

*K. Grimsley-Jones
teacher-Maybank*

PIECES



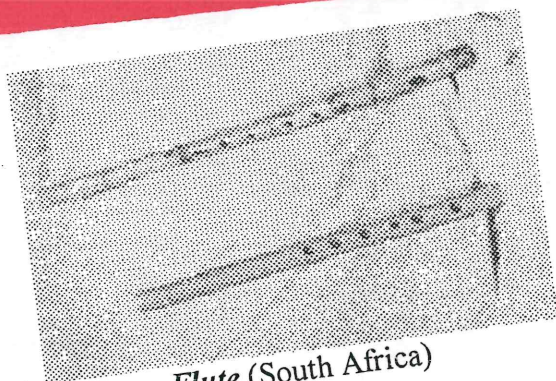
OF



AFRICA



CHILDREN'S DAY
MAY 3, 2002



Flute (South Africa)

Kristi
Gransten-yonda

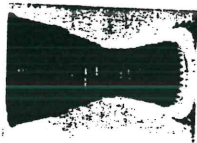
AFRICA



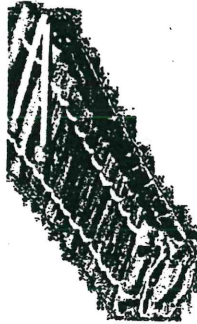
Children's Day Schedule - May 3rd, 2002

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

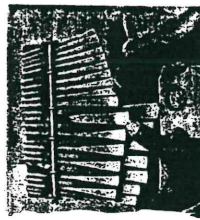
9:00 - 9:15 Opening Session - welcome song "Funza Alafia"



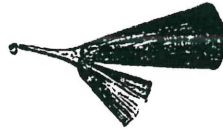
Djembe (Ivory Coast)



Balaphon (West Africa)



Mbira (Zimbabwe)



Gankogui (Ghana)



Shekere (Nigeria)

Time	Djembe	Balaphon	Mbira	Gankogui	Shekere
9:20 - 10:05	Isaak	Linklater	Manswell	Monson	✓ Simpson recorder
10:10 - 11:05	Linklater	Manswell	Monson	Simpson	✓ Isaak drumming
11:05 - 11:20	Recess & Snack	Recess & Snack	Recess & Snack	Recess & Snack	Recess & Snack
11:25 - 12:10	Manswell	Monson	Simpson	Isaak	Linklater
12:10 - 12:45	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:45 - 1:30	Monson	Simpson	Isaak	Linklater	Manswell moment
1:35 - 2:15	Simpson	Isaak	Linklater	Manswell	Monson bass off
2:15 - 2:30	Linklater	Manswell	Monson	Simpson	Isaak drumming
2:30 - 2:45	Set - up	Set - up	Set - up	Set - up	Set - up
2:50 - 3:30	Sharing Session	Sharing Session	Sharing Session	Sharing Session	Sharing Session
3:30	Departure	Departure	Departure	Departure	Departure

Meet the clinicians:

Calla Isaak - Basic Orff

Calla Isaak received her teacher education at Brandon University and the University of Manitoba. She has also completed her teacher level certificates in Orff and Kodaly. Mrs. Isaak has taught pre-school to university level music and has worked as a clinician and adjudicator in Manitoba. She currently teaches elementary music at Ecole Julie-Riel in St. Vital School Division.

We will be drumming rhythms based on traditional West African drum music. This rhythm was arranged and notated by Jordan Hanson who operates a percussion school called *Hand Drum Rhythms* here in Winnipeg. If time allows, we will add our percussion to a folk song from Ghana in West Africa called Tue Tue.

Joan Linklater - Basic Orff

Mrs. Linklater holds a Bachelor of Music degree from Brandon University, a Masters degree from the University of Michigan, an Associate diploma in Piano Performance from the Royal Conservatory of Music in Toronto, and Orff certification from the University of Denver. Mrs. Linklater has many years of experience teaching public school music, private piano lessons and Orff classes. She was director of the Eckhardt-Grammatte Conservatory of Music at Brandon University from 1995-1999 where she also taught music education and Suzuki piano. She has completed Suzuki piano teacher training levels 1A, 1B, 2, 3, and 5. She is currently teaching Elementary Music Education at the School of Music at the University of Manitoba, as well as teaching Suzuki piano.

Monique Manswell - 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 dance 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 Hip Hop dance at Monica's Danz Gym in Fort Garry.

Maureen Monson - Choral

For many years, I taught music in French Immersion school and I was also a guidance counsellor at the middle school level. I received my Bachelor and Masters of Education from the University of Manitoba and have a Level III Orff Certificate. I retired from the public school system two years ago and now I teach at the University of Manitoba. I also love doing workshops with children, singing and directing church choirs, quilting, gardening, reading, going to our cottage and playing and singing with my two grandchildren.

Fred Simpson - Recorder

Mr. Simpson was born and raised in Winnipeg. He attended school in River East School Division attending Angus McKay School for grades 1-6. After graduating from the University of Manitoba with two degrees in science, he decided to go into education and become a music teacher. Mr. Simpson teaches in St. Vital where he is completing his twenty-seventh year as a music specialist.

Mr. Simpson studied voice privately and competed in many classes of the Winnipeg Music Festival. He has appeared in 13 Rainbow Stage Productions and all but one Gilbert and Sullivan Society's Productions. He appeared most recently as Lord Mountarat in the 2002 production of "Iolanthe". He is presently the bass soloist at Westminster United Church and directs a men's vocal ensemble called the Brochan Iom which performs Scottish music and has appeared at the Scottish Pavilion during Folklorama.

Movement / Dance a) 2 lines of kids (1 behind each other) - doesn't matter how many in each row

Monty Python

use any African music

X	X
X	X
X	X
X	X
X	X
X	X
X	X
X	X

b) # kids in each line 1 or 2 c) hands on each other's shoulders / person in front of you

d) bounce knees up/down e) "peek-a-bow" right #1 while #2 peek left 4x

f) *outline* #1 step (rt) step step while #2 step step step (left)

peek-a-bow out

etc. etc.

(see extra handout!)

Part I - grp. 1 goes first, -grp. 2 bounces in line.

- 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 backwds. 3 steps back to line and close to starting position.
- 1-8 - bounce out 2xs toward side you came from and bounce close
- * Grp 2 repeats above while grp. 1 bounces in line.

Part II - both grps. do this at the same time.

- 1-3 - hop 3 times while turning out of line.
- arms ^{"chicken arms"} bent back - arch back on each hop.
- 4 - touch free leg.
- 5-6 - "^(stiff)wooden leg" to on side
- 7-8 - "wooden leg" to other side.
- arms open one at a time (alternating) to sky. Other arm goes on hip.
- 1-3 - 3 hops back to line (no turn) (hop frwd, not backwd)
- 4 - close legs back in line.
- 5-8 - bounce out 2xs and bounce close 2xs toward side you came from.

* Repeat Parts I and II

Part III - "Spin Out"

- 4 - spin / bounce (one spin to face circle while bouncing 4xs) with "wooden leg"
- form circle
- - people on Rt side (group 2) use Rt leg and Lft wooden leg. Grp 1 uses Lft leg.
- one arm to side and bent, other arm at hip.
- 1-6 - switch legs and arms.
- 8 - switch legs and arms

1-16 - Repeat previous 8 cnts 2xs.

3 - walk with arms moving up to sky to the center of circle.

4 - touch free leg (no weight).

5-8 - repeat 1-4 cnts moving bckwds out to circle - arms go down.

1-8 - repeat previous 1-8 cnts.

Part IV - "Circle" → all dancers face CW.

-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).

~~2-4~~ 3-4 - repeat 1-2 cnts on other side.

-arms

Teacher Notes:

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. 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 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.

-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. Better a song with small musical flaws than a perfect song that lacks soul.

LETENI MWANA

Country: - Zambia

Language: - Bemba

Meaning: - It takes a village to raise a child.

- circle formation
- instead of "stone passing game"
they pass a "baby" (doll) around
- step + touch, step up, touch 1st time



lay tay ree wah nah nday lay koe
V. 1 Le-te- ni mwa-na nde-le- ko, nde- le - ko, Le-te-ni mwa-na nde-le - ko.
V. 2 Le-te- ni mwa-na mpa-pe- ko, mpa- pe - ko, Le-te-ni mwa-na mpa-pe - ko.



oom wah nah wah lay lay lay koe Mah-ree- ah
1. Um-wa-na wa-le-le-le-ko Ma-ri-i - a - a - a, Ma-ri - a.
2. Um-wa-na wa-pa-pi-le-ko Ma-ri-i - a - a - a, Ma-ri - a.

Welcome

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)



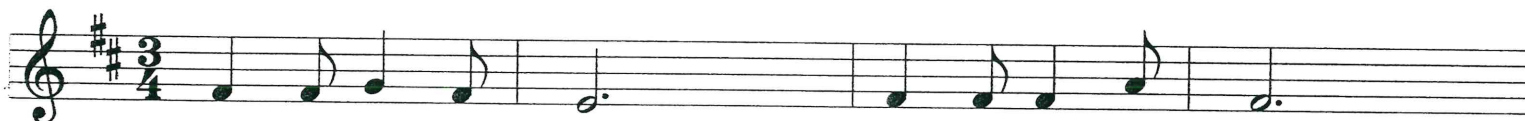
Fun -ga a - la - fia, a - shay a - shay, Fun -ga a - la - fia, a - shay, a-shay
Foon-gah a-lahfyah ah-shay

ISE OLUWA -

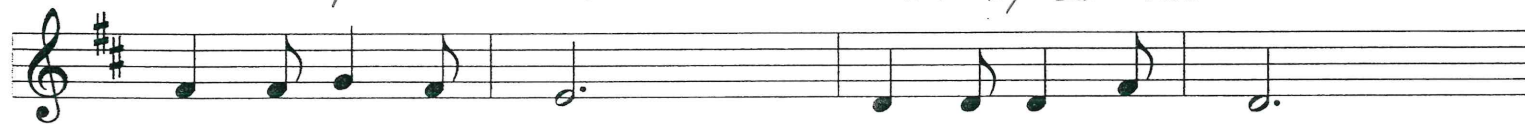
Country: - Nigeria

Language: - Yoruba

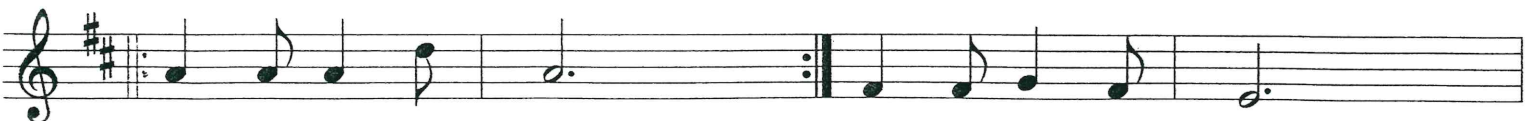
Meaning: - The work of God can never be spoiled.



I - se o - lu - wa, Ko - le ba - je oh,
ee shay oe loo with Koē lay baa chee oe



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



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



Ko - le ba - je oh.
Koē lay baa chee oe

Joan Linklater
story

KAMDOTHI (THE BABY OF SOIL)
Folk Tale from Malawi
as retold by Annie Kacherenga

Once upon a time there was a family who had no child. They longed to have one. As they were counselled with other people, they found a solution. They were told to go to an anthill and dig it. They found a deep hole in it and a voice came out asking them what they wanted.

After explaining what they wanted, the old voice from an old lady told the family that, "Receive this baby girl, but take care of her. She shouldn't get wet because she will dissolve back to soil and that will be the end of her." The family went home with the baby girl very happy.

song: Gona Mwana

When the girl grew up she started moving out of the house to play with her friends.

hand clapping game: Mwezuwale

stone passing game: Oh Gode

The mother followed her as directed by the old lady.
But one day rain came suddenly,

rain sounds begin

and the baby couldn't reach home soon enough. The mother started calling, hoping that the child would come quickly. The song was "Kamdothi We".

song: Kamdothi We

The mother sang and sang with friends following the way where Kamdothi went to play, and cried at the same time. Poor mother of Kamdothi.

The girl didn't return. She dissolved in the rain back to soil. The family lost the girl.
That's the end of the story.

Mwezuwale

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.
1 -	Wanena bwino	you said it well.
2 -	Thumba la mchere	the bag of salt.
3 -	Firiwiro	free wheels
4 -	Fotokoza	explain
5 -	Fafaniza	cancel that
6 -	Tsimikiza	confirm that
7 -	Weta nglombe	go and feed the cattle
8 -	Lemekeza	respect
9 -	Nailoni	nylon
10 -	Telalini	tereleen
11 -	Leza mtima	calm down
12 -	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.

"Let the moon shine because we're going to dance + play"

Mwezuwale

transcribed by J. Linklater

Mwezu wa le ti-se we-re ti-im-be. Mwezu - wa-le ti-se -
way zoo wih lay tee see way ray tom-bay

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 nab-win-o - 2 -

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

Fa-fa - ni-za 6 Tsi-mi - ki-za 7 We-ta ng'ir nbe 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.

Folk Song from Ghana

Handwritten musical score for "A-ba-ba" in 4/4 time. The score consists of three staves. The first staff has lyrics: "Tu-e Tu-e ba-ri-ma tu-e tu-e Tu-e Tu-e ba-ri-ma tu-e tu-e". The second staff has lyrics: "A-bo-fra ba-A-madawa dawa tu-e tu-e A-bo-fra ba Ama dawa dawa". The third staff has lyrics: "tu-e tu-e Hai ba-ri-ma tu-e tu-e Hai ba ri-ma" with "(spoken)" written below. The melody is simple, using quarter and eighth notes.

"Polyrhythm"

$(4/4) \text{ } 8/8$

Bass Djembe 1

bass bass open — bass = middle of drum
1 1 1 1 open = edge by stomach bass bass open
1 1 1 2

B	·	B	·	O	O	O	O	B	·	B	·	O	·	·	·
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

man's
strong or
writing hand

Alto Djembe 2 open 2 open bass 1

O	·	·	·	O	·	B	·	O	·	·	·	O	·	B	·
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Sydney Djembe 3 ^{open} 2 ^{open} 1 2 1

¹	²	³	⁴	⁵	⁶	⁷	⁸										
.	.	0	0			0	0	.	.	0	0	.	.	0	0		

Conkabass Low Bass Drum 1221

B	•	•	•	•	•	B	•	B	•	•	•	•	•	•	B	•
---	---	---	---	---	---	---	---	----------	---	---	---	---	---	---	---	---

low high high high
i m y n l

Got to-get to-go Got to-get to-go

X	•	X	X	•	X	X	•	X	•	X	X	•	X	X	•
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Shaker "Ah-hah-chay" (ground in beads around it)

D	•	D	U	D	•	D	U	D	•	D	U	D	•	D	U
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

leg leg hand
| |
(just like spurs)

this is actual version -

→ Orff Schulwerk - African edition (African melodies)

Fred Simpson -
recorder

Kelo Aba Woye

- sing
- recorder B^b G F D.

Ghana

Handwritten musical score for the song "Kelo Aba Woye" in 2/4 time, featuring a treble clef and a key signature of one flat (Bb). The score consists of four staves of music with lyrics written below the notes. The lyrics are: "Ke - lo a - ba woye Ke - lo a - ba wo - ye - (Kay - loe ah - bah way) (wa - ay)". The melody is simple and repetitive, with a final staff ending in a double bar line.

unabell a "gong-ko-bee"

M. M. I.

to catch a fish

nga

gankogui

or
agogo bell low high h h | h

two wooden
and a stick
(see drawing)

nga

Handwritten musical notation for a fishing song, featuring a treble clef and a key signature of one flat (Bb). The notation includes notes and rests, with lyrics written below: "let's go fishing oh let's go fishing go fishing go fishing we'll catch some fish". The notation is simple and repetitive, with a final staff ending in a double bar line.

(4A) on repeat

Nigema

hello = "eh-car-oh"

how are you = "chay-al-ah-ma-ay"

bye = "o-dab-oh"

2001 Orff Children's Day Evaluation

Three things I enjoyed the most:

1. _____

2. _____

3. _____

If I could change something in this day, it would be:

If I could add something to this day, it would be:

Additional comments:

African Dance

1

Music: "Fatou Yo" by Touré Kunda.

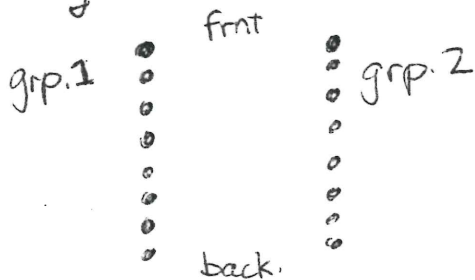
Location: Senegal, West Africa.

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 that is 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.

Starting Positions:



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 - i.e. Rt) 2 x's and bounce close 2 x's. (This should be done on opposite side of person in front of you → "peek-a-boo")

5-8 - repeat previous 4 cnts. on other side i.e. Lft.

1-8 - repeat previous 8 cnts.

Part I -grp. 1 goes first, -grp. 2 bounces in line.

- 1-4 -walk out of line 3 steps and hop.
-arms move up to sky in frnt. of body and bend elbows on hop.
- 5-8 -walk backwds. 3 steps back to line and close to starting position.
- 1-8 -bounce out 2xs toward side you came from and bounce close.
- *Grp 2 repeats above while grp. 1 bounces in line.

Part II - both grps. do this at the same time.

- 1-3 -hop 3 times while turning out of line.
-arms bent back -arch back on each hop.
- 4 - touch free leg.
- 5-6 - "wooden leg" to on side
- 7-8 - "wooden leg" to other side.
-arms open one at a time (alternating) to sky. Other arm goes on hip.
- 1-3 - 3 hops back to line (no turn) (hop frwd, not backwd)
- 4 - close legs back in line.
- 5-8 - bounce out 2xs and bounce close 2xs toward side you came from.

≡ Repeat Parts I and II

Part III - "Spin Out"

- 4 - spin / bounce (one spin to face circle while bouncing 4xs) with "wooden leg"
-form circle
- people on Rt side (group 2) use Rt leg and Lft wooden leg. Grp 1 uses Lft leg.
-one arm to side and bent, other arm at hip.
- 6 - switch legs and arms.
- 8 - switch legs and arms

1-16 - Repeat previous 8 cnts 2 x's.

1-3 - walk with arms moving up to sky to the center of circle.

4 - touch free leg (No weight).

5-8 - repeat 1-4 cnts moving bckwds out to circle - arms go down.

1-8 - repeat previous 1-8 cnts.

Part IV - "Circle" → all dancers face CW.

-2 - step on inside leg with wide legs (straddle circle) and bended knees.

-stretch up to point outside leg (touch)

-arms swing down and up and across body. End up on outside of circle (high).

3-4

~~2-3~~ - repeat 1-2 cnts on other side.

-arms

