

**ORFF CHILDREN'S DAY
2008**

Orff Olympics



**JOURNEE ORFF POUR ENFANTS
2008**

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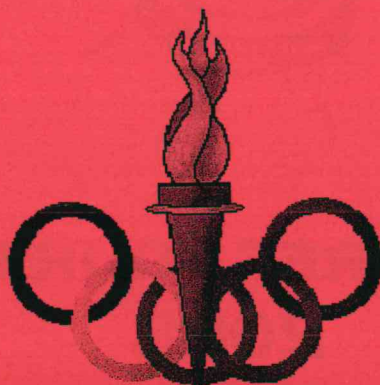
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Joined by circles of rings
Soaring high on eagle wings
Champions All

BRANDON

Schedule - Friday, May 2, 2008

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

9:00 – 9:15 Opening Session

Time 	 RED	 BLACK	 BLUE	 YELLOW	 GREEN
9:20-10:00	Armstrong CHORAL	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF
10:05-10:45	Monson BASIC ORFF	Armstrong CHORAL	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Peters MOVEMENT	Monson BASIC ORFF	Armstrong CHORAL	Harochaw RECORDER	Klassen BASIC ORFF
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF	Armstrong CHORAL	Harochaw RECORDER
1:15-2:15	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF	Armstrong CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Harochaw RECORDER	Klassen BASIC ORFF	Penner MOVEMENT	Monson BASIC ORFF	Armstrong 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

WINNIPEG - FRANCAIS

Cédule - jeudi le 8 mai, 2008

8:30 – 8h50 Inscriptions

8h50 – 9:10 Ouverture

Time 	 Rouge	 Vert	 Noir	 Bleu	 Jaune
9:15-9:55	Bohémier ORFF GLOBAL	Wicha MOUVEMENT	Mandziuk ORFF GLOBAL	Wilvers CHORALE	Laurendeau Percussion
10:00-10:45	Wicha MOUVEMENT	Mandziuk ORFF GLOBAL	Wilvers CHORALE	Laurendeau Percussion	Bohémier ORFF GLOBAL
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	Mandziuk ORFF GLOBAL	Wilvers CHORALE	Laurendeau Percussion	Bohémier ORFF GLOBAL	Wicha MOUVEMENT
11:55-12:25	DÎNER	DÎNER	DÎNER	DÎNER	DÎNER
12:30-1:15	Wilvers CHORALE	Laurendeau Percussion	Bohémier ORFF GLOBAL	Wicha MOUVEMENT	Mandziuk ORFF GLOBAL
1:20-2:10	Laurendeau Percussion	Bohémier ORFF GLOBAL	Wicha MOUVEMENT	Mandziuk ORFF GLOBAL	Wilvers CHORALE
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Laurendeau Percussion	Bohémier ORFF GLOBAL	Wicha MOUVEMENT	Mandziuk ORFF GLOBAL	Wilvers CHORALE
2:45-3:00	Préparation	Préparation	Préparation	Préparation	Préparation
3:00-3:30	SESSION PARTAGE	SESSION PARTAGE	SESSION PARTAGE	SESSION PARTAGE	SESSION PARTAGE
3:30	DEPART	DEPART	DEPART	DEPART	DEPART

WINNIPEG - ENGLISH

Schedule - Friday, May 9, 2008

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

9:00 – 9:15 Opening Session

↓ Olga, Kailey, Jami S-N,
Celestie, Quinn,
Carigan, Ritika,
Mehiah

Harochaw room 302
Armstrong room 301
Monson room 303
Peters gym
* Klassen room 104
(performance)

Time 	 RED	 BLACK	 BLUE	 YELLOW	 GREEN
9:20-10:00	Armstrong CHORAL	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF
10:05-10:45	Monson BASIC ORFF	Armstrong CHORAL	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Peters MOVEMENT	Monson BASIC ORFF	Armstrong CHORAL	Harochaw RECORDER	Klassen BASIC ORFF
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF	Armstrong CHORAL	Harochaw RECORDER
1:15-2:15	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF	Armstrong CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Harochaw RECORDER	Klassen BASIC ORFF	Peters MOVEMENT	Monson BASIC ORFF	Armstrong 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

MEET THE CLINICIANS!



AVONLEA ARMSTRONG

Choral - Brandon/Winnipeg

Avonlea Armstrong graduated from Brandon University in 2002 with a Bachelor of Music and Bachelor of Education (A.D.). She has been teaching music in the St. James-Assiniboia School Division since graduating. She currently teaches K-5 Music at Athlone School, including a Grade 2/3 and Grade 4/5 Choir. She is also the choral director at Golden Gate Middle School, directing the concert choir "Vocal Express" and the vocal jazz choir, the "Jazzigators". Avonlea has directed the St. James-Assiniboia Divisional Children's Choir, has worked as a clinician at TEMPO, and holds an ARCT degree in piano performance. She has been active as a choir member, accompanist, and performer. Aside from teaching, Avonlea is involved in the music and children's programs at her church, and keeps busy with her 4 year old son Rylan. She has a passion for choral music and is very happy to be a part of Manitoba Orff Days for 2008!

IRÈNE BOHÉMIER

Atelier d'Orff global - Winnipeg

Irène Bohémier enseignante de musique depuis plus de 20 ans enseigne l'harmonie et musique générale à l'École Pointe-des-Chênes.

Elle est toujours accompagnatrice pour la chorale Seine Singers qui existe depuis 1997. Seine Singers fondé par Mme Bohémier et 2 autres enseignantes de musique de Lorette présente 2 concerts par année. Leur but est toujours de promouvoir la musique dans leur communauté. De plus, elle s'amuse à prendre des leçons de flûte avec sa fille et est présentement membre du New Horizons Band basé à Winnipeg et dirigé par Patrick Keeler.

KATHRYN HAROCHAW

Recorder - Brandon/Winnipeg

A graduate of the University of Manitoba, Kathryn Harochaw studied piano with Garth Beckett and Marek Jablonski. Upon obtaining her Bachelor of Music and ARCT in Piano Performance, Kathryn spent several years accompanying and teaching piano. In 1997, she completed her Education degree and become an elementary music teacher in the St. James School Division. She is presently teaching Grade K to 5 at Voyageur School and conducts the St. James -Assiniboia Children's Choir. A mother of five, Kathryn loves animals and shopping in the USA.

KARIN KLASSEN

Basic Orff - Brandon/Winnipeg

Karin Klassen, a native of Winnipeg, is both a violinist and a music educator. Karin holds Bachelor degrees in Arts, Music and Education as well as Associate and Licentiate diplomas in violin performance.

As a violinist, she played with the Winnipeg Symphony Orchestra for eighteen years. She has served as the resident violin instructor at the Canadian Mennonite University. Now she plays the violin as a freelance musician for solo, orchestra or ensemble performances. She is a member of the Allegro String Quartet. Karin also adjudicates at festival and scholarship competitions throughout Manitoba. In summer she serves on the faculty of the International Music Camp, having worked as both orchestra conductor and violin instructor to students and adults. The summer of 2002 saw her traveling to Taiwan to teach and conduct young aspiring string players at the Cantai Music Festival. Karin has conducted the Winnipeg Youth Strings Orchestra since 2003.

As a music educator, Karin teaches elementary music at Dalhousie School in the Pembina Trails School Division. Her extracurricular recorder, handbells, drumming and Orff groups have performed for the Manitoba Chamber Orchestra and the Winnipeg Symphony Orchestra. She is an Orff specialist, and has served as the Manitoba Orff Chapter president. Karin was the recipient of the 2006 Morna-June Morrow Award for Excellence in Music Education in Manitoba. In the past she has also served on the MMEA board.

In her spare time, Karin enjoys being a national rhythmic gymnastics judge. She is an avid collector of music mugs, and displays over 300 in her kitchen!

DANIELLE LAURENDEAU

Atelier de percussion - Winnipeg

Mme Danielle Laurendeau est une enseignante de musique à l'École Van Belleghem, dans la division scolaire Louis Riel. Elle a le plaisir d'enseigner les élèves de la maternelle jusqu'à la sixième année. Elle est fière de pouvoir offrir à ses élèves plusieurs programmes extra-curriculaires, qui incluent : la chorale primaire (1^e - 3^e), la chorale élémentaire (4^e - 6^e), deux groupes d'Orff (4^e - 6^e) et un club de flûte à bec (4^e - 6^e).

Mme Laurendeau est aussi fière de pouvoir diriger la chorale divisionnaire de Louis Riel. La chorale « Treble » est un groupe auditionné de 60 jeunes de la 5^e - 8^e année, qui représentent 23 écoles dans la division. Cette chorale est toujours très occupée avec des concerts d'hiver, des concerts de printemps, des tournées autour de la division, des concerts avec l'orchestre symphonique de Winnipeg, ainsi que des festivals comme ChoralFest et le festival de musique de Winnipeg.

Mme Laurendeau aimerait remercier le comité de la journée d'Orff de l'avoir invitée comme clinicienne à cette journée magnifique de musique. Elle est très excitée de partager sa passion pour la musique avec les jeunes de notre province.

LINDA MANZIUK

Atelier orff global - Winnipeg

Linda est enseignante de musique M à 6 à l'école Howden de la Division Scolaire Louis-Riel. Elle a fait ses études, incluant Orff niveaux I et II, à l'université du Manitoba. Elle avait aussi enseigné l'harmonie présecondaire dans le passé. Elle aime travailler avec des chorales d'enfants. Il y a deux chorales à son école.

Linda aime beaucoup chanter et elle est membre de la chorale à son église. Elle joue le saxophone aussi. Elle est très occupée avec ses activités et celui de ses deux garçons. Linda aime se reposer avec la lecture ou le jardinage.

Il lui fait grand plaisir d'offrir les ateliers d'Orff de base aujourd'hui.

MAUREEN MONSON

Basic Orff - Brandon/Winnipeg

Hello/ Bonjour. My name is Maureen Monson and I am a retired music teacher. I received my Bachelor and Masters of Education from the University of Manitoba and have a Level III Orff Certificate. For many years I taught elementary music in French Immersion Schools and I was also a guidance counsellor at the Middle School level. After I retired from the public school system, I taught music education teachers at the University of Manitoba and loved teaching adults almost as much as teaching kids! Away from the world of music, I love to read, travel, read, quilt, read, garden, read, sing to my five grandchildren, read, work with new Canadians, read, provide musical leadership at my church and, of course, read. I look forward today to making music with a group of children who love music as much as I do.

BERYL PETERS

Movement - Brandon/Winnipeg

Beryl has worked as a music educator from elementary levels through the grades to her present role as Instructor with the Faculty of Education at the University of Manitoba. She enjoys sharing her passion for music and the arts at provincial and international workshops and conferences and is presently working as writer for the Grades 7-8 new Manitoba Music Curriculum framework. She is working on her PhD dissertation investigating the links between rhythm and reading and hopes to finish it before she retires. She is the founding President of the Yukon Orff Chapter and a proud current member of the Manitoba Orff Chapter executive. Her four children and husband are also all musicians, so music is a joyful part of both family and career!

ANDREA WICHA

Atelier de mouvement - Winnipeg

Andrea Wicha est l'enseignante en musique M a 6 à l'École Dieppe de la Division Scolaire Pembina Trails. Elle dirige aussi la chorale divisionnaire, les Choraliers, de Pembina Trails Voices. Elle joue du violon et l'enseigne à la maison.

Andrea et son mari, Werner, ont deux garçons, Benjamin et Daniel, ainsi que deux chiens, Brontë et BooBoo. Andrea adore la musique et elle aime regarder ses élèves développer leurs habilités avec enthousiasme et confiance.

COLLETTE WILVERS

Atelier de 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 jeune âge. J'ai un brevet d'enseignement en musique, de l'université de Brandon et des certificats Orff et Kodaly. Je suis professeure de musique dans la division River East Transcona depuis 18 ans. J'adore chanter et jouer le piano! Aujourd'hui, nous allons apprendre une chanson intitulé "Les enfants du monde".





Bei Jing Huan Ying Ni

"Welcome to Beijing"

Olympic Welcome



A.

FORM: ABA

Karin Klassen

Traditional Chinese Melody
Shandong Province

Soprano



Let's all go to Chi-na Bei-jing is the place to be O-lympic games are here Join now in har-mo-ny

SG/ AG
SM/ AM

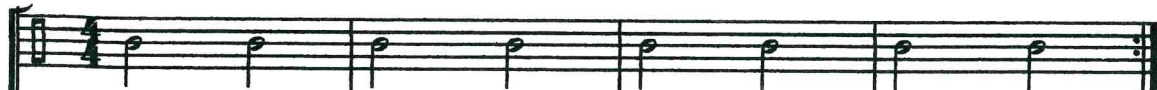


BX
BM



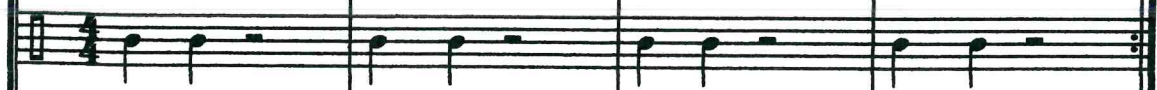
B.

Spoken – Group 1



Huan- huan Huan- huan Huan- huan Huan- huan

Spoken – Group 2



Jing -jing Jing-jing Jing-jing Jing-jing

Spoken – Group 3



Ying-ying Ying-ying Ying-ying Ying-ying

Spoken – Group 4



Bei-bei Bei-bei Bei-bei Bei-bei

Spoken – Group 5



Ni-ni Ni-ni Ni-ni Ni-ni

北京 Fuwa

The Official Mascots of the Beijing 2008 Olympic Games

Like the Five Olympic Rings from which they draw their color and inspiration, Fuwa will serve as the Mascots of Beijing 2008 Olympic Games, carrying a message of friendship and peace -- and good wishes from China -- to children all over the world.

Designed to express the playful qualities of five little children who form an intimate circle of friends, Fuwa also embody the natural characteristics of four of China's most popular animals -- the Fish, the Panda, the Tibetan Antelope, the Swallow -- and the Olympic Flame.

Each of Fuwa has a rhyming two-syllable name -- a traditional way of expressing affection for children in China. Beibei is the Fish, Jingjing is the Panda, Huanhuan is the Olympic Flame, Yingying is the Tibetan Antelope and Nini is the Swallow.

83. Gens de la ville

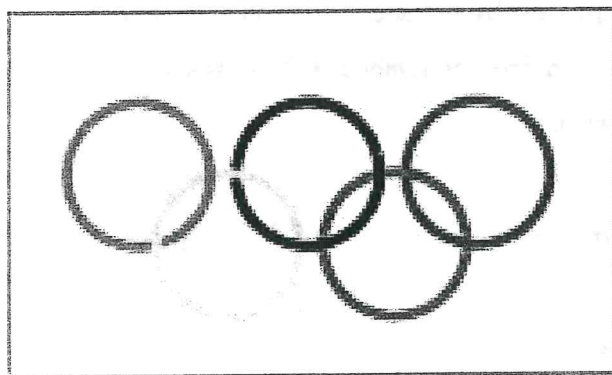
anonyme

①
Gens de la vil - le, qui ne dor-mez guè - re, Gens de la vil - le, qui ne dor-mez pas

②
C'est à cause des rats que vous, que vous ne dor - mez guè - re,

C'est à cause des rats que vous, que vous ne dor - mez pas.

③
C'est les rats. C'est les rats.
(Scé - - - lé - rats! Scé - - - lé - rats!)



Let There Be Peace

Avonlea Armstrong - Choral

Unison / 2-part

Alfred Publishing

Words by Jean Anne Shafferman

Arranged by Patrick M. Liebergen and Jean Anne Shafferman



One of the few events which brings nations together is the **Olympic Games**. People from all over the world gather to celebrate humanity through athleticism, teamwork, and drive toward a goal! "Let There Be Peace" is a fitting choral selection to go with this theme since the text speaks of all the world standing as one, uniting in peace.

"Let There Be Peace" is a traditional Israeli folksong, arranged as a canon. The melody may be easily taught by rote and performed as a canon in 2 parts, with or without accompaniment. In the arrangement by Liebergen and Shafferman, the harmony parts (outside of the canon) are mostly set in thirds, making it accessible for young students.

This arrangement is strengthened by the addition of an energetic flute accompaniment and rhythmic percussion part (hand drum or tambourine). It would be a suitable selection for any Remembrance Day ceremony.

When performing this arrangement, consider the following few pointers:

- careful tuning during the last few bars when it goes into 3 parts
- a clean cut off on "peace"
- the melody is in the alto part at measure 39. Be sure that this part is heard above the soprano harmony.
- watch the rhythm of "let there be peace" in measure 20 and 21 (same as 46 and 47) compared to measure 38



Chariots of Fire

Kathryn Harochaw - Recorder

Background Information:

This famous music theme comes from the 1981 movie title, bearing the same name. It depicts the story of two men from Great Britain who competed in the 1924 summer Olympics in Paris. The movie won 4 Oscars, including Best Picture and Best Original Music Score by Vangelis. The music has remained popular and has been depicted in such more recent movies as "Mr. Mom" and "Bruce Almighty". Grade 5's seem to recognize the theme when it is played and associate it with the famous movement of a person running in a slow motion across a finish line.

Students could see a clip of the movie, as part of the teaching process.

Teaching Process:

1. Introduce the theme and give background information.
2. Teach the note C# on the soprano recorder. The D + scale could also be reviewed to re-inforce the F#.
3. Strengthen the C# by playing short patterns, which the students will echo.
4. Isolate measures 7b -8 and m.10b-11a for drill, as illustrated. These could be written out on large cards. Show how these 2 motives form the basis for all of Part A.
5. Learn Part A.
6. Isolate m. 11b-12a, as illustrated, and show how this fragment, with the second fragment from Part A, forms the basis for all of Part B.



Extension Suggestions:

1. Bass Xylophone Part:

Use a repeated sixteenth note ostinato pattern on low D, or a tremolo on low D for the introduction and Part A. Timpani can be used for this repeated pattern. In the B Section, the pattern A, G, F# in quarter notes and then quarter rest on beat 4 could be played for m. 12 -14 on the BX.

2. The introduction can also be played on the tenor recorder.

3. On the repeat, at measure 10 and into 11, add a tremolo with a crescendo on a suspended cymbal. A wind chime could be played at the end of the first playing of Part A, going into the repeat.

4. At the second playing of Part A, glocks or bells can play on the A and F# quarter notes, for added effect, at m. 8 -10.

5. An optional, but easy Alto part, consisting of 3 pitches, has been included.

6. To simplify the B Part, the dotted eighth and sixteenth rhythm could be substituted for a quarter note and an eighth note ().

7. The Coda is optional, as the piece could end at m.11, with the form thus being AABA.

8. Have the students brainstorm for other NPP ideas.



OLYMPIC GAMES RHYTHM ROUND

Karin Klassen - Basic Orff



Teaching Process:

1. Teach song in three parts (song works great sung as a round)
2. Add movement to song
 - a) Olympic Games – Hand jive (Yellow Scarves)
 - b) Olympic Village – Waving hands above head (Flags)
 - c) Gold, Bronze, Silver – Spirals/ figure 8's (Coloured streamers or ribbons)All students should learn the movement, but in the final performance, just a few students can be used to represent each of the three sections of the song as they are sung.
3. Talk about the Olympic Games and favourite sports you might find in the games. Use the students' ideas to elicit responses like basketball, volleyball, hockey, cycling, judo etc.
4. Add instrumental accompaniment parts to song
 - a) BX line with bouncing basketball: "Basketball, shoot now..."
 - b) SX/AX line with Guiros & Clubs: "Gymnastics, gymnastics"
 - c) AG line with Ocean Drum & Claves: "Swim in the water...It's great!"
 - d) SG line with paddles & Maracas: "Rowing's the thing to do...Heave Ho!"

5. Add layers of drums as interludes with these elicited/learned responses:
 - a) Djembe – "Hockey games are thrilling..."
 - b) Conga – "Cycling or judo, and volleyball is sweet, I love..."
 - c) Tubano – "Base-ball – such fun!"
 - d) Bongos – "Track and field, they run so fast"

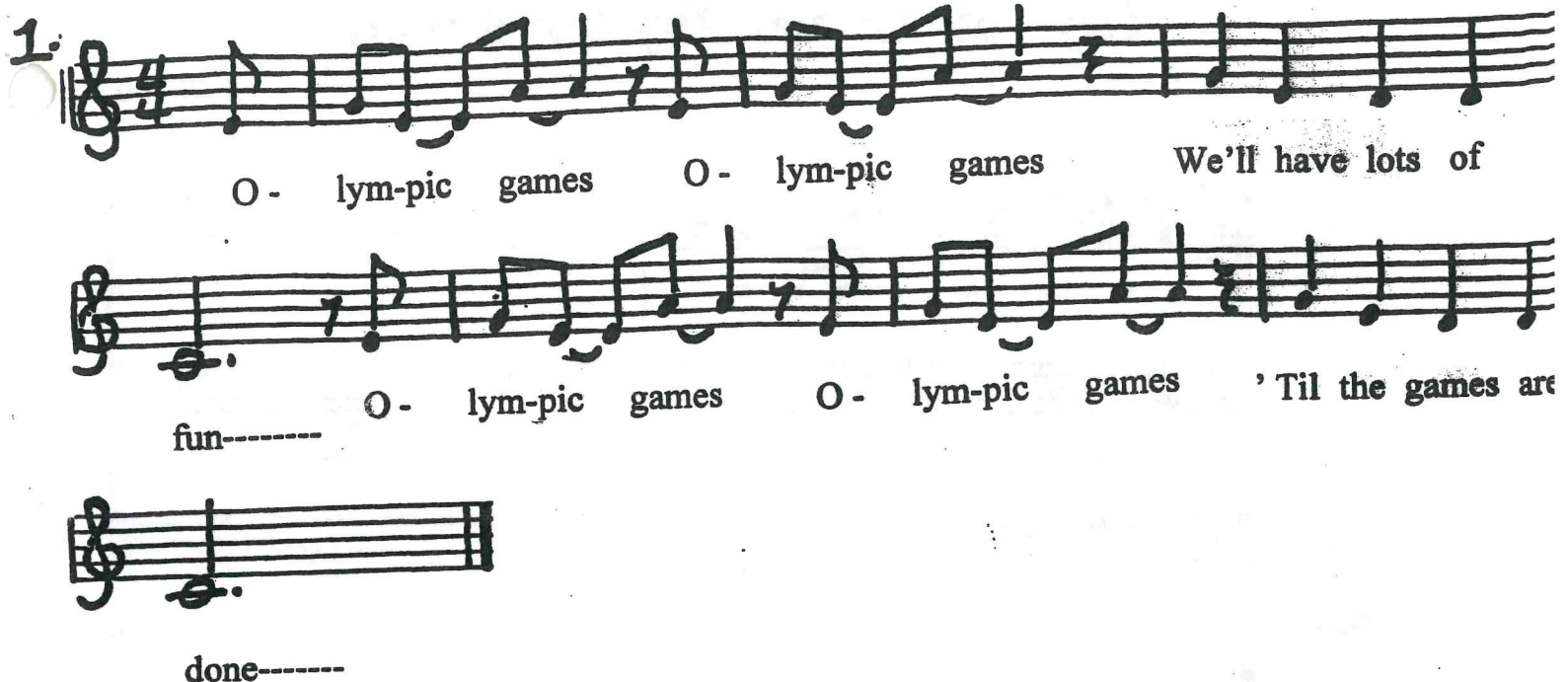
The different rhythms are introduced as new separate interludes between each return of the song. Each rhythm should be spoken twice and then played as a solo twice before the song begins again with the added instrument. During this verse students improvise movements of the designated sport. The layers can be added cumulatively, if the students can maintain so many different rhythms with a steady beat and can all begin together, playing each individual rhythm independently and steadily.

6. Introduction: Begin with chanting: "Olympics...Beijing", then transfer that rhythm to cabasa; start accompaniment by adding layers until all have entered at which point the song begins with representative movement.
7. Coda comes after all the layers have been added: All students shout "Olympics... They're great!" and then the vibraslap ends the song with a single hit.
8. Final Form: Rondo Introduction ABACADAEA Coda
 - A = instrumental accompaniment & song & movement with scarves, flags, ribbons
 - B = added djembe line (hockey movement improvisation)
 - C = added conga line (cycling, judo or volleyball movement improvisation)
 - D = added tubano line (baseball movement improvisation)
 - E = added bongos line (track and field movement improvisation)

Enjoy!

Olympic Rhythm Round

1.



O - lym-pic games O - lym-pic games We'll have lots of
fun----- O - lym-pic games O - lym-pic games 'Til the games are
done-----

2.



O - lym - pic vil - lage We'll meet lots of friends----
O - lym - pic vil - lage Hope it nev - er ends!

3.



Gold bronze sil - ver Put us to the test Gold bronze
sil - ver We'll do our best!

Olympic Games Rhythm Round

K. Klassen

Mallets 1 SG Maracas	Row-ing's the thing to do	Heave ho!
Mallets 2 AG Claves	Swim in the wa - ter	It's great!
Mallets 3 SX/AX Guiro	Gym - - - nas - tics,	Gym - - - nas - tics
Mallets 4 BX CSB-on C	Bas - - - ket - - - ball,	Shoot - now
Percussion 1 Djembe	Hoc - key games are thril - ling	Hoc - key games are thril - ling
Percussion 2 Conga	Cy - cling, or ju - do and	vol - ley - ball is sweet, I love
Percussion 3 Tubano	Base - - - ball	such fun
Percussion 4 Bongos	Track - and-field they run - so fast	Track - and-field they run - so fast

Introduction
Cabasa

O - lym - pics	Bei - jing
----------------	------------

Coda

O - lym ____ pics	They're great!	(Vibraslap)
-------------------	----------------	-------------

OLYMPIC RONDO

Maureen Monson - Basic Orff

Using some of the following materials, I plan to create an instrumental and speech rondo. In your classroom setting, students could choose from all the information available about the Olympics to create their own work.

~The **Motto** for the Olympics Games is:

“Swifter, Higher, Stronger” - (in Latin) “Citius, Altius, Fortius”
(Sometimes translated – “Faster, Higher, Stronger”)

~The **Creed** for the Olympic Games is:

“The most important thing in the Olympic Games is not to win but to take part, just as the most important thing in life is not the triumph but the struggle. The essential thing is not to have conquered but to have fought well.”

~The **Motto** for Special Olympics is:

“Let me win but if I can not win, let me be brave in the attempt.”
(Special Olympics are not held at the same time as the Summer Olympics, but there may still be opportunities to use this motto in your classroom situation.)

~The **Slogan** for the Beijing Olympics is:

“One world, One dream – I participate, I contribute, I enjoy”.

An Olympic theme song is written for each Olympic Games, although there is also an Official theme song written by Spyros Samaras which is usually played at all opening ceremonies. More familiar is the John Williams theme, “Summon the Heroes” used by many television stations. The unofficial title for the Beijing Olympics theme song is:
“Forever Friends”

The Beijing Olympics Opening Ceremonies are supposed to incorporate these elements of the **Olympic Spirit**:

Unity, Friendship, Progress, Harmony, Participation, and Dream.

The **mascots’ names** when said together form the phrase:

“Beijing welcomes you.” (Beijing huanying ni.)

There will be 28 **sports** (but 302 events) at the Beijing Olympics and over 200 **countries** will be represented. Ask your students their country of origin or interest and then use those countries to create your own rondo.

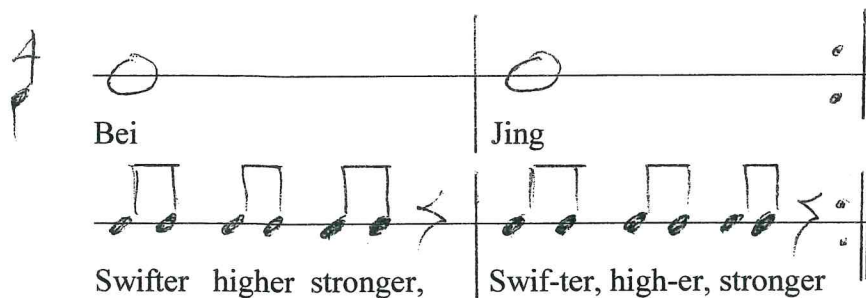
The **music** for the A section of the rondo is:

→ Festive Procession #19 (p. 70) Orff-Schulwerk – Volume III

This music was composed by Carol Orff for the 1936 Olympics. An actual recording of this piece from that era is currently making the rounds on You Tube.



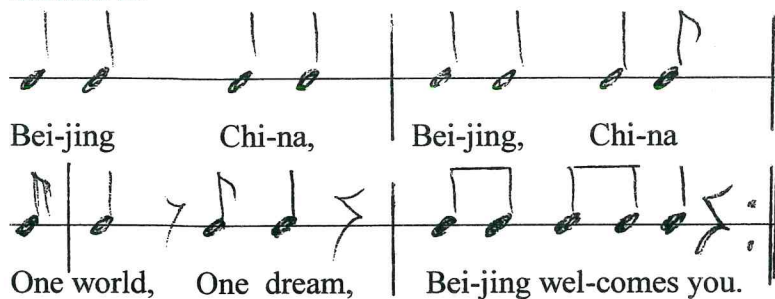
Introduction:



Bei Jing

Swifter higher stronger, Swif-ter, high-er, stronger

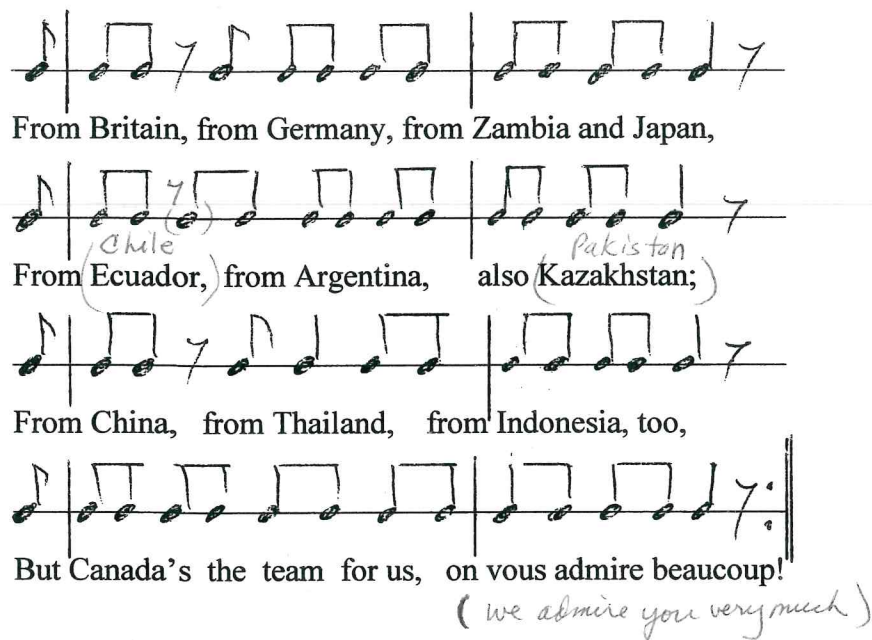
Section B:



Bei-jing Chi-na, Bei-jing, Chi-na

One world, One dream, Bei-jing wel-comes you.

Section C:



From Britain, from Germany, from Zambia and Japan,

From Ecuador, from Argentina, also Kazakhstan;

From China, from Thailand, from Indonesia, too,

But Canada's the team for us, on vous admire beaucoup!

(we admire you very much)

Possible Form:

Intro (plus creed)

A Section – Festive Procession

B Section – One World, One Dream

A Section – Festive Procession

C Section – Representative Countries

A Section – Festive Procession



Choose your Moves at the Olympics!!

Beryl Peters - Movement

"As with most activities, the greater the initial preparation and stirring of ideas is, the richer the response" (Katz & Thomas, 2004, p. 75).

There is a wealth of possibilities for "stirring ideas" to prepare for experiences in movement related to the sports of the Olympic Summer games. The official Olympic website at: www.olympic.org has excellent descriptions and images of the Olympic sports, including a section for teachers. There are numerous books that can be used to generate ideas such as "Eyewitness Olympics" by Dora Kindersley, "The Encyclopedia of the Summer Olympics" by David Fischer, "Summer Olympics: The Definitive Guide to the World's Greatest Sports Celebration" by Clive Gifford, "Let the Games Begin" by Maya Ajmera, Michael Regan, and Shakti for Children, and "Magic Tree house Research Guide: Ancient Greece and the Olympics" by Mary Pope Osborne.

To "generate and use ideas from a variety of sources" (New Manitoba Music Curriculum Framework) for improvising and composing using music and movement, I have used the video "Stomp Out Loud" with Grades 4-6. The brooms sequence once inspired a hockey stomp with hockey sticks and pucks, and the basketball scene would be a helpful inspiration for today's basketball stomp. A video of artistic and rhythmic gymnastics would generate ideas for use of the apparatus associated with gymnastics, and clips of tennis, baseball etc. could be sources for analysis, reflection, and application of movement ideas.

Once we have activated learning and generated and stirred ideas, we can begin! Let's start with simply tossing the basketballs back and forth while standing. Can students suddenly let go of the ball and quickly grab it again with both hands? What does the ball sound like when held in one hand and the other hand is slapped against it? How many times can students comfortably bounce the ball in a row? Can they drop the ball with two hands and grab it on the way up with a two-handed slap? Can they toss the ball in the air and grab it on the down with a two-handed slap? Once we have determined students' comfort level with various basketball skills, we can incorporate them into the "stomp." Here is just one possibility:

Basketball Stomp	1	2	3	4	5	6	7	8
1. Light bounce	X	X	X		X	X	X	
2. Toss and grab/slap				X				X
3. Hold and slap	X		X	X		X	X	X
4. Bounce and grab/slap		X	X		X	X		
5. Toss hand to hand	X		X		X		X	X
6. Hard bounce	X			X				X



There are a variety of ways we could teach these rhythmic patterns. We usually follow a "sound before symbol" process in the Orff approach, but we could also read the grid on an overhead if we wished to model its use as a scaffold for children's own compositions. As we often do, the rhythms could be introduced as speech patterns, transferred to body percussion and then to the basketballs. Speech possibilities include:

Line 1 and 2: Basketball Go! Basketball Go!

Line 3 and 4: I sure like to (yes!) play basket (ball would be said/played at the end of the piece).

Line 5: Bas—ket—ball. Ready?

Line 6: I like to play this game do you? (only underlined words are said/played)

Any of these lines could work in combination depending on time and abilities or students could write their own! The class could be divided into as many groups as could comfortably manage the stomp; i.e. a class of 24 divided into 6 groups of 4 students each. Students could experiment with levels so that some would bounce the ball close to the ground and others would bounce higher up from the ground. Students could create a non-locomotor group formation using lines or circles with some facing in and some facing out. I tried moving with the balls but that was disastrous—maybe you would have better luck! Lines 1 and 2 could make a simple introduction that would provide a steady beat to anchor the playing and the teacher could start it all off with the sound of the whistle to begin the "game." At the conclusion, all parts end with Ball!

More moves...

How about Rhythmic and Artistic Gymnastics?

The official Olympic site states: "A perfect fusion of athletics and aesthetics, gymnastics ranks among the defining sports of the Olympic Games." Although rhythmic gymnastics is only performed by women at the Olympics, boys might still be willing to try using the apparatus of rope, hoop, ball, club and ribbon. If not, there are many movement possibilities to be generated from still images or video of men's artistic gymnastics.

A useful starting point for exploring the movements found in gymnastics might be to begin with observing still images of Olympic gymnasts and describing the shapes found in the images. Students could choose images to re-create through movement shapes to play a version of statues. An order could be established for the re-created gymnastics shapes which could then serve as an introduction to a group gymnastics movement sequence, or as a means of organizing movement between the forming of the individual shapes. In her book, "This Too is Music (1990)," Rena Upitis describes a Dalcroze inspired idea that could be used to link the gymnastics shapes. Rena suggests children move body parts to correspond with each child's name; this idea could be extended to exploration with the gymnastic ropes, ribbons, hoops, or balls (I'm not sure if I would want to try using the clubs, though!). In groups, gymnasts could then choose one name to perform, and a conductor could be chosen to start and stop the groups to vary mood, texture, dynamics and qualities of movements.

Gladys Fleming (1976) has a variety of movement suggestions that could serve as a starting point for creating a gymnastic sequence. Students could play "Clothes on the Line" (p. 187) and choose the article of clothing they wish to be as it hangs on the line, is blown about, and perhaps falls down or loses a clothes peg. Other movement ideas that might help develop a gymnastic improv include recreating smoke in the air, an eagle or seagull, syrup, snowflakes, dandelion puffs blowing in the wind, balloons floating in the sky, flying in a glider plane, clouds etc.

We could facilitate all of the Movement strand outcomes from the Manitoba Phys-Ed curriculum through our exploration of gymnastics movements. Through responses to non-pitched percussion students could explore: directions, levels, body shapes and different movement qualities (Grade 1); pathways and planes (Grade 2); mirroring, matching, adding qualities of speed, force, flow to Grade 1 and 2

outcomes to design movement sequences (Grade 3); and use transport, manipulation, and balance as part of movement skills, combined with identical and contrasting movements with partners or small groups (Grade 4).

With our limited time today, one simple possibility might be to create a movement response to a sustaining instrument such as a good sounding triangle or finger cymbals. The cymbals could be gently struck by the teacher every 4 beats to signal a change in movement as for example:

Choose an apparatus and body shape (curled, stretched, narrow, wide, twisted) and hold/freeze.

Phrase 1: Change level and body shape in non-locomotor position.

Phrase 2: Move out of position using locomotor movement and choose pathway (straight, curved, zigzag), levels, and shapes.

Phrase 3: Change direction, pathway, levels, and shapes.

Phrase 4: Return to non-locomotor position and choose an effort quality to lead to a freeze and final point.

This movement sequence might then simply be repeated, or varied by performing in canon or as question and answer with partners to create a possible B section following the Basketball A.

What moves would you choose....

Drawing from a variety of Summer Olympic Sports, possibilities include tennis, badminton, table tennis, baseball, judo, archery, canoeing/kayaking, cycling, fencing, volleyball, weightlifting, or wrestling. As an alternate to the gymnastics movement sequence, a judo sequence could be developed; the Olympic website states that judo means the "gentle way in Japanese" and the beginning standing position and initial moves leading up to the throws (no actual throws!) could also serve as effective explorations of movement qualities, levels, shapes, pathways, etc. in response to non-pitched percussion.

Students could choose their favorite apparatus to create their own "Stomp" using a grid that they might have explored in the Basketball stomp. One example is:

Sports Stomp	1	2	3	4	5	6	7	8
Basketball								
Tennis racquet								
Badminton racquet								
Baseball bat								

Students could fill in the grid to "develop ideas into music, creatively applying processes and principals of composition" (Manitoba Music Curriculum), and "revise and refine" their compositions to then "interpret, perform, and share their own and others' music in a variety of contexts" (Manitoba Music Curriculum) thus meeting all the general learning outcomes from the area of Creative Expression in our new Music curriculum.

As a final sharing, students could create a form using any or all of the above ideas. Our tried and true organizing framework in the Orff approach is the Rondo form and we could create something like:

A section: First two lines of the Basketball Stomp

B section: Basketball Stomp

C Section: Gymnastics Movement sequence

D section: Students' creations for a "Sports Stomp"

E section: Judo movement sequence

References:

Fleming, G. A. (1976). *Creative rhythmic movement*. Englewood Cliffs, NJ: Prentice-Hall.

Katz, S. A., & Thomas, J. A. (2004). *The word in play*. Baltimore, ML: Paul H. Brooks Pub. Co.

Upitis, R. (1990). *This too is music*. Portsmouth, NH: Heinemann.



PETIT BATEAU BLANC

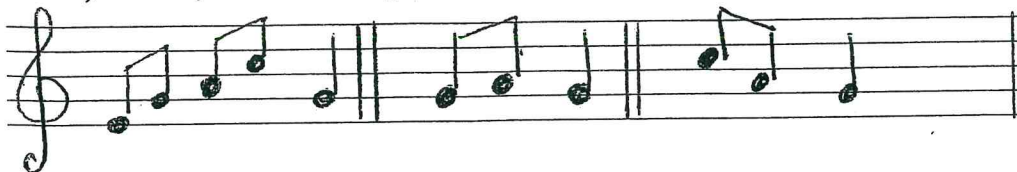
Irène Bohémier - Orff global

Petit bateau blanc de Nations en fête par Chantal Dubois

Instrumentation : gong, carillon suspendu, 2 métallophones alto, 2 xylophones basse, 4 xylophones alto, 4 xylophones soprano, 4 paires de claves, flûtes à bec

Déroulement :

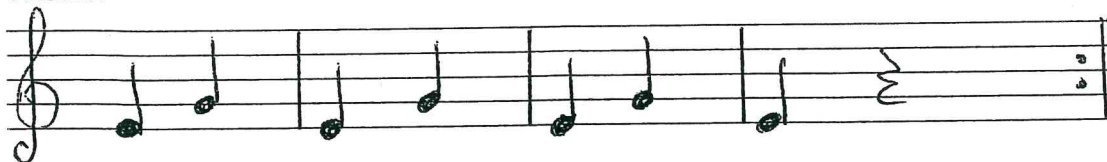
- Frapper le rythme du chant *Petit bateau blanc*
- Dire les paroles dans le rythme du chant – chanter les paroles
- À la flûte à bec, montrer les 4 notes à utiliser (mi grave – E↓, sol – G, la – A, do aigu – C↑) ensuite, diviser le couplet en 3 sections et faire répéter le tout



- Suivre les mêmes étapes pour le refrain. Une fois que la mélodie à la flûte à bec est bien apprise, diviser le groupe en 2. Groupe A chante en frappant le rythme du xylophone basse (♩ ♩ ♩) avec les 2 mains sur les cuisses et groupe B joue la flûte à bec. Échanger les tâches des 2 groupes.
- Choisir 2 élèves pour jouer ce rythme sur les lames do grave et sol des xylophones basse (XB)

N.B. Les élèves qui jouent les lames doivent enlever les Fa et les Si avant de jouer.

- Faire chanter la mélodie du xylophone soprano tout en frappant le rythme sur les cuisses.

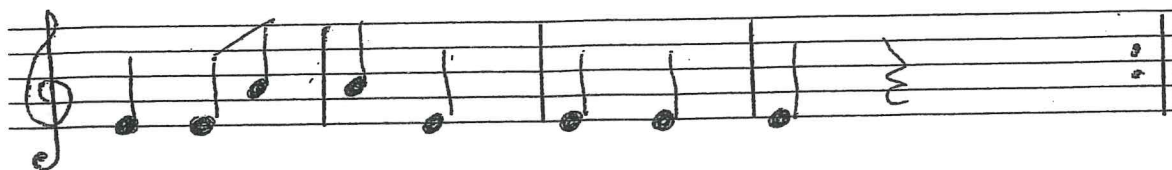


- Choisir deux élèves qui le transfèrent au xylophone soprano pendant l'introduction et les couplets seulement.
- Encourager tous les élèves qui jouent les instruments de percussion et de lames de chanter les paroles.
- Suivre les mêmes étapes pour les xylophones alto sauf que les alto jouent les mélodies suivantes pour l'introduction et le couplet et ensuite, le refrain :



- Diviser les flûtes en 2 groupes (A et B) et montrer au groupe A l'harmonie pour le refrain. Toutes les flûtes jouent le couplet en unisson et se divisent pour le refrain.

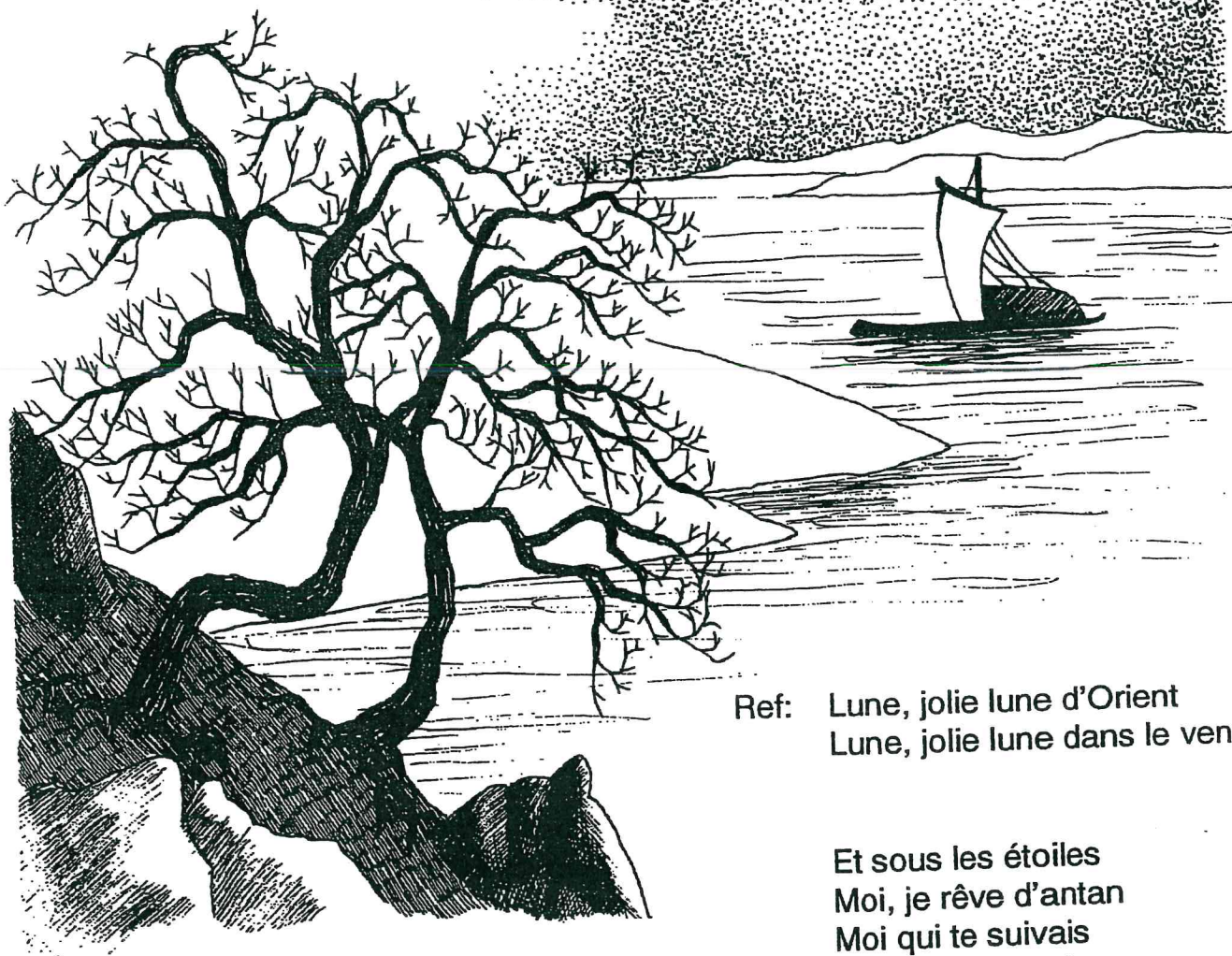
Harmonie :



- Expliquer la forme de la pièce : Introduction, Couplet 1, Refrain, Interlude, C2, R, Int., Coda
- Avant l'introduction, ajouter le gong qui résonne pour 4 temps suivi d'un glissando de 4 temps au carillon suspendu et/ou au métalophone alto (sans fa ou si) suivi des xylophones basse, alto et soprano qui jouent leur ostinato pour 8 mesures avant le couplet.
- À l'interlude, seulement les carillons et les xylophones (**sauf les xylophones basse**) jouent une improvisation en pentatonique de 8 temps. (Les flûtes peuvent improviser une danse ou des mouvements durant ce temps avec des foulards multicolores attachés d'un élastique à leur flûte.)
- Tous font le 2^e couplet et le refrain en ajoutant le carillon suspendu et les métalphones qui jouent un glissando au début et à la fin de chaque phrase musicale et des claves qui jouent doucement le rythme suivant : 
- On finit avec le dernier interlude suivi d'un glissando de 4 temps au carillon suspendu et/ou au métalophone alto et le gong qu'on laisse vibrer.

Petit bateau blanc

Dans le firmament
Brille tout doucement
Petit bateau blanc
Sous ses ailes d'argent.



Ref: Lune, jolie lune d'Orient
Lune, jolie lune dans le vent.

Et sous les étoiles
Moi, je rêve d'antan
Moi qui te suivais
Sur tous les océans.

République de Chine - *Chant de batelier* - Version française : Chantal Dubois © 1994

Toute reproduction interdite - Nations en fête

Couplet



Dans le fir - ma - ment bril - le tout dou - ce - ment,
 Yea - er wahn wahn shiang ee tiow troon kqua tien shung,

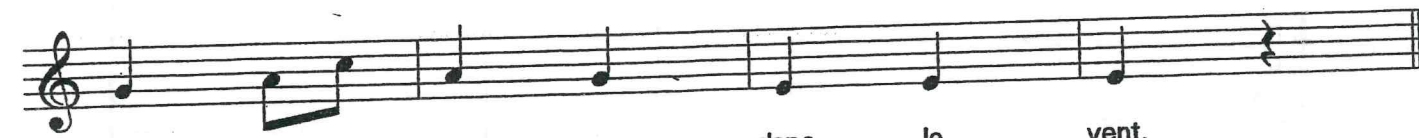


Pe - tit ba - teau blanc sous ses ai - les d'ar - gent.
 Troon kqua sheensheen tah ee rahn cheen, ying piau dahng.

Refrain



Lune, jo - lie lu - ne d'O - ri - ent,
 Yahng fahng shiang jcho she fahng hahng,



Lune, jo - lie lu - ne dans le vent.
 Chuah shiao shiao yeen troon wah ahn shung.

ACTIVITE DE MOUVEMENT

NATURE DE L'ACTIVITE

- Jeu d'ombres chinoises.
- Un groupe d'enfants est désigné pour manipuler certains objets ou créer des mouvements corporels appropriés derrière un écran blanc éclairé par des projecteurs.
- Rechercher la douceur et le calme de la nuit avec les éléments proposés dans la chanson : lune, étoiles, ailes, flots, bateau ...

OBJECTIFS DU JEU

- Créer différents mouvements selon le phrasé musical ou l'ambiance générale de la pièce.
- Apprendre à suivre et à bien contrôler ses mouvements en fonction de la symbolique véhiculée.

Mélodie **Voix ou flûte soprano** **Couplet**

Dans le fir - ma - ment bril - le tout dou - ce - ment,
Pe - tit ba - teau blanc sous ses ai - les d'ar - gent.

Introduction

Car. + Mét.

Xylo Soprano

Xylo Alto

Carillon susp.

X.B. + M.B.

Refrain 1 2 **Fine**

Mélodie

Lune, jo - lie lu - ne d'O - ri - ent, dans le vent.

Interlude

Car. + Mét. Tutti frutti

Xylo Soprano Improvisation

Xylo Alto pentatonique

Carillon susp.

X.B. + M.B.

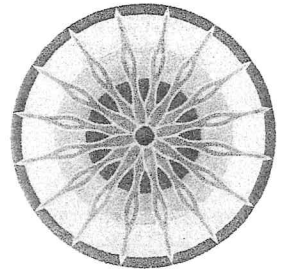
Procédés d'écriture:

Bourdon simple et ostinatos mélodiques

Instrumentation: Chantal Dubois © 1994

Tue, Tue (Traditionnel)

Danielle Laurendeau - Percussion



Tue, Tue (Traditionnel)

From Ghana

Musical notation for the song "Tue, Tue" in 4/4 time. The melody is written on a single staff with lyrics underneath. The lyrics are: "Tu - e, Tu - e ba - ri - ma tu - e tu - e. Tu - e, Tu - e ba - ri - ma tu - e tu - e. A - bo - fra ba A - ma da - wa da - wa tu - e tu - e. A - bo - fra ba A - ma da - wa da - wa tu - e tu - e. Hai ba - ri - ma tu - e tu - e Ha - ba - ri - ma."

Accompagnement (par : Danielle Laurendeau)

Musical notation for the accompaniment, showing five staves for different percussion instruments: Petit tubano, Tubano moyen, Grand tubano, Gankogui, and Axatse. The notation includes various rhythmic patterns and notes, indicating the specific roles of each instrument in the ensemble.

Solo de djembé*
(Simplification du solo traditionnel par : Calla Isaac)
* Utilisé avec permission



Étapes d'enseignement

- Enseigne la chanson
- Enseigne les différentes composantes de l'accompagnement.
* NB: Pour simplifier la partie du gankogui, enseigne la avec la partie du grand tubano.
- Mets les composantes de l'accompagnement ensemble.
- Enseigne le solo de djembé.
- Mets toute l'arrangement ensemble :
 - La chanson
 - L'accompagnement
 - La chanson et l'accompagnement
 - Le solo de djembé joué par tout le monde

TAFTA HINDI

Linda Mandziuk - Orff global

Voici une chanson d'Arabie. Imaginez que vous êtes sur la place du marché arabe. Les rues sont très étroites. Elles sont remplies de gens et de choses à acheter- des épices, du café, des pains, des articles faits d'argent et de cuivre, et des vêtements et des toiles de toutes sortes de couleurs. Les marchands nous appellent à venir voir leurs marchandises. Voici l'appel d'un marchand de vêtements de l'Inde.

Voices

Tafta Hindi, Tafta Hindi, shasha - beel ya bi - nat.

SG

AX

BX

Voices

If ta hoo - li ya sa - bai - ya walla kosh min

SG

AX

BX

1.

2.

Voices

ish shu - beck walla kosh min ish shu - beck.

SG

AX

BX

تفتا هندی تفتا هندی شاش اُبیع یا بنات
!فتحولی یا صبا یا ولاّ خش من اِشَبّاک

Traduction :

Vêtements de l'Inde, Vêtements de l'Inde. Qui achètera ces vêtements à porter?
Mesdames, venez vers moi ou je viendrai vous les vendre à votre fenêtre.

Mouvement :

Un cercle fermé.

d		d		d	d		d	d
d		g		d	g		d	g d

d		d		d	d		d	d
g		d		g	d		g	d g



Partie A – déplacement vers la droite, corps déjà tournés dans cette direction.

Partie B – déplacement vers le centre. Mesures 1 et 2 en avançant, Mesures 3 et 4 en reculant.

"Tafta Hindi" arr. par Alice Olsen © 1987 Plank Road Publishing, Inc. *All Rights Reserved*
Imprimée avec permission

Le relais des pays olympiques

Andrea Wicha - Mouvement

On fera un relais entre 5 pays qui font partie des olympiques à Beijing. La France, les États-Unis, la Grèce, la Russie, et l'Allemagne vont tous faire partie de ce relais.

Pensez aux mouvements que vous pouvez faire pour montrer des sports importants de votre pays. Nous allons utiliser ces mouvements pour passer le bâton au prochain pays. Vous allez aussi apporter le drapeau de votre pays.

Groupe 1 - La France

Groupe 2 - La Russie

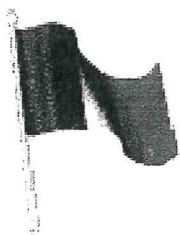
Groupe 3 - La Grèce

Groupe 4 - Les États-Unis

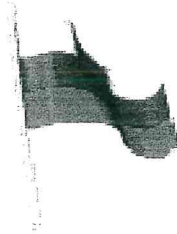
Groupe 5 - L'Allemagne

Les danses (Phyllis Weikart 'Rhythmically Moving')

La France va danser 'Branle Normand', une danse en cercle.



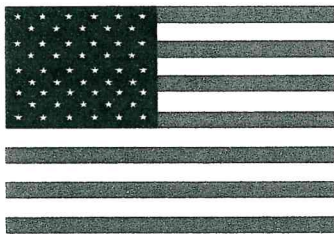
La Russie va danser 'Korobushka' (Peddler's Pack), une danse en double cercle.



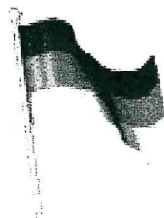
La Grèce va danser 'Hasapikos' (Butcher's Dance), une danse pour 8 personnes, ou quatre couples, en carré.



Les États-Unis va danser 'Salty Dog Rag', une danse en partenaire et en double cercle.



L'Allemagne va danser 'Man in the Hay', une danse pour 8 personnes, ou quatre couples, en carré.



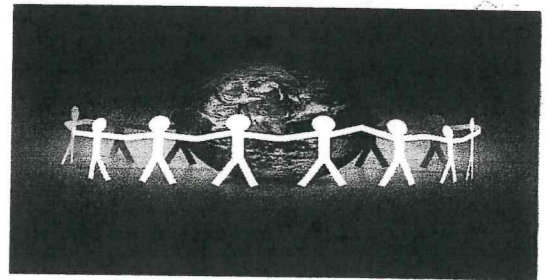
LES ENFANTS DU MONDE

Collette Wilvers - Chorale

Les enfants du monde - la 2^e chanson de Deux petites chansons paroles et musique par Jerry Estes, éditeur Alfred

Réchauffement

- Exercices de respiration
- Exercices corporelles
- Exercices vocales



L'apprentissage de la chanson

SECTION A

SECTION B

SECTION A1

CODA

A musical score for a song, featuring four staves. The first staff is labeled 'SECTION A' and contains a single line of music. The second staff is labeled 'SECTION B' and contains two lines of music. The third staff is labeled 'SECTION A1' and contains two lines of music. The fourth staff is labeled 'CODA' and contains two lines of music. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'mp' (mezzo-piano). The music is written in a simple, accessible style suitable for a children's choir.

Participating Schools 2008

Welcome!

Bienvenue!

Balmoral Hall
Betty Gibson
Buchanan
École Christine Lespérance
Dalhousie
Darwin
Dawson Trail
École Dieppe
Dr. Penner
Earl Oxford
Elm Creek
George Fitton
George McDowell
Green Acres
École Howden
H.S. Paul
École Ile -de-Chênes
École James Nisbet
James Nisbet School
Joseph Terres
École Julie Riel
King George
Kirkcaldy Heights
École Laverendrye
Linden Christian
Linden Lanes
Linden Meadows
MacLeod (SK)
Maple Leaf School
Meadows
Minnetonka
New Era

École Noël Ritchot
Oakenwald
Oak Lake Community School
École Précieux-Sang
École Provencher
Radisson
Ralph Maybank
École Commuautaire Réal-Bérard
École Régionale Saint Jean-Baptiste
École Riverbend
Riverheights
Riverview
River West Park
École Robert Browning
École Romeo-Dallaire
École Sainte-Agathe
École Ste. Anne Immersion
St. Augustine
École Saint-Joachim
St. Michael's Academy (SK)
École Saint Norbert Immersion
École Salisbury-Morse Place
Samuel Burland
École Sun Valley
École Taché
École Tuxedo Park
Victor Mager
Victor Wyatt
Voyageur
Waverly Park
Wayoata

Thank you for being a part of Children's Day 2008!!!!

We apologize if there are any errors or omissions.

*A special thank you to
our sponsor*

St. John's Music

**Thank you to St. John's Music who provided many of the
Studio 49 Orff Instruments at this event!**

**These instruments will be on sale at a reduced rate of 25% off and will be available
July 12, 2008.**

**Please contact Kim Pelletier for prices and to reserve your instrument.
You can talk with her at this event or by emailing kim.pelletier@stjohnsmusic.com
or phoning (204) 975-4302 or 1-800-515-5646.**