

K. Grunsten-
Yonda

ORFF CHILDREN'S DAY 2007

A Global Village



JOURNÉE ORFF POUR ENFANTS 2007



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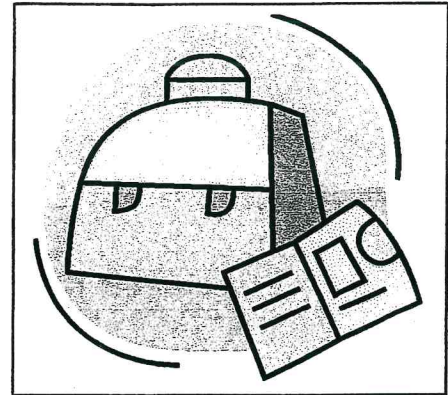
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Brandon

Schedule – Wednesday, May 2, 2007.

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

9:00 – 9:15 Opening Session



Time	RED	ORANGE	BLUE	YELLOW	GREEN
9:20-10:00	McAuley CHORAL	Risbey RECORDER	Blatz BASIC ORFF	Penner MOVEMENT	Fitzmaurice BASIC ORFF
10:05-10:45	Fitzmaurice BASIC ORFF	McAuley CHORAL	Risbey RECORDER	Blatz BASIC ORFF	Penner MOVEMENT
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Penner MOVEMENT	Fitzmaurice BASIC ORFF	McAuley CHORAL	Risbey RECORDER	Blatz BASIC ORFF
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Blatz BASIC ORFF	Penner MOVEMENT	Fitzmaurice BASIC ORFF	McAuley CHORAL	Risbey RECORDER
1:15-2:15	Risbey RECORDER	Blatz BASIC ORFF	Penner MOVEMENT	Fitzmaurice BASIC ORFF	McAuley CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Risbey RECORDER	Blatz BASIC ORFF	Penner MOVEMENT	Fitzmaurice BASIC ORFF	McAuley 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

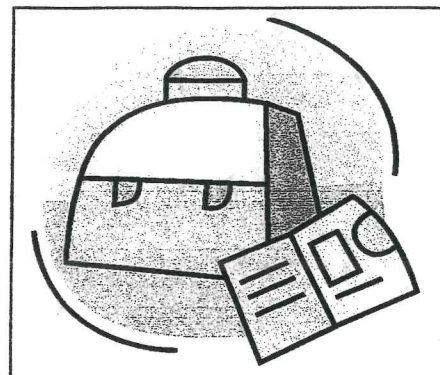
Winnipeg

Cédule – mercredi le 9 mai, 2007.

8:30 – 8h50 Inscriptions

8h50 – 9:10 Ouverture

*Aliya Russell
Ashley Sayda
Tina*



Time	Rouge	Vert	Orange	Bleu	Jaune
9:15-9:55	Mongeon-Ferré ORFF DE BASS	Gnute! MOUVEMENT	Russell ORFF DE BASS	Laurendeau CHORALE	Isaak Percussion
10:00-10:45	Gnute! MOUVEMENT	Russell ORFF DE BASS	Laurendeau CHORALE	Isaak Percussion	Mongeon-Ferré ORFF DE BASS
10:50-11:05	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
11:10-11:55	Russell ORFF DE BASS	Laurendeau CHORALE	Isaak Percussion	Mongeon-Ferré ORFF DE BASS	Gnute! MOUVEMENT
11:55-12:25	DÎNER	DÎNER	DÎNER	DÎNER	DÎNER
12:30-1:15	Laurendeau CHORALE	Isaak Percussion	Mongeon-Ferré ORFF DE BASS	Gnute! MOUVEMENT	Russell ORFF DE BASS
1:20-2:10	Isaak Percussion	Mongeon-Ferré ORFF DE BASS	Gnute! MOUVEMENT	Russell ORFF DE BASS	Laurendeau CHORALE
2:10-2:25	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION	RÉCRÉATION
2:30-2:45	Isaak Percussion	Mongeon-Ferré ORFF DE BASS	Gnute! MOUVEMENT	Russell ORFF DE BASS	Laurendeau 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

Japan - recorder

S. Africa - choral

1. Russia - mov't

E. Africa - orff

U.S.A. - orff

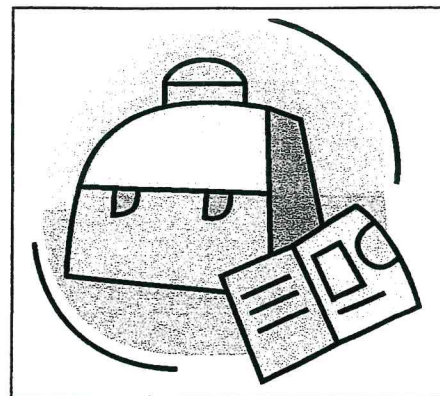
Winnipeg

Schedule – Thursday, May 10, 2007.

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

9:00 – 9:15 Opening Session

Aliya, Ashley
Tim, Tyrell,
Jayda



Time	RED	ORANGE	BLUE	YELLOW	GREEN
9:20-10:00	Boyes CHORAL	Risbey RECORDER	Blatz BASIC ORFF	Sjoberg MOVEMENT	Fitzmaurice BASIC ORFF
10:05-10:45	Fitzmaurice BASIC ORFF	Boyes CHORAL	Risbey RECORDER	Blatz BASIC ORFF	Sjoberg MOVEMENT
10:45-11:00	RECESS	RECESS	RECESS	RECESS	RECESS
11:05-11:45	Sjoberg MOVEMENT	Fitzmaurice BASIC ORFF	Boyes CHORAL	Risbey RECORDER	Blatz BASIC ORFF
11:45-12:25	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH
12:30-1:10	Blatz BASIC ORFF	Sjoberg MOVEMENT	Fitzmaurice BASIC ORFF	Boyes CHORAL	Risbey RECORDER
1:15-2:15	Risbey RECORDER	Blatz BASIC ORFF	Sjoberg MOVEMENT	Fitzmaurice BASIC ORFF	Boyes CHORAL
2:15-2:30	RECESS	RECESS	RECESS	RECESS	RECESS
2:30-2:45	Risbey RECORDER	Blatz BASIC ORFF	Sjoberg MOVEMENT	Fitzmaurice BASIC ORFF	Boyes 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

K
UTY
OUT →

practice for
performance

MEET THE CLINICIANS!



CAROLYN RUTH BOYES

Choral - Winnipeg

Carolyn has sung in choirs and as a soloist since she was a young girl. She has continued her love of singing into her career as the Choral Music teacher at Sisler High School and as Music Director of The Winnipeg Boys' Choir. In addition to adjudicating and a busy guest conducting schedule, Carolyn teaches Choral Techniques with the University of Manitoba's Orff Certification Program and will prepare the children's chorus for Manitoba Opera's production of *Otello* this spring. Carolyn sings with the choral ensemble Camerata Nova, is a member of the Manitoba Opera Chorus, and has performed as a soloist with The Little Opera Company.

JUDY EPP BLATZ

Basic Orff - Brandon/Winnipeg

I'm very pleased to join you at Children's Orff Day 2007. I have been a music specialist for the last 16 years, having taught at La Salle School, Landmark Elementary and Winnipeg Mennonite Elementary (Agassiz). My first classroom exposure to the Orff approach to music education was from the students at St. Avila School in 1984. During the summers I was very excited to take Orff Levels I and II (1997) at the U. of M. This year I am substitute teaching in Louis Riel and Pembina Trails School Divisions. It's been a wonderful experience doing all my favourite music lessons and seeing what other teachers are accomplishing with their classes.

SEAN FITZMAURICE

Basic Orff - Brandon/Winnipeg

Sean Fitzmaurice teaches elementary music at Darwin and Minnetonka schools in Winnipeg, MB. Besides regular classes, Sean's students are involved in many different musical events and performances throughout the year. A highlight was the Orff Club's performance at the National Orff Conference last year in Toronto! Apart from his school activities, Sean also runs an extensive piano teaching business where he teaches nearly 30 students a week, ranging from young beginners to advanced ARCT level performers. He equally enjoys teaching and performing all musical styles including jazz, pop, classical, and everything in between. Sean believes every child has the right to a quality music education, and hopes that one day soon, this will become a reality for children everywhere. Sean is really excited to be a part of today's workshop and hopes you all have a wonderful fun-filled day making music the Orff way!!!

MICHELLE GNUTEL

Atelier de mouvement - Winnipeg

J'ai commencé ma carrière en enseignement dans les écoles catholiques. Ensuite, j'ai enseigné à la Division Seven Oaks et la DSFM. J'étais prof titulaire aux niveaux des 2^e, 4^e, 5^e et 6^e années. J'ai toujours enseigné la musique.

Pendant les sept ans que je suis restée à la maison avec mes enfants, j'en ai profité pour compléter un post- bac en éducation spéciale. En 1997, je suis retournée à l'enseignement, en musique. Présentement, je suis enseignante en musique (M à 6) à l'école Saint-Germain de la Division Scolaire Louis-Riel.

Aujourd'hui, je suis contente de présente un atelier de danse. La danse est le Yéla. Elle vient du document Clac Sons - Guide d'enseignement Édition Guérin. (utilisé avec permission)

Calla Isaak

Atelier de percussion - Winnipeg

Calla est enseignante en musique à l'école Julie Riel. Certifiée en pédagogie musicale Kodaly et Orff, elle a fait ses études en musique aux universités de Brandon et du Manitoba.

Suite à plusieurs cours suivis avec des maîtres du tambour africains, elle a rédigé un livre intitulé, " African Rhythms and Beats : Bringing African Traditions to the Classroom."

Il lui fait grand plaisir d'offrir les ateliers de percussion aujourd'hui!

DANIELLE LAURENDEAU

Atelier de chorale - Winnipeg

Enseignante de musique M à 6 à l'École Van Belleghem, elle offre aussi plusieurs programmes extra-curriculaires incluant: une chorales primaire et une élémentaire, des groupes d'Orff de la 4^e, 5^e et 6^e années ainsi qu'un club de flûte à bec (4^e - 6^e années).

La chorale divisionnaire "Treble" d'élèves auditionnés des 5e-8e années qu'elle est fière de diriger est toujours très occupée avec des concerts d'hiver et de printemps, des tournées dans la division, des concerts avec l'orchestre symphonique de Winnipeg ainsi que des festivals comme ChoralFest et le festival de musique de Winnipeg.

Nous sommes très contents qu'elle ait accepté d'être avec nous aujourd'hui pour partager sa passion pour le chant !

ESTHER MCAULEY

Choral - Brandon

Esther McAuley teaches K-5 music in Killarney and Boissevain. This is her 15th year working in the Turtle Mountain School Division.

Esther was first introduced to the Orff method while attending the School of Music at Brandon University. She had the privilege to study with professors Edna Knock, Lorne Watson and Robert Richardson. She studied piano under Peggy Sharpe and Elizabeth Grant. While studying under vocal teacher, Doris Mayoh, Esther earned the Bronze Medal for Grade 5 Voice and later completed her Grade 8 Voice exam.

Esther has a passion for teaching children how to sing. Her students are very interested in singing and this year entered 160 songs in the Boissevain Festival of the Arts. Esther taught all of these songs, coached and accompanied individuals and conducted 18 classroom choirs. One of her Grade 5 choirs was recommended for provincial competition. Last year her Grade 4 choir won the Margaret Wharton Memorial for excellence in two-part singing.

Currently, Esther is working on developing a CD library of songs for students to use in preparation for festival.

JULIE MONGEON-FERRÉ

Atelier Orff - Winnipeg

- Baccalauréat en interprétation, École de musique Vincent d'Indy
Université de Sherbrooke
- Baccalauréat en Éducation musicale,
Université du Québec à Montréal
- Enseignante en Éducation musicale (maternelle à 5^e année) à l'École Taché,
DSFM
- Intérêts : art, piano, flûte à bec, technologies de l'information et de la
communication, nouveaux médias, lecture, aquarelle.

CHRISTINE PENNER

Movement - Brandon

Christine Penner is a music teacher at Meadows School in Brandon. She graduated with a Bachelor of Music Education from Brandon University. She has taught at several schools in Brandon. After teaching several years in band and choir at the senior and junior high levels, she took a career change to elementary music. She loves the combination of music, movement and drama that this has exposed and loves using the Orff process with students. In her spare time she dabbles in local theatre and takes adult jazz and lyrical dance classes.

ERIN RISBEY

Recorder - Brandon/Winnipeg

My name is Erin Risbey. I graduated from the integrated Music Education program at the University of Manitoba in 2001. I am currently teaching Kindergarten to Grade 8 music at Elwick School in Seven Oaks School Division. I completed my Orff Level Three training at the U of M in 2002. I am currently working on my Post Baccalaureate and plan to finish this year. Because I teach a wide age range of children, our school puts on at least two to three musicals a year which keeps me very busy. My school has a very diverse student population so I was very pleased to hear that this year's theme is A Global Village. I am always trying to find ways to connect with my students and what a better way than to bring a part of their culture into the classroom! It is a pleasure to be here today and I am looking forward to making music with your students!

ALICE RUSSELL

Atelier Orff de bass - Winnipeg

J'ai obtenu les B. Ed./B.Mus, M. Ed., Cert. Orff Niveau III de l'Université du Manitoba et mon A.M.M. en voix du Western Board of Music. J'enseigne la musique à l'École Bannatyne et à l'École Lincoln Middle School dans la division scolaire St. James. J'aime beaucoup enseigner dans le style Orff parce que ça permet la créativité et encourage les enfants à prendre des risques musicaux!

Je joue souvent la guitare à la maison et dans mes classes de musique. Je m'intéresse à jouer le violon, mais ce rêve est encore à réaliser! Dans le domaine de la technologie musicale, je suis en train de faire un projet d'enregistrement d'un cd avec mes classes. Je demeure à Winnipeg avec mon mari et mes trois enfants. Je suis très contente de donner des ateliers à la journée Orff aujourd'hui!

DIANNE SJOBERG

Movement - Winnipeg

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

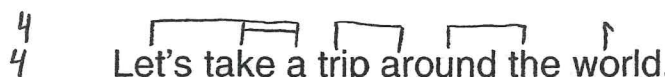
Let's Take A Trip

Welcome piece for Brandon and Winnipeg (English)

Created by the clinicians for Children's Day 2007

FORM: SPEECH – HAND-JIVE – TRAVEL

Speech *(everybody says chant, already facing a partner)*


Let's take a trip around the world,

Our Passports we will show.

In a Plane, on a train, making friends on the way,

Come on everybody let's go!

Hand-Jive *(in partners, facing each other)*

Bonjour! Hello!

(shake right, shake left)

Come on let's go!

(holding hand of partner, switch places by turning in circle)

North, South, East, West

(double clap – right high going down, left low going up, then switch; two hand double swish)

Around the world is best!

(high five, circle around for low five, stomp)

Travel *(leader calls out while students travel to a new partner – 8 beats)*

Let's move! Let's groove!

Come on everybody let's go!

Chaque matin à mon réveil ...

musique: Avon Gillespie
traduction : C. McDonald

A

1) 2) 3) 4)



Chaque ma-tin à mon ré - veil - j'ai le goût de chan - ter les a - mis



Chaque ma-tin à mon ré - veil - j'ai le goût de chan - ter. -

B

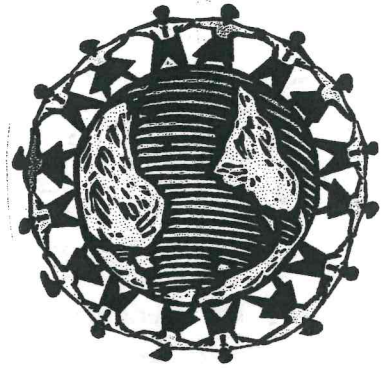


dou dou dou dou dou dou

Shining Moon ("Ngam Sang Duan")

A Thai Folk Song

Esther McAuley - Choral



The best way to learn a song is to hear it. The age old game of FOUR CORNERS incorporates discerning and repetitive listening for teacher and students.

Students are invited to "audition" to be "it". One successful candidate sits in the chair which is placed in the middle of the room. While "It", sitting in the chair with eyes closed, sings the song, the rest of the group silently moves to a corner of the room. At the end of the song, the singer chooses one of the corners. Students in the chosen corner become prisoners and come to the center of the room. The prisoners then become a choir, auditioning for the chair as the game is in progress. Criteria for qualifying for the chair should be set by the teacher and may include good diction, singing a phrase in one breath, specific dynamics, accurate pitch, posture, harmony, etc. The game continues with "It" again sitting in the chair with eyes closed, singing the song along with the prisoners while the "free members" of the group silently move to a corner. The game continues until an empty corner is chosen or there are no wanderers left.

The text we will use today will be as follows:

**Nyam sang doo-un mah doo-un song lah
Nyam by nah mah sue Wong Lahm (repeat)
Then come join us in the dance
Share the moonbeam's soft delight
Gently we are singing evening's song
Come celebrate this magic, moonlit night**

Thai Folk Song

Shining Moon ("Ngam Sang Duan")

Arranged by Audrey Snyder

08551175 2-Part HAL LEONARD CORPORATION

Calypso

Christine Penner-Movement

The students will be doing two activities during the 40 minute session. One is to create movement to a steel band recording using repetitive movements in groups of 4 and one is to create an ocean, movement piece with large blue scarves and several non pitched and pitched percussion instruments.

Begin with the calypso music. Talk about the origins of the steel drum band. Lots of oil being shipped from the Caribbean in big drums. Many drums left behind and the Jamaican people began to shape them with heat and tune different parts of the drum. Now these drums are used in parades as well as groups that combine with other jazz and rock instruments like this recording ; Dumpa & Anvibes Pan Fusion

With this recording we will begin listening for the melodic repetition of "Can you hear the Rhythm? This is where" We'll learn this by singing it to familiarize with the music. Ask for some movements to create a sort of line dance. Ask for some locomotor movements and non-locomotor movements. Of course remind them of using different levels in their movements. Take a few of their movements and put them together for a line dance to the recording. Keeping it short for this session but in future classes it could be extended of course. Perform your creation.

Next talk about the ocean in the Caribbean. Talk about the color, the motion and does it have phases. Tell them we are going to recreate the movement of the ocean with the big blue scarves and the sounds accompanied by the percussion instruments. Have chart paper for their ideas. Perhaps a form will be decided together. Today because of the short time I have decided the form will be:

- A) Calm, quiet low waves at the beginning of the day
- B) Big waves and more sound middle of day
- C) Return to calm at end of day

Give students time to experiment with types of movements the scarves can make. Try some with just one scarf, and some with groups of scarves. A long line of scarves rolling over the others in succession like the dance move of "Peeling the Orange" or two scarves in a cross formation and using the parachute effect.

Assign some students on the percussion instruments to match the kind of movements you have created. Write this on the chart paper so everyone is clear on the order of created activities. Put it all together to perform .



Turnip Greens*

Judy Epp Blatz - Basic Orff

* arranged by Donna Otto (used with permission), modified by Judy Epp Blatz (March 2007)

Goals – I and V harmonization

Process

a. Learn the B part first – body percussion and speech:

turnip greens, turnip greens, cornbread, buttermilk, lima beans

possum soup, rabbit stew, chicken, gumbo, grits

Sn
Cl
pat

b. Learn the A part – the song (echo sing each phrase) and movement:

Students form two lines facing each other.

Phrase 1 – lines move back 4 steps and forward 4 steps

2 – flap wings and then doh si doh with partner opposite

3 – shake hands with partner opposite

4 – move back 4 steps and forward 4 steps (ready to do Speech)

c. Practice song with movement.

d. Practice A B A in order.

e. Teach chord roots I I! I I V V I I I.

f. Change to words: What do you like? I like soup at lunch.

g. Teacher sings the song while class sings chord progression.

h. Transfer rhythm of words to pattern for notes F (I) and C (V) on knees and then on instruments.

i. Sing soprano metallophone part: Dreaming I could fly. Transfer to instrument.

j. Learn alto xylophone part on common tone C with these words:

Buttermilk, buttermilk, buttermilk pie, buttermilk pie hot dog

k. Learn Glockenspiel part by snapping fingers at end of each phrase. Transfer to instrument.

l. Learn Temple Block part by saying these words while patting with alternate hands:

shoofly pie shoofly pie shoofly shoofly shoofly pie

m. Perform A B A with all instruments.



Presented by Sean Fitzmaurice

Book authored and illustrated by Graeme Base
Some motifs inspired by "African Rhythms and Beats" by Calla Isaak

Jungle Drums is a gloriously illustrated storybook, with a fun puzzle element, set in the African jungle. Author Graeme Base, creator of other international bestsellers such as *Animalia* and *The Waterhole*, tells the story of little Ngiri, the smallest warthog in Africa. Tired of being teased by his bigger brothers and sisters, he wishes things could be different. When Old Nyumbu the wildebeest gives Ngiri a set of magic drums, he is sure his wish is about to come true. But all the animals of the jungle are in for a big surprise as Ngiri's wish is granted in a most unexpected way.

—Extracted from *Jungle Drums* book notes.

PROCESS

- Read the story to students. Explain that later on, we'll be adding instruments to help us tell the story (soundscape). As we do this first read through, ask them to watch for opportunities when it might be appropriate for instruments to be added.
- Do a review of the instruments available for use. Review their names, how to correctly play them, and demonstrate each instrument.
- Follow-up by inviting students to share their thoughts about which instruments could be used and when they could be added. Many will have at least a few similar ideas to the options presented here.
- Making as many relevant connections to the students' own ideas about when to add instruments, demonstrate the sounds and rhythms we will play during the story. It is important to note that the ideas presented here are only some of the possibilities for creating a soundscape. Your students may have other ideas which you could use in conjunction with some of the ideas presented here in order to create your own unique soundscape to the story.
- Some instruments simply provide a suitable sound effect to enhance the telling of the story. Others play a more intricate function by performing various rhythmic patterns and creating an elaborate layering effect to the presentation of the story.
- Depending on time constraints, teach all the instrument parts to everyone before assigning specific roles. This would be especially true of the rhythmic and/or melodic parts such as the drumming and the barred instrument parts.
- Assign specific instruments to students and review where in the story their part is heard. Do an initial run-through of the story, adding the instrument parts at appropriate times. You may find it necessary to notate some of the parts to help the more visual learners successfully perform their role.

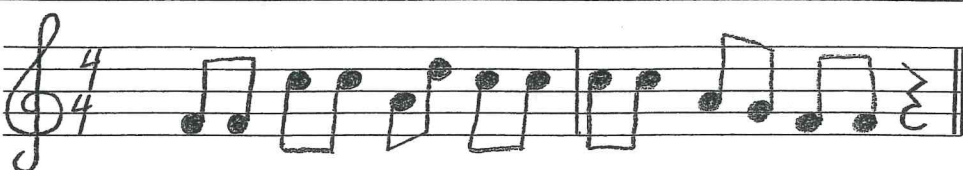
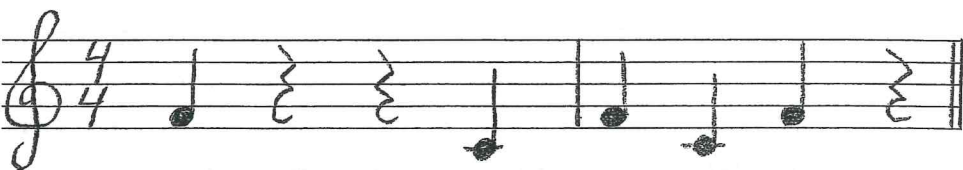
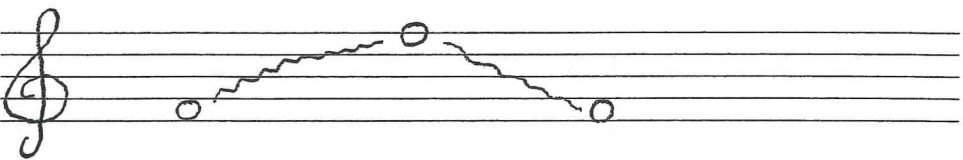
- As you piece together your arrangement, it is important to consider the flow of your presentation. Ensure the instrument additions are not distracting or interrupting the story, but rather helping and enhancing the telling of it.
- Once parts are understood by students, determine a suitable set-up of the students and instruments. Try to plan for a simple and logical layout, keeping in mind the use of your physical space. Consider the position of the performers, as well as the audience, the narrator, and the images of the book.
- One of the highlights of this book is its beautiful illustrations. To fully contribute to the multi-sensory nature of this performance, it is important for the audience to not only hear the story being told by the narrator and the instrumental additions, but to also see the images from the book. In a smaller setting, simply holding up the book for everyone to see should suffice. In a larger setting, consider scanning the images and displaying them in a larger format (ie: overhead projector using transparencies or digital projector with PowerPoint presentation).

EXTENSIONS

To further enhance your presentation, consider some of these ideas for extensions:

- Dramatize the story by having a narrator as well as the various characters.
- As an art project, create costumes for each character. Also, the class could create a backdrop and/or stage scenery. Elaborate even further by adding lighting and special effects to create a full play.
- As a composition activity, the class could compose a theme song for Jungle Drums. Maybe even have a few pieces throughout the story and create a full musical!
- For a language arts assignment, students could write biographies of each character in the story. Maybe even extend the story by adding more to it. Create a sequel to Jungle Drums – what adventure will the animals encounter next?!?
- Study the book itself and particularly its illustrations. As explained in the book, there are hidden images and puzzles throughout the book. Watch very closely and you may find them!
- Use this book as a kick-off to a themed assembly on belonging and tolerance (and other moral/emotional intelligences).
- Present this soundscape during literary events such as “I Love to Read” month.
- Organize a whole-school, cross-curricular unit on Africa and Jungle Animals. Students could research various jungle animals and create posters; older students may study the climate and culture of Africa and make presentations about their findings. Tie in music and art wherever possible and hold a Celebration of Learning evening with parents and the community.

JUNGLE DRUMS - INSTRUMENTS

CHARACTER	INSTRUMENT	MUSICAL MOTIF
Ngiri Mdogo	Alto / Soprano Xylophones	
Bigger Warthogs	Bass Xylophones	
Other Animals	Alto / Soprano Glockenspiels	

INSTRUMENT ASSIGNMENT

3 – Xylophones
 1 – Suspended Cymbal
 1 – Vibraslap
 – Bell Tree
 1 – Bongos + Rainstick + Gong
 1 – Ngoma
 2 – Agogos / Gangogui
 2 – Shakers / Axatse
 3 – High Tubanos / Djembés
 3 – Medium Tubanos / Djembés
 3 – Low Tubanos / Djembés
 2 – Bass Xylophones
 2 – Glockenspiels
 ...then add more drums
 and rhythmic percussion

STORY TEXT	INSTRUMENT / SOUND
Stunning spots & Striking stripes	Suspended Cymbal – scraped with metal beater
Impressive horns & Curly trunks	Vibraslap
Graceful necks & Gorgeous plumage	Bell Tree – ascending (down)
Bongos / Magic Drums	Bongos – improvise
“laugh out loud”	Laugh – everyone; high, like monkeys
“fades into the bushes”	Bell Tree – descending
“evening downpour”	Rainstick
“put a spell on us”	Gong
“stomp off angrily”	Ngoma – walking pattern (bass-tone)
“shouting at once”	All Instruments – large crescendo
“warthogs clap & cheer”	Clap & Cheer – half the students
“other animals clap & cheer”	Clap & Cheer – other half of students
“everyone claps & cheers”	Clap & Cheer – everyone

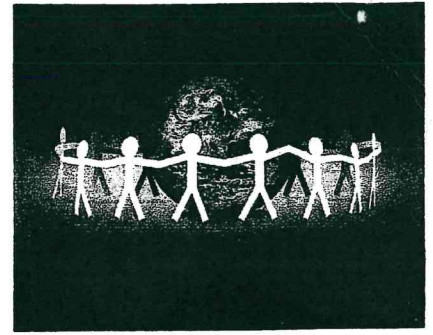
JUNGLE DRUMS

cook it BAR-be-gue cook it
 4 juce- 4
 High Drum 4
 4 Hot! 4 Hat and 4 hat
 Medium Drum 4
 4 I like cho-late covered ice cream cones
 Low Drum 4
 4 engōmah
 Ngoma Drum 4
 4 This is how it goes
 Agogo/Gangogui 4
 4 gonkogui
 Shaker/Axatse 4
 4 Shakers
 I like to eat on the deck in my yard



Kagome

Erin Kisbey - Recorder



A Little Background:

Kagome is a Japanese singing game that is played in a circle. As the song is sung, students hold hands and circle one child that is seated in the middle. At the end of the song, the child in the middle must guess who is now standing behind them. If the child guesses correctly, the two children exchange places and the game begins again.

The translation of the text is as follows:

Kagome, Kagome,
When does the bird in side the
Cage come out?
At sunrise and sunset
Who is in front of the back
Where a crane and turtle
slipped and fell?

Kagome, Kagome,
Kago no naka no tori wa,
Itsu itsu deyaru?
Yoake to ban ni.
Tsuru to kame ga subetta,
Ushiro no shoumen dare?

(translation taken from:

<http://www.hibernatingbats.com/html/issuenotes.htm> and

http://www.wot-club.org.uk/Inuyasha/name_t.html)

1. Introduce song by explaining background on Japan, the translation of the text and the singing game.
2. Warm up with echoes using B, A, G, and E. Begin to incorporate phrases of the song.
3. Present the music on chart paper. Review note names and fingerings.
4. Identify like phrases or measures. Notice how some phrases are very similar. Identify these and note the differences.
5. Play through the piece only playing the A's, (or B's or G's or E's). Now combine notes, play A's and B's, etc. Possibly group students, one group plays the A's, one group the B's etc.
6. Play through entire piece.

Introduce barred and percussion instruments:

1. Level bordun using whole notes on Bass and Alto metalophones. Add text to help students remember their part. Prepare on laps. "crane" (BM), "fell" (AM)
2. Prepare soprano glockenspiel part with snaps. Use the words "bird cage" to help students remember their part. If students are having trouble with the rests, think of the beginning 2 bars of the melody as "Kagome, Kagome" and add the words "bird cage" as written in the arrangement.

3. Percussion: ~~TBA~~ →

Final Performance:

1. Choose students to play instrument parts, add recorder melody.
2. Use the first 4 measures of the barred instrument parts as an introduction.

Kagome

Japanese Singing Game

early
Grade 5
(BAG)
+ low E

Recorder

Mallets 1

Mallets 2

Mallets 3

Percussion

bird cage

fell

Crane

2 level bordun

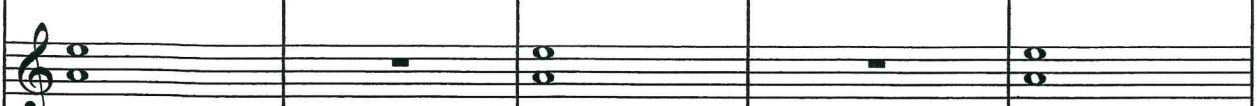
2

3

Kagome

Rec. 

Mal. 1 

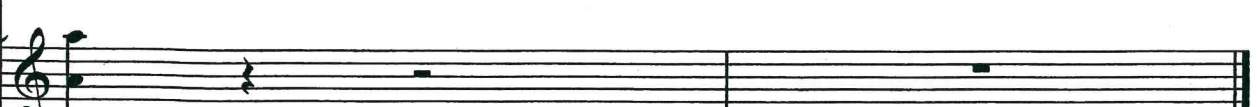
Mal. 2 

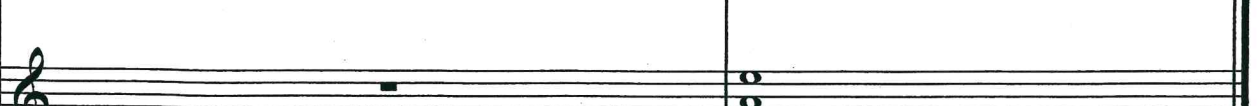
Mal. 3 

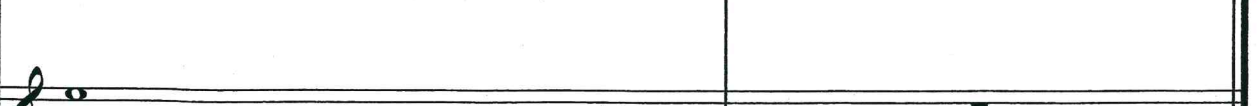
Perc. 

Coda

Rec. 

Mal. 1 

Mal. 2 

Mal. 3 

Perc. 

Drum Group

4 1 | d. 1 | d. n n | d 7 n |
4 d. 7 n | n d.

African Chants

Carolyn Boyes - Choral

H^eo^g-zay Yah^d-ay Mah^f-may
Ah^f-dook-pay
Ay^e-Kah^g-boh ah^e-dook-pay^f -oh^e

3rd lower = harmony

SONGS OF GAHU arr. by Kathy Armstrong.

- Published by Boosey & Hawkes (OCTB6826).
- West African chants, unison and 2-part, call & response, pentatonic
- percussion and movement

Gahu is a recreational piece of the Ewe people who live in Ghana, West Africa. Gahu means "expensive dance" and refers to the ornate nature of the costumes that would be worn when performing these pieces. These chants accompany the dancing and percussion of Gahu.

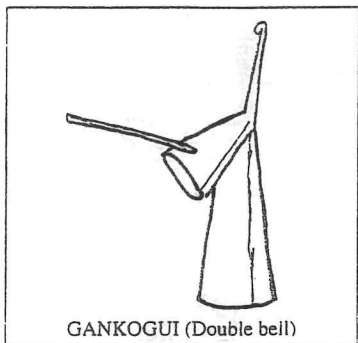
Adding simple **movements** and the syncopated **percussion** rhythms of the gankogui and axatse will enhance and make the experience of singing the chants more authentic.

It is appropriate that one or two students sing the "Call" sections and that the "Response" be sung by the entire group. The **form** is open, so the chants can be repeated as often as one would like.

The two chants we will learn at Orff day are simple songs of greeting. They will be taught by rote, then movement and the percussion parts will be added.

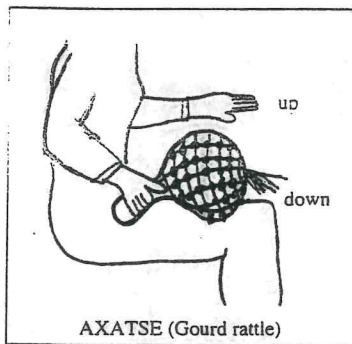
Call: ||: Gahu ee e Gahu ee dogbe nami lo ho,
Response: Gahu ee Gahu ee dogbe nami lo. :||

Call: Hosay Yaa ee Maame adukpey,
Ekabo adukpey oo.
Response: Hosay Yaa ee maame adukpey,
Ekabo adukpey oo.



high bell
low bell

The bell should be played with a stick.
Try for a relaxed, bouncing stroke.



sheker

D = down (on thigh)
U = up (on palm of raised hand)

(like phylis spoons)

Double bells and gourd rattles are becoming relatively easy to obtain in North America. Check your musical instrument supply company, local music stores, and African art shops.

Steps to Teaching a Song by Rote

- Teacher sings through entire song, showing each phrase on his/her fingers.
- Students are invited to echo one phrase at a time; teacher guides with visual cues. Visual cues include: phrase fingers, breathing, eye contact, etc.
- Students are asked to echo longer phrases; teacher guides with visual cues.
- Teacher sings entire song again, students echo.
- Any inaccuracies (rhythmic, melodic, or related to text) are corrected as soon as they occur and each time that they occur.

Drum group
song? 5 mov't
4/4

"ee-pair-ah-dee-see"

IPHARADISI – South African freedom song

"Where all the dead are living, may we one day join them there."

As the song is being taught by rote;

- students should be encouraged to move and keep the beat or pulse in their bodies
- students should be asked to identify which two phrases are identical (1+3 same words + melody)

Movement

The first time the song is sung, students stand with elbows at the waist, both hands to the right side, forearms parallel to the ground, hands cupped. On each beat, the hands "circle", two times on the right side and then two times on the left side. The gesture is that of receiving or bringing in a gift towards oneself.

The next time(s) that the song is sung, the singer's eyes follow on his or her own hands.

The gesture starts at the waist, moves to the shoulder, to the ear, then to the sky. In the last two measures, both arms reach up to the right, then the left, then they reach up in a "V" with straight arms, hands clap in front of the body, and then the arms return to a "V" with hands in fists for the final pose.

4 mov'ts
per phase

Movement:



repeat

repeat



"clap"

The Troika

Dianne Sjoberg - Movement

The Troika is a dance from Russia which represents three beautiful horses drawing an equally beautiful sleigh called a "Troika". Although very lively, the dance should be performed in an elegant manner. The dance includes forward runs on the diagonal, straight forward runs, runs in a circle under an overarm arch and gallops in a circle of three people.

Skills:

The students need to be able to:

- Perform a run on a steady beat
- Perform a gallop over a steady beat
- Feel groups of four beats
- Feel groups of eight beats
- Feel groups of sixteen beats..or a four measure phrase



The Lesson:

Leader plays all locomotor stimuli on the hand drum as warm up for the students who are using the space individually. Gradually leading in to the phrase lengths and movements of the Troika, the leader adds the melody using nonsense syllables.

Leader plays quarter notes lightly, elegantly ☺ on the hand drum, while singing the first phrase of the melody. A click on the wood of the hand drum indicates a subtle change of direction. The clicks come after four runs, after a second group of four runs, then eight runs.

Leader plays quarter notes lightly, elegantly ☺ on the hand drum, while singing the second phrase of the melody, with a click after beat eighth run.

Leader plays gallops while adding the melody. The stimuli stops at the twelfth beat, then begins again at the first beat of the next phrase and stops again three beats before the end of the phrase....beat twelve or beat twenty eight, depending on how you are thinking it.

The dancers are ready for context.

The following is a suggestion, and depends upon how the introduction has gone for the children.

Groups of three are scattered about the room. Boys and girls are asked to try to find a way to have one person move under the arms of the other two people in the group. When one group has the idea, they show it to all. Leader sings middle phrase of the song while the groups perform:

"under the arches, under the arches, other person under, then you stop!"

When the figure is secure, each group of three forms their own circle, and while the leader sings nonsense syllables and plays a gallop on the drum, the circles move the left, with a period of stillness, then move to the right. When the gallop is secure, and the direction change is secure, the groups can add steps or stomps in place in the empty beats.

The whole group may now practice the diagonal and forward runs in scattered formation....or should move to the context of a circle with each group of three forming the spokes of a wheel, depending upon space considerations.

Leader sings the melody while students "think" the dance, then it should be ready to perform! Leader sings first, then the students may perform with a recording...or with recorder ensemble!

Extension: Researching Russia:

Review a list of topics about Russian history and culture with students. The list may include the following: land and climate, people, way of life, recreation, etc. You may also wish to include other areas suggested by students.

Each group of three should select one of the topics on the list. Groups research their selected topic and be prepared to share at least three pieces of information about it. Each student in the group may contribute at least one unique piece of information. Students might use books and Internet resources or PBS's The Face of Russia, for research.

Students could use their research to prepare an oral presentation of this information.

Creating a New Folk Dance

Have each group share the three (or more) pieces of information that they gathered on their Russian topic. After completing the presentations, have the entire class brainstorm a list of ideas about Russia that could be communicated through movement. For each idea, have students think of a representative movement or gesture. To help students with movement possibilities, review and model the locomotor movements (walk, run, hop, jump, leap, skip, gallop, slide) and non-locomotor movements (bend, stretch, push, pull, swing, bounce, twist, shake).

Have the class select the three ideas they would most like to represent in their Russian folk dance. Remaining in groups of three, but working as an entire class, the students should improvise and suggest movements that communicate the first idea in the list in a 16-count sequence. The class should decide on the most appropriate movements for the first idea and then practice the 16-count sequence as a group, with music. This will be section one of the new folk dance. Revise the sequence as necessary and practice section one again.

Use the same procedure to develop the second idea into section two of the dance. Practice sections one and two together.

Break the students into groups of three, and tell them that each group will choreograph their own 32-count movement sequence that communicates the third idea in the list. Give students time to choreograph and practice the sequence, and have each group present the 32-count movement sequence to the class. They should perform the sequence to the music. Then, all students (including the group that presented), and the teacher, individually evaluate the presentation according to the Dance Activity Rubric.

To conclude the lesson, have all students dance their new Russian folk dance, with each group doing their own 32-count movement sequence for section three.

Credit for some extension ideas: Lillian Hasko, Dance Teacher; Montgomery County Public Schools: Silver Spring, MD United States

<http://artsedge.kennedy-center.org/> accessed April 3

Michelle Gnuetel - Mouvement

- Le groupe est divisé en huit petits groupes.
- Les enfants sont placés en ligne mains tenues en l'air.
- Chaque équipe choisi un mouvement facile à faire.
- Les équipes circulent dans la classe et à l'indice sonore, une équipe arrête devant l'autre, à tour de rôle, ils font le mouvement.
- Les deux équipes répètent les mouvements et se fusionnent.

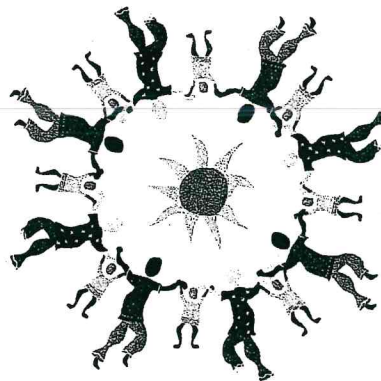
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Kpanlogo (pronounced "pahnlohgo")

Calla Isaak - Percussion

This is a dance party/recreational rhythm of the Ga people of southern Ghana. Many versions of *Kpanlogo* exist. The details may be different but the flavor of the rhythm remains the same.

From Ghana

Sheet music for Kpanlogo percussion instruments. The music is in 4/4 time and consists of six staves:

- Tubano 1:** Melodic line with lyrics: "Oui, c'est vrai" and "J'aime bien jouer".
- Tubano 2:** Melodic line with lyrics: "Tous ces beaux tambours" and "Oui, jou-ons les".
- Box Drum or 2 Bass Drums:** Rhythmic accompaniment.
- Gankogui:** Rhythmic accompaniment.
- Aloke:** Rhythmic accompaniment.
- Axatse:** Rhythmic accompaniment.

Movement

4/4

clap clap R.H. out L.H. out clap

Zamina #2

Leader sing once, all repeat or execute a call & response as below.

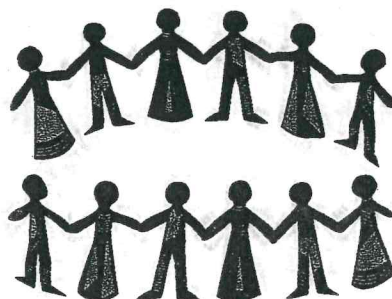
From Ghana

Call

Za - mi - na mi - na eh woh yah yeh woh yah yeh

Response

za - mi - na mi - na eh woh yah yeh woh yah yeh.



Pour chanter comme il faut

Danielle Laurendeau - Chorale

Chaque période de chorale commence avec des exercices de réchauffement. Voici une liste d'exemples que j'utilise avec mes chorales.

1. *Un massage*

- a. Tout le monde se tourne à gauche et donne la personne devant eux un massage.
- b. Ensuite tout le monde tourne à droite et répète.

2. *S'étirer*

- a. Le cou (en cercles très doucement)
- b. Les épaules (en cercles - en avant et en arrière, les deux épaules ensembles et ensuite séparément.)
- c. Tout le corps (essaie de toucher le plafond ensuite le plancher)

3. *Un plongeur: pour travailler la bonne posture*

- a. Fais semblant que tu es sur un plongeur. Lèves tes bras devant toi (comme un zombie) et mets toi sur tes orteils.
- b. Mets toi sur tes talons et baisse tes bras à tes côtés.
- c. Reste debout avec ta poitrine dans l'air comme tu es fier.

4. *Des grosses respirations: pour développer l'habileté de soutenir et contrôler les respirations*

- a. Une paille
 - i. Fais semblant d'avoir une tasse avec une boisson et une paille.
 - ii. Place la paille dans ta bouche et prends une grosse gorgée pour vider ta tasse d'un seul coup.
 - iii. Fais quatre pulsations sur la lettre 's'. La quatrième pulsation va durer au moins 4 temps.
 - iv. Lorsque tu expires, deviens de plus en plus grand.
- b. Un accordéon
 - i. Place tes mains devant ton ventre.
 - ii. Lorsque tu prends de l'air, fait semblant que ça remplit ton accordéon.
 - iii. Lorsque tes poumons se remplissent d'air, étire ton accordéon.

← →

- iv. Lorsque tu expires, deviens de plus en plus grand et ramènes tes mains ensemble devant ton ventre. → ←

5. La position du palais mou (levé) : pour avoir un son résonnant

a. Une surprise

- i. Prends de l'air très vite comme tu es surpris.
- ii. Tu devrais sentir un endroit en haut au fond de ta bouche qui devient froid. C'est là où se trouve ton palais mou.
- iii. Lorsque tu fais cet exercice, ton palais mou est levé et donne la bonne position pour chanter avec un son résonant.

b. Un bâillement

- i. Bâille comme tu es fatigué. Ceci lève naturellement ton palais mou dans la bonne position pour avoir un son résonant.

6. La prononciation d'un texte : pour développer une habitude de bien prononcer un texte

a. The tip of the tongue, the tip of the teeth.

- i. Dis ce texte à une vitesse confortable. Prononce bien les 't'.
- ii. Répète le texte de plus en plus vite, mais garde le toujours bien claire.

b. Mama made me mash my M&M's, oh my!

- i. Dis ce texte à une vitesse confortable. Prononce bien les mots.
- ii. Répète le texte de plus en plus vite, mais garde le toujours bien claire.
- iii. Essaie de chanter ce texte sur les notes suivantes :
- do, do, do, do, do, do, do, ti, do--- mi--- do
- iv. Chaque fois que tu le répètes, monte par un demi-ton.

Pour les exercices suivants, consulte s.v.p. la feuille d'exercices. Encourage les jeunes de prendre des grosses respirations comme avant, de lever leurs palais mous, de garder leurs bouches ouvertes verticalement et de garder leurs lèvres plissées lorsqu'ils chantent.

7. Meh, mee, mah, moh, moo : pour travailler les voyelles, la position des lèvres et la position du palais mou.

- a. Chaque fois que tu répètes cet exercice, monte par un demi-ton.
- b. Lorsque tu chantes chaque voyelle, essaie:
 - i. D'avoir la même voyelle que ton voisin.
 - ii. D'avoir des voyelles qui sont plus verticales que horizontales.

- iii. De se plisser les lèvres.
- iv. De lever ton palais mou.

8. *Zah, yah, yah, yah : pour réchauffer la voix aigue*

- a. Chaque fois que tu répètes cet exercice, monte par un demi-ton.
- b. Pour éviter que la note la plus aigue place du stresse sur la voix, fais semblant de lancer un frisbee à chaque fois que tu la chantes.

9. *Scooby Dooby Doo : pour réchauffer la voix grave*

- a. Chaque fois que tu répètes cet exercice, descends par un demi-ton et deviens de plus en plus lent.

10. *Pa pa pa pa pa : pour travailler les accords*

- a. Divise ton groupe en trois parties.
- b. Tout le monde va chanter la première mesure.
- c. Pour la deuxième mesure, tes altos vont chanter le 'do', tes mezzos vont chanter le 'mi' et tes sopranos vont chanter le 'so'.
- d. Répète cet exercice dans différentes clés.

11. *Ha, ha, ha, Ho, ho, ho : pour travailler comment soutenir les notes avec les respirations*

- a. Chaque note doit être chantée avec un accent du diaphragme.
- b. Chaque fois que tu répètes cet exercice, monte par un demi-ton.

12. *Do, do ti : pour pratiquer comment changer de la voix aigu à la voix grave (head voice to chest voice)*

- a. Chaque fois que tu répètes cet exercice, monte par un demi-ton.
- b. Chaque fois que tu répètes cet exercice, chante de plus en plus vite, mais en gardant la bonne technique.

Lorsque je présente un nouveau chant :

- Je l'enseigne toujours phrase par phrase.
- Tous les élèves apprennent toutes les parties.
- S'il y a trois voix ou plus à mettre ensemble, je commence toujours avec deux voix et ensuite j'ajoute la troisième, la quatrième etc.

Utilisé avec permission .

Extrait de "Vive les canons!" Recueil E

Par: Thérèse Potvin, s.a.s.v

Les Éditions Via Musica

1998

texte: Jean Villatte

422. Pour chanter comme il faut

Angleten

① Pour chan-ter comme il faut, pour chan-ter ce ca-non nous par-tons à l'u - nis -

② Nous mar - quons bien les temps

③ la la la la la la la la la la la la

④ do ré mi fa sol la ti do' Quand je souffle en

⑤ Ma - soeur - chante en - cor bien mieux que

⑥ Puis - qu'il faut que tout fi - nis - se, Nous al-lons nous ar-rê

son. La se-con-de voix nous sui-vra bien - tôt ti la sol do' ti ré' do'.

forts Pour que vi - bre mieux l'ac - cord.

la la la Ce . ca - non me sa - tis - fait, Qu'il fait bel ef - fet.

mon pi-peau J'é-veille ain - si tous les é-chos, Et je char-me les pe-tits oi - seaux.

moi Et de l'en-ten-dre c'est un vrai ré-gal, Sa voix est un cris - tal.

ter Mais si vous nous cri - ez "bis" Nous al-lons re-com-men-cer.

Source: *Vive les canons ! Recueil E* Les éditions Via Musica
Thérèse Patvin sa.s.v. 1998
Imprimée avec permission

Samba le le

Julie Mongeon-Ferré - Orff de Bass

Samba le le est un chant traditionnel brésilien, un "cantiga de roda" (chant en cercle). C'est l'histoire d'une fille nommée Lelê qui a mal à la tête car elle est tombée en dansant la Samba. Samba le le est une des chansons qui accompagne le jeu « capoeira », un art martial brésilien d'origine africaine.

http://www.sibeliusmusic.com/cgi-bin/show_score.pl?scoreid=92590&storeid=65561

Le rythme syncopé  est caractéristique de la Samba.

Passeport musical, 6^e année

Démarche

1. Chant et percussions corporelles

Chant

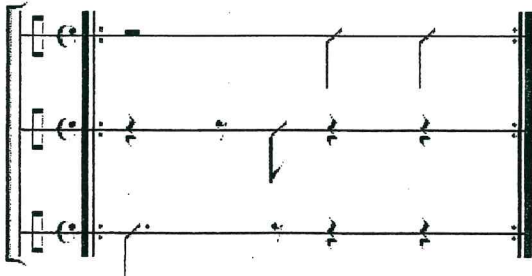


Sam-ba le le Sam-ba la le le Sam-ba la Sam-ba la Sam-ba la le le Sam-ba le le

Doigts

Mains

Genoux



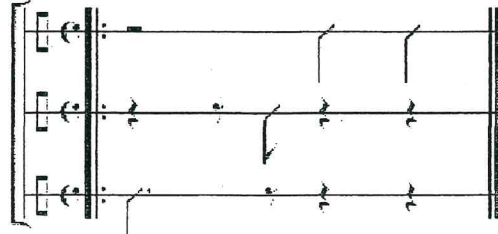
2. Jeu de mains, formation : cercle double

Les élèves, face à face, forment un cercle double. Ils frappent dans leurs mains l'ostinato. Ceux du cercle extérieur se déplacent vers la droite pour répéter (4 X, 2 X, 1 X) le rythme avec de nouveaux partenaires.

Mains part.

Mains ens.

Cuisses



3. Instruments



Deux par deux



- ▷ frappés sur le corps
- * frappés l'un contre l'autre

Chant Flûte1.XS1

Flûte2/XS2

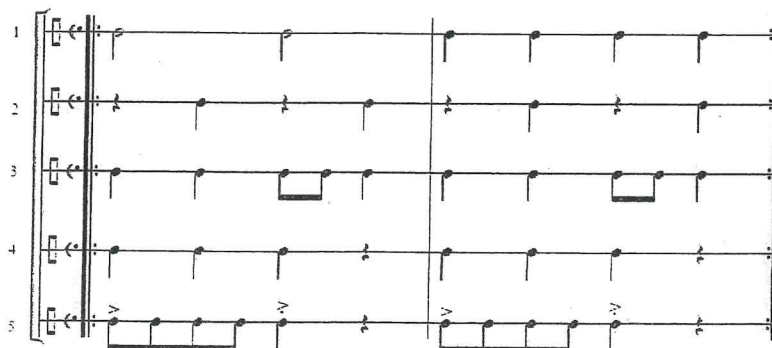
XA

XB:MB

LC

4. Ostinatos

- 1 = tambour
- 2 = claves
- 3 = conga
- 4 = cloche à vache
- 5 = maracas ou tambourine



5. Ajout d'une introduction

Variante : changer la partie carillon/métallophones par de petites percussions

Ajout : jeu de mains, 2 X 2 (tresse LC/X et mains frappées C/M)

The image shows two systems of musical notation. The first system consists of two staves. The top staff is labeled 'Carillons/Métallophones' and the bottom staff is labeled 'LC/X'. The second system also consists of two staves. The top staff is labeled 'CM' and the bottom staff is labeled 'LC/X'. All staves are in 2/4 time and contain rhythmic notation with eighth and sixteenth notes.

6. Ajout d'une partie B improvisée, création d'un mouvement

(petites percussions ex. : cabassa, guiro, cloche à vache, conga, etc. + ligne de basse et lames de contrebasse)

7. Annexe

Instruments

- lames de contrebasses (C, D, E, F)
- percutubes (C,F)
- xylophones basses (2)
- xylophones altos (2)
- xylophones sopranos (2)
- carillons (2)
- tambour
- conga
- claves
- guiros
- cabassas
- cloche à vache
- maracas
- tambourine

Tatau-Man

Alice Russell - Orff de Bass

J. SOLOMAN, ARR. A. RUSSELL

ED. C. MACDONALD

SECTION A

$\text{♩} = 100$

FLÛTE À BEC 1 ET VOIX

UN, DEUX, TROIS, QUATRE, TA-TAU MAN S'EN VIENT UN, DEUX, TROIS, QUATRE,

FLÛTE À BEC 2

XYLOPHONE SOPRANO

MÉTALLOPHONE ALTO

CLAVES

DIAPHRAGME

CLAVES

Q MAT CMAT DMAT

XYLO. BASSE

TIMPANI

FL. 1

TA-TAU-MAN-EST LÀ UN, DEUX, TROIS, QUATRE, TA-TAU MAN EST "COOL" ET IL TROUVE SON "GROOVE" SOUS LE

FL. 2

XYL.

MÉT. ALT.

CLAVES

DIAPHRAGME

Q MAT CLAVES Q MAT CMAT CLAVES DMAT

XYLO. BASSE

TIMP.

SECTION A

8

FL. 1

FL. 2

XYL.

MÉT. ALT.

CLAVES

OTEMBE

QUITARE

XYLO. BASSE

TIMP.

BEAU SO - LEIL. DE - MAN - DE L'HEURE QU'IL EST PUIS RE - GARDE EN HAUT.

GMAT G MAT CMAT

11

FL. 1

FL. 2

XYL.

MÉT. ALT.

CLAVES

OTEMBE

QUITARE

XYLO. BASSE

TIMP.

DE - MAN - DE L'HEURE QU'IL EST PUIS RE - GARDE EN BAS DE - MAN - DE L'HEURE QU'IL EST

DMAT GMAT GMAT

14

FL. 1

FL. 2

XYL.

MÉT. ALT.

CLAVES

DJEMBE

QUITARE

XYLO. BASSE

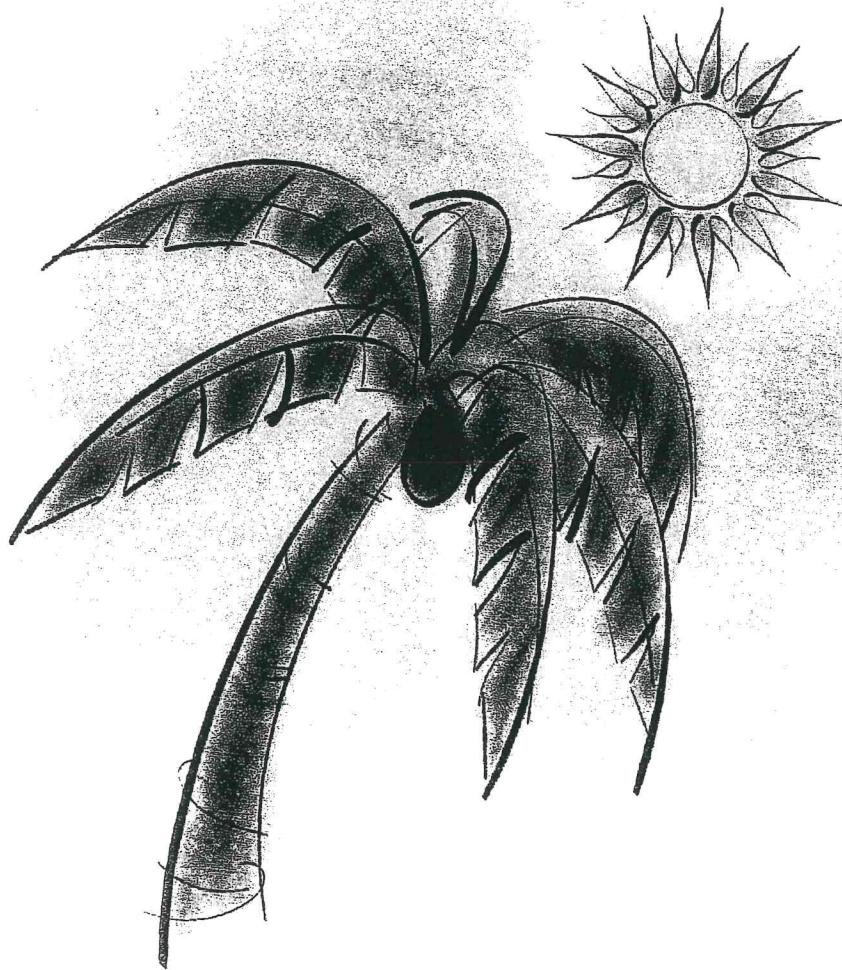
TIMP.

PUIS RE-GARDE EN HAUT, ET IL TROUVE SON "GROOVE" SOUS LE BEAU SO - LEIL.

CMAT

DMAT

GMAT



Participating Schools 2007

WELCOME! BIENVENUE!

Balmoral Hall	Minnetonka
École Bannatyne	École Neil Campbell
Betty Gibson	École Noël Richot
Calvin Christian	Oakenwald
Christian Heritage	École Pointe-des-Chênes
École Christine Lespérance	École Précieux-Sang
Dalhousie	Radisson
Darwin	Ralph Maybank
Dawson trail	New Era
École Dieppe	Oak Lake
Dr. Penner	École Réal-Bérard
Earl Oxford	École Régionale Saint Jean-Baptiste
Elwick	Riverheights
Forest Park	Riverview
École/Collège régional Gabrielle-Roy	River West Park
George Fitton	École Sacré-Coeur
George McDowell	St. Augustine
Golden Learning Centre	École Saint-Germain
Green Acres	École Saint-Joachim
École Howden	St. Michaels
H.S. Paul	École Saint Norbert Immersion
École Ile-de-Chênes	École Salisbury-Morse Place
École James Nisbet	Samuel Burland
Joseph Terres	Stanley Knowles
École Julie Riel	École Taché
Killarney	Valleyview
King George	École Van Belleghem
Kirkcaldy	École Varennes
École Lagimodière	Victor Mager
Landmark	Victor Wyatt
Lavallee	Waverly Park
Linden Christian	Wayoata
Linden Lanes	Westgrove
MacLeod	Windsor
Meadows	

Thank you for being a part of Children's Day 2007!!!

We apologize if there are any errors or omissions.



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
May 19, 2007.**

**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.**