



Shannon
Moses

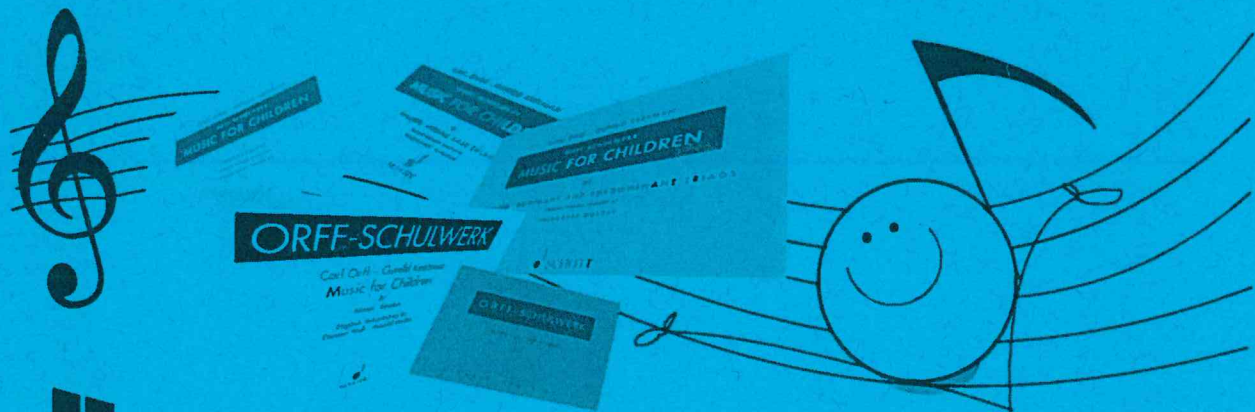
MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS

ORFF CHILDREN'S DAY 2017

Sansone
School

The Orff-Schulwerk Volumes

Blast from the Past!



Un retour aux sources

Volumes Orff-Schulwerk Musique pour enfants

JOURNÉE ORFF POUR ENFANTS 2017

Table of Contents

Teacher Feedback Survey/ formulaire d'évaluation	1
Schedules: Winnipeg- English	3
Winnipeg- francophone	4
Brandon- English	5
Meet the Clinicians/ les animatrices	6
Opening Session Opening Activity- Winnipeg/Brandon	11
Activité d'ouverture Activité d'ouverture- Winnipeg francophone	12
Clinician Notes/les plans de leçons des animatrices	
Winnipeg English	
Movement- Collette Wilvers- Street Song	18
Percussion- Karen Tole-Henderson-Pat, Clap, Boom, Whack	15
Recorder- Julie Penny-A Blast from the Past- #31 "Dance" aka "Volcano Dance"	20
Basic Orff- Amanda Ciavarelli- Leaves	13
Choral – Andrea Wicha- Janie Mama	14
Winnipeg – francophone-	
le mouvement- Collette Wilvers- Street Song	30
la percussion- Jennifer Engbrecht- Rhythmic Rondos- les tubanos	33
la flûte à bec- Danielle Laurendeau Cormier- #31 « Danse » « La danse du volcan »	24
Orff global- Amanda Ciavarelli- les feuilles	32
La chorale- Marie-Claude McDonald- Entrez tous dans la danse	26
Brandon English	
Movement- Kelsey Simpson- Dance, Daniel, Dance!	34
Percussion- Joan Linklater- Africa	36
Recorder- Julie Penny - A Blast From the Past- #31 "Dance" aka "Volcano Dance"	20
Basic Orff- Amanda Ciavarelli- Leaves	13
Choral- Andrea Wicha- Janie Mama	14
Notes-	40

SAVE THE DATE

Wednesday, April 25 and Thursday, April 26, 2018-

Winnipeg Events, CCFM (English and Francophone TBA)

Friday, April 27, 2018 - Brandon, Brandon University

Winnipeg

Cédule - jeudi le 27 avril, 2017

8:30- 8h50 Inscription

8h50 – 9:10 Ouverture

	ROUGE	VERT	ORANGE	BLEU	JAUNE
9:15-9:55	Ciavarelli <i>ORFF GLOBAL</i>	Laurendeau Cormier FLûTE À BEC	McDonald CHORALE	<i>Engbreght</i> <i>PERCUSSION</i>	Wilvers MOUVEMENT
10:00-10:45	Wilvers MOUVEMENT	Ciavarelli <i>ORFF GLOBAL</i>	Laurendeau Cormier FLûTE À BEC	McDonald CHORALE	<i>Engbreght</i> <i>PERCUSSION</i>
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	<i>Engbrecht</i> <i>PERCUSSION</i>	Wilvers MOUVEMENT	Ciavarelli <i>ORFF GLOBAL</i>	Laurendeau Cormier FLûTE À BEC	McDonald CHORALE
11:55-12:25	dîner	dîner	dîner	dîner	dîner
12:30-1:15	McDonald CHORALE	<i>Engbrecht</i> <i>PERCUSSION</i>	Wilvers MOUVEMENT	Ciavarelli <i>ORFF GLOBAL</i>	Laurendeau Cormier FLûTE À BEC
1:20-2:10	Laurendeau Cormier FLûTE À BEC	McDonald CHORALE	<i>Engbreght</i> <i>PERCUSSION</i>	Wilvers MOUVEMENT	Ciavarelli <i>ORFF GLOBAL</i>
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Laurendeau Cormier FLûTE À BEC	McDonald CHORALE	<i>Engbreght</i> <i>PERCUSSION</i>	Wilvers MOUVEMENT	Ciavarelli <i>ORFF GLOBAL</i>
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

Ciavarelli – Orff global
Wilvers – Mouvement
Engbrecht – Percussion
McDonald – Chorale
Laurendeau Cormier - Flûte à bec

- Salle Jean-Paul Aubry (Gym)
- Studio
- Salle Antoine Gaborieau
- 242
- 142

Winnipeg

Schedule - Wednesday, April 26, 2017

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	Ciavarelli <i>BASIC ORFF</i>	Penny RECORDER	Wicha CHORAL	<i>Tole-Henderson</i> PERCUSSION	Wilvers MOVEMENT
10:00 - 10:45	Wilvers MOVEMENT	Ciavarelli <i>BASIC ORFF</i>	Penny RECORDER	Wicha CHORAL	<i>Tole-Henderson</i> PERCUSSION
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	<i>Tole-Henderson</i> PERCUSSION	Wilvers MOVEMENT	Ciavarelli <i>BASIC ORFF</i>	Penny RECORDER	Wicha CHORAL
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	Wicha CHORAL	<i>Tole-Henderson</i> PERCUSSION	Wilvers MOVEMENT	Ciavarelli <i>BASIC ORFF</i>	Penny RECORDER
1:20-2:10	Penny RECORDER	Wicha CHORAL	<i>Tole-Henderson</i> PERCUSSION	Wilvers MOVEMENT	Ciavarelli <i>BASIC ORFF</i>
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Penny RECORDER	Wicha CHORAL	<i>Tole-Henderson</i> PERCUSSION	Wilvers MOVEMENT	Ciavarelli <i>BASIC ORFF</i>
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

Ciavarelli – Basic Orff	– Salle Jean-Paul Aubry (Gym)
Wilvers – Movement	– Studio
Tole-Henderson – Percussion	– Salle Antoine Gaborieau
Wicha – Choral	– 242
Penny - Recorder	– 142

3. How can we improve the registration process to make it easier for you?

Comment pouvons-nous améliorer le processus d'inscription pour le rendre plus facile ?

4. Session feedback/ *Rétroaction sur les ateliers.*

Movement/ *le mouvement:* _____

Drumming/ *la percussion:* _____

Basic Orff/ *Orff global:* _____

Choral:/ *la chorale:* _____

Recorder/ *la flûte à bec:* _____

5. Comments and further eventfeedback/ *Commentaires et autres rétroactions.*



Orff Children's Day 2017 Teacher Feedback Survey

Journée Orff pour enfants 2017 - formulaire d'évaluation

**** Your feedback is important to us. Please complete #5 after each session.****

**** Vos commentaires sont importants pour nous. SVP complétez la question n° 5 après chaque atelier. ****

Name/ Nom(optional/ optionnel): _____

Email/ Courriel(optional/ optionnel): _____

1. Did you give your school administrator the attached invitation for Children's Day?
___yes ___no

If so, did your school administrator attend:

___ a portion of the Children's Day

___the sharing Session

___none of the above

___unsure

Est-ce que vous avez donné l'invitation de la journée Orff pour enfants à votre administration d'école? oui non

Si oui, est-ce que votre administration d'école est venue assister à :

___une partie de la journée pour enfants

___ la session de partage

___incertain

2. Which month of the year would you prefer to attend the Children's Day event
in/ Quel serait votre préférence de la date de la journée Orff pour enfants

_____ April /avril _____ May/mai

_____ Other/autre (specify/préciser: _____)

Comments/commentaires: _____

Brandon

Schedule - Friday, April 28, 2017

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	Penny RECORDER	Simpson MOVEMENT	Linklater PERCUSSION	Wicha CHORAL	Ciavarelli BASIC ORFF
10:00 - 10:45	Ciavarelli BASIC ORFF	Penny RECORDER	Simpson MOVEMENT	Linklater PERCUSSION	Wicha CHORAL
10:50-11:05	RECESS	RECESS	RECESS	RECESS	RECESS
11:10-11:55	Wicha CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER	Simpson MOVEMENT	Linklater PERCUSSION
11:55-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:15	Linklater PERCUSSION	Wicha CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER	Simpson MOVEMENT
1:20-2:10	Simpson MOVEMENT	Linklater PERCUSSION	Wicha CHORAL	Ciavarelli BASIC ORFF	Penny RECORDER
2:10-2:25	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Simpson MOVEMENT	Linklater PERCUSSION	Wicha 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

Penny – Recorder
Simpson - Movement
Linklater – Percussion
Wicha – Choral
Ciavarelli – Basic Orff

– L-04
– 1-20: Kinsmen Rehearsal Hall
– 1-43: Suzuki Room
– 1-57: R.D. Bell Choral Hall
– 2-02

THE CLINICIANS/ LES ANIMATRICES.



AMANDA CIAVARELLI

Basic Orff – Winnipeg/Brandon

Orff global – Winnipeg

Amanda Ciavarelli is the kindergarten-grade 6 music specialist at Ecole Southe Pointe School in Pembina Trails School Division. She completed her Level III Orff Certification at the University of Manitoba in July 2015. She is passionate about the Orff approach to music education because of its holistic nature and because it allows children to learn through play, speech, movement, and song. Over the past couple of years, she has taken a special interest in the integration of technology in the elementary music room as a tool for engagement, music learning and creativity. Amanda currently serves as the Vice President of the Manitoba Orff Chapter. She is very excited to be here with you today!



JENNIFER ENGBRECHT

Percussion – Winnipeg

Jennifer Engbrecht began her music education career in 1995. She is interested in integrating music with other subjects, composition with students, improvisation with elementary age students, and integration with ICT. Outside of school, she enjoys being active with yoga, karate, cross-country skiing, kayaking and spending time with her husband and two children at the cottage.

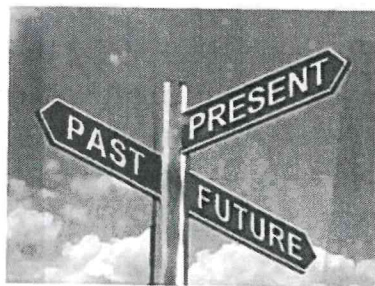
Jennifer Engbrecht a commencé sa carrière en éducation musicale à 1995. Elle aime la musique éducation intégré avec les autres sujets, la composition, l'improvisation à l'école primaire, et intégration avec TIC. Quand elle n'est pas au milieu des projets musicales, elle aime être actif en faisant le yoga, le karaté, le ski au fond, kayaking et jouer avec ces enfants dans la nature au chalet.

DANIELLE LAURENDEAU CORMIER

la flûte à bec– Winnipeg

Danielle Laurendeau Cormier has been the kindergarten to grade 6 music specialist at Ecole Van Belleghem for the last 15 years. For most of that time, she also directed the Louis Riel Divisional Treble Choir. Some of her favourite memories through the years have included her annual school concerts and the work she has done with her many extra-curricular choirs, recorder and Orff ensembles. She also cherishes the opportunities she has had to share her love of music as an Orff and choral clinician throughout the city and surrounding areas. Danielle recently began a grade 7 band program at Ecole Van Belleghem and looks forward to building that part of her program as well. At home, Danielle has two busy, but very sweet boys (ages 3 and 5) who love to sing and dance with their maman. Some other favourite pastimes include: reading while snuggling under a blanket and playing board/card games.

Danielle Laurendeau Cormier est la spécialiste de musique de la maternelle à la 6e année à l'école Van Belleghem depuis 15 ans. Pendant la majorité de ce temps, elle a aussi dirigé la chorale divisionnaire, Treble Choir, de la Division scolaire Louis-Riel. Elle garde de bons souvenirs de ses concerts d'école annuels et du travail qu'elle fait avec ses chorales, groupes d'Orff et ensembles de flûtes à bec parascolaires. Elle tient à cœur ses expériences comme clinicienne d'Orff et de chant à Winnipeg et dans la province. Danielle vient de commencer un programme d'harmonie pour la 7e année à l'école Van Belleghem et a hâte d'enrichir ce programme. Chez elle, Danielle a deux petits garçons enthousiastes et pleins d'énergie (3 et 5 ans) qui adorent chanter et danser avec leur maman. Leurs autres passe-temps préférés sont de se blottir sous les couvertures lorsqu'ils lisent ensemble, jouer aux cartes et des jeux de société.



JOAN LINKLATER

Percussion–Brandon

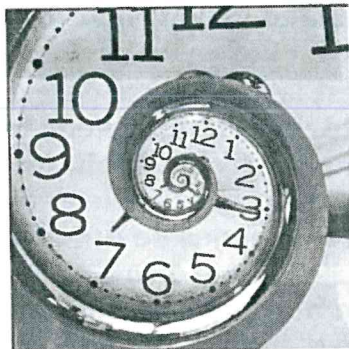
Joan Linklater holds a B.Mus. from Brandon University, an M.Mus. from the University of Michigan, an ARCT in piano performance from the Royal Conservatory of Toronto, and Orff Certification from the University of Denver. She is currently an assistant professor of music and chair of the music education committee at the Desautels Faculty of Music at the University of Manitoba. She teaches courses in elementary music education and Musical Style & Structure and is the coordinator of the University of Manitoba's highly respected Orff Certification Program. As a past president of Carl Orff Canada she recently made a presentation on the history of Carl Orff Canada at an international forum on Orff Schulwerk in Salzburg, Austria.

In her work, Joan communicates the joy of music making with students in Kindergarten to grade five through careful presentation of Orff pedagogy and process, using movement, singing, speech, improvisation, recorder and listening. She believes that through the Orff approach teachers can enrich their students' lives and help them develop their full potential as musicians and global citizens.

MARIE -CLAUDE MCDONALD

Chorale– Winnipeg

Marie-Claude McDonald est artiste professionnelle et éducatrice depuis nombreuses années ayant enseigné de la maternelle et jusqu'à la 12e année. Depuis 2011, elle est coordonnatrice en programmation à la DSFM, dédiée à l'éducation artistique et à la communication orale. Passionnée des arts, elle se spécialise en musique et en arts dramatiques et s'intéresse particulièrement à la polyphonie vocale et à la composition.



JULIE PENNY

Recorder – Winnipeg / Brandon

Julie Penny retired in 2014 after teaching for thirty-eight years. Thirty-five of these years were spent teaching in Winnipeg with the Louis Riel School Division. Most of her teaching career was as a K - 6 music specialist, with a "sprinkling" of classroom and teacher librarian thrown into the mix. She received the Morna June Morrow Award for Excellence in Music Education in Manitoba, and has felt extremely privileged over the years to work with and learn from so many outstanding music teachers in her community. Julie loves working with children, particularly as an elementary music teacher. She feels very fortunate to continue this contact through substitute teaching, where she gets to meet many new students and see other wonderful music programs in operation! Other interests for Julie include teaching private piano students, walking/running/biking, gardening, and reading. Being retired means she can also do more travelling with her husband!

KELSEY SIMPSON

Movement– Brandon

Kelsey Simpson has taught early years' music in schools throughout Manitoba. She completed her Orff level 2 course at the University of Manitoba in the summer of 2010 and believes that the Orff process can provide huge inspiration to music teachers in the classroom. Now Orff even inspires her when she teaches dance at the Brandon School of Dance. She is pleased to have the opportunity to share her love of music and movement with students at Orff Children's Day in Brandon this year.



KAREN TOLE-HENDERSON

Percussion – Winnipeg

Karen is an Elementary Music Specialist at Shamrock School in the Louis Riel School Division. Karen has her Orff Specialist Certificate and has completed the Orff Levels Teacher Training Mentorship Program through Carl Orff Canada. She is an Orff Levels Instructor at the University of Manitoba. 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 and is the President of the Manitoba Music Educators' Association. She is a member of Renaissance Voices, a choir that specializes in performing a cappella music. Karen enjoys a busy family life with her husband Scott and two boys, Sean and Alex.

ANDREA WICHA

Choral – Winnipeg/Brandon

Andrea Dorothy Wicha is the director of the Choraliers Gr. 4 & 5 girls choir in the Pembina Trails Voices (PTV) program. She also piloted the successful Nova and Minnesinger programs of PTV. Andrea is the Choral and Drama teacher at Shaftesbury High School in the Pembina Trails School Division. She was the elementary music specialist at Ecole Dieppe School for many years. Her choirs have won numerous awards at the Winnipeg Music Festival and have made guest appearances with the Manitoba Chamber Orchestra, the Winnipeg Symphony Orchestra and the Winnipeg Philharmonic Choir. She has been a nationally requested adjudicator, guest conductor and clinician.

Andrea graduated from Brandon University with the Gold Medal and has instructed violin, piano, voice and theory privately. She has her Orff Specialist certificate from the University of Manitoba. She completed her Masters of Music at the University of Manitoba, specializing in choral conducting.

Andrea and her husband Werner have been blessed with three wonderful children; Benjamin, Daniel and Alexandria.



COLLETTE WILVERS

Movement– Winnipeg
Mouvement - Winnipeg

Collette Wilvers is a K-5 music educator at Sun Valley School in the River East Transcona School Division. She holds a Bachelor of Music degree and a Certificate in Education from the University of Brandon. She has an Orff Level I certificate from the University of Manitoba and a Kodaly Level II Certificate from l'université de St. Jean in Alberta. She is originally from Bellegarde, a small town in Saskatchewan, where she started to sing and play the piano at a young age. Collette loves music and is looking forward to sharing her passion of music-making with the grade 5 students at Orff Children's Day.

Collette Wilvers est enseignante de musique M à 5 à l'école Sun Valley School dans la division scolaire River East Transcona. Elle est détentrice d'un baccalauréat en musique et un certificat en éducation de l'université de Brandon. Elle est certifiée au premier niveau de la méthode Orff offerte par l'université du Manitoba et au deuxième niveau de la méthode Kodaly offerte par l'université de St. Jean en Alberta. Elle est originaire de Bellegarde, un petit village de la Saskatchewan, où elle a commencé à chanter et à jouer le piano à un jeune âge. Collette adore la musique et elle a hâte de partager sa passion pour la musique avec les jeunes de cette province.



Group Warm-up Activity

Rhythmic Exercises #8 from *Music for Children - Volume I*, p. 69, ed. Margaret Murray

The musical score consists of three systems, each with three staves labeled Part 1, Part 2, and All. The time signature is 4/4.

- System 1:**
 - Part 1:** "Blast from the past!" (measures 1-2)
 - Part 2:** "Say it lou-der!" (measures 3-4, starting with a piano *p* dynamic)
 - All:** "Lou-der, lou-der, lou-der, lou-der," (measures 5-8)
- System 2:**
 - Part 1:** "Blast from the past!" (measures 9-10, starting with a forte *f* dynamic)
 - Part 2:** "Say it lou-der!" (measures 11-12, starting with a piano *p* dynamic)
 - All:** "hey! We will sing and we will play the Orff way!" (measures 13-16)
- System 3:**
 - Part 1:** "Blast from the past!" (measures 17-18)
 - Part 2:** "Say it lou-der!" (measures 19-20)
 - All:** "Lou-der, lou-der, lou-der, lou-der, hey! Blast from the past!" (measures 21-24, ending with a forte *f* dynamic)

Body Percussion:

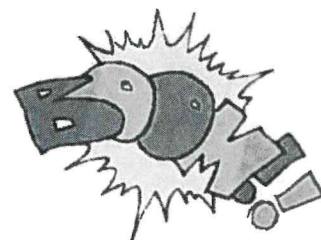
Blast from the past!- clap

Say it louder!- stamp, clap, clap, clap

Louder, louder, louder, louder, hey!- stamp, clap, stamp, clap, stamp, clap, stamp, clap, BOTH

We will sing and we will play the- alternating R and L patsch

Orff way!- stamp R then L



Process:

- 2 leaders demonstrate rhythmically the text with body percussion.
- Divide students into two groups.
- Teach and refine the piece using simultaneous imitation. (The students imitate the teacher at the same time as he or she initiates an action or text.)
- Add the dynamics as written above.
- Practice the exercise with speech, body percussion and dynamics.

Activité d'ouverture

Exercices rythmiques #8 Musique pour enfants - Volume I, p. 69, ed. Margaret Murray

Groupe 1

Groupe 2

Tutti

On va chan-ter!

On va jou-er!

Tous en-sem-ble!

Tous en-sem-ble!

1, 2, 3, 4, 5, 6, 7, 8,

On va chan-ter!

Tous en-sem-ble!

hé! Faire vi-brer les murs a-vec nos pieds, hé!

1, 2, 3, 4, 5, 6, 7, 8,

On va jou-er!

Tous en-sem-ble!

1, 2, 3, 4, 5, 6, 7, 8, hé! On va fê-ter!

Percussion corporelle :

On va chanter/jouer/fêter !- mains

Tous ensemble ! - pieds, mains, mains, mains

1, 2, 3, 4, 5, 6, 7, 8- pieds, mains, pieds, mains, pieds, mains, pieds, mains

Hé !- pieds et mains

Faire vibrer les murs avec nos- cuisses, commençant avec la main droite
pieds, Hé ! pied droit, puis pied gauche



Processus :

- Démontrer rythmiquement le texte avec la percussion corporelle.
- Enseigner et affiner la pièce par imitation simultanée. (Les élèves imitent l'enseignant, l'enseignante à mesure qu'il ou elle initie des mouvements et des paroles).
- Ajouter les nuances ci-dessus.
- Pratiquer l'exercice avec le texte, la percussion corporelle et les nuances.



Leaves

from **Music for Children**, Vol. IV, pg. 46, #1, ed. Margaret Murray

A Section (please refer to the volume for the complete piece, text by A. Ciavarelli)

Leaves are swirl - ling, twirl - ing 'round us, Leaves are swirl - ling, twirl - ling 'round,

Look at them, look at them, as they all fall to the ground.

Teaching Process:

- ♪ Teach the melody by rote.
- ♪ Teach the first speech pattern "will you be my friend" (♩ ♪ ♪ ♪ ♪ ♪ ♪ ♪). Transfer this pattern to patsching. Sing the melody while performing the body percussion.
- ♪ Teach the second speech pattern "swirling, twirling" (♩ ♩ ♩ ♩ ♩ ♩ ♩). Transfer this pattern to light clapping. Sing the melody while performing the second pattern.
- ♪ Divide the group in half; one half performs the first pattern and one performs the second while singing the melody. Switch parts and repeat.
- ♪ Move to the barred instruments. Indicate that the first measure of the melody starts on a high D. Show the high D using a xylophone visual. Give students a few seconds to try to figure out how to play the first measure.
- ♪ Point to the notes on the visual while singing the melody using the letter names. Have students echo the pattern a few times until they can play the first measure. Continue this process until the melody is learned.
- ♪ Add in the 2 accompaniment parts as learned above. "Will you be my friend" is performed on low D and "swirling, twirling" is performed on A.
- ♪ Teach the B section (see the volume) using the letter names and xylophone visual to show students the pattern.
- ♪ Add non-pitched percussion. This can be quite simple where the NPP doubles the rhythm of an accompaniment or could be more complex, depending on the group.
- ♪ Create a final form by layering parts and varying instrumentation in repeated sections.

Add Improvisation: Create a C section by having students improvise in Dorian on the xylophones over the accompaniment in the A section.

Add Movement: Consider adding choreographed movement to the A and B section and have students create movement for the improvisations.

Janie Mama

Andrea Wicha - Choral

<http://clc2.uniservity.com/GroupDownloadFile.asp?GroupId=20043319&ResourceId=2798698>

Janie Mama

Lesson Plan:

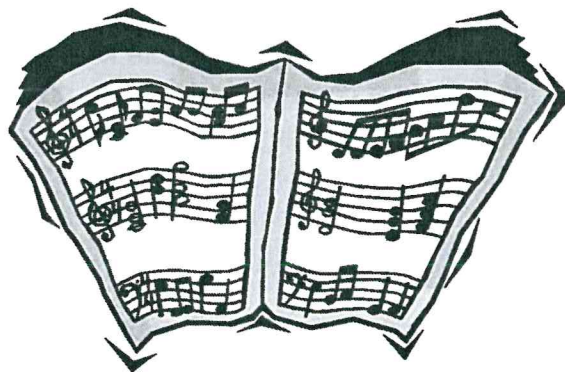
Part A:

1. Start by having the students walk with the drum, switching from quarter notes, to eighth notes, to half notes.
2. Students continue to walk the half note beat while the djembe plays the clave part.
3. Switch the djembe to the maraca part while students continue to walk the half note beat.
4. Model the words "Janie Mama" and have the students join in as they walk.
5. Give the djembe to a student while everyone continues as before. He she will play half notes.
6. Clap the clave part and encourage the students to join as they continue walking the half note beat and saying "Janie Mama". Give the maraca part to a student.
7. Switch to singing Part 1 as students follow. After several repetitions switch to Part 2. All of these steps occur seamlessly without stopping.
8. Stop and have students sit. Ask from where they think the song originates and why.

Turnmina, Suzika and Yavana are all girls' names. Ya tu..., I ya... and Hey... are all "Hi there! I see you!.." types of greetings. So basically, the song is greeting these girls, and Janie Mama as well. The origin is Spanish.

Part B:

1. Teach the canon section "Suzika..."
2. Ask students what a canon is. Try it in canon. See how many parts will work.
3. Add instrument parts. Teach bongo part.
4. Ask students how they think the music to "Janie Mama" fits in. Try their suggestions.
5. Discuss the term ostinato. Add the 2 part "Janie Mama".
6. Ask students for suggestions on how to start and end the song. Try it out.
7. Have fun!



Pat, Clap, Boom, Whack

Arranged by Karen Tole-Henderson

This workshop combines a Body Percussion piece from Keetman's "Rhythmische Übung" and an instrumental piece from Orff-Schulwerk Music for Children Volume I, Margaret Murray. Excerpts of these pieces will be transferred to tubanos and boomwhackers to create a new arrangement.

Warm Up:

Teach Patschen and Klatschen # 33 ** We may transfer the Patschen to stamps when standing.

1. Demonstrate the entire piece.
2. Echo in two bar phrases.
3. Expand to four bar phrases.
4. Perform entire piece using body percussion.

Move to Drums: Introduce 3 pattern cells on the drums. These cells are taken from P and K # 33.

On the tubanos – patsch will be a bass sound (poom) – playing in centre of drum with dominant hand.

Klatsch will be a tone (peh) - playing on edge of drum.

Cell # 1: Measures 1 and 2 - Medium Tubanos

Cell # 2: Measures 6 and 7 – Small Tubanos

Cell # 3: Measure 7 and 8 - Large Tubanos

Rehearse each Cell individually and then layer all three cells.

Explore combinations of cells and layering to create a final form for the drums.

Introduce Boomwhackers: The Boomwhacker arrangement is an excerpt from Instrumental Piece # 3, page 95. (Measures 5 – 8)

1. Divide the group into Group A and Group B and Group C
2. Introduce A
3. Introduce B
4. Introduce B'
5. Practice form: ABA'B'
6. Introduce accompanying patterns (Group C).
7. Layer Bordun, eighth note pattern and ABA'B'.

Explore Combining Drums and Boomwhackers to Determine Final Form: Together with students, determine the final form of the piece. Some possibilities include:

ABA – Drums, Boomwhacker, Drums

ABA – Boomwhackers, Drums, Boomwhackers

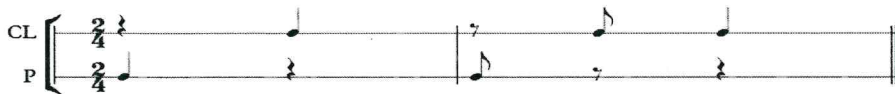
Layering - Boomwhacker melody, Add BW Acc, Add drums, build to final point.

Layering – begin with drums...

There are a multiple possibilities, in classroom where time permits, encourage students to suggest possible forms, explore and experiment and have students make musical decisions to determine the final form.

Drum Parts:

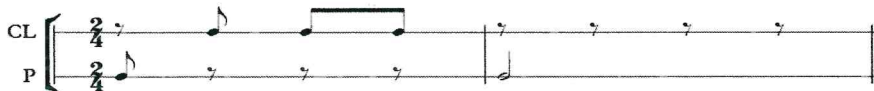
Cell # 1:



Cell # 2:



Cell # 3:



Boomwhacker Parts: Melodic Form - ABAB'

A Section



G' E'D'C'G

B Section and B':



C'C' D'D' E'E' D'



C'C' D'D' C'

Accompaniment



GG GG GG GG



G G

C C

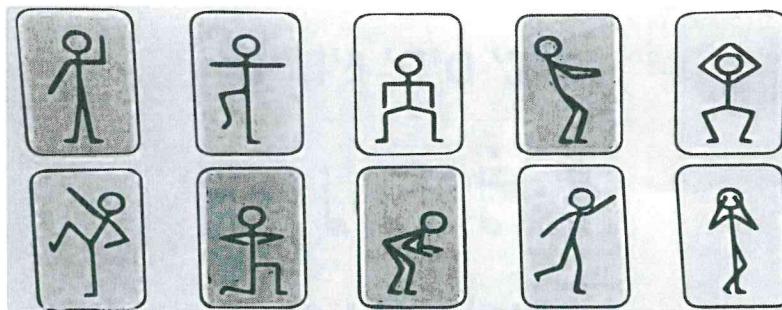
Street Song

Collette Wilvers – Movement

Music for Children – Volume III, #14, p. 48

Warm up:

- Play all locomotor stimuli on the hand drum – walk, run, gallop, skip, hop, crawl and jump.
- Encourage movement in all directions, at all levels, and focus on the students making interesting shapes with their bodies.
- Show stick figure cards and have students form the shape on the card.



GAMEPLAN Grade Three Visual 12

- Meter game – Experience the different meters by having students walk with a partner when duple is played, in trios when triple is played, in quartets when quadruple is played on the hand drum.
- In their groups of 2, 3 or 4, at the hand drum signal, students freeze in a tableau incorporating one of the stick figure shapes.
- Finish the meter game with a triple meter. Students sit in their groups of 3 in scattered formation.

Lesson:

- 1st listening - listen to reinforce the meter 3/4 and determine the form by having the students raise their hand each time a new idea appears.

Write the form - A,B,C,D,E,F,G,H - on the white board.

"Any idea what the piece is about?"

Let the students know that the piece is called *Street Song* and generate ideas of activities they might see people/children doing on the street.

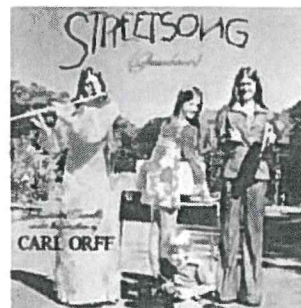
Brainstorm and list activities beside the form.

- 2nd listening - recognize activities listed to the piece and match them to the different sections.
- 3rd listening - confirm activities with corresponding sections.
- Assign a section per group allowing time for groups to develop their idea, possibly, using objects in the room - scarves, balls, ribbons, hockey sticks, skipping ropes, etc.

Each group performs individually for the rest of the students.

Groups perform respectively to the music then form a tableau as the next section begins. When the last section begins, all groups join in.

Source - *Street Song* - Carl Orff Ensemble, 2013



A BLAST from the PAST

Choosing from the Volumes



Danielle Laurendeau Cormier and Julie Penny -- Recorder

SELECTION:

#31 "Dance" (aka "Volcano Dance")
Volume IV
Margaret Murray Edition
Page 68 - 71

NOTES:

1. *Transposed to E minor and E Dorian to facilitate easier fingering*
2. In the **A section**, the students will be introduced to *low F[#]*, *high E* and *high C[#]*.
3. Only Ending #1 in the **B Section** will be used for the session.

TEACHING PROCESS for SECTION A

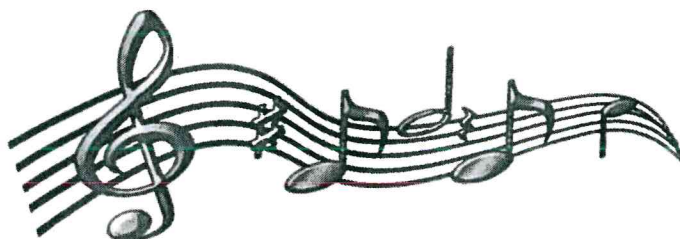
RECORDER ECHOES

- As a warmup, have the students echo short melodies played by the teacher.
- Incorporate some of the fingering patterns that will occur in the various recorder parts, paying attention to include the new notes (*low F[#]*, *high E* and *high C[#]*).

SECTION A (Bars 1 - 8)

-- unison SR

- In random order, display individual visuals of the melodic contour of each 2-bar segment for bars 1 - 8. (As an added challenge, include an extra visual of a 2-bar segment that does not belong to the song). Instruct the students to locate the visual that matches your fingering of the notes in bars 1/2. Have a student move the correct visual into the beginning position of the recorder melody.
- Practice bars 1/2.
- Follow the above same format for bars 3/4, 5/6, and 7/8.
- Practice each segment separately; then practice them together (*bars 1/2 + bars 3/4*, *bars 1/2 + bars 3/4 + bars 5/6*, etc.) until the students can play the whole melody comfortably and accurately.
- Underneath each of the melodic contour visuals, place the corresponding staff notation cards to challenge those students who can read actual recorder music. (You could also have the entire unison melody written out on a large sheet of staff paper).



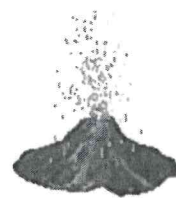
SECTION A (Bars 9 - 16)

-- SR1 and SR2

- Reading the first set of visuals, have students play/practice the SR1 melody.
Discuss the similarities and differences between the visuals.
- Reading the second set of visuals, have students play/practice the SR2 melody.
- Compare and contrast visual set #1 and visual set #2.
- Then divide the class into 2 groups. Have group 1 play the SR1 melody at the same time as group 2 plays the SR2 melody.

SECTION A PERFORMANCE WITH RECORDERS

- Prior to performing the entire A section, have the students practice the final ending for SECTION A (bar 24) where *high E* is used as the final note.
- SR unison melody -- everyone
- SR1 + SR2 melodies -- assigned groups simultaneously
- SR unison melody (high E ending) -- everyone



ORFF PREPARATION

- Prepare each Orff part using body percussion first.
- Have rhythmic visuals displayed to reinforce the patterns played by each instrument.

SECTION A (Bars 1 - 8)

-- ORFF Parts

- | | | |
|--------------------------|-----------------------|---------------------|
| • CBB (E bar) | -- half note | -- E's |
| • BX (inverted E bordun) | -- quarter notes | -- high E down to B |
| • AX (solid E bordun) | -- synco---pah rhythm | -- low E/B's |

SECTION A (Bars 9 - 16)

-- ORFF Parts

- | | | |
|---------------|-----------------|--------|
| • CBB (E bar) | -- half notes | -- E's |
| • BX (low E) | -- eighth notes | -- E's |

SECTION A PERFORMANCE WITH RECORDERS AND ORFF ACCOMPANIMENT

- SR unison + CBB / BX / AX accompaniment
- SR1 + SR2 simultaneously + CBB / BX accompaniment
- SR unison (high E ending) + CBB / BX / AX accompaniment



TEACHING PROCESS for SECTION B

NON-PITCHED PREPARATION

- Prepare each non-pitched part using body percussion first.
- Have rhythmic visuals displayed to reinforce the patterns played by each instrument.

SECTION B (Bars 25 -28)

-- Non-Pitched

- high-pitched woodblock/low-pitched woodblock -- synco---pah rhythm
- *Use 2 mallets on each woodblock.*
- tambourine -- 4 bars of rest

SECTION B (Bars 29 - 32)

-- Non-Pitched

- high-pitched woodblock/low-pitched woodblock -- tika-tika rhythm
- *Use 2 mallets on each woodblock.*
- tambourine -- 4 bars of tremolo

SECTION B PERFORMANCE WITH NON-PITCHED INSTRUMENTS

- woodblocks -- synco---pah rhythm
- woodblocks/tambourine -- tika-tika rhythm/tremolo
- *Repeat the above 2 rhythm patterns.*

FINAL PERFORMANCE (A B A)

- Section A -- Recorders + Orff accompaniment
- Section B -- Woodblocks + Tamborine
- Section A -- Recorders + Orff accompaniment
+ N/P doubling the AX rhythm pattern

EXTENSION IDEAS



MOVEMENT IDEAS

- Place a student inside a red body bag and have this student create jagged movements that would indicate the "bubbling/churning" and final "erupting" of the volcano. Incorporate levels, starting perhaps with a low level and then working up to a high level as the volcano erupts.
- Discuss which movements would best suit Section A (recorders and Orff) and Section B (non-pitched).

TEMPO AND DYNAMIC INCREASES

- To give the effect of the volcano "percolating" below the surface, start the piece off slowly and quietly. Then gradually increase the tempo and the dynamics the more times you play it, until the students are playing very rapidly and loudly to give the effect of the volcano "erupting".

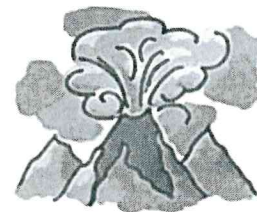
REFER TO PAGES 68 - 71 FOR FURTHER INSTRUMENTATION CHOICES



La flûte à bec

Leçon par : Danielle Laurendeau Cormier & Julie Penny

La sélection : #31 « Danse », aussi connue comme « La danse du volcan »
Volume IV
Édition Margaret Murray
Pages 68 – 71



Les notes :

- Le morceau sera joué en e mineur/e dorien pour faciliter les doigtés.
- On utilisera seulement la première boîte de reprise pour la section B.

Déroulement :

1. Échauffement

- a. Les élèves répètent des courtes phrases jouées par le prof.
- b. Inclure les notes qui pourraient être nouvelles pour les élèves: F# grave, E aigüe, C# aigüe.

2. Section A

a. Mesures 1 – 8

- i. Afficher (par hasard) des visuels de chaque segment de 2 mesures.
- ii. Le prof joue un segment. Les élèves doivent l'identifier et ensuite le jouer.
- iii. Répéter ce processus jusqu'à ce que les élèves puissent jouer les mesures 1-8.

b. Mesures 9 – 16

- i. Afficher des visuels pour la voix aigüe (SR1) des mesures 9 – 12 et 13 – 16.
- ii. Le prof joue les mesures 9 – 12 et les élèves répètent.
- iii. Le prof joue les mesures 13 – 16 et les élèves répètent.
- iv. Comparer les deux phrases.
- v. Répéter ce processus pour la voix grave (SR2).

c. Mesure 24

- i. Pratiquer l'ajout de la note E aigüe.

d. Mesures 1 – 24

- i. Assigner des élèves à la partie SR1 et d'autres à la partie SR2.
- ii. Jouer toute la section A.

e. L'ajout de la percussion déterminée

i. Mesures 1 - 8

- | | | |
|--------|-------------------------|----------------|
| 1. CBB | - « E » | - des blanches |
| 2. BX | - bourdon brisé inversé | - des noires |
| 3. AX | - bourdon simple | - des syncopas |

ii. Mesures 9 – 16

- | | | |
|--------|-----------|--------------------|
| 1. CCB | - « E » | - des blanches |
| 2. BX | - E grave | - des deux-croches |

f. Mesures 1 – 24

- i. Jouer la section A au complet avec les flûtes et la percussion déterminée.



3. Section B

- Préparer chaque partie de percussion à son indéterminé avec la percussion corporelle.
- Afficher des visuels pour renforcer les patrons joués par chaque instrument.

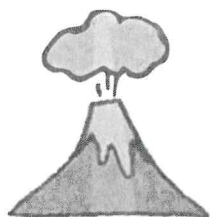
i. Mesures 25- 28

- 2 blocs sonores - syncopas
 - Ou des blocs chinois avec deux instrumentalistes.
 - Chaque instrumentaliste aura 2 mailloches.
- Tambour de basque - 4 mesures de silence

ii. Mesures 29- 32

- 2 blocs sonores (ou des blocs chinois) - tique-tique
- Tambour de basque - 4 mesures de trémolo

- Jouer ces 8 mesures deux fois.



4. Exécution finale

- | | |
|-----------|---|
| Section A | - les flûtes à bec & les percussions déterminées |
| Section B | - les blocs sonores & le tambour de basque |
| Section A | - les flûtes à bec et les percussions déterminées & indéterminées* |
| | * Les blocs sonores doubleront la partie des xylophones altos. |
| | * Le tambour de basque jouera un trémolo pendant que les blocs sonores ne jouent pas. |

Extensions :

1. Mouvement

- Placer un élève dans un sac de lycra rouge.
- Demander à l'enfant de bouger d'une façon qui pourrait représenter l'éruption d'un volcan.
- Incorporer des différentes hauteurs (en bas, au milieu et en haut).
- Discuter quels mouvements iraient mieux avec la section A, ensuite ceux qui iraient avec la section B.

2. Temps et nuances

- Pour l'effet de l'explosion d'un volcan, commencer la chanson lentement et doucement.
- Répéter la chanson plusieurs fois en devenant de plus en plus fort et vite jusqu'à ce que la musique soit très forte et vite (pour représenter l'émission).

3. D'autres choix d'instrumentation

- Veuillez voir les pages 69 – 71 dans le livre cité ci-dessus.



Entrez tous dans la danse

(Tiré d'Orff-Schulwerk, Musique pour enfants - volume III, mineur, p. 46,
adapté par Marie-Claude McDonald pour ensemble vocal)

Marie-Claude McDonald - Chorale

Entrez tous dans la danse

Paroles : Marie Noël (<http://www.unjourunpoeme.fr/auteurs/noel-marie>)

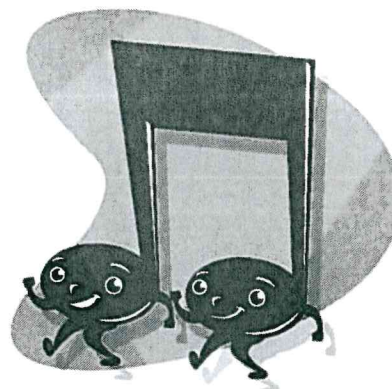
Texte complet : (<http://poetry.orchesis-portal.org/index.php/francais/1881-1900/80-francais/433-danseby-noel>)

Dansons, chansons légères
En rond donnez vos mains
Cueillons les passagères
Musiques des chemins

Entrez tous dans la danse,
Jours tendres, jeunes mois,
Enlacez en cadence
Vos souffles à ma voix.

Entrez, Avril la folle
Qui rit entre ses pleurs,
Mai dont le cœur s'envole
Dans le pollen des fleurs ;

Entrez ! Sur le pelouse,
Dansez, mois gais, mois purs...
Mais le reste des douze
Est trop vieux ou trop mûr...



Démarche pédagogique

1- Se réchauffer la voix

Réveiller le corps

S'étirer des pieds jusqu'à la tête

S'étirer le cou en incorporant la respiration (inspirer du nez, expirer de la bouche)

Travailler la respiration et le diaphragme

Grande inspiration du nez

Tenir le souffle pour 3 secondes

Expirer de la bouche avec un « s » prolongé

Éveiller les résonnances

Inspirer du nez en levant le bras droit

Baisser le bras lentement avec un « mmm »

Répéter avec le bras gauche et ensuite avec les deux bras

Refaire la séquence complète en ajoutant un « Ah ! »

lorsque les bras arrivent à mi-chemin

Vocalises

« Zi-i-i, yo, ho-ho, ho-ho »

Zi-i-i, ya, ha-ha, ha-ha »

Lever les bras dans les airs vers la droite pour la première ligne et vers la gauche pour la deuxième; variante : prendre un pas en levant les bras (bouger dans l'espace)

Exercices d'articulation

Tourner la langue dans la bouche en suivant la gencive, 10 fois dans une direction et 10 fois dans l'autre sens

Délier les « babines »

Exagérer les voyelles en ouvrant la bouche au maximum

« Miaou – Ouaf! »

Réciter l'alphabet en exagérant chaque voyelle et chaque consonne



2- Apprivoiser le texte

Modeler en récitant et faire répéter les deux premiers couplets du texte, tout en respectant le rythme (attention aux sons « ou », « an » et « in », ainsi qu'aux liaisons!)

Refaire le tout avec la mélodie **B**

Faire ressortir le sens du texte ensemble et réviser les mots difficiles

3- Apprendre les différentes parties vocales

Le bourdon à une voix (tonique) **A**

Le bourdon à deux voix (quinte) **A₂**

L'ostinato (en 2/4) **C**

i. Explorer les chiffres indicateurs 2/4 et 6/8

Marcher la pulsation sur place

Pour le 2/4, taper les doubles croches sur les cuisses

Pour le 6/8, taper dans les mains en accentuant le 1 et 4

Diviser le groupe en 2 :

Groupe 1 : 2/4 – doubles croches – taper cuisses en alternance

Groupe 2 : 6/8 – doubles croches – taper dans les mains

Échanger les parties

ii. Ajouter la voix (maintenir la pulsation dans les pieds)

Groupe 1 : 2/4 – « Vent qui souffle » (chuchoter)

Groupe 2 : 6/8 – Chanter couplets

Échanger les parties

(Ces deux parties peuvent soit être fait de façon séquentielle ou superposée)

4- Apprendre la forme de la chanson et explorer les nuances

A + **A₂** + (: **A₂B** - **A** - **C** + **C A₂** :) - **!**

1. *mp* *mp* *<mf>mp<f> p*

2. *mf mp pp* *< mf* (chuchoter le dernier mot!)

La partition – Entrez tous dans la danse

A

Voix principale

Voix - ostinato

Voix - bourdon

Prin - temps prin - temps prin - temps Prin - temps

mp

B

9

sons chan-sons lé - gè-res En rond don-nez vos mains, cueil-lons les pas - sa - gè-res Mu-
trez a - vril la fol-le Qui rit en - tre ses pleurs, Mai dont le coeur s'en - vo - le Dans

15

si-ques des che mins. En-trez tous dans la dan-se, Jours ten-dres jeu - nes mois En - la
le pol-len des fleurs. En-trez sur le pe - lou - se, Dan-sez, mois gais, mois purs Mais le



21

cez la ca-den - ce Vos souf-fles à ma voix.
res - te des dou - ze Est trop vieux ou trop mur.

Prin - temps prin - temps

29

C

Vent qui souf-fle Vent qui souf-fle Vent qui souf-fle Vent qui souf-fle
mp

33

Vent qui souf-fle Vent qui souf-fle Vent qui souf-fle Vent qui souf-fle
mp *mf* *mp*

prin - - temps Prin - - temps

37

Vent qui souf-fle Vent qui souf-fle Vent qui souf-fle Vent qui souf-fle Vent!
mp *f* *p* *p*

Prin - - temps - - Prin - - temps Temps!
mp *mf* *p*

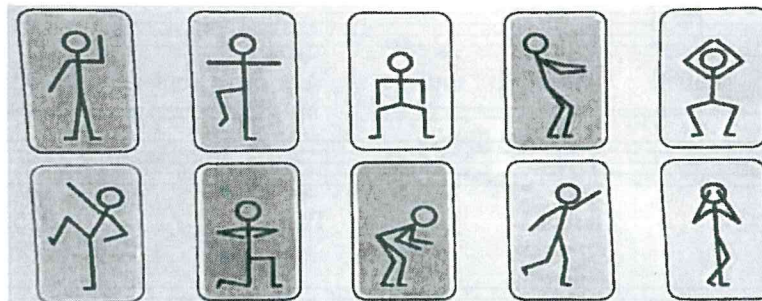
Street Song

Collette Wilvers – Mouvement

Musique pour enfants – Volume III, #14, p. 48

Réchauffement :

- Se déplacer dans l'espace en faisant une séquence de mouvements locomoteurs au battement du tambour - marcher, courir, sautiller, sautiller à cloche-pied, ramper et sauter.
- Encourager le mouvement dans plusieurs directions et à différents niveaux de hauteur et permettre les élèves de créer des formes intéressantes avec leur corps.
- Montrer les illustrations ci-dessous et demander aux élèves d'exécuter chaque carte.



GAMEPLAN Grade Three Visual 12

- Jeu de mesure – Exposer les mesures simples en faisant marcher les élèves avec un partenaire quand la mesure à deux temps est jouée, en trio quand la mesure à trois temps est jouée et en quatuor quand la mesure à quatre temps est jouée sur le tambour.
- Dans leurs groupes de 2, 3 ou 4, au signal du tambour, les élèves forment un tableau en s'inspirant des illustrations.
- Finir le jeu de mesure avec la mesure à trois temps. Les élèves s'assoient en groupes de 3 dans l'espace libre.

Démarche pédagogique :

- Faire jouer la pièce au complet et demander aux élèves de confirmer la mesure à trois temps et déterminer la forme en invitant les élèves à lever la main quand ils entendent une nouvelle idée. Écrire la forme - A, B, C, D, E, F, G, H - sur le tableau blanc.
"À quoi cette musique vous fait penser ?"
Donner le titre de la pièce *Street Song* aux élèves et générer des idées d'activités que les enfants/adultes pourraient faire sur la rue.
Faire un remue-méninges et écrire les activités sur le tableau blanc à côté de la forme.
- Refaire jouer la pièce et voir si les élèves peuvent reconnaître les activités dans la pièce et les lier aux différentes sections.
- Faire jouer la pièce une autre fois pour confirmer les activités avec les sections correspondantes.
- Attribuer une section à chaque groupe et leur donner le temps nécessaire pour développer leur idée - on peut fournir des foulards, des ballons, des rubans, des bâtons de hockey, des cordes à sauter, etc. aux élèves.

Chaque groupe interprète leur création aux autres élèves.

Avec la musique, les groupes présentent respectivement leur création et forment un tableau quand le prochain groupe commence. Durant la dernière section, tous les groupes présentent.

Voici la référence de la pièce - *Street Song* - Carl Orff Ensemble, 2013





Les feuilles

de **Music for Children**, Vol. IV, pg. 46, #1, ed. Margaret Murray

Partie A (S'il vous plaît voir le volume pour l'arrangement complet, les paroles sont composées par A. Ciavarelli)

Musical notation for the song 'Les feuilles'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, accessible style. The lyrics are: 'Feu - illes tourn - ent, tourn - ent, tourn - ent, feu - illes tourn - ent, tourn - ent, tombent.' The second staff starts with a '3' above the first measure, indicating a triplet. The melody continues with the lyrics: 'Re - gar - der, re - gar - der! El - les tom - bent sur le sol.'

Feu - illes tourn - ent, tourn - ent, tourn - ent, feu - illes tourn - ent, tourn - ent, tombent.

3
Re - gar - der, re - gar - der! El - les tom - bent sur le sol.

La démarche:

- ♪ Enseigner la mélodie par écho.
- ♪ Frapper les cuisses au rythme de « un, trois, un, deux, trois » (♩ ♩ ♩ | ♩ ♩ ♩) pour apprendre le bourdon. Chante la mélodie avec la percussion corporelle.
- ♪ Frapper les mains légèrement au rythme de « tourn-ent, tourn-ent » (♩ ♩ ♩ | ♩ ♩ ♩) pour apprendre l'ostinato. Chanter la mélodie avec la percussion corporelle.
- ♪ Séparer le groupe en deux; une moitié frappe les cuisses pour le bourdon et l'autre frappe les mains pour l'ostinato en chantant la mélodie. Changer de parties et répéter.
- ♪ Transférer la mélodie aux instruments aux lames. Indiquer aux élèves que la première note de la mélodie est un D aigu. Montrer le D aigu en utilisant un aide visuel. Donner aux élèves quelques secondes pour essayer de reproduire la première barre de mesure de la mélodie eux-mêmes.
- ♪ En utilisant l'aide visuel, indiquer les notes de la mélodie en chantant les lettres correspondantes une barre de mesure à la fois.
- ♪ Transférer le rythme ci-dessus du bourdon et de l'ostinato aux instruments aux lames.
- ♪ Suivre la même démarche pour enseigner la partie B.
- ♪ Ajouter des petites percussions (tambourine, tambour, etc.). Les élèves peuvent imiter le rythme de l'ostinato, du bourdon, ou ils peuvent jouer quelque chose plus compliqué.
- ♪ Distribuer les parties et mettez la pièce ensemble. Choisir une forme en ajoutant une couche à la fois et en changeant l'instrumentation.

Ajouter de l'improvisation: Crée une partie C en improvisant par-dessus la partie du bourdon au mode dorien.

Ajouter du mouvement: Crée du mouvement pour la pièce. Ça peut être du mouvement qui est improvisé ou chorégraphié.

Rhythmic Rondos – Les Tubanos

(Rhythmic Rondos, p. 67, Orff Schulwerk Music for Children I Pentatonic, Orff-Keetman))

Jennifer Engbrecht – Percussion

Faire une revue de comment on frappe les tambours avec des 2 sons différents qu'on utilise durant ce pièce: la basse (toute la main tape le milieu du tambour), et le ton: on tape le tambour sur le côté, seulement avec les doigts.

Enseigner la partie A. Je vais faire les 2 lignes en haut comme les tons, et la ligne pour 'stomping' va être la basse.

La phrase de 2 mesures au début peut être fait de 2 façons:

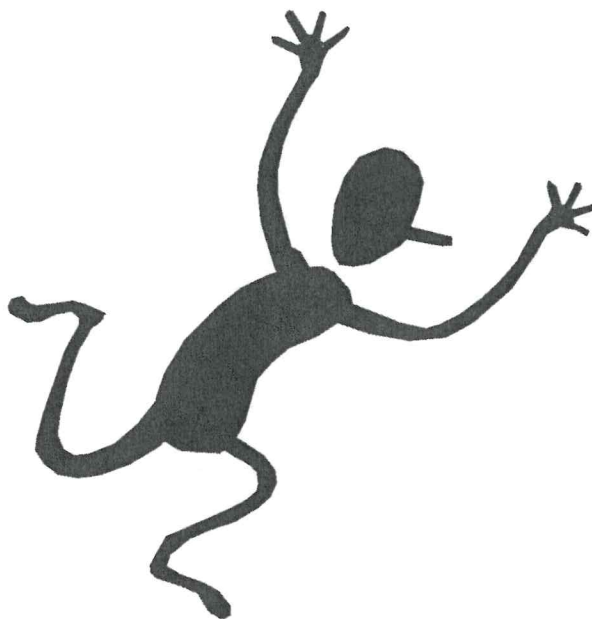
1. La première 5 pulsations (dans la ligne 1 'clapping') peuvent être un appel, avec les 2.5 pulsations suivantes (les lignes 'clapping' et 'stamping') peuvent être la réponse. Donc, chaque fois que cette phrase se répète, on le fait comme appel/réponse.
2. On peut jouer cette première phrase toute ensemble (et donc chaque phrase suivante serait ensemble aussi).

Les mesures 5-6 : on divise les tambours en 2 groupes. Groupe 1 fait la ligne en haut, et groupe 2 fait les 2 lignes en bas.

Partie B : Nous avons déjà divisé les tambours en 2 groupes durant l'apprentissage de la partie A

- La ligne de 'Stamping' va être joué sur la basse, par groupe 1
- La ligne de 'Clapping' va être joué sur les tons, par groupe 2

Partie B1 et B2 peuvent être fait tout ensemble (i.e. pas de groupes 1 et 2 dans partie B), avec la ligne 'stomping' joué sur la basse, et la ligne 'clapping' joué sur les tons.





Dance, Daniel, Dance!

Movement Lesson by Kelsey Simpson
Orff Children's Day 2017



Description:

In this lesson students will create a musical arrangement with movement based on the poem "When Daniel Went Dancing" by Kenn Nesbitt and the piece "Bear Dance" from volume II.

Grades:

4-6

Materials:

- hand drum and yarn mallet
- a copy of the poem "When Daniel Went Dancing" by Kenn Nesbitt (found at www.poetry4kids.com where the author gives teachers permission to use and reproduce his work for the classroom)
- bass xylophone
- cymbal
- large drum (bass drum, large tubano or hand drum)
- tambourine
- maraca
- variety of other non-pitched percussion instruments
- teacher's recorder

Outcomes:

5-8M-L4.1 use and identify grade-appropriate elements of expression (i.e. accelerando, accent, and four bar phrase as in Appendix B)

5-8 M-C1.5 collect and explore a wide range of resources (e.g., sound recordings, visuals, stories, poems) for stimulating and developing own musical ideas

Procedure:

1. Warm-up

- With the hand drum and mallet, cue combinations of locomotor movements around the room. In 4/4 time, lead students to show an accent on beat one with their movement.
- Try this activity again, but instead use a variety of other non-pitched percussion instruments to cue the movement. (i.e., bass drum, stroked cymbal, wood block, hand drum with wrong side of mallet) Use each of these instruments to represent either heavy and slow, light and slow, heavy and fast, or light and fast movement. Ask students to match their movement to the way the instruments sound.

2. Poem

- Gather the students and have them identify each style of movement they used to match the way the instruments sounded (heavy/slow, light/slow, heavy/fast, light/fast).
- Read the poem to the students with the words shown on a board. Read it again and ask them to join.
- Ask the students to identify which style of movement(s) they imagine Daniel using in his dance. Can anyone demonstrate a movement they imagine Daniel would do?

3. Recorder Melody

- Play the melody of “Bear Dance” for the students on the soprano recorder. Tell them that you can imagine Daniel dancing to this tune. Play the melody again and ask them what they notice about it. Lead them to discover that there are 2 **four bar phrases** that are repeated.
- Have students add the clapping/stamping/speaking line to the melody replacing the word “bear” with the name “Daniel.”
- Identify the phrases as A, B, A1, and B1.

4. Do “The Daniel”

- Break students into small groups and ask them to work together to create a new dance - “The Daniel.”
- Use the following criteria for creating the dance:
 - Use the style(s) of movement chosen by the class.
 - Show the form of the melody by changing the movement each phrase.
 - Use a variety of movements such as those practiced at the beginning of class.
- Have each group present their dance while the other groups perform the clapping/stamping/speaking line.

5. “Dance, Daniel, Dance!” Arrangement

- After all groups have shared their dances, teach the instrumental parts of “Bear Dance” (now adapted as “Dance, Daniel, Dance!”). At this point, the teacher will probably want to continue playing the recorder part.
- Use the arrangement as an opportunity to identify and use the terms “**accent**” and “**accelerando**.”
- As a class, decide on an overall form for your final arrangement. Use the poem, the dances, the instrumental parts, and the melody as elements of your arrangement. Experiment with the way the elements are used and the order they are used in. Experiment with adding an introduction and/or a coda.
- Find an audience and present your final arrangement!

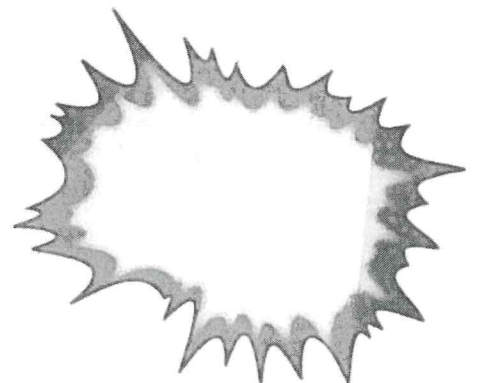
Extensions:

- Students learn the recorder part.
- Experiment with alternating between duple and triple metres when saying the poem.
- Incorporate props and costumes to create a more polished performance piece for an assembly or concert.
- Have students choose their own poetry to inspire more arrangements and compositions.

References:

Nesbitt, K. (2012). “When Daniel Went Dancing.” In *The Armpit of Doom: Funny Poems for Kids*. CreateSpace Independent Publishing Platform.

Orff, C. & Keetman, G. (1959). “Bear Dance.” In *Music For Children* (Vol. 2, pg. 39).



Africa

A lesson by Joan Linklater

using a rhythm from the Orff Schulwerk Volume 1 page 67

In this lesson, I incorporated this piece into the study of the book by Graeme Base called Jungle Drums. I added speech and transferred the body percussion to African drums. The students created movement to accompany the drumming. As I read the story the students performed the piece with drumming, speech, body percussion and movement.

Synopsis: In this storybook, Ngiri is very upset because he is the smallest warthog in Africa. He meets Old Nyubu, the oldest and wisest animal in the jungle. Nyubu gives Ngiri a set of magic drums. Several times during the story Ngiri plays his magic drums with startling results. Each time he plays his drums, students perform this piece.

The learning outcomes of the lesson focus on the students' ability to perform the rhythmic material found in the piece. In addition to the musical outcomes, the experience addresses the multicultural and cross-curricular elements that are so important in today's schools. The obvious connections with the language arts and social studies programs make the lesson very meaningful for children. Furthermore, students take ownership of the material because it allows for their creative input.

Visual

Listen listen listen listen listen

I hear the drums

Listen listen listen listen listen

I hear the drums

AF- RI- CA,

AF- RI- CA,

Jungle, jungle, jungle drumming

Jungle, jungle, jungle drumming,

BEAT

Listen listen listen listen listen

I hear the drums

The musical score is written for three parts: CL (Chorus Line), CL (Chorus Line), and ST (Soloist). The lyrics are written below the notes. The first system shows the lyrics 'Lis-ten, lis-ten, lis-ten, lis-ten, listen' and 'I hear the drums'. The second system shows the lyrics 'Af- fr- ca' and 'I hear the drums'. The third system shows the lyrics 'jun- gle jun- gle drum- ming' and 'beat'. The fourth system shows the lyrics 'Lis-ten, lis-ten, lis-ten, lis-ten, lis-ten, lis-ten' and 'I hear the drums'. The score ends with the word 'FINE'.

The Orff-Schulwerk Volumes in Today's Music Programs

by Joan Linklater

Yes, the Orff-Schulwerk volumes are still relevant in today's music programs.

The five volumes of Carl Orff and Gunild Keetman's *Orff-Schulwerk Music for Children* were first published in German between 1950 and 1954 by Schott Publishing Company. The first English edition was published between 1958 and 1966.

In keeping with the improvisational nature of the Orff approach the material in the volumes is presented without lesson plans or teaching strategies. Thus teachers and students can take these examples and use them in meaningful ways at any time and the material will never be outdated or out of style. The volumes are full of beautifully constructed and finely crafted exercises that serve as springboards for imaginative development. The material is intended to be altered and modified and used in a variety of contexts. The pieces can be used as body percussion pieces or non-pitched percussion pieces. They can be played on pitched melodic instruments or used for creating movement pieces. They can be expanded through improvisation or small sections can be extracted. The material in the Schulwerk provides fertile ground for the imaginations of teachers and students.

Here is an example of how I recently used a piece from the Schulwerk with my students. This material is found on page 67 of volume I of the Orff-Schulwerk. It appears in volume I as the A section of a rhythmic rondo for body percussion.

In this lesson I incorporated this piece into the study of the book by Graeme Base called *Jungle Drums*. I added speech and transferred the body percussion to African drums. The students created movement to accompany the drumming. As I read the story the students performed the piece with drumming, speech, body percussion and movement.

Synopsis: In this storybook, Ngiri is very upset because he is the smallest warthog in Africa. He meets Old Nyubu, the oldest and wisest animal in the jungle. Nyubu gives Ngiri a set of magic drums. Several times during the story Ngiri plays his magic drums with startling results. Each time he plays his drums, students perform this piece.

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Visual

Listen listen listen listen listen	I hear the drums
Listen listen listen listen listen	I hear the drums
AF- RI- CA, Jungle, jungle, jungle drumming	AF- RI- CA, Jungle, jungle, jungle drumming, BEAT
Listen listen listen listen listen	I hear the drums

This is an example of how I have recently used a piece from the Schulwerk. This was meaningful to my students at the time that we did it. I hope that you will be able to take pieces from the Schulwerk and explore them in ways that are meaningful to you and your students.

Children today enjoy the magic, musicality and beauty of the orchestrations in the Orff-Schulwerk volumes.

The style of Orff orchestrations has changed considerably since the Carl Orff and Gunild Keetman wrote the five volumes of the Orff Schulwerk. The orchestrations in the volumes are often very thick and heavily scored and rhythmically they are often very static. An example of this kind of thick orchestration can be found on page 123 of volume I in the Instrumental Piece #38.

You can see that all five accompaniment parts use unchanging eighth note movement with occasional sixteenth-note groups. The relentless eighth notes are played by alto xylophones, triangle, rattles, sleigh bells and timpani/hand drums. The result is intensely exciting. The positioning of the sixteenth note groups adds forward drive and a wonderful sense of phrasing. The B section uses speech “hi-ya, hi-ya” in increasingly rapid rhythmic figures accompanied by stamping and clapping. The juxtaposition of these two contrasting sections is very dramatic. The rhythm and choice of instrumentation creates a highly energized piece. It is beautifully constructed and extremely exciting to play and hear. Students love performing this piece and they learn a great deal about rhythm and form through the experience.

It is interesting that this is not the kind of orchestration that is taught in many Orff courses today. Currently, students in Orff teacher training courses are taught to write using a much more transparent and sparse style. Today, we try to write with “lots of air spaces” and we create instrumental parts that complement each other rhythmically rather than duplicate each other rhythmically.

Today, we do not write using the thick style of orchestration that Orff and Keetman used in the volumes, but we should nonetheless use these pieces in our teaching. These original orchestrations provide fertile ground for developing our children's musicality because they are constructed so brilliantly. Furthermore, these materials provide us with many opportunities to develop our students' creativity.

In the world of classical music, today's composers write music in the style of the 21st century. They do not write music in the style of Bach because musical styles have evolved since that time. Yet, we still enjoy performing and listening to Bach's compositions. Likewise, we may not currently write Orff arrangements in the style that Gunild Keetman and Carl Orff over 50 years ago, but we certainly continue to enjoy performing and using this material in our classrooms today.

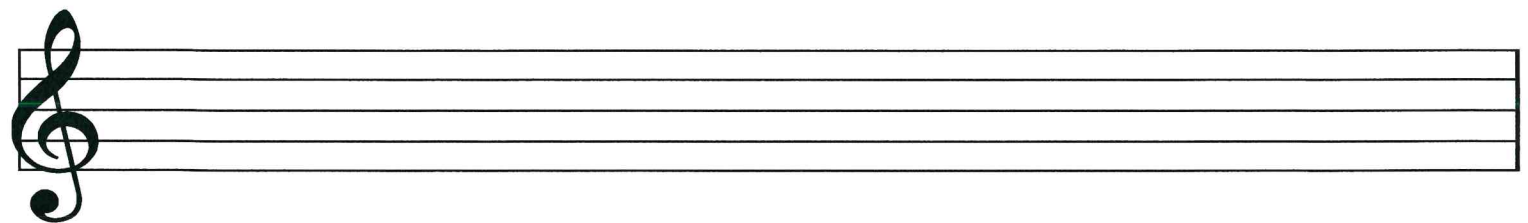
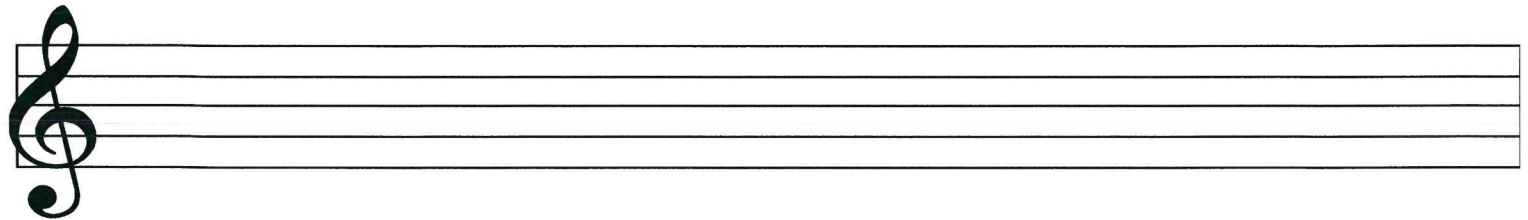
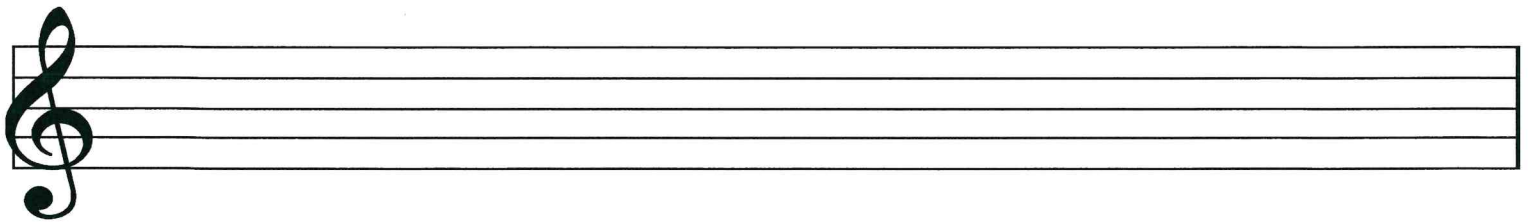
The material in the five volumes of the Orff-Schulwerk is the foundation and basis of the Orff approach. It behooves Orff educators to explore its depth and richness. This material is just as relevant and useful today as it was when it was first written. The orchestrations in the Schulwerk are absolutely wonderful and our children today enjoy their magic, musicality and beauty just as much as children did when they were first written.

Bibliography

Base, Graeme. (2004). *Jungle Drums*. Doubleday Canada.

Carl Orff & Gunild Keetman. (1958). *Orff-Schulwerk, Music for Children* volume I, edited Margaret Murray

NOTES





MUSIC FOR CHILDREN | CARL ORFF CANADA | MUSIQUE POUR ENFANTS

SAVE THE DATE!

CHILDREN'S DAY / JOURNÉE POUR ENFANTS 2018

Wednesday, April 25, 2018 Thursday, April 26, 2018
CCFM Winnipeg (English and Francophone day TBD)

Friday, April 27, 2018 Brandon - Brandon University

**JOIN US AS WE CELEBRATE THE JOY OF MAKING MUSIC THE
ORFF WAY!**

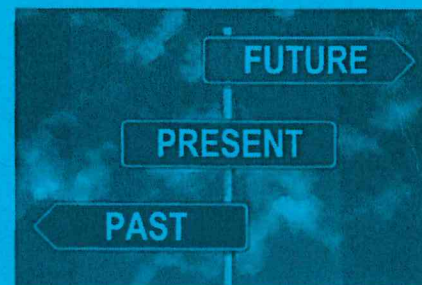
Create Explore Move Play Sing | Créer Explorer Bouger Jouer Chanter

Participating Schools 2017



Welcome! Bienvenue!

Alexander	New Era
Athlone	Noël Ritchot
Christian Heritage	Oakbank
Crane	Oak Lake
Dalhousie	Pointe des Chênes
Dugald	Précieux-Sang
George Fitton	Ralph Maybank
Hamiota	Regionale Saint Jean Baptiste
Harrison	Rivers
Héritage, Saint Pierre	Roméo Dallaire
Joseph Teres	Sansome
J.R. Reid	St. Augustine
King George	St. Avila
Kirkaldy Heights	Saint Eustache
Lacerte	St. Francois
La Salle	Saint Joachim
Linden Lanes	Sun Valley
Lorette Immersion	Taylor
MacGregor	Van Walleggham
MacLeod	Waverly Park
Morris	Windsor



Thank you for being a part of Children's Day 2017!!!!

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

Lori Arthur (chair), Bobbi-Jean Bessel, Jen Braun, Marla Fontaine,
Andrea Goertzen, Claudette McDonald, Rachel McEwen
Julie Mongeon-Ferré, Shannon Moses, Kim Pelletier,
Dianne Steffensen, Sandra Town and Miranda Yarmey

Special thanks to our venues:

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Education.**

We apologize if there are any errors or omissions

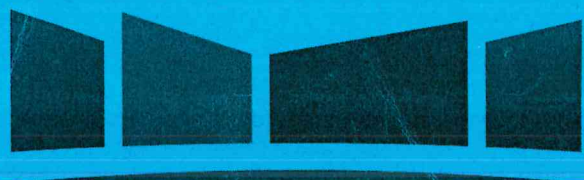
✓ ~~Rhea~~
✓ ~~Mikenna~~
✓ ~~Dylana~~

✓ ~~Katelyn~~
✓ ~~Rachel~~
✓ ~~Erin~~

✓ ~~Jack~~
✓ ~~Addison~~
✓ ~~Hannah~~

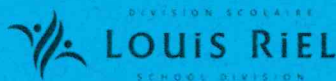
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