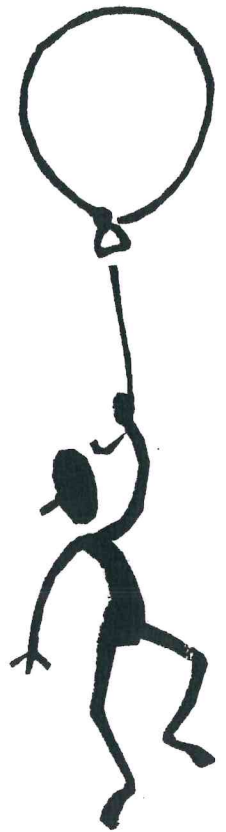
Mains

Cuisses

Pieds

Présentation de la chanson :

- Demander aux élèves s'ils se sont déjà sentis seuls ou même perdus i.e. centre d'achats, parc de manèges.
- Expliquer que la chanson "Banuwa" est une chanson pour consoler une petite fille qui est triste. "Ne pleure pas, ma belle petite fille, ne pleure pas." Son père est au village, sa mère est sortie et son frère est à la rivière pour chercher de l'eau
- Expliquer aux élèves que la chanson vient de Libéria qui est un pays d'Afrique de l'ouest bordé au sud par l'océan Atlantique
- Montrer Libéria sur une carte aux élèves
- Enseigner la mélodie du refrain phrase par phrase en écho
- Enseigner l'harmonie du refrain en divisant la classe en 2 groupes et puis en 3 groupes
- Enseigner le couplet et choisir un petit groupe/soliste pour le chanter
- Pratiquer la chanson a capela avec la forme A B A
- Enseigner les parties du xylophone, tambour et percussion auxiliaire
- Explorer la forme A B A avec des reprises



Banuwa



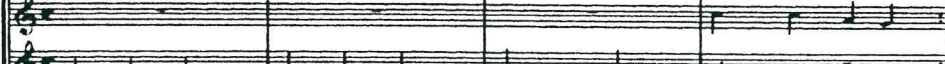
 Ba - nu - wa, ba - nu - wa, ba - nu - wa - ya. -

 Ba - nu - wa, ba - nu - wa, ba - nu - wa - ya. -

 Ba - nu - wa, ba - nu - wa, ba - nu - wa - ya. - (2a 2da semelima)

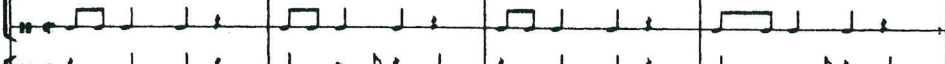
 la - no, nah - ri a - la - no. A - la - no, nah - ri a - la - no. A -

SX/AX 

 SC/AG 

 BX/BM CBB 

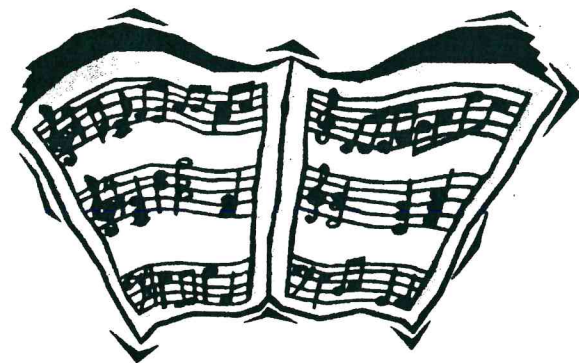
 Djembe 

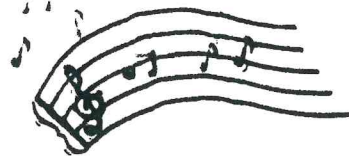
 Conga 

 Wood Block 

 Clavin 

 Shaker 





La rivière du loup

Sonia Tesch - Mouvement

Source: Mon passeport musical 5 (adapté par S. Tesch)

- 1) Faire écouter la chanson en entier en faisant un ostinato corporelle. Demander aux élèves ce qu'ils ont remarqué lorsque la chanson se déroule. (Réponses possibles: Elle devient de plus en plus vite/Elle accélère). Signaler que dans la langage musicale on utilise le terme "accelerando".
- 2) Battre une pulsation sur un tambour et inviter les élèves de se déplacer dans la salle en suivant le battement. Accélérez graduellement.
- 3) Discuter avec les élèves comment ils doivent changer la façon qu'ils se déplacent lorsque le tempo est accéléré. ("Quand c'est lent, c'est plus grand. Quand c'est vite c'est petit(e).")
- 4) Chorégraphie:

Formez un grand cercle. Assignez les numéros 1 et 2 pour établir les partenaires.

1ère figure: Avancez de 7 pas vers la droite sur la ligne du cercle en suivant la pulsation de la chanson. Tournez à gauche sur le 8e pas. (le mot "pics" dans la chanson)

2e figure: Reprendre la 1e figure vers la gauche. Tournez pour faire face au centre du cercle sur le 8e pas. (À la 4e pulsation---le mot "boeufs", on baisse le corps pour 2 temps car il y a un temps de silence à ce point-là.)

3e figure: Avancer de 4 pas vers le centre du cercle. Reculer de 4 pas pour revenir au point de départ. ("Elle a un trou, ma marmite, elle a un trou par dessous")

4e figure: ("La rivière du loup est large, large. La rivière du loup est large partout") Avec son partenaire, former un crochet avec les bras droits, faire un tour et reprendre la position initiale sur la ligne du cercle.

Reprendre la danse à partir du début à 4 reprises. Terminer la danse en exécutant la 4e figure une deuxième fois en formant un crochet avec les bras gauches (donc, 2 tours avant de revenir sur la ligne du cercle).

Notez que lorsque le tempo accélère, les pas doivent devenir de plus en plus petits.

(J'aurai des copies des paroles pour ceux et celles qui sont intéressés à les avoir pour l'atelier).

Au nom du père et du fils et du set carré (ou "Bouge, bouge") par le groupe Swing

Si le temps nous le permet, nous allons créer une routine selon la forme de cette chanson si joyeuse d'après la façon qu'elle est interprétée sur l'enregistrement.

- 1) Écouter la chanson et noter les différentes sections:

Introduction (32 pulsations) A (32 pulsations) B (32 pulsations) Interlude (32 pulsations)

A (32 pulsations) B (32 pulsations) Interlude (32 pulsations) C (32 pulsations)

A (32 pulsations) B (2 x 32 pulsations = 64) Interlude/Coda (32 pulsations)

- 2) Discuter le tempo, le style, la forme, etc.

- 3) Improviser des mouvements/pas de danse en groupe qui pourront, éventuellement, être associés avec chaque section afin de créer la danse "Bouge, bouge".

(J'aurai des copies des paroles de la chanson pour ceux et celles qui s'y intéressent.)

Hymne à la joie

Collette Wilvers - Chorale



Contexte

- Se placer dans la situation de Beethoven au moment où il composa symphonie #9. Cet hymne est tiré du chœur.

« Imagine que tu étais un lanceur pour une équipe de baseball. Tu es au meilleur de ta forme dans ta carrière. La moitié de la saison est complétée et déjà tu as gagné 14 jeux. Peut-être que tu réussiras 20 jeux! Soudainement, tu te réveilles un matin et ta vision est brouillée. Pour un moment, ta vue revient comme avant mais là, pour aucune raison, ta vue devient brouillée encore. Tes rêves de gagner 20 jeux sont finis et maintenant la perte de vue et non le baseball envahit ta vie.

Voici exactement ce qui est arrivé à Ludwig Van Beethoven, sauf que sa carrière n'était pas le baseball, c'était la musique et sa désavantage n'était pas la perte de la vue mais la perte de l'ouïe. »

Réchauffement

- Exercices de respiration - longues phrasés
- Exercices corporels - dessiner les numéros 1 - 10 avec la tête
- Exercices vocales - d drd drmrdr drmfmrdr drmfsmrdr
drmfslsfmrdr drmfsltlfmrdr drmfsltd'tlsfmrdr

Apprentissage de la chanson

- Revoir le vocabulaire
- Apprendre la voix soprane



- Apprendre la voix alto
- Porter attention à la mélodie aux mesures 11 et 12 pour la voix alto/le rythme aux mesures 12-13 pour les deux voix/les nuances
- Les jeunes chantent la voix soprane pendant que je chante la voix alto
- Diviser le groupe en deux/chaque groupe chante les deux parties



Hymne à la joie

Beethoven

Soprano *mf*

Joie dis - cret', hum - ble fi - dè - le Qui mur - mu - re dans les eaux,

Alto *mf*

S *p*

Dans le frois - se - ment des ai - les et les hym - nes des oi - seaux. Joie qui vi - bre

A *p*

S *mf*

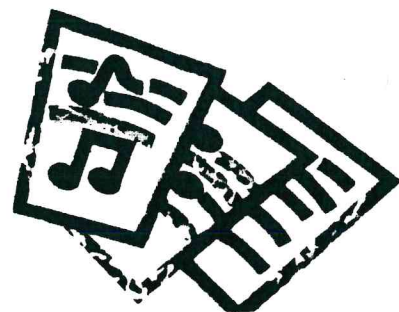
dans les feuil - les, Dans les prés et les mois - sons, Nos â - mes blan - ches t'ac - cueil - lent

A *mf*

S

Par de na - ï - ves chan - sons.

A



Happiness Is...Summer Vignette

Julie Penny - Recorder

6
1:20 - 2:10
+ 2:30 - 2:45
+ sharing session

I. Theme Song: "Kids Were Made for Fun"

(excerpt taken from: "The Runaway Snowman" by Jill Gallina, Jenson Publications Inc.)
(**tune was slightly altered and some of the words were changed)

1. Warmup

- (a) Students brainstorm for things that make them happy in the summer

2. Teaching Strategy for SR

- (a) Teacher sings song (lyrics on big word chart)
- (b) Teacher uses stack chart echoes to teach the first phrase
- (c) Students then read actual music (discuss "syncopah" and "tie")
- (d) Teacher uses stack chart echoes to teach the third phrase
- (e) Students then read actual music (note "syncoph" and "tie" again)
- (f) Students play phrase 1 and teacher sings phrase 2; students play phrase 3 and teacher sings phrase 4
- (g) Teacher uses stack chart echoes to teach phrase 4
- (h) Students then read actual music (discuss "quarter rest")
- (i) Students play phrase 1; teacher sings phrase 2; students play phrase 3 and 4
- (j) "Sponsor Break": "Phrase 2 will be brought to you by D¹ and F#"
 - students play the rhythm pattern of phrase 2 on D¹
 - students play the rhythm pattern of phrase 2 on F#
 - teacher then uses the stack chart to teach phrase 2
 - students read the actual music for phrase 2
- (k) Play the whole piece from beginning to end, rehearsing any trouble spots

3. Teaching Strategy for Orff Parts

- (a) Use the mirroring strategy to teach the CBB part
 - Start with simple I/V chord changes on single half notes
 - e.g. phrase 1 = G G IG G IG G IG G I
 - phrase 2 = G G IG G ID₁ D₁ ID₁ D₁ I
 - If time, teach the CBB score as written
- (b) Use the mirroring strategy to teach the BX part
 - Simplify the score to single half notes
 - e.g. phrase 1 = G D₁ IG D₁ IG D₁ IG D₁ I
 - phrase 2 = G D₁ IG D₁ IA D₁ IA D₁ I
 - If time, teach the BX score as written

4. Combine SR with CBB/BX Parts

- (a) Incorporate an introduction and a coda, using the Orff instruments
- (b) The SR will play the melody, accompanied by the Orff instruments

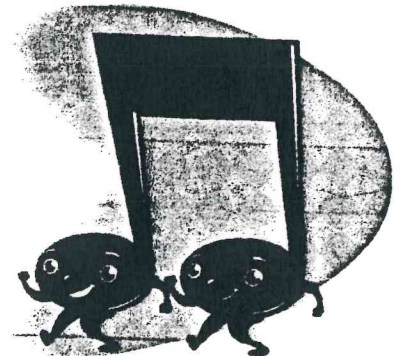
II. Vignette #1: "Ice Cream Truck"

1. Teaching Strategy for SR

- (a) Teach the poem (words on big word chart)
- (b) Play the rhythm pattern of the poem on D¹
- (c) Play the rhythm pattern of the poem on B
- (d) Play the rhythm pattern of the poem alternating between D¹ and B
- (e) Use the stack chart to change the last bar to the actual notes
- (f) Read from the actual score

2. Teaching Strategy for Orff Parts (CBB and BX)

- (a) Teach simple I/V chord changes using half notes





3. Teaching Strategy for the Contrasting Speech Parts
- (a) As a group, brainstorm for ice cream flavors
 - (b) Divide the big group into 3 smaller groups (keep the Orff players at the Orff instruments where they can practice with the assistance of one of the observing teachers)
 - (c) Each group is given a package of 4 ice cream flavors and a selection of n/p instruments
e.g. cappuccinno maple walnut butterscotch fudge
 - (d) Their task:
 - Arrange the flavors in an order that they like
 - Practice saying their flavors 2x
 - Practice saying/clapping their flavors 2x
 - Choose a n/p instrument to represent each flavor
 - Practice saying their flavors 1x; on the repeat, each student should play the assigned instrument to represent his/her individual flavor instead of saying the flavor
 - (e) Each group performs their mini-composition for the rest of the students:
 - Say first time; say/clap second time
 - (Think count 1-2-3-4 to allow time to pick up the n/p instruments)
 - Say again; play n/p instruments second time (NO speech second time)
4. Mini-Rondo Performance (SR/Orff Accompaniment + Speech/NP Instruments)
- (a) **Introduction** = Orff instruments
 - (b) **A** = SR + Orff instruments playing "Ice Cream Truck"
** the group that will perform the speech & n/p pattern will NOT play their recorders the first time; they will be ready to perform
 - instead
 - (c) **B** = group 1's "Ice Cream Flavors" composition
 - (d) **A** = (repeat)
 - (e) **C** = group 2's "Ice Cream Flavors" composition
 - (f) **A** = (repeat)
 - (g) **D** = group 3's "Ice Cream Flavors" composition
 - (h) **A** = (repeat)
 - (i) **Coda** = Orff instruments

III. Vignette #2: "Little Miss Muffet" and Playground Games

1. Teaching Strategies
- (a) Poem = teach the revised words to "Little Miss Muffet"
 - (b) Song = teach the melody to "Little Miss Muffet"
 - (c) SR = *if time*, teach the recorder part to "Little Miss Muffet"
 - (d) Orff = *if time*, teach a closed C bordun using half notes to accompany the song *or* the SR part
 - (e) Playground Games = pantomime or use real equipment to layer in the following games/activities:
 - i) Skipping Rope
 - _____
 - ii) B-Ball
 - _____ bounce catch toss catch
 - iii) Tag
 - _____ chase/run/run (repeat) (repeat) tag
2. Mini-Performance (Song + SR/Orff Accompaniment + Layered-In Playground Activities)

Introduction

A

B

then

Coda

= Orff instruments

= singing + Orff accompaniment

or

SR + Orff accompaniment

= Playground Activities/Games (layered in;

freeze)

= Orff instruments

IV. OVERALL PERFORMANCE

Section A

= "Kids Were Made for Fun"

1. SR - "Kids Were Made for Fun"
2. Orff - to accompany SR
3. Singers - to sing words to song

Section B

= Vignette #1: "Ice Cream Truck"

1. Mini-Rondo - (as per notes above)

Section C

= Vignette #2: "Little Miss Muffet"

1. (as per notes above)

Section A

= "Kids Were Made for Fun"

Ice Cream Truck

SR

J. Penny

$\text{♩} = 120$



Kids Were Made for Fun

BX

$\text{♩} = 120$



Kids Were Made For Fun

CBB

$\text{♩} = 120$



Happiness

#3
10:00 - 10:45

CHORAL - |time to sing!

Debra "happy" Yacheson

Some choral warm-up ideas:



- Yawn – sigh
- Siren calls
- ✓ • descending "ooo" half scale
- The "1-2 1" warm-up, or "Do-Re-Do" ascending and descending exercise (that most kids love)
 - Starting on middle C,
 - ✓ 1,121,12321,1234321,123454321,12345654321,1234567654321,123456787654321 then 8 878 87678 8765678 876545678 8765434567 etc
 - Add more interest and challenge by stomping on 1
 - Internalize number 2, or 'Re', internalize other numbers
- Rhythmic Canon (more for focus)

"Happiness" - from 'You're A Good Man, Charlie Brown' with adapted lyrics by D. Yacheson for 2012 Orff Day.

(lyrics only – music can be downloaded online from musicnote.com)

- Show a clip of this song on Youtube! Kids will most likely not have seen it and its adorable.
- Teach lyrics first
- Sing melody to "doo" before singing lyrics a few measure at a time
- Ask questions, such as "What do you notice about this song?" What do you notice about the melody? "
- Discovering things such as repetition, step-wise motion, skips in melody, longer notes (half notes, etc) can be discovered before students begin to sing the song.

≥ 1
 $\square \mid \# \& y \mid \square \mid \mid \square \mid \mid \mid \square \mid$
 $efg \mid a \mid gf \mid g \mid agfge \mid e \mid f \mid g$
Happiness- is -- your favourite ice cream, eating a pizza, with your best friend—.

Happiness- is -- learning to ice skate, scoring a goal for the very first time.

Happiness-- is mus-ic and laugh-ter the whole -- day through.

And happiness- is singing here-- with you—.

Happiness- is knowing its spring time, watching the rain fall, climbing a tree.

Happiness- is finding a toonie, catching a fire-fly, setting him free.

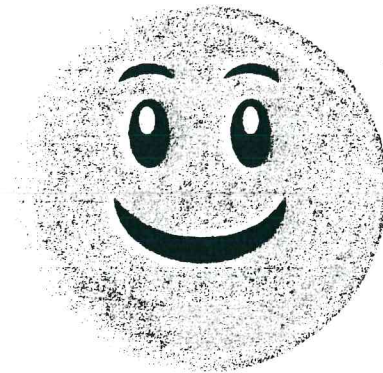
Happiness- is music and laughter the whole- day through.

And happiness is singing here with you.

Happiness- is morning and evening, daytime and night-time too—.

For happiness is anyone, and anything at all,

That's loved----- by----- you-----.





My Favorite Things

from *THE SOUND OF MUSIC*

Words by O. Hammerstein II, Music by R. Rodgers

Adapted for Orff Instruments by A. Ciavarelli

Basic Orff

#2
9:15 - 9:55

This is a well-known piece from the 1959 musical, *The Sound of Music*. It was adapted into a movie in 1965, and was a great success, winning a total of five Academy Awards.

Initially, I was reluctant to adapt this piece for Orff Instruments, as it is not necessarily traditional or elemental. However, when teaching it to my students, I discovered that it provided an opportunity to reinforce the difference between major and minor tonalities, a chance discuss key signatures, as well as a chance to play scales.

Teaching Process:

1. Establish the feeling of $\frac{3}{4}$ meter with a warm up using movement to the beat of a hand drum.
2. Teach the song by rote. Discuss the meaning of the lyrics.
3. Add body percussion patterns that correspond with the rhythm of the instrument parts.
4. Identify the form of the piece (depending on how many verses you decide to do, this may be AAB or AAAB). Add an 8 bar body percussion interlude between the repeated A sections.
5. Teach the instrument parts to all students. Use visuals to assist with this as the parts are tricky. Ask students how the different parts relate to the melody as well as to each other.

Putting It Together:

Students will be a part of one of the following 3 groups for the final presentation:

Group 1: This group will sing the song, adding their own creative movement as they wish. There will also be a theatrical element where one student plays the role of someone that is sad while the rest play the role of children trying to cheer him/her up by singing about their favorite things. Lastly, they will create a body percussion part that will be performed during the interlude.

Group 2: This group will perform the two instrument parts that accompany the song.

Group 3: This group will play the non-pitched percussion parts.



My Favorite Things

O. Hammerstein II

R. Rodgers
arr. A. Ciavarelli

$\text{♩} = 100$

Voice
Rain-drops on ros-es and whis-kers on kit-tens; Bright cop-per ket-tles and warm wool-en

SX/AX

Tick Tock Block

Tambourine

BX/BM

V.
mit-tens; Brown pa-per pack-ag-es tied up with strings; These are a few of my fav-or-ite things.

SX/AX

TTB

Tam.

BX/BM

V.
When the dog bites, When the bee stings, When I'm feel-ing sad, I sim-ply re-

SX/AX

TTB

Tam.

BX/BM

whip

vibrato

partial scale ascending

descending scale down

V. *-men-ber my fa-vor-ite things, And then I don't feel so bad.*

SX/AX

TTB

Tam.

BX/BM

V.

SX/AX

TTB

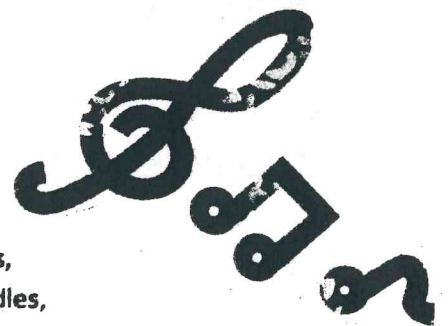
Tam.

BX/BM

Additional Verses:

Cream colored ponies and crisp apple strudels,
 Doorbells and sleighbells and schnitzel with noodles,
 Wild geese that fly with the moon on their wings,
 These are a few of my favorite things.

Girls in white dresses with blue satin sashes,
 Snowflakes that stay on my nose and eyelashes,
 Silver white winters that melt into springs,
 These are a few of my favorite things.



#5
12:30-1:15

Happiness

Dianne Sjoberg - Movement



Happiness takes many forms. When I first looked for art work to jazz up this handout, I Googled "Happiness" and found lots of smiling faces. When I Googled "Happy Kids" I found activities (music activities being one of the most prevalent) and still smiling faces. I used a Thesaurus to find that no fewer than ten other words might be used in place of

"Happiness". Happiness is more than smiling faces. Today we are exploring "Happiness" through movement, and hopefully, with a little luck and some talented children...we will be able to show "Happiness" through movement by the end of our time together.

Lesson:

Movement warm-up using instrumental stimuli:

All locomotor with hand drum (walk, run, jump, gallop, hop, skip, polka)

Exploration of non-locomotor with instruments such as cymbal, cabasa, temple blocks (shapes, flexion, extension, rotation, levels, qualities)

Read Portion of "Happiness" (Girl 2010 from
<http://www.poemhunter/poem/happiness-243/>)

Happiness

A joy,

A wonder,

A treasure,

To share'

With others

Happiness

A flower

Which blooms

When spread

Throughout the world



Students find words in the first stanza that might be substituted for happiness (joy, wonder). Brainstorm for others (contentment, pleasure, gladness, cheerfulness, bliss, delight)

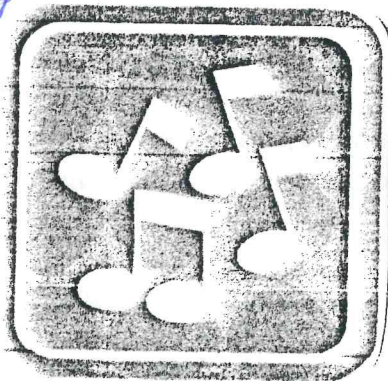
Now it gets messy.

Teacher establishes four measures of four. Students choose one of the words that they found that could be used for happiness. Use four measures of improvised movement to demonstrate that word. Experiment with it until there is a choreographed unit. Add sound.

Repeat as time allows for other words.

Combine the movement patterns into a form...AB? Intro, AB, Coda? Rondo? Who knows? The form may depend upon what makes sense for the ideas behind the movement, or the movement itself, or the sound that the movement elicits, or, if the children refer back to the poem and move the ideas in the poem the final form may be dictated by that. We'll find out!

*Happiness is
a flower which blooms
when spread throughout
the world*



#4
11:10-11:55

Happiness Rondo

Karen Tole-Henderson - *Choral*
Basic Orff #2

✓ My book has this book

Walt Hampton's "Balafon" from Hot Marimba! (World Music Press) is a piece that always inspires happiness in a music classroom. The joy comes from the simplicity. I have added some lyrics to assist students with remembering the rhythms. This simple arrangement will become the A section of a Rondo with the contrasting sections being created by the students using word rhythms and drumming.

A Section:

Balafon

Words: Karen Tole-Henderson

Walt Hampton

Some pattern just down 1 note

Soprano Xylophone: We are hap - py when we make mu - sic. Yes,

Alto Xylophone: Ma-king mu-sic all to - ge - ther, it is such a joy - ful time. We're

Shakare: Hap - pi - ness, hap - pi - ness, hap - pi - ness, hap - pi - ness.

Bass Xylophone: Play - ing bass is so much fun. Oh!

Process: Students will be introduced to the rhythms of the Bass line through the lyrics and will patsch the melodic contour. Students will rehearse the Bass line on instruments.

The Soprano Xylophone part will be introduced similarly followed by the Alto Xylophone part.

Once all 3 parts are successfully working together the Shakare part will be added.



Creating Contrasting Sections:

In small groups, students will create 8 beat polyrhythmic pieces that use words relating to happiness as their inspiration. A list of words that have been brainstormed by Grade 5 students will be supplied for students to use. Students may also use their own ideas of happiness. Students will be given a grid that can be used to organize from one to four parts. Students will be coached to use very simple rhythms that include rests in order to create space for other parts to fit. Groups may appoint a "beat keeper" to conduct.

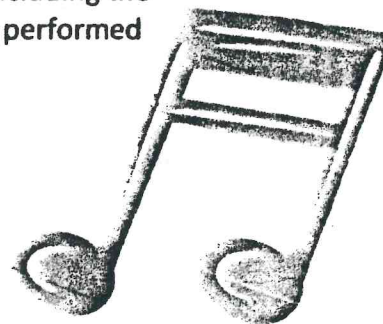
Sample B Section:

1	2	3	4	5	6	7	8
Fun				Fun			
			Recess				Recess
	Listening to	music					
				Playing	with my	best	friend

Below is a list of words that students generated when asked to respond to the words Happiness is...

Swimming	Gaming	Biking	Difficult games	Seeing someone
Breakfast	playing	phys ed	recess	finishing homework
Drawing	animals	puppies	listening to music	playing with my dog
Kittens	pie	pink	going to school	music
Books	drawing	weekends	fun	lunch
Hot tub	running	friends	singing	family
Reading	T.V.	Art	Soccer	Glee
Dancing	parties	sunshine	smiling	summer
Meeting a new friend		everyone getting along		listening to music
When it's quiet and the birds are chirping				playing board games with my dad
When you do something and you feel happy for it.				

Final Performance: Students will determine the final form of the Rondo including the number of repetitions for each section and whether some sections will be performed simultaneously.



Happiness Runs

Kathie Gordon - Recorder



Teaching Process:

1. Echo short phrases using the notes D E F# G A B
2. Point to the letter names on a modulator, gradually lead to outline of "Happiness Runs"
3. Teach students to sing "Happiness Runs" by rote, discuss the meaning of the words
4. Read the music by:
 - a) Clapping the rhythm
 - b) Saying the note names
 - c) Saying the note names and fingering the notes on recorders
 - d) Playing the notes – point out similarities and differences between phrases
5. Learn the SR/glock part (pa pa pa pa) through singing unison, then ½ sing the melody and ½ sing descant; play using the new note C#; transfer to glockenspiels (see score, bar 8: play A instead of C#)
6. Alto part – teach by rote on sopranos (D' C# B A), then play with song
Does it sound right? Try using the same fingerings on an alto. Explain the difference of a 5th between alto and soprano recorders
7. Tenor – same process as #7, harmony will sound fine on sopranos, transfer to tenors
8. BX – learn left hand alone without A in 2nd last bar; add the A; add the right hand
9. Add the tambourine on the offbeat pattern
(Throughout #6 – 10, continue to perform the original melody as each new part is added)
10. Add movement – walk and sing, walk and play, walk in a circle, show a chart of the words written in a gradually decreasing circle; form a "snail" by following a leader into decreasing circle; stop in the middle and play; end with a repeat of the final phrase and a *ritard*; place hands on one another's shoulders and bow, OR try unwinding back into one circle while singing and/or playing

FINAL FORM (Suggestions only: decide on order of layering and movement with students)

(Students in two lines, facing audience)

Intro Layer instruments (BX, Tenor, Alto, Glocks)

A Sing song, then play on recorders

(Lines face one another & move back into a circle while instruments continue)

B Sing & play again while walking in a circle

C Add tambourine, sing and clap offbeat while moving into snail formation

D Freeze in center and play one final time

Coda Repeat last phrase with a *ritard* with arms on neighbours' shoulders

Happiness Runs

Soprano Recorder

Hap - pi - ness runs in a cir - cu - lar mo - tion. love is a lit - tle boat up - on the sea.

Soprano Recorder

Glockenspiel

Pa pa pa pa

Pa pa pa pa

Alto Recorder

AM/AX

Let's be hap - py. let your - self be.

Tenor Recorder

Why? Oh be - cause. Why? Oh be - cause.

Bass Xylophone

Tamhourine

4

5

S. Rec.

Ev - ry bo - dy is a part of ev - ry thing a - ny way. you can be hap - py if you let your - self be

S. Rec.

Pa pa pa pa

Pa pa pa pa

pa pa pa

A. Rec.

Let's be hap - py. let your - self be.

T. Rec.

Why? Oh be - cause. Why? Oh be - cause

Bass Xyl.

Tamb.



Julie Phillips - Choral

"I Want To Be Happy" – (a partner song with *A Smile Can Go A Long Way*)

Music by Vincent Youmans, lyrics by Irving Caesar, Original words and music by Jill Gallina

Belwin publisher, Warner Bros. music, #CHM04032, accomp. CD # CDM04032

"Everytime you smile at someone, it is an action of love, a gift to that person, a beautiful thing."

— Mother Teresa



Materials: Gigi the stuffed Gorilla for vocalises, lyrics on chart paper, photocopied lyric sheets for kids to share, Fred the singing tennis ball, score and piano

WARM-UPS

- introduce myself to the kids
- warm up the major muscle groups – stretches upwards, downwards, focus on neck, chest, back and arms
- discuss proper posture and breathing (anatomy); '2-4-6-8 – can you please sit up straight?'
- snaky sounds breathing exercise, laughing diaphragm exercise, vocalises with Gigi and Fred
- Doo bah Doo – I Love to Sing canon for warmup

INTRODUCE SONG

- discuss the quote from Mother Teresa; the tie of the song choice to our theme
- review the background info about the original song and discuss a partner song
- hand out lyric sheets to speak and read through words in rhythm (use the movement trick of the syncopated shoulders to help with the choppy sound of the 1924 ragtime sound)

WORK THROUGH SONG

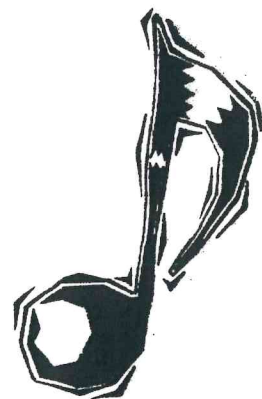
- sing through the original song (pt. 1)
- sing through partner song (pt.2)
- isolate tricky bits and provide movement cues if necessary
- divide the group into part one singers and part 2 singers and try putting the partner song together
- suggest ways to POLISH the song - 'anyone can sing, but can you paint a masterpiece?'

PERFORM THE SONG

- review performance expectations in the choral setting
- emphasize teamwork and effort
- truly tell the story to the audience in song using your body, voice and spirit

CELEBRATE THE ACCOMPLISHMENT

- praise the group for their hard work and successes
- enjoy the wonder of music making with kids! :)



NOTES

Participating Schools 2013

Welcome! Bienvenue!

Angus McKay	Oak Bluff
Austin	Oak Lake
Bird's Hill	Pacific Junction
Chapman	Pointe des Chênes
Christine Lésperance	Précieux-Sang
Crane	Princess Margaret
Dalhousie	Ralph Maybank *
Darwin	Réal Bérard
Elm Creek	River Heights
George Fitton	Riverton
Hamiota	River West Park
Hampstead	Roméo Dallaire
Harrison	Ryerson
Highbury	St. Andrews
Joseph Teres	Saint-Jean-Baptiste
King George	St. Joachim
Kirkaldy	St. John Brebeuf
Lacerte	Saint Norbert Immersion
Linden Christian	Samuel Burland
Linden Lanes	Shamrock
Lorette Immersion	Sun Valley
MacGregor	Taché
Meadows	Tuxedo Park
Minnetonka	Valleyview
New Era	Waverly
Oak Bank	Windsor

Thank you for being a part of Children's Day 2013!!!!

**We would like to acknowledge the hard work of the
Children's Day committee:**

**Lori Arthur, Jen Braun, Bernadette Divorne,
Marla Fontaine, Jocelyne Lépine,
Lynn Levine (chair), Claudette MacDonald,
Julie Mongeon-Ferré, Shannon Moses,
and Miranda Yarmey**

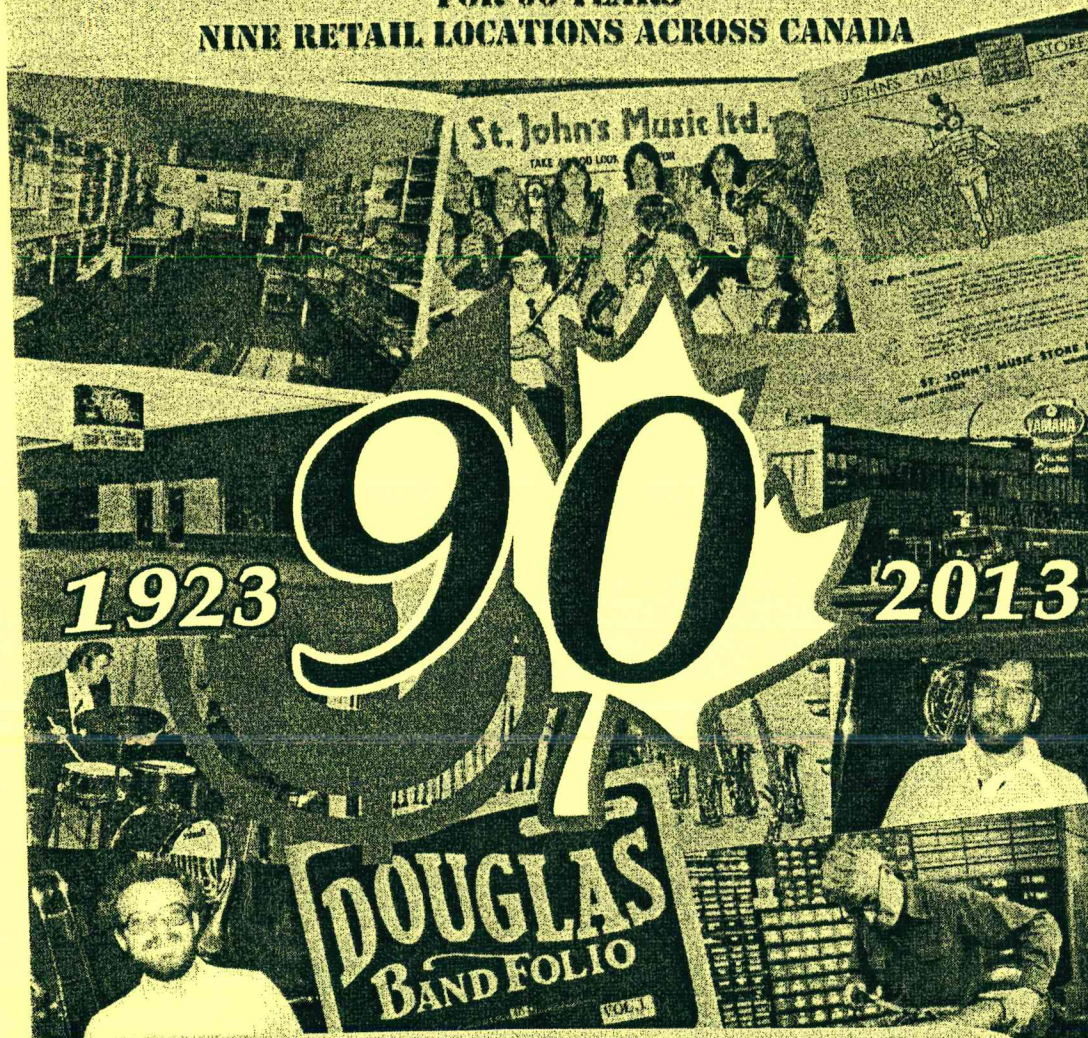
Special thanks to our venues:

**Centre culturel franco-manitobain
Brandon University School of Music**

and to St. John's Music for their support

We apologize if there are any errors or omissions

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