

Mrs. Grunsten-  
Yonda

# Orff Children's Day 2004

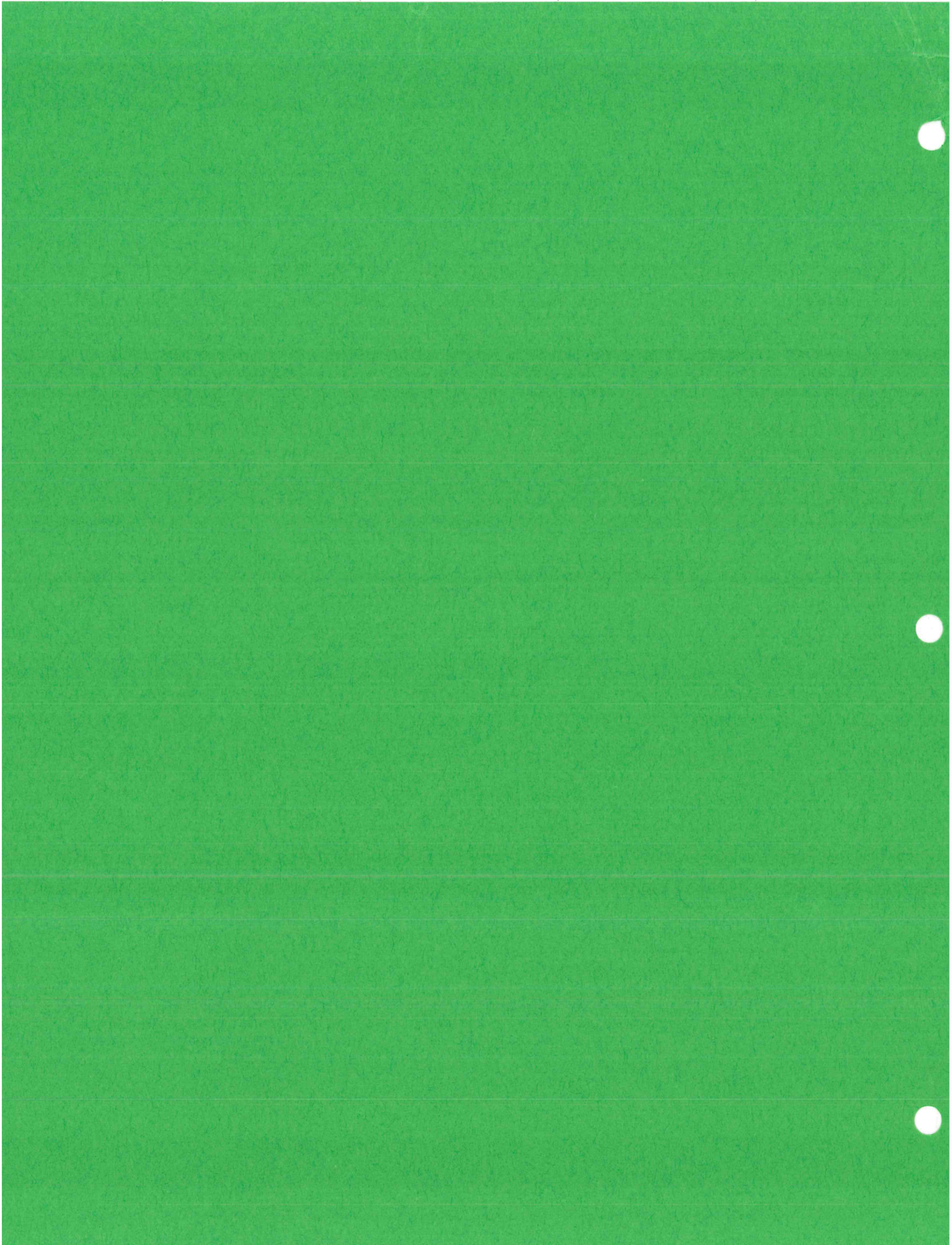
## ORFF-O-RAMA



THE WORLD AWAITS.....

Kristi  
Grunsten  
Yonda

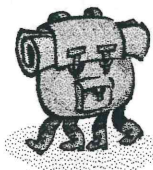




# Schedule - Friday, May 7, 2004

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

9:00 - 9:15 Opening Session



| Time        | Globetrotters                                          | Adventurers                                            | Travelers                                              | Backpackers                                            | Explorers                                              |
|-------------|--------------------------------------------------------|--------------------------------------------------------|--------------------------------------------------------|--------------------------------------------------------|--------------------------------------------------------|
| 9:20-10:00  | <b>Moody</b><br>France                                 | <b>Vasquez</b><br><b>Trinidad</b><br><b>and Tobago</b> | <b>Tole-Henderson</b><br>Thailand                      | <b>Proudfoot</b><br>West Africa                        | <b>Penny</b><br>Southwest<br>USA/Holland               |
| 10:05-10:45 | <b>Penny</b><br>Southwest<br>USA/Holland               | <b>Moody</b><br>France                                 | <b>Vasquez</b><br><b>Trinidad and</b><br><b>Tobago</b> | <b>Tole-Henderson</b><br>Thailand                      | <b>Proudfoot</b><br>West Africa                        |
| 10:45-11:00 | RECESS                                                 | RECESS                                                 | RECESS                                                 | RECESS                                                 | RECESS                                                 |
| 11:05-11:45 | <b>Proudfoot</b><br>West Africa                        | <b>Penny</b><br>Southwest<br>USA/Holland               | <b>Moody</b><br>France                                 | <b>Vasquez</b><br><b>Trinidad</b><br><b>and Tobago</b> | <b>Tole-Henderson</b><br>Thailand                      |
| 11:45-12:25 | LUNCH                                                  | LUNCH                                                  | LUNCH                                                  | LUNCH                                                  | LUNCH                                                  |
| 12:30-1:10  | <b>Tole-Henderson</b><br>Thailand                      | <b>Proudfoot</b><br>West Africa                        | <b>Penny</b><br>Southwest<br>USA/Holland               | <b>Moody</b><br>France                                 | <b>Vasquez</b><br><b>Trinidad</b><br><b>and Tobago</b> |
| 1:15-2:05   | <b>Vasquez</b><br><b>Trinidad</b><br><b>and Tobago</b> | <b>Tole-Henderson</b><br>Thailand                      | <b>Proudfoot</b><br>West Africa                        | <b>Penny</b><br>Southwest<br>USA/Holland               | <b>Moody</b><br>France                                 |
| 2:15-2:30   | RECESS                                                 | RECESS                                                 | RECESS                                                 | RECESS                                                 | RECESS                                                 |
| 2:30-2:45   | <b>Vasquez</b><br><b>Trinidad</b><br><b>and Tobago</b> | <b>Tole-Henderson</b><br>Thailand                      | <b>Proudfoot</b><br>West Africa                        | <b>Penny</b><br>Southwest<br>USA/Holland               | <b>Moody</b><br>France                                 |
| 2:45-3:00   | SET UP                                                 | SET UP                                                 | SET UP                                                 | SET UP                                                 | SET UP                                                 |
| 3:00-3:30   | SHARING<br>SESSION                                     | SHARING<br>SESSION                                     | SHARING<br>SESSION                                     | SHARING<br>SESSION                                     | SHARING<br>SESSION                                     |
| 3:30        | DEPARTURE                                              | DEPARTURE                                              | DEPARTURE                                              | DEPARTURE                                              | DEPARTURE                                              |

*K.G-y*  
*\*Duty*  
*12:10-12:25*

*valuation*  
*2:05-2:15*

## Meet the Clinicians:

### **Marcelline Moody - Recorder**

Marcelline has performed and taught in Australia, England, France and Canada. An Orff graduate of the University of Manitoba, Marcelline has taught in the Orff Levels Summer Courses and gives workshops throughout Manitoba and across Canada. She has done Master Classes with Richard Gill and Judith Thomas and was a student in the Special Course at the Orff Institute in Salzburg where she completed her diploma in Advanced Studies in Music and Dance Education. Marcelline is also following a life-long interest in composing and arranging. Her work "Prairie Spirit," was commissioned for ChoralFest 2000 and has since been widely used across the province. She loves working with children and has had her students perform at many significant events, including the National Orff Conference, with the Winnipeg Symphony Orchestra and with the Manitoba Chamber Orchestra. This coming June, she will be directing six schools in a children's "opera" composed by the students based on the story of King Midas and the Golden Touch in conjunction with the Manitoba Chamber Orchestra. Marcelline is recently retired and passionately involved in various endeavors to further children's musical experiences within the arts community, music education and the performing arts.

### **Julie Penny - Basic Orff**

**J**ust delighted to be here to share the day with you.

**U**sually I am teaching K to 6 Music at Samuel Burtland School.

**L**ove my family, love chocolate, and love working with kids!

**I**nterested in reading and gardening in my free time.

**E**agerly awaiting to make music the Orff way with you.

**P**iano is the instrument I learned to play as I grew up.

**E**njoy teaching music at school, and teaching piano students in my own home.

**N**eed your ears and eyes wide open, and your brains in high gear today.

**N**eed your creative juices flowing as well.

**Y**our enthusiasm, energy, and hard work are what puts smiles on music teacher's faces!

### **Michael Proudfoot - Drumming**

Michael has his B. Mus (Voice), B. Ed (Elementary & Secondary Choral) and B. Comm (Hon) all from the University of Manitoba. He is currently the Elementary Music Specialist at St. John's-Ravenscourt Junior School in Winnipeg. Previously, he has taught in St. James Assiniboia School Division also as an Elementary Music Specialist. He began teaching drumming in 2000 at Strathmillan Elementary School after taking several workshops with Will Schmidt. In addition, Michael is the conductor of PTV Men, the divisional high school men's choir in Pembina Trails School Division. He also conducts youth choirs for St. John's-Ravenscourt and Grace Bible School. As a performer, he has sung with Winnipeg Singers for several seasons as well as appeared with Canzona and has been a church soloist for over 10 years.

### **Karen Tole-Henderson - Choral**

Karen Tole-Henderson is excited to once again be the choral clinician at Children's Day sponsored by the Manitoba Orff Chapter. Karen has been an elementary music specialist at Hastings School in the Louis Riel School Division since 1990. She holds a Bachelor of Music and a Bachelor of Education from the University of Manitoba. She loves working with students to create musical moments both in the music classroom and

in choral settings. Karen is active in the choral community and sings in Renaissance Voices, a 24 voice chamber choir that focuses on a capella repertoire. For many years she was soprano soloist at Norwood United Church. She is president of the Manitoba Orff Chapter. When Karen is not busy making music, she works hard at keeping up with her 2 young boys.

## **Monique Vasquez - Movement**

Monique has been dancing since she was five and teaching others to dance since she was fifteen. After graduating from high school, she moved to Toronto and graduated from York University with a Bachelor of Fine Arts, dance. She has performed in the Manitoba Dance Festival where she received gold medal standings and a scholarship to pursue her dancing career. When dancing in New York City, Monique had the chance to train and perform with the Dance Theatre of Harlem, professional division. She is well-versed in many dance forms including ballet, jazz, ballroom and African. Currently, Monique teaches Hip Hop dance at the Institute of Dance.

## **CLINICIAN'S NOTES:**

### **RECORDER - MOODY**

Dancing and music were an essential part of life in the Renaissance - the 16<sup>th</sup> and 17<sup>th</sup> centuries - all across Europe, and the recorder was one of the main instruments that people played at this time.

Arbeau, the composer of the piece we are doing today, was also a famous dancing master who wrote a book, or "treatise" on dancing, with not only the steps and music, but advice on how to look when dancing:

.....when you dance in company, never look down at your feet to see whether you are performing the steps correctly. Keep your head and body erect and appear self-possessed. Spit and blow your nose sparingly, or if need be, turn your head away, and use a fair white handkerchief.

.....dancing is practiced to reveal whether lovers are in good health and sound limb, after which they are permitted to kiss ... in order that they may touch and savour one another, thus to ascertain if they are shapely or emit an unpleasant odour, as of bad meat.

A Branle is an energetic dance, which can be performed in a circle or in a line. This Haye Branle is in a line because the leader of the line may perform a "haye" in the B section.

Remember that the clothes worn in the renaissance were heavy and elaborate so posture is very important and the footwork is usually light, small steps, and often with pointed toes.

The B section should be repeated according to the number of people in the line. Because our B section is repeated 6 times, there should be 6 people in each line. **MOVEMENT IS ALWAYS TO THE LEFT.** Leader is first on the left end.

#### **A section:**

Little fingers joined, or palms touching, perform 8 L R(close) side steps.



# BASIC ORFF - PENNY

## SARASPONDA (Dutch spinning song)

### I. Orff Arrangement:

1. Teach song by rote or word chart.
2. Teach instrumental parts, working in sections. The focus of this class will be developing instrumental technique. It will hopefully include the picking out of the melody on the glockenspiels.
3. Add knitting needles on "ret-set-set," using the same rhythm pattern as the words.

### II. Movement:

1. Time permitting, create a circular movement to accompany the song.

## SONG OF THE SKY LOOM

(traditional Native American verse from the Tewa people of the Southwestern USA)

### I. Poem:

Oh our Mother Earth oh our Father the Sky  
Your children are we  
With tired backs we bring you the gifts you love

So weave for us a garment of brightness

May the warp be the white light of morning  
May the weft be the red light of evening  
May the fringes be the falling rain  
May the border be the standing rainbow

Weave for us this bright garment  
That we may walk where birds sing  
Where grass is green

Oh our Mother the Earth oh our Father the Sky

### II. Link Weaving to Spinning: How the Concepts are Found in Different Cultures:

1. Retell the story told in poem in "kid-friendly" terms.
2. Discuss: (a) warp = vertical strings of a loom  
(b) weft = the yarn that gets woven between them
3. Create a movement piece involving students weaving ribbons (weft) through the already stationary ribbons (warp) to produce a "weaving from the sky loom."

# SARASPONDA

(Netherlands)

**A**

Sar-a - spond-a, sar-a - spond-a, sar-a - spond-a, ret-set-set, Sar-a - spond-a, sar-a - spond-a, sar-a - spond-a, ret-set-set. Ah -

**B**

do - ray - oh, ah do-ray-boom-day-oh! Ah -

do-ray-boom-day ret-set-set! Ah-say-pa-say-oh! Ah -

do ray - oh, ah - do-ray-boom-day-oh! Ah -

do-ray-boom-day ret-set-set! Ah-say-pa-say-oh!

## Orff Parts

**A / B**

BX/BM

(repeat throughout entire piece; end on C)

**A**

AX

(repeat throughout entire piece; end on C)

SX

(repeat throughout entire piece; end on C)

**B**

CBB

(repeat throughout entire piece; end on C)

SM/AM

(repeat throughout entire piece; end on C)

Warm ups ① 1 1 1 1  
L L H H L  
② 1 1 1 1  
H — L  
③ 1 1 1 1  
H H L H  
④ 1 1 1 1  
L H — L  
⑤ 1 1 1 1  
H — L L  
⑥ 1 1 1 1  
H — L L

(Teacher calls # & kids play as group then teacher calls then name of kid & play do # 1, 2, 3 etc. in order)

## Drumming - Proudfoot



# West AFRICAN DRUMMING



## WARM-UP: FUNGA ALAFIA (West AFRICAN FOLK SONG)



Fun - ga a - la - fia, a - shay a - shay, Fun - ga a - la - fia, a - shay, a - shay  
(co) (ah) (ah lah) (eeah)

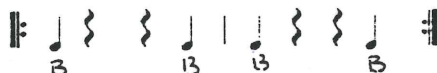
## INTRODUCTION TO DRUMMING ACTIVITIES:

- Bass and Open Tone Echoes
- What is your name please? *Teacher* *or* *kid* *my name is*
- Call and Response *for meaning or communication*

## POLYRHYTHMIC ENSEMBLE PIECE

### A Section:

14" Tubano



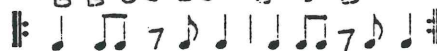
12" Tubano



10" Tubano



Bell



Shaker



### B Section: Bridge



This is it! This is it! This is the universal break!

### C Section: Student/ Teacher Question and Answer



**Bell** | . . . . .

**Shaker** | . . . . .

**B Section: Bridge** | . . . . .

This is it!      This is it!      This is the universal break!

**C Section: Student/Teacher Question and Answer**

## CHORAL - TOLE-HENDERSON

### Shining Moon Thai Folk Song

Arr. K. Tole-Henderson

F doh pentatonic

Voice

If you see the moon be-ams shun-mer 'cross the wa-ter as twi-light

SG

SM

AM

BM

The musical score is written for five parts: Voice, SG, SM, AM, and BM. The Voice part has a melody line with lyrics underneath. The other four parts (SG, SM, AM, BM) are staves with notes and rests, corresponding to the Voice part. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into four measures by vertical bar lines.

4

fades. And you hear the wind gent-ly whisp-er in a del-i-cate ser-e-

SG

SM

AM

BM

8

nade then come join us in the dance. Share the moon beam's soft de-

SG

SM

AM

BM

12

light. Gent-ly we are sing-ing eve - ning's song, come ce - le - brate this

SG

SM

AM

BM

15

mag - ic moon - lit night.

SG

SM

AM

BM

## SHINING MOON ("NGAM SANG DUAN")

This folk song from Northern Thailand is one that young Thai children learn and then sing all their lives. This arrangement is not a literal translation of the Thai words but is intended to capture the mood of the original that speaks of dancing on a lovely summer's evening. The literal translation is as follows:

THAI: Nyahm sang doo-un mah doo-un song lah,  
Nyahm by nah mah sue Wong Lahm.  
Nyahm sang doo-un mah doo-un song lah,  
Nyahm by nah mah sue Wong Lahm.  
Lahoo len Kahn\_\_pooah sah-nook.  
Looahng-took\_\_ wye lah gahm.  
Kahoo\_\_ high len fahoon room  
Pooah\_\_ sah-mah kee\_\_ ooe.

LITERAL TRANSLATION: The moon brightly shines in the rice fields.  
Under the moon the light of your face shines beautifully.  
We dance the Lahm Wong dance.  
We dance because it is enjoyable.  
We cast all of our trouble away  
And dance because we like to be together.

I found the melody from a choral arrangement by Audrey Snyder published by the Hal Leonard Corporation, 08551175.

### Teaching Process:

The words and melody are the most important part of this song. They are very descriptive and really help to paint the picture of dancing on a summer's evening. To focus students on the text, I start with a lyric following activity where students use inner hearing.

1. Have students follow the lyrics that are printed on a large chart paper. Begin to play the first phrase while students follow the text inside their heads, stop midway through the phrase on an important word in the text and ask students to identify what word was stopped at. Repeat process always beginning at the start of the phrase until the students have heard the phrase two or three times. Have students echo sing the phrase. Continue with the second phrase etc. Depending on the group, you can use this process to introduce all of the phrases or just the first couple.
2. Echo sing all four phrases, couple phrases and work towards singing entire song. Focus on open vowel shape and long beautiful phrases.

3. Use body percussion to introduce instrument parts - the first two phrases are accompanied by a level pattern using BM, AM, SM and SG.

- i. SG - snap
  - ii. SM - clap
  - iii. AM - patsch
  - iv. BM - stamp
- Practice the body percussion pattern and then add the melody.

4. The final two phrases incorporate a I - V - I chord change. Have students listen to a tremolo on the I chord while they sing the final two phrases. Ask students to raise their hands when their ears tell them they need to change to the V chord and then back to the I chord.

5. Practice the chord changes using pastchen tremolo and then move to instruments.

6. Movement:

- a. Have students study the lyrics and identify words in the text that imply movement.
- b. Have students demonstrate with their bodies how these movement words would look, observe carefully the movement the students demonstrate.
- c. Incorporate these movement ideas into an ostinato that students will maintain throughout the song. Once again looking for gentle, lyrical movements that will eventually work well in a movement canon.

7. Put it all together - singing, movement and instruments. Once it is successful in unison, the first two phrases can be done in canon (potentially, a four-part canon). At the end of the canon, the groups will sing and move the last two phrases in unison.

## MOVEMENT - VASQUEZ

Song title: FRAME

Artist: Atlantik

CD Title: Full Speed Ahead

Distributor: J.W. Records Product

*fades  
moonlit  
mages  
gently  
shimmer wind  
serenade water  
whisper moonbeam  
celebrate dance softly  
join night  
highlight delight*

*is moonbeam, shimmer, highlight, fade*

### Dance Overview:

Intro 1 - 32 counts  
Limbo - 32 counts  
Verse 1 - 72 counts  
Chorus - 64 counts  
Limbo - 32 counts  
Verse 2 - 72 counts  
Chorus - 64 counts  
Limbo - 32 counts  
Intro 2 - 32 counts  
Bridge - 32 counts  
Verse 3 - 72 counts  
Chorus X3 (fade out)

### Intro - 32 counts:

Intro Position:

- lines 1 and 2 face each other
- lines 3 and 4 face each other

1<sup>st</sup> set of 8 counts:

- 4 steps toward middle
- 4 steps back away from middle

2<sup>nd</sup> set of 8 counts:

counts 1-2: jump close, hop onto R foot (L foot extends back/side - arms up)

counts 3-4: jump close, hop onto L foot (R foot extends back/side - arms up)

counts 5-8: repeat counts 1-4

3<sup>rd</sup> set of 8 counts:

- repeat 1<sup>st</sup> set of 8 counts

4<sup>th</sup> set of 8 counts:

- repeat 2<sup>nd</sup> set of 8 counts

### Limbo:

*NOTE: The first time the limbo is done, the stick holders move forward to lift the stick and the rest of the line follows under:*

|      |      |      |      |
|------|------|------|------|
| S.H. | S.H. | S.H. | S.H. |
| X    | X    | X    | X    |
| X    | X    | X    | X    |
| X    | X    | X    | X    |
| X    | X    | X    | X    |

1<sup>st</sup> set of 8 counts:

- S. H. (stick holders) walk forward, pick up stick and go back to their place
- group 1 (see Transition to Limbo) gets ready to go under stick
- group 2 goes back behind group 1

2<sup>nd</sup> set of 8 counts:

- group 1 goes under stick
- group 2 moves forward

3<sup>rd</sup> set of 8 counts:

- group 2 goes under stick
- group 1 goes back to Verse Formation

4<sup>th</sup> set of 8 counts:

- S.H. put stick back and get into Verse Formation
- Group 2 goes back to Verse Formation

### Verse:

1<sup>st</sup> set of 8 counts:

- jog 4XS (R L R L)
- turn R traveling R with 3 steps (R L R)
- jump close on count 8

2<sup>nd</sup> set of 8 counts:

- jump on R foot with L foot extended side
- repeat on L, R, L

3<sup>rd</sup> set of 8 counts:

- same as 1<sup>st</sup> set but to the L R L R

4<sup>th</sup> set of 8 counts:

- same as 2<sup>nd</sup> set but to the L R L R

5<sup>th</sup> set of 8 counts:

- forward - step - back - step X2  
R L R L

6<sup>th</sup> set of 8 counts:

- partner #1 (people in lines 1 and 3) limbo under partner #2's arm (people in lines 2 and 4)

7<sup>th</sup> set of 8 counts:

- same as 6<sup>th</sup> set but partner #2 goes under the arm of partner #1

8<sup>th</sup> set of 8 counts:

- jump together - hop on R foot 3X
- jump together - hop on L foot 3X

9<sup>th</sup> set of 8 counts:

- counts 1-2: jump close - hop R
- counts 3-4: jump close - hop L
- counts 5-8: repeat counts 1-4

*Note: This set travels into Chorus Formation.*

### **Chorus:**

1<sup>st</sup> set of 8 counts:

- jump forward/L then jump back/R (arms push up and down)
- repeat above 3X

2<sup>nd</sup> set of 8 counts:

- repeat 1<sup>st</sup> set of 8 counts but jump forward/R then jump back/L

3<sup>rd</sup> set of 8 counts:

- repeat 1<sup>st</sup> set of 8 counts

4<sup>th</sup> set of 8 counts:

- repeat 2<sup>nd</sup> set of 8 counts

5<sup>th</sup> set of 8 counts:

- counts 1-2: jump forward then back (arms push up and down)
- counts 3-6: repeat above 2X
- counts 7-8: jump 2X on the spot clapping 2X

6<sup>th</sup> set of 8 counts:

- repeat 5<sup>th</sup> set of 8 counts

7<sup>th</sup> set of 8 counts:

- counts 1-6: jump on the spot 6X
- counts 7-8: jump 2X on the spot clapping 2X

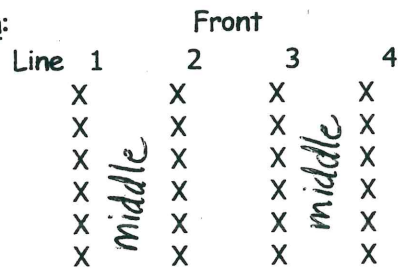
8<sup>th</sup> set of 8 counts:

- repeat 7<sup>th</sup> set of 8 counts

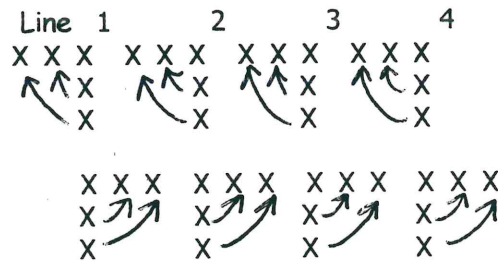
*Note: Sets 5-8 are performed for the Bridge as well.*

## Floor Positions:

### Starting Formation/Verse Formation:

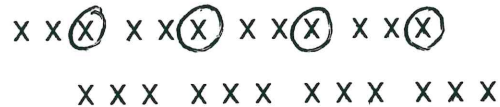


### Transition to Chorus Formation:



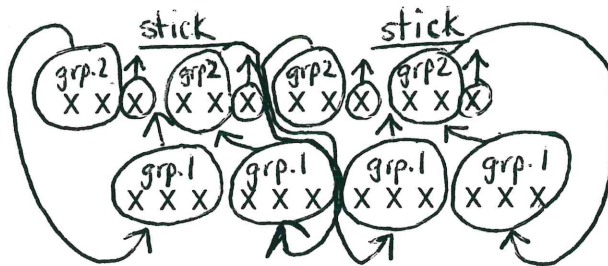
### Chorus Formation:

Note: (X) = stick holder



### Transition to Limbo:

Note: (X) = stick holder



**2004 Orff Children's Day Evaluation:**

**Three things I enjoyed the most were:**

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

**If I could CHANGE something about this day, it would be:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Additional comments:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# Hello to All the Children of the World

Nancy Klei, Pam Beall

Chorus

Voice

Hel - lo, bon - jour, bue - nos di - as, G' -

3

day Sa-wa - dec - ka, Kon - nich - i wa, Ciao, sha - lom, do - brey

6

dy - en Hel - lo to all the chil - dren of the world! We

Verse

9

live in diff - rent pla - ces from all a - round the world. We speak in man - y diff - rent

12

ways - - - Tho' some things might be diff - rent, we're chil - dren just the same And

15

we all like to sing and play.

*al Fine*

2. There are children in the deserts  
And children in the towns  
And children who live down by the sea,  
If we could meet each other  
To run and sing and play,  
Then what good friends we all could be.

CREDIT LINE: "Hello to All the Children of the World", from WEE SING AROUND THE WORLD by Pamela Conn Beall and Susan Hagen Nipp, copyright (c) 1994 by Pamela Conn Beall and Susan Hagen Nipp. Used by permission of Price Stern & Sloan, A Division of Penguin Young Readers Group.

