

THE

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ORFF  
BEAT

*Roots &  
Shoots*



GERMANY  
Munich

Salzburg  
AUSTRIA

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# ORFF AFRICA BURSARY WINNER 2011

The winner of this year's Orff Africa Bursary is Gail Levitt.

She was first introduced to Orff when she attended Janet Greene's workshop in Cape Town in 2009 and was inspired to further her skills in the Orff approach.

She is passionate about early childhood music education and teaches music at Parklands College in Cape Town.

She used the bursary to attend the Orff Symposium and International Summer Course in Salzburg in July this year.

## ORFF SCHULWERK SOCIETY OF SOUTH AFRICA

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and  
Marianne van der Zeyden

# Editorial

By Penny Jackson



In 2006, twelve of us South African Orffers were lucky enough to go as a group to attend a summer school at the Orff Institute in Salzburg. It was an overwhelming, tiring and wonderful two weeks! Apart from the inspiring experience of participating in classes run by renowned Orff specialists and becoming more acquainted with the Orff philosophy, it was exciting to meet music educators from different countries around the world and just be in a place so historically connected with music on every level.

This year marks the 50<sup>th</sup> Anniversary of the Orff Institute in Salzburg. Hence, our rather facetious theme for this issue – namely, Roots and Shoots. Our aims are to provide some information about the roots of Orff-Schulwerk and some facts about the Orff Institute – and, as in previous issues, to show some work of the shoots. Of course it would have been wonderful to have material from all of the Orff-Schulwerk Associations around the world, but the limited time and scope of this magazine prevented this. Another time, perhaps! Nevertheless, I trust that the collection in this year's edition will be informative, useful and inspiring.

For those not familiar with the Orff-Schulwerk volumes, there is a whistle-stop tour through Margaret Murray's English adaptation of Volume 1, as well as some delightful arrangements from early Orff educators in America. Extracts from Volume 1 also provided the impetus for Janice Evans's lovely lesson for melodic instruments – "Reflections" – and for a new rhythmic rondo, "The Lost Book".

Movement ideas for tinies and teens are provided by Miriam Schiff and Chris Wildman, and Winnie van der Walt talks about her exciting work in body percussion. Christoph Maubach, an old friend of ours based at the University of Waikato in New Zealand, reflects on the relationship between movement and music and presents some creative and intriguing practical examples.

We have new Marimba repertoire from local musicians – Joan Lithgow and Peter Machaka – and from another friend of Orff South Africa, Gerard van de Geer, based at the University of Tasmania.

Some simple recorder pieces by Waldo and Sharon Malan have also been included for your beginner classes.

Jaco Kruger sent us a song-story, "The Babysitter", and we have a look at the different ways in which rhymes can be used to teach music concepts.

There are reports and photographs from workshops held in Cape Town, Knysna and Johannesburg and also one by Gail Levitt, our Orff Africa bursary winner, who went to the summer school in Salzburg in July. Hazel Cunnington, the co-founder with Janet Hudson of the Orff-Schulwerk Society of South Africa, also writes about her time at the Orff Institute and what it meant to her. It is fascinating to read how one person's passion and commitment can have such a far reaching impact back in her home country. Talk about Roots and Shoots!

While looking through the special 1995 edition of *The Orff Beat* recently, I came across Tossi Aaron's wise and challenging article, "Orff is a four letter word" and it resonated so with me, that I thought it would be worth sharing again with our new Orff enthusiasts. She talks about facing the risky areas of teaching Orff-Schulwerk and concludes that "every challenge faced and conquered can only make us better teachers, better models, and better human beings."

So, be bold, be brave, be "Orff the wall!"



# President's

Firstly, I would like to thank Miriam Schiff for her energetic and inspiring leadership of the Orff Society over the past years. She has done an amazing job in networking with other Associations around the world and making sure we keep on going with workshops, courses, "The Orff Beat" and all the other tasks associated with the Society. Thank you Miriam!

Our Annual General Meeting took place at Southdowns College in March. About 70 people attended. Apart from the meeting, we invited David April to demonstrate some dancing and movement ideas for the classroom, which were very well received. Other members of the Committee also presented dances which were lively and very user-friendly.

I was privileged to represent our Society at the 26<sup>th</sup> Annual meeting of the Orff Schulwerk Forum, which took place from 11-13 March 2010 in Salzburg, Austria. Various topics came under discussion, including the standardizing of Levels courses, the founding of new Orff-Schulwerk associations and the gathering together of articles and reports for the Orff Institute Year Books.

Miriam presented a Proudly Primary workshop in Kwa-Zulu Natal and was invited to present a workshop at a conference in Ghana. The Finnish Orff Association, with the assistance of the Institute for Music and Development in Ghana, arranged the conference from 22 July to 4 August. Winnie was also able to attend for most of the first week.

The Orff Africa bursary for 2009 was awarded to Adeyemi Oladiran, who is a young teacher from Nigeria. He attended the Level 1 course which was held in San Francisco during July.

We look forward to him sharing some ideas from this course at one of our future workshops. The due date for applications for the 2011 bursary is 15 March 2011 and we invite suitable applicants to apply.

Janice Evans successfully completed her Level 3 course in San Francisco and is keen to share some of the ideas with us. Congratulations, Janice!

We have not offered Level courses for the past few years but we are planning to invite Sofiã López-Ibor to present a Level 1 course with us in 2012. We will also run a Foundation Phase course at the same time.

The Pretoria branch, under the able leadership of Winnie van der Walt, is very enthusiastic and in full swing. We hope there will soon be someone in Cape Town to grow the Society there.

Penny Jackson, with the assistance of Miriam Schiff and Janice Evans, published a most stunning Orff Beat for 2010, entitled "Local is Lekker." All but one of the eleven official languages were represented through songs and dances. The Orff Institute in Salzburg, Austria, is celebrating its 50<sup>th</sup> birthday this year, with the Orff Symposium set for 7-10 July in Salzburg. To acknowledge this event, the theme for this year's Orff Beat is "Roots and Shoots", in which the roots of the Orff-Schulwerk are investigated.

Next year sees the 40<sup>th</sup> anniversary of the Orff Schulwerk Society of South Africa. The 2012 issue of The Orff Beat will therefore be appropriately called "Celebrations"!

# Report

By Daniela Pretorius



Last, but not least, my sincere thanks to all committee members for their support during the past year: Diana Cowen, Gill Allan, Janice Evans, Julie Griffiths, Marianne van der Zeyden, Miriam Schiff, Penny Jackson, Penny Roxburgh, Sandy Mol, Tineke Eloff, Vivienne Pieters and Winnie van der Walt. Without your loyal support it is not possible to function successfully as a society. My very best wishes for 2011 and may it be a very prosperous year for our society.



**Carl Orff**  
(1895 - 1982)

*"All my ideas, the ideas of an elemental music education, are not new. It was only given to me to present these old, imperishable ideas in today's terms, to make them come alive for us. I do not feel like the creator of something new, but more like someone who passes on an old inheritance, or like a relay runner who lights his torch at the fires of the past and brings it into the present."*

*"This will also be the lot of my successors, for if the idea remains alive it will not be bound by their mortality. Remaining alive also means to change with time and through time. Therein lies the hope and the excitement."*

*Carl Orff*

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 [www.orff.org.za](http://www.orff.org.za)

# Orff Workshop - Irene - February 2011

This workshop, held at Southdowns College in Irene, was hosted by the Pretoria Orff Committee. Shannon and Kirsty Frigyik started off the morning with music ideas they had learnt from visits to Finland. We warmed up with a folk dance, followed by an action song and several creative activities connected to a "Rain" theme, including a Rain Dance, a Sound Tunnel and an evocative poem about a ship caught in a storm at sea, with sound effects provided by different percussion instruments.



Winnie van der Walt then challenged us with exercises in body percussion and pieces using plungers, sticks and other percussion instruments to highlight different rhythmic layers of the arrangements. Not so easy but a lot of fun!



Marietjie Els then closed the morning with some energetic dancing! All the participants thoroughly enjoyed the morning and went home with bags of lovely new ideas to use in the classroom.



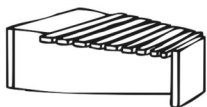
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# Orff Workshop - Johannesburg - May 2011

Some 60 ladies – and 2 gentlemen! – assembled at Grayston Preparatory School in Johannesburg on May 14<sup>th</sup> this year for a morning of Orff activities. There were many new faces and hopefully they will all become permanent members. It was certainly an interesting and busy schedule with a variety of presentations, enthusiastically received by all who attended.

Julie Griffiths started the morning off with wonderful ideas on why and how to use parachutes in the music classroom, particularly for the 2-6 year olds. She explained that, apart from the fact that it is just great fun to hold on to brightly coloured parachutes and move them around, it is hugely beneficial in explaining abstract concepts like pitch and phrasing. Holding the parachutes high for high parts of the song, and low down when the pitches are low, for example, visually introduces the children to different levels of pitch. Little children are also not adept at walking in a circle, so holding on to one big, round shape as a class, trains them to do just this.



“London's Burning” was one of the songs she used to demonstrate this idea:

*London's burning, London's burning* (rustle the parachute at waist height)

*Fetch the engines, fetch the engines* (walk around in the circle, holding the parachute)

*Fire, fire! Fire, fire!* (shake the parachute high in the air)

*Pour on water, pour on water* (lower the parachute to just above ground level).

Julie also played some music from “Let's go Zudie-o” (A&C Black), to which we did a dance, holding the parachute. She explained that with just a few basic dance moves – walking round, then changing direction, moving knees up and down, walking into the middle and out again, holding the parachute at different levels, etc – one can create a simple routine to accompany any suitable music. This makes a really colourful concert item too.

Different games can also be played. Rolling a ball around the perimeter of the parachute, bouncing soft toys off the parachute, etc are good opportunities to learn team work – and are also lots of fun!

Janice Evans then presented two pieces using the melodic Orff instruments. Her first lesson, “Reflections” (see details in this issue), was based on a simple Ostinato pattern from one of the Schulwerk volumes, while her second lesson used one of the songs directly from the volumes – “Tommy's fallen in the pond.”

For many participants, it was the first time playing these instruments, but Janice structured the lessons in such a way that the different parts were learnt in easy-to-follow steps – and the end results were stunningly effective and rewarding!



For many of us intimidated by the idea of movement in the music class, the ideas presented by Miriam Schiff were reassuringly user-friendly and very effective. Simple ideas – like tapping a drum to accompany walking, running, skipping and galloping, and inventing strange walks using different parts of your body and accompanying them with vocal sounds – could easily be managed by even the shyest movers!

## Orff Workshop - Johannesburg - May 2011 cont.

Miriam also expanded our movement vocabulary by using terms such as expansion and contraction, and after a few warm-up exercises to demonstrate these movements, we performed an engaging routine to "Jailhouse Rock"!



After tea, there was more movement with David April. David is CEO (Creative Entrepreneurial Officer) of *David April* and is involved in the development of Arts and Culture at all levels – fund-raising, marketing and management, and teaching.

David introduced us to more movement vocabulary connected to different levels, directions, shapes, speed and quality of movement – up and down, in and out, jerky or smooth, left or right, backwards and forwards, big steps or small. Simple adjectives, but so effective when translated into ways of moving. David used music with a strong, regular beat and called out instructions as we moved around, making good use of the large hall space. He then used what we had learnt to put together a Zulu-inspired dance routine, which was further developed in small groups to create individual performances.

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Wendy Young: 083 6845447 or email your query to: [marimba1@telkomsa.net](mailto:marimba1@telkomsa.net)

# Orff Workshop - Cape Town - June 2011

By Gail Levitt

On Saturday, 11 June 2011 Winnie van der Walt presented a workshop at Parklands College in Table View. More than 50 enthusiastic teachers from all over Cape Town braved the cold weather to spend the morning learning from Winnie's wealth of knowledge and experience in the Orff Schulwerk.

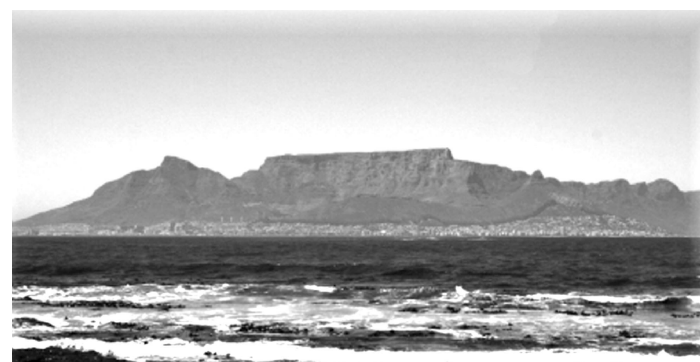
In true 'Orff tradition' we started the morning by "*Singing all together.*" This fun round was a wonderful way to warm the voices and once everyone had mastered the tune and words, the teachers enjoyed the song.

Orff workshops are always hands – on and practical in nature. Amongst the many activities engaged in, Winnie taught us a stick dance with claves.



She also shared activities to maintain concentration during lessons. We were introduced to the building blocks of rhythm and the body music of Keith Terry. Accompanied by Michael Jackson's well-known song *Billy Jean*, the teachers had great fun using the body as a percussion instrument. Whoever would have thought that plungers could be used to make music? Winnie came prepared! With plungers, rainbow-coloured scarves, cups, etc... everything to make the experience interesting and fun. Winnie's passion for the Orff Schulwerk was evident in her presentation. She offered valuable tips and ideas for the classroom and encouraged the teachers to be creative.

In all, it was a morning well spent. The teachers left inspired and armed with new ideas and access to resources to try out in the classroom. We wish to thank Winnie for flying down from Pretoria and *All Music* for arranging this long overdue workshop.



# *Orff workshop - Knysna - August 2011*

By Susan Davies

Stepping Stones School in Knysna celebrates its 35<sup>th</sup> birthday this year. Whilst part of the celebrations focus on what has gone before, the school is also keen to embrace ideas which are new for both its own teaching staff as well as the teaching community in Knysna. To this end, Winnie van der Walt and Marietjie Schoeman of the Pretoria branch of the Orff Society visited Knysna and led the first Orff workshop in Knysna on 13 August 2011 as part of our birthday celebrations.

Twenty-two teachers from schools as far afield as Sedgefield and Plettenberg Bay met at Stepping Stones on a very chilly Saturday morning. Most of them had had no former experience of what to expect and were a little apprehensive. Orff workshops are interactive and soon the classroom was exploding with music and laughter as teachers let go of their inhibitions and threw themselves wholeheartedly into the experience.

Proven ideas for enhancing a variety of different skills in the classroom were explored. Drama, sequencing and listening skills were just a few of the skills that were incorporated. Not only had we all warmed up considerably by tea time but new bonds had been forged between local teachers and the tea table was abuzz with discussion.

By the end of the morning most teachers were exhausted, claiming that after such a workout they would not need to go to gym for a week. Despite the workshop being so energetic, many teachers felt that the course had decreased their stress levels and that it was a pleasure to donate their valuable Saturday morning to something so worthwhile. Everyone left with great new ideas of how to incorporate music into their lessons and could not wait to get started.

Plans are afoot to organize another course next year. If you live in the area and missed out on this workshop, be sure that you catch the next one!



# Orff Workshop - Irene - September 2011

By Sally Alberti

How spoilt we all were at the latest Orff workshop held at Southdowns School in Irene!

After a sincere and warm welcome to the school by the headmaster, Dean Marsh, Daniela wasted no time in pushing our still-sleepy, 9am brains into gear with "San'bonani," which we sang and beat out with body percussion. Awake by now, we coped more successfully with "The Apple Tree" with its clapping and tapping and clicking.

Miriam's wonderful storytelling followed, showing how we never grow out of being read to. We listened to the story of "Thuli's Mattress", then watched with amusement as two Orff members twisted and contorted themselves to act out the story, demonstrating the concepts of 'under', 'over', 'around' and 'on top'. The tale of "Brown Bear" also held our attention, especially when we beat our claves, shook tambourines and rang bells to help Brown Bear on his way to becoming Colourful Bear.

During midmorning break, we enjoyed a delicious tea provided by Winnie and Viv. Then it was Penny's turn! Penny showed us how simple rhymes and chants such as Solomon Grundy, can be used, together with body percussion, to demonstrate tempo, timbre, dynamics and emotion. We all enjoyed "Fish of the Sea," in which we explored our voices and became various sea creatures from great white whales to cuttlefish, which we then performed in a swishing, rhythmic round.

The morning ended with a fascinating demonstration of costume creations and props. We watched spellbound as Gill Allan's magical fingers transformed strips of green crepe paper into hanging vines and good old refuse bags became swirling hula skirts, how Alice bands can become the basis for anything from elephant heads to ladybird feelers.

Before we knew it, the morning was over and we departed inspired and smiling!



## INTERNATIONAL SUMMER COURSE 2011 “ ELEMENTAL Music AND DANCE PEDAGOGY – Orff-Schulwerk” July 10 – 16, 2011

By Gail Levitt

For the last 50 years the Orff-Institute in Salzburg has established leading standards and offered lasting impulses in the area of Elemental Music and Dance Education. What a privilege it was for me to attend the International Symposium celebrating “50 Years Orff-Institute”. From the very first 'meeting of the decades' that I attended, it was evident that this was indeed a very special

place of learning. The next three days would be spent attending lectures/presentations by leading Orff pedagogues



Gail Levitt and Sofía López-Ibor

during the day, and concerts in the evening. It was truly an enriching experience for me, but the best was yet to come.

This year, 133 teachers attended the International Summer Course from 30 different countries. I was the only South African. It was wonderful to interact with teachers from all over the world. Our training was intensive and we learnt by doing. The media of dancing, singing, making music and playing together are very effective. We met as strangers but in an atmosphere where personal encounters took place, long lasting friendships were formed.

Each class I attended was a wonderful learning experience for me. I must commend the presenters: Rick Layton, Jacky Schrader, Ari Glage, Reinhold Wirsching, Andrea Ostertag, Insuk Lee, Doug Goodkin and Sofía López-Ibor. Each one of these amazing teachers has truly inspired me. I have a whole new perspective of music education.

The Orff-Schulwerk is truly life changing. This holistic approach to music education is more easily felt than explained. I have learnt that one must observe it being taught and participate oneself in an Orff workshop.

Therefore, if ever the opportunity presents itself, I would recommend to any music teacher to attend the Summer Course.

For me it was a taste of something new, a motivation to study further and complete the three levels of an Orff Certification Programme in the future. There is so much more to learn and what is wonderful about the Orff-Schulwerk, is that I can adapt it for *my* classroom and make it culturally relevant to the children I teach.

What is even more amazing is that elemental music and dance education as envisioned by Carl Orff is not restricted to children alone. I attended an evening lecture by Christine Schonherr that truly touched me. Ms Schonherr presented recordings of how singing together, playing instruments, listening actively to music and creating dance improvisations with or without objects (sitting on chairs) can bring joy to elderly people. Christine Schonherr describes it aptly:

*“For the elderly it presents a worthy contribution toward experiencing a meaningful quality of life despite the problem of being old.*

*Orff's holistic music and dance pedagogical concept is an educational choice that does justice to the need for learning throughout life, to the development of the personality and to a higher quality of life or, as Orff expressed it, to a fundamental human education”.*

I wish to express my heartfelt thanks and appreciation to *The Orff Society of South Africa* for awarding me a R10 000 bursary to attend the International Symposium and Summer Course.

There exists a very special atmosphere at the Orff-Institute. I look back with fond memories, being lifted out of everyday life by experiencing songs and dances from around the world and engaging with a special circle of teachers, each of whom is experienced in the theory and practice of working with children, older people and disabled persons. Together we embraced each other's differences and celebrated our common humanity through the joy of elemental music and movement.

## Memories of the Orff-Institute - Hazel Cunningham



The brief for writing these few lines has set my mind on thoughts that go right back 42 years to 1968. Why did I go to the Orff-Institute?

It all started during my years at Teachers Training College In Johannesburg

when I was introduced to Carl Orff's music and his approach to music education. The introduction consisted of having to purchase *Music for Children Book 1 – Orff-Keetman*, adapted by Margaret Murray, and then simply learning to play some of the different pieces. We were given no idea on how to teach these pieces or how to use them. However, when I started teaching, I found that the school already had a few percussion instruments. I discovered some ideas at the back of Book 1 and experimented with them. I found to my astonishment that these were the best of all my lessons. I soon ground to a halt though, but the obvious enjoyment of the children and myself in those lessons set me on a path to discover more. What I concluded was that I had to go to the Orff-Institute in Austria founded by Carl Orff in 1961. To cut a long story short, I ended up spending two absolutely wonderful years at the Orff-Institute in Salzburg – thanks to a bursary from the German Government.

I arrived in Salzburg in September 1968 with no expectations at all. I had absolutely no idea what I had let myself in for. All I knew was that I was fulfilling a childhood dream of being able to study music in Austria. I had been given three months, prior to my departure for Austria, in which to learn the German language, and I am not the best linguist, so I had no idea how to cope with lectures in a foreign tongue. We were around 150 students with about 75 different nationalities being represented.

The non-German speaking students were given German lessons three times per week, and simply being forced to communicate made my language skills develop fairly quickly.

German became the medium of communication between all the different nationalities. The lecturers were very helpful, going over work with any of us if we had not understood. Thank goodness most of them could speak a little English.

A Danish girl friend, who spoke English and German fluently, would go over the work every night with me so I could correct my notes, which were a weird mix of German and English. Fortunately having many movement classes also helped. How blessed I was with all these really helpful folk.

What transpired over the next two years served to awaken in me the vast potential for helping children, or any age group for that matter, to participate in – and have fun and enjoyment in – music and movement activities, whilst still learning musical skills, plus many others. Being given the opportunity to speak to Carl Orff himself, listen to his talks, hear him read poetry, etc, was inspiration at its highest level. It made me aspire to use his approach and ideas fully for teaching music.

The lecturing staff were also amazing in the ideas they came up with and it taught me to start thinking laterally and to start using my own creative abilities. I learned so many things. Apart from growing myself, from being an introvert to being more extroverted, the main lesson was undoubtedly that class music has to be fun and with this approach it could be done. It was this idea of learning while having fun and enjoyment which became the basis of all my lessons.

Apart from all the music and movement classes, we also had courses in instrument making. Instruments like Psalters and small Harps were made in the Institute's workshop. Maybe it was these times that set me on a path in later years to start a business repairing Orff Percussion Instruments for schools and private individuals, a business that continues even today.



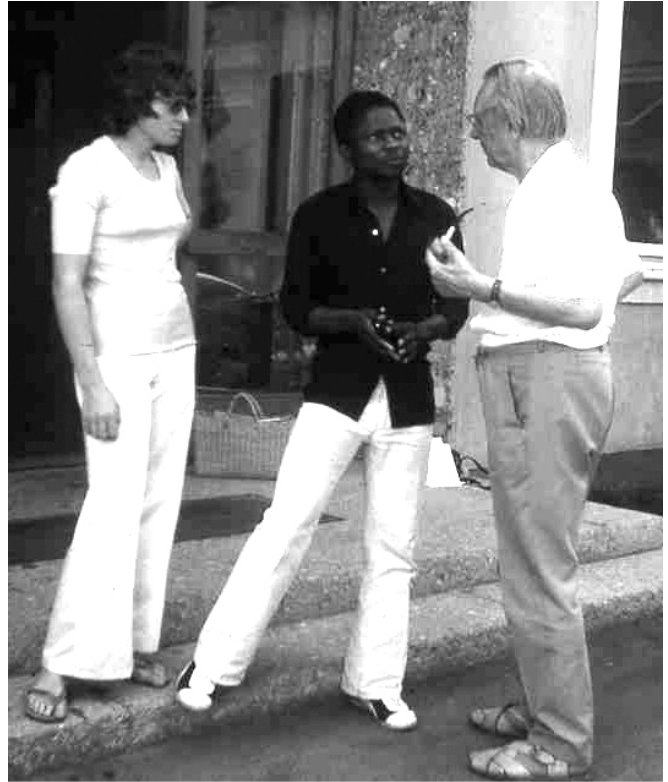
## *Memories of the Orff-Institute - Hazel Cunningham cont.*

Why did I start the Orff Society in 1972? I was so excited by what I had learned in Austria, and how effective it was in the classroom, that I simply had to share all this knowledge with others. Would it not be wonderful if all schools had music classes as I had witnessed at the Institute?

I had already persuaded a friend who was at College with me in Joburg to attend the Orff Institute's one year English Course.

After that year, Janet Hudson and I started having workshops at my school. We had wonderful support from the then Headmaster, Mr. W. Harrison, who allowed us to use a large music room and to use the school's Gestetner machine for running off notices and notes. Our aim was to inspire and encourage as many class music teachers as possible to start using Carl Orff's approach to group music-making and movement.

Thus the *Orff-Schulwerk Society of Southern Africa* had its humble beginnings.



Hazel Cunningham with William Komla Amoaku from Ghana and Carl Orff on the steps of the Orff Institute in Salzburg



Photos from our bursary winner - Gail Levitt - During her recent time at the Summer School in July 2011.



# ***Who, when and where?***

– a short history of Orff Schulwerk

- ✦ **The Günther School** – a school of music, dance and gymnastics – is founded by **Dorothee Günther** (1896 – 1975) in 1924 in Munich. She asks **Carl Orff** (1895 – 1982) to be the Musical Director. The relationship between music and dance is explored in depth and the **Tanzgruppe Günther** gains a distinguished reputation and international acclaim. Orff is acclaimed for his engaging courses and lectures on his approach to music education as well as a series of articles published in Germany's respected music journals.
- ✦ A pupil, and later lecturer, at the school is **Gunild Keetman** (1904 – 1990). Orff and Keetman work together for many years, collecting, improvising and composing material. Keetman and **Maja Lex**, dancer and choreographer, are the driving forces behind the **Tanzgruppe Günther**.
- ✦ In 1928, while he is at the Günther School, Orff is sent small African-style xylophones. He persuades harpsichord-builder, Karl Maendler, to build classroom xylophones based on their structure – the beginnings of what we now know as the **Orff Instrumentarium**.
- ✦ In 1944, the Günther School closes for political reasons.
- ✦ In 1948 Bavarian Radio requests Carl Orff to provide music for a programme in which music played by children for children is aired. Orff and Keetman compose and re-arrange German children's rhymes, songs and folk songs for xylophones, glockenspiels, metallophones, voices, recorders and some string instruments.
- ✦ Between 1950 and 1954, these musical works are published in five volumes entitled **Orff-Schulwerk: Musik für Kinder**.
- ✦ Three **English** adaptations follow: in 1956 (**Doreen Hall/Arnold Walter**, Canada and America), 1957 (**Margaret Murray**, United Kingdom) - and twenty years later, in 1977, what was called the new American Edition, co-ordinated by **Hermann Regner**. Several other publications related to Orff-Schulwerk are created by Orff educators around the world.
- ✦ The **Orff-Institute** at the **University Mozarteum** in **Salzburg**, Austria opens in 1961. Its purpose is to study, research and disseminate what was then called **Elementare Musik und Bewegungserziehung** (elemental music and movement education).
- ✦ In 1970, **Gunild Keetman** publishes **Elementaria**, in which she describes processes for working with the Orff-Schulwerk with children.
- ✦ From 1961 to the present, close to 40 Orff-Schulwerk Associations start up around the world.
- ✦ **The Orff-Schulwerk Society of South Africa** is founded in 1972 by **Hazel Cunnington (Walker)** and **Janet Hudson** in Johannesburg.

SOME INTERESTING FACTS AND FIGURES FROM THE ORFF-INSTITUTE'S  
"ORFF SCHULWERK INFORMATIONEN" SPECIAL EDITION 2011

- ☛ 1606 students from 54 countries completed their studies – from 1961-2010.
- ☛ Over the same period, 1396 students from 38 countries completed the Special Course.
- ☛ 12 299 people from 79 countries took part in international summer courses.
- ☛ 4 683 people attended the 7 international Orff-Schulwerk Symposia.
- ☛ The following countries have Orff-Schulwerk Associations: Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Czech Republic, Estonia, Finland, France, Germany, Greece, Hong Kong, Hungary, Iceland, Italy, Japan, Lithuania, New Zealand, Poland, Portugal, Russia, Scotland, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan, Thailand, Turkey, United Kingdom, USA.



### **The Guidelines of the Orff Institute**

#### **The guiding principle**

The Orff Institute is sustained by a humanistic world philosophy and an educational concept marked by anthropological conditions which recognizes the capacity in all human beings to communicate and express themselves through speech, movement and music.

Through an educational path concentrated on the person and based on experience, Elemental Music and Movement/Dance Pedagogy focuses on individually creative, artistic and communicative activities.

#### **Pedagogical guidelines**

The following aspects determine the Orff Institute's Pedagogy:

- ☛ The promotion of each person's creative potential
- ☛ A comprehensively holistic approach in terms of the personality (the whole person, in his/her cognitive, emotional and senso-motoric predispositions, is central)
- ☛ Focusing on the positive attributes of the student, and not on the negative.
- ☛ Integrating the study subjects (Speech and Music and Dance, Art and Pedagogy)
- ☛ Development of social competence (predominately learning within a group, with support of the individual and the group)
- ☛ Being made conscious of, and valuing, one's own cultural inheritance and openness to other cultures and forms of expression
- ☛ Using a collection of instruments that immediately enables making music together and that nevertheless develops the ability to distinguish timbre and the power of expression

# A Whistle-Stop Tour Through Volume I of Orff-Schulwerk And Some Other Related Books

By Penny Jackson

(All extracts have been reproduced with the kind permission of Schott Music).

When Orff and Keetman were assembling their first volumes of the Schulwerk to demonstrate the fundamentals they had been exploring and teaching over the years, they knew they ran the risk of people seeing the works as pieces to be learned and performed. Rather, they wanted the material to be seen as sources for educators to study and draw upon in their teaching, as models which remain fluid and invite active response and creativity. So, while the intention of this “tour” is to give some examples of some of their material (adapted by Margaret Murray for the UK English version), it does so not to add repertoire for your classes, but more to inspire you to think in the Orff way.

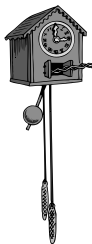
The five volumes of the Orff-Schulwerk contain so much material, it is well-nigh impossible to give even a very superficial overview of their contents. Hence the decision to stay mainly with Volume 1.

Even with this restriction and within the scope and context of this publication, we can only hope to whet your appetite and encourage you to delve further into the rich and endless sources of inspiration that the Schulwerk contains.

Anyone who has overheard children in a playground taunting their fellow playmates with “Wah-wah-wah-wah, you can't catch me!” or “I'm the king of the castle, you're the dirty rascal!” will understand immediately why Orff (and Kodaly) started the melodic journey of children with a 2-note falling minor third (eg G-E or so-mi in solfa), then a 3-note chant (eg A-G-E or la-so-mi).

There is so much material which lends itself to 2-note and 3-note chants – first names, names of things around us, proverbs and nursery rhymes, etc.

From *Orff-Schulwerk Music for Children, Vol 1, pentatonic* – English version adapted by Margaret Murray (edition 4865), page 3:



## Cuckoo

Musical notation for the Cuckoo chant, showing a 2-note falling minor third followed by a 3-note chant. The lyrics are: Cuck-oo, where are you? Cuck-oo, where are you?

## Pat-a-cake

Musical notation for the Pat-a-cake chant, showing a 2-note falling minor third followed by a 3-note chant. The lyrics are: Pat-a-cake, baker's man, bake a cake as fast you can.



## Tinker, tailor

Musical notation for the Tinker, tailor, soldier, sailor, rich man, poor man, beggar-man, thief chant, showing a 2-note falling minor third followed by a 3-note chant. The lyrics are: Tin-ker, tai-lor, sol-dier, sai-lor, rich man, poor man, beg-gar-man, thief.

Add simple body percussion to accompany these chants, and the musical ear is developed further. Add a simple drone bass accompaniment on melodic percussion instruments and a simple 3-note tune becomes an instrumental piece. From Vol 1, page 5:

## Bobby Shaftoe

Musical notation for Bobby Shaftoe, including vocal line and body percussion (Clapping, Stamping, Alto Xylophone). The lyrics are: Bob-by Shaf-toe's gone to sea, sil-ver buck-les at his knee. He'll come back and mar-ry me bon-ny Bob-by Shaf-toe!

## A Whistle-Stop Tour Cont.

In the next stage after drone bass accompaniments, one can add ostinato patterns (repeated melodic patterns), played on different instruments simultaneously to thicken the texture:

b)

Bob-by Shaf-toe's fat and fair, comb-ing down his yel-low hair. He's my love for ev-er-more, bon-ny Bob-by Shaf-toe!

Wood block  
Soprano Xylophone  
Alto Xylophone  
or  
Alto Xylophone

with wooden sticks

Detailed description: This musical score features a vocal line at the top with lyrics. Below it are four staves for percussion instruments: Wood block, Soprano Xylophone, Alto Xylophone, and another Alto Xylophone. The wood block and soprano xylophone parts play a continuous eighth-note pattern. The alto xylophone parts play a more complex, syncopated pattern. The second alto xylophone part is marked 'or' and plays a different rhythmic pattern.

When the 2-note and 3-note songs progress into full pentatonic songs, ostinato patterns in the arrangements continue to add an orchestral feel to a simple song.

From *Orff-Schulwerk Wee Willie Winkie*, Margaret Murray, edition 10916, page 7:

## ladybird



La-dy - bird, la - dy - bird, fly a- way home, your house is on fire and your children are gone.

Glockenspiel  
Metallaphone  
Soprano Xylophone  
Alto Xylophone

All ex-cept one and that's lit-tle Ann, and she has crept un-der the warm-ing pan

Detailed description: This musical score is for the song 'ladybird'. It includes a vocal line with lyrics and four staves for percussion instruments: Glockenspiel, Metallaphone, Soprano Xylophone, and Alto Xylophone. The vocal line is in 6/8 time. The Glockenspiel and Metallaphone parts play a simple two-note pattern. The Soprano Xylophone part plays a more complex, syncopated pattern. The Alto Xylophone part plays a similar pattern to the soprano part. Dynamics markings include *p* and *pp*.

## A Whistle-Stop Tour cont.

In the "Three Blind Mice" arrangements which follow, note the following: the body percussion which accompanies the song the first time, is a perfect preparation for the instrumental accompaniment patterns in the second arrangement.

From *Orff-Schulwerk Nursery Rhymes and Songs*, English adaptation by Doreen Hall. Edition 5143, pages 10–11:

### Three Blind Mice

6/8 Canon

Three blind mice, three blind mice, See how they run! See how they run! They

Clap  
Patschen R  
L

all ran af-ter the farm-er's wife who cut off their tails with a carv-ing knife. Did you ev - er see such a sight in your life, As three blind mice.

Clap  
Patschen R  
L

1. Canon

2. Three blind mice, three blind mice, See how they run! See how they run! They

Soprano-Xylophone  
Alto-Metallophone  
Bass

3. all ran af-ter the farm-er's wife who cut off their tails with a carv-ing knife. Did you ev - er see such a sight in your life, As three blind mice.

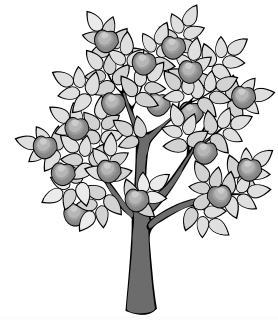
4. Soprano-Xylophone  
Alto-Metallophone  
Bass

Rhythmic Speech Exercises are a vital component of the Schulwerk. Orff believed that the rhythmic sense in children is unlocked through the rhythmic elements in speech. As Janet Greene puts it in her thesis on the languages of childhood (*Three Languages of Childhood: Song, Speech and Movement* by Janet Greene, 2002), music and movement share eight essential elements with verbal language: pitch, intonation, rhythm, duration, tempo, accent, pauses and dynamics.



Speech exercises, therefore, are essential in building both the rhythmic and melodic foundations in a child's musical development. There are, of course, hundreds of examples in the Schulwerk, grouping together names of children, rhythmic chants of proverbs and nursery rhymes, etc.

# Speech exercises



In the following two examples, the names of trees are grouped together. They are both notated in crotchets and quavers but the first sequence puts the names in 2/4 time, while the second example puts the names in 3/8 time.

From Vol 1, Speech Exercises, page 50:

## Examples

Pear tree, pear tree, ap - ple tree, ap - ple tree, plane tree, plane tree; sy - ca - more, sy - ca - more; bram - ble bush, bram - ble bush.

Pear tree, pear tree, ap - ple tree, ap - ple tree, plane tree, plane tree; bram - ble bush; bram - ble bush; hol - ly, la - bur - num.

Cro - cus, nar - cis - sus, fri - til - la - ry, pri - mu - la ve - ris, jas - mine, ja - po - ni - ca.

Wal - nut, sweet chest - nut, mag - no - lia, lo - be - lia, Wil - low herb, wil - low herb, daf - fo - dil.

Black - thorn, buck - thorn, haw - thorn, pop - lar; dead - ly night - shade, win - ter he - lio - trope, sax - i - frage, gol - den rod, rose.

The following speech exercise is a traditional Scottish song, "The Campbells are coming." In the notes it states "The performance should be choral. The rhythmic accentuation must be strong and special attention should be paid to the 'sound' of the words. Percussion instruments of no definite pitch, such as drums, rattles, etc. may be used to form an accompaniment to the voices."

From Vol 1, page 25:

## The Campbells are Coming

The Camp-bells are comi - ing, o - ho, o - ho, The Camp-bells are comi - ing, o - ho, o - ho, The

Ho, ho, ho, o - ho, ho, ho, ho, o - ho,

Camp - bells are com - ing to bon - ny Loch - le - ven, The Camp - bells are comi - ing, o - ho, o - ho,

Ho, ho, ho, ho, ho, ho, ho, o - ho, *Fine*

1. Up on the Lo - monds I lay, I lay, Up on the Lo - monds I lay, I lay, I

look it down to bon - ny Loch - le - ven and saw three bon ny pi - pers play. The *D.S. al Fine*

2. Great Argyle he goes before  
He makes the cannons and guns to roar  
Wi' sound o' trumpet, pipe and drum  
The Campbells are coming, oho, oho.



3. The Campbells they are all wi' arms  
Their loyal faith and truth to show  
Wi' banners rattling in the wind  
The Campbells are coming, oho, oho.

# A Whistle-Stop Tour Cont.

Rhythms for imitation are surely already part of all our lesson plans. The following examples are from the Schulwerk. From Vol 1, Rhythms for imitation:

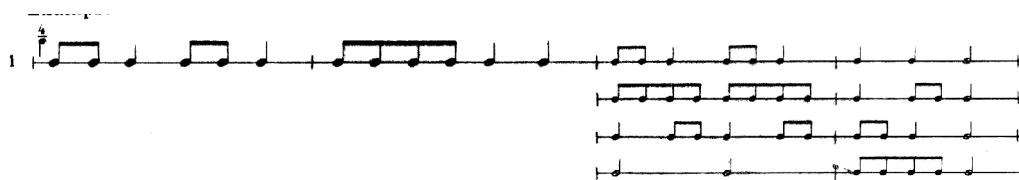
## Rhythms for imitation



A sense of balance, phrasing and form is developed in the following example, which comes in the section "Rhythms to be completed". The teacher claps the opening bars and each child has a chance to complete the phrase. This is also an ideal way to introduce the idea of improvisation.

From Vol 1, Rhythms to be completed, page 64:

## Rhythms to be completed



The same principle applies to the following examples, which come in the section "Melodies to be completed". These are played on tuned percussion instruments.

From Vol 1, Melodies to be completed, page 79:

## Melodies to be completed



These improvisation ideas are taken further in a section entitled "Rhythmic Rondos". The main part A is performed by everyone all together, then the intervening sections are improvised by different soloists. These A sections are often rhythmically quite tricky – and some have had words added to them later when used in lessons by teachers, to make them more approachable (see "Lost Book" later in the magazine).

From Vol 1, Rhythmic Rondos, page 67:

## Rhythmic Rondos





## Songs with Rhythmic Accompaniment

Rhythmic skills can also be developed by using body percussion as a rhythmic accompaniment to a song. From Vol 1, Songs with rhythmic accompaniment, page 72:



### My little Pony

Clapping  
Knee slapping  
Clapping  
Stamping

My lit-tle po-ny needs new shoes, How ma-ny nails must I use?

Clapping  
Knee slapping  
Clapping  
Stamping

My lit-tle po-ny needs new shoes, How ma-ny nails must I use? One, two, three, Tie him to the tree, Let him have a bag of hay, Then he will not run a-way.

Clapping  
Knee slapping  
Clapping  
Stamping

My lit-tle po-ny needs new shoes, How ma-ny nails must I use?

Clapping  
Knee slapping  
Clapping  
Stamping

My lit-tle po-ny needs new shoes, How ma-ny nails must I use? One, two, three, Tie him to the tree, Let him have a bag of hay, Then he will not run a-way.

\*See note page 112

There are many exercises in Vol 1 which develop skills in playing ostinato patterns on melodic percussion instruments. These start off with simple drone patterns, progress to moving drones and from there, to more complicated ostinato patterns.

From Vol 1, Ostinato exercises for tuned percussion instruments, page 82:

$\frac{4}{4}$  Simple drone

1 2 3 4

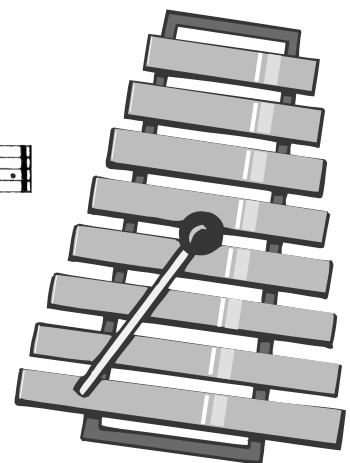
Moving drone (simple)

17 18 19 20

Moving drone (double)

25 26 27

46 47 48



# A Whistle-Stop Tour cont.

There are also many short instrumental pieces for different combinations of melodic and non-melodic percussion instruments – all wonderful opportunities for ensemble playing. From Vol 1, Instrumental pieces, page 94 and then page 133:

2  $\frac{3}{4}$

Soprano Glockenspiel

Alto Glockenspiel

*Pizz*

*d.c.*



# Canon

Soprano Glockenspiel

Soprano Glockenspiel

Alto Glockenspiel

Alto Glockenspiel

Soprano Glockenspiel

Soprano Glockenspiel

Alto Glockenspiel

Alto Glockenspiel

## A Whistle-Stop Tour cont.

As it is close to Christmas, we will end our quick tour of the Schulwerk with a song from Vol IV, a great challenge for your older students.

From Vol IV, *Music for Children, Vol IV – Minor – drone bass – triads*, edition 4868, English adaptation by Margaret Murray.



### *A babe is born*

*Smoothly flowing* *legato*

A babe is born all of a may, to bring sal - va - tion un - to us, to

him we sing both night and day Ve - ni cre - a - tor Spi - ri - tus.

Soprano and Alto Glockenspiel

Alto Metallophone

Alto Xylophone

Bass Xylophone

Triangle

Bass Drum

Bass

1.2.3.4. 5.

2. At Bethlehem, that blessed place  
The child of bliss now born he was;  
And Him to serve God give us grace,  
O lux beata Trinitas.

4. The shepherds heard an angel's cry,  
A merry song that night sung he,  
"Why are ye so sore aghast?"  
Jam ortus solis cardine.

3. There came three kings out of the East,  
To worship the King that is so free  
With gold and myrrh and frankincense,  
A solis ortus cardine.

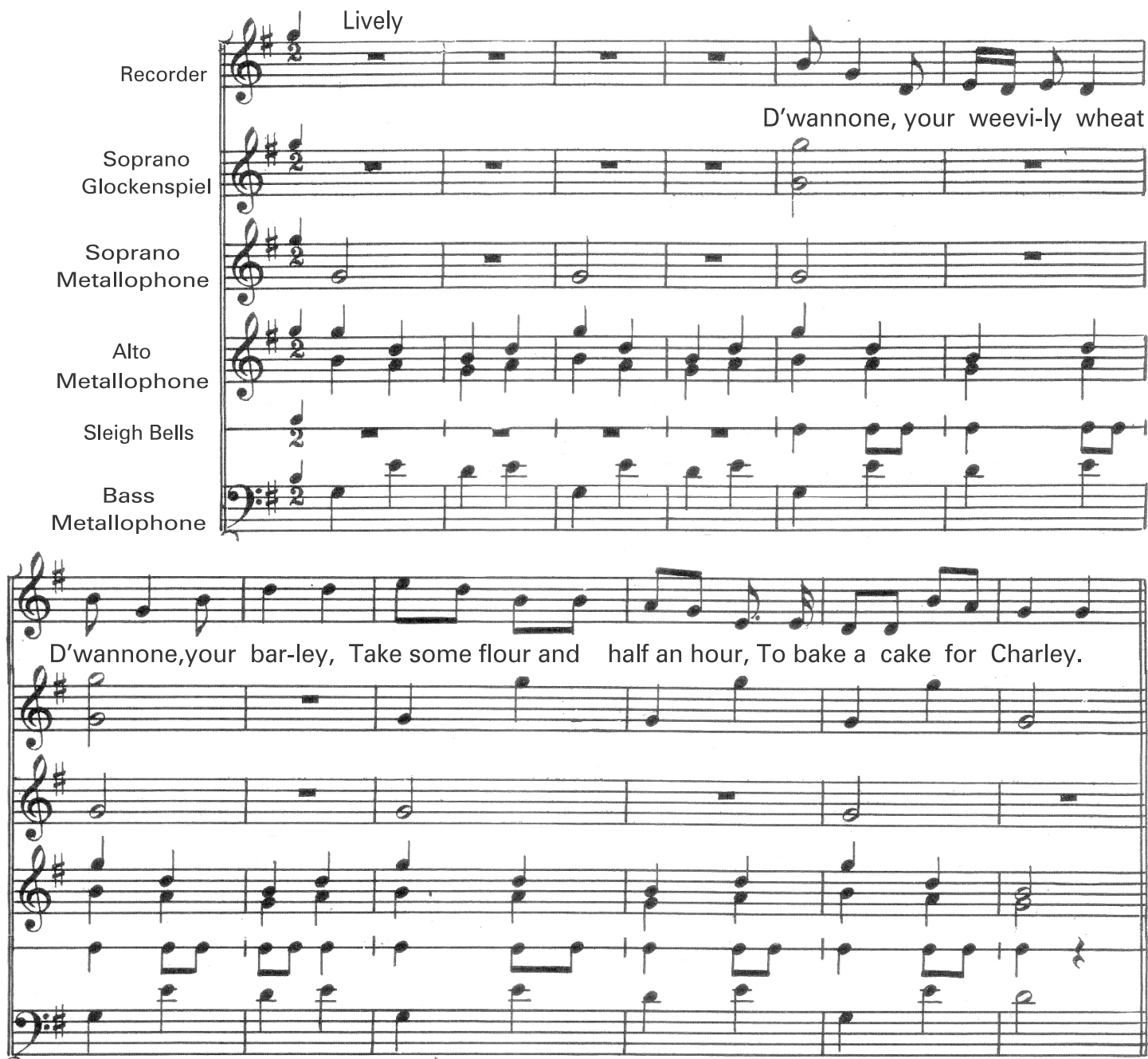
5. The angels came down with one cry,  
A fair song that night sung they  
In the worship of that child;  
Gloria tibi Domine.



# WEEVILY WHEAT

From *Joy - Play, sing, dance* by Jos Wuytack and Tossi Aaron, Alphonse Leduc, Paris, 1972.  
Reproduced by kind permission of Alphonse Leduc et Cie, Paris-France.

Lively



Recorder

Soprano Glockenspiel

Soprano Metallophone

Alto Metallophone

Sleigh Bells

Bass Metallophone

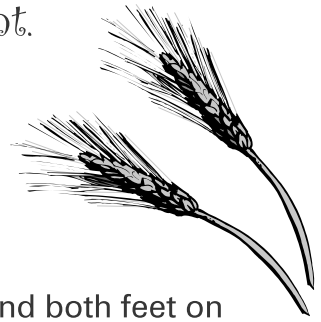
D'wannone, your weevi-ly wheat

D'wannone, your bar-ley, Take some flour and half an hour, To bake a cake for Charley.

1. D'wan none, your weevily wheat (Don't want none of – colloq.)  
D'wan none, your barley,  
Take some flour and half an hour,  
To bake a cake for Charley.
2. Five times five is twenty-five,  
Five times six is thirty,  
Five times seven is thirty-five,  
Five times eight is forty.
3. Five times nine is forty-five  
Five times ten is fifty,  
Five times eleven is fifty-five,  
Five times twelve is sixty.



# WEEVILY WHEAT cont.



## Game

Circles of five people, anywhere in the room.

1. Holding hands, skip or side-gallop to the right, stop with a jump and both feet on "Charley."
2. Stand facing into the centre, and begin to make a stack of all the hands, first all the right hands, then all the left. This is done rhythmically, two in each measure, in the centre of the ring. As each person's hand comes to the bottom, he pulls it out and places it on the top of the pile until the end of the verse.
3. Leaving only the five right hands in the centre, the circle walks clockwise in a star formation.

## Variation:

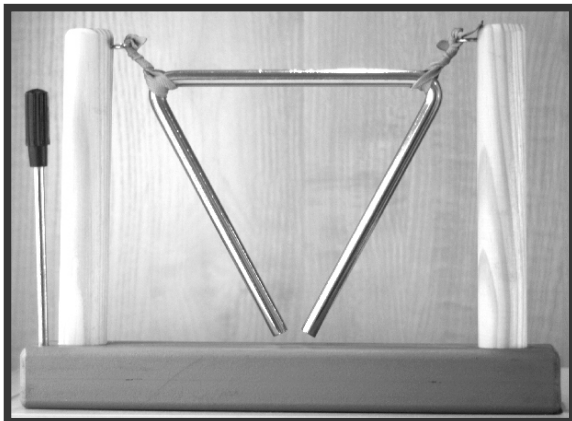
If the group is very large, each group of five may join with another for one final repeat with tens.

Although the original circles may be of 3, 4, or 6 players, five is best for making the numerical joke visible.

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## Ring Around the Rosie

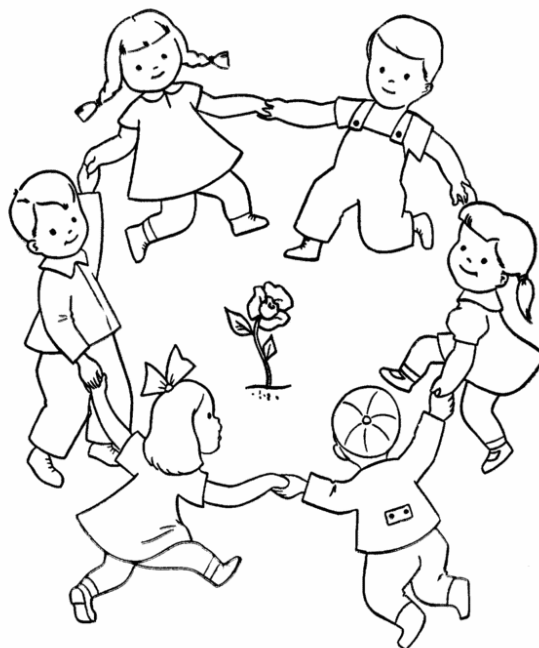
From *Ring Around, Sing Around – Games, Rhymes and Folk Songs for the Early Elementary Grades* by Ruth Boshkoff. Published by Schott, 1988. Reproduced with the kind permission of Schott Music.

The association between the downward movement and the pitch of do at the end of this song helps children to place the new note correctly in the pentatonic cluster l s m d. The game ensures many repetitions of this relationship.

### The Game

Class stands in a circle. Two children have slide whistles. Teacher picks a child to choose which body part falls down. The soloist inserts the chosen part in the song ('your nose falls down'). Slide whistle #1 blows a sound from high to low on word 'down'. Children must wait until slide whistle #2 blows a second sound from low to high for their signal that they may stand up again. The game continues with new soloist and slide whistle players.

**Suggested grade level: 1-2**  
**New material: Pitch: d**



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# Ring Around the Rosie



V  
Ring a-round the Ro - sie, pock-et full of po - sies,

SG  
(ring a - round)

AX

2 slide whistles  
2/4

BX or BM

5  
ash - es, ash - es, your (nose) falls down.

(#1) ( #2)

\*Optional SG part for teacher, older pupil or 2nd grader.

# SEE SAW

From *Ring Around, Sing Around – Games, Rhymes and Folk Songs for the Early Elementary Grades*, by Ruth Boshkoff. Published by Schott, 1988. Reproduced with the kind permission of Schott Music.

This song is ideal for teaching s-m because of the many movement and pitch references pairing up-down, high-low and s-m.

There are many variations of see saw games which can be played with this song. In one such game a pair of children hold hands facing each other with one child standing and the other squatting down.

They reverse their positions on the beat of the song, imitating the action of a see saw. Stepping to the beat of the rhyme transfers to the AX while the BX plays on the beat.

AG plays glissandos upwards on words 'up' and 'air' and downwards on words 'down' and 'ground.'

For a simple game at the end of the song, AX may choose to play either octave low d – high d or the reverse. AG must then answer with the appropriate glissando, either upwards or downwards.

**Suggested grade level: 1**

New material: Pitch: s-m

Instruments: high-low (octave)

Ostinato



See saw, sacradown,  
Which is the way to London\* town?  
One foot up, and the other foot down,  
That is the way to London town.

\* Substitute the name of your town, example:  
"Albany Town."

Sheet music for the song "See Saw" in G major (one sharp) and 2/4 time. The score is arranged for four parts: V (Voice), AG (Accompaniment), AX (Accompaniment), and BX (Accompaniment).

**V (Voice):** See saw up and down, In the air and on the ground.

**AG (Accompaniment):** gliss. gliss.

**AX (Accompaniment):** (one foot up and the other foot down)

**BX (Accompaniment):** Ostinato accompaniment.





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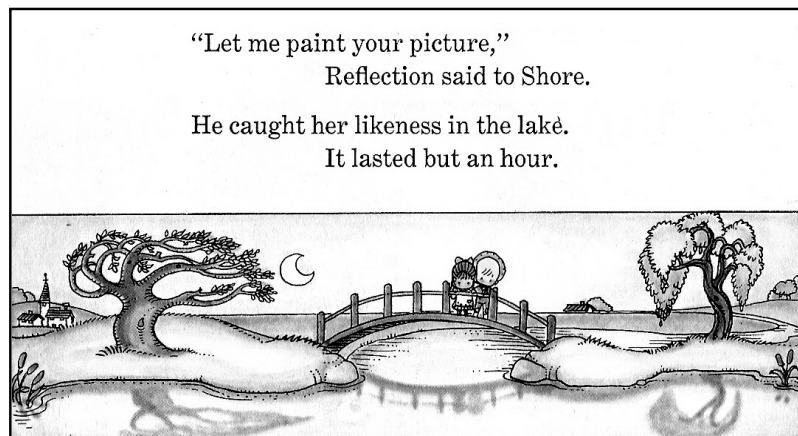
# Reflections

Lesson created by  
Janice Evans

Have barred (melodic percussion) instruments set up in C pentatonic, in pairs facing one another so that the A & G keys of the 2 instruments are opposite each other.

The students are sitting at the instruments, facing one another in pairs, side-on to the teacher.

- Students face the front & mirror movements by the teacher.
- In pairs, students face each other & mirror one another's movements, taking turns to lead.
- Do the same, now using mallets/beaters.
- Teacher plays a drone (bordun) to give a steady beat; students in pairs, facing one another, play simple mirrored improvisations, taking turns to lead.
- Learn ostinato pattern in Carl Orff & Gunild Keetman's *"Music for Children"*, Volume I, page 84, number 32 (it is in treble / G clef):
  - teach the RH part to everyone
  - in pairs, one person plays the RH part while the other mirrors it with LH
  - swap roles
  - both play the RH & LH parts
- Give the bass player(s) a dotted minim (dotted half note) drone to play (on C & G) while everyone else plays the complete ostinato part together.
- Individuals improvise over the ostinato.
- Read the poem from the book *"Morning is a little child"* by Joan Walsh Anglund:



Allocate about half the pairs to play the instruments, while the other half do the movement as follows:

- the students facing one side of the class stand (they are trees), while those facing the other side sit (they are the reflections in the lake)
  - as the music plays, the trees move and their reflections in the lake mirror their movements
  - an idea is to have moments of movement and moments of stillness, e.g. indicate times where the drone plays alone and the trees are still
- Create a performance piece comprised of the drone, the ostinato, some students doing movement, individuals improvising and someone reading the poem.
  - If the sound is too loud while the poem is being read, try turning the beaters/mallets around and play with the handles rather than the beater heads.

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# Lost Book – a rhythmic rondo

By Penny Jackson

The A section for this rondo is taken from *Orff-Schulwerk Music for Children Volume 1 – Pentatonic*, English version adapted by Margaret Murray. Published by Schott.  
(Reproduced with the kind permission of Schott Music)



This is quite a tricky rhythmic sentence for children to learn. However, if we put the following dialogue to it, it looks a whole lot more approachable.

Musical notation with lyrics for the dialogue, in 4/4 time. The notation is arranged in two systems. The first system has two staves. The top staff has a 4/4 time signature and a *f* dynamic. The bottom staff has a 4/4 time signature and a *p* dynamic. The lyrics are: "Where's my book?" (top staff), "I real-ly don't know where it is" (bottom staff). The second system also has two staves. The top staff has a 4/4 time signature and a *f* dynamic. The bottom staff has a 4/4 time signature and a *p* dynamic. The lyrics are: "Where is my book?" (top staff), "I real-ly don't know" (bottom staff). The third system has two staves. The top staff has a 4/4 time signature and a *p* dynamic. The bottom staff has a 4/4 time signature and a *f* dynamic. The lyrics are: "In a room be-hind a chair it could be hid-ing a-ny-where oh, where's my book?" (top staff), "I real-ly don't know" (bottom staff).

- Say the words rhythmically, using a drum to keep the pulse. Pay attention to the dynamics and articulation.
- Instead of saying the words, have one half of the class *clap* the questions and the other half of the class *patsch* the answers.
- As above, but use different non-melodic percussion instruments.

As the dialogue is all about a lost book, the B and C (and more) sections of the Rondo could relate to a literary theme. Divide the class into small groups and ask them to create a short rhythmic sentence about a favourite book.

Here is one about "Harry Potter" as an example.

Musical notation with lyrics for a Harry Potter-themed dialogue, in 4/4 time. The notation is arranged in two systems. The first system has two staves. The top staff has a 4/4 time signature and a *p* dynamic. The bottom staff has a 4/4 time signature and a *mf* dynamic. The lyrics are: "Ron Her-mione Dum-ble-dore" (top staff), "Snape Ha-grid Vol-de-mort" (bottom staff). The second system has two staves. The top staff has a 4/4 time signature and a *p* dynamic. The bottom staff has a 4/4 time signature and a *mf* dynamic. The lyrics are: "Friends and Har-ry Pot-ter an-or-phan ma-gic po-wers!" (top staff), "Foe of Har-ry Pot-ter an-boy with ma-gic po-wers!" (bottom staff).

# playing with rhymes

By Penny Jackson

"Rhymes and poems build a foundation for rhythm, phrase and form from which an understanding of the more abstract aspects of music may be built....rhythm, pitch, timbre and phrase are common to both.....Orff has shown us that rhymes help us....(in) bringing the abstractions of music down to the ground of the young child's love affair with language.." Doug Goodkin, *A Rhyme in Time*, Warner Bros, 1997.



## *Chakalaka hot, chakalaka cold* *Chakalaka in the pot, nine days old.*

(Words taken from African Nursery Rhymes, Struik, 2006)

1. Clap **rhythm** of the **words** while saying them.
2. Clap rhythm of the words but this time use different **body percussion** eg *Chakalaka* (clap) *hot* (snap fingers), *chakalaka* (clap) *cold* (tap floor)  
*Chakalaka in the pot* (clap), *nine days old* (patsch knees).
3. **Patsch** on the **beat**, while saying words.
4. Patsch and clap in 2-beat pattern.
5. Accompany with 4-beat pattern e.g. tap floor, knees, clap, snap.
6. Have half the class clap the rhythm of the words, while the other half keeps the beat, either in a 2 or 4-beat pattern.
7. Say "sh" in **rests** – after "*hot*", "*cold*" and "*old*", or use an instrument like a triangle.
8. Have one group saying the rhyme, while other small groups repeat a **rhythmic ostinato** pattern: e.g.

## playing with rhymes cont.

- Transfer 8 to body percussion then to **non-melodic percussion** instruments. For example, the group saying the rhyme could use sticks, the “hot – cold” group could have drums, “in the pot” could have tambourines and the “mm chakalaka” group could have castanets.
- Put **movement** to the rhyme. *Chakalaka hot* (3 steps in then clap in rest)  
*Chakalaka cold* (3 steps out then clap in rest)  
*Chakalaka in the pot* (make a pot shape and wriggle)  
*Nine days old* (stamp 3 times)
- Let the children think of movements that go with the ostinato phrases and then combine the movements of the main rhyme with the movements of the ostinato phrases.
- Depending on age and ability, try some versions of the above in **canon**.
- Use the rhyme as an A section for a “**Food Rondo**”. Divide the learners into groups and let them compose other verses using different foods.
- Sit the children in a circle and while they chant the rhyme, pass around bean bags on the beat. As a variation, replace 2 of the bean bags with tins of chakalaka, and if you have the tins when the rhyme stops, you leave the circle and pick up a non-melodic percussion instrument to accompany the chant on the beat.



*What's your name? Mama Jane  
Where do you live? Down the lane.  
What do you keep? A Spaza shop  
What do you sell? Mielie-pap!*



- Teach the rhyme and clap the rhythm of the words.
- Divide into 2 groups and one group says and claps the questions, while the other group says and claps the answers.
- Play around with **opposites** in the voices of the 2 different groups: high/low, loud/soft, angry/scared, fast/slow, etc..
- Instead of saying the words, tap the questions and answers on **non-melodic instruments**, with contrasting instruments e.g. one group on claves and wood-blocks and the other on triangles, bells and cymbals.
- Bring in **melodic** instruments and place them in pairs, facing each other. Leave only E,G and A on the instruments (remove the rest). The first player of each pair improvises the questions, using the 3 notes. The second player of each pair improvises the answering melodies. A **Bordun** accompaniment on bass xylophone on C and G keeps a steady beat.

## playing with rhymes cont.

Here is a short Afrikaans rhyme I wrote, all about creepy crawlies.

Sprin-kaan      Spin-ne-kop      Skoen-lap-per      mot

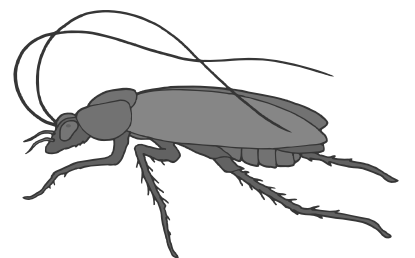
Kak-ker-lak      Ke-wer      Hot-ten-tots-      got

Mis- krui-er      Duis-send-poot      Skil-pad-be-sie      Kriek

Wesp      By      Oor- wu-rm      Vlieg      Mu- skiet!

You can use this rhyme in lots of different ways:

- As a pure speech exercise with some rhythmic accompaniment either using body percussion or non-melodic percussion instruments.
- As a speech exercise in canon.
- Create a pentatonic melody and perform on melodic instruments.
- I am sure you will think of many more – have fun!



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# Body Percussion Extended! -

*an interview with Winnie van der Walt*

*The use of Body Percussion as a solo or ensemble instrument seems to have taken off around the world. What attracted you personally to it?*

In 2006, when we attended the Orff Summer School in Salzburg, I chose the Body Percussion classes, which were run by a student of Keith Terry. I was hooked by the extreme complexities of different patterns using different materials. My fellow participants were all much younger and they grew up with these rhythms, therefore they found it much easier than I did. We started off with 26 in the class and only 5 of us persevered and finished the programme.

The workshop was very challenging for me but I was determined to complete it! I could see the possibilities and fun that it provided and also liked the idea of making music with your body, hands and feet.

*You recently went overseas specifically to work under Keith Terry – a renowned Body Percussion performer. Tell us about the course.*

I e-mailed Keith Terry, the guru of Body Percussion who lives in San Francisco, and he suggested that I attend the Summer School, SIMEOS, in Verona, Italy, in July 2009. There I concentrated on his classes, which I found exciting and totally mind-blowing! It gave me a foundation to the basic building blocks, which he used in the workshops.

*For the average person, some of the sequences seem very complicated. Is it something only some teachers will manage – or is it a skill that one can gain with practice?*

Yes, some sequences are extremely complicated but you can choose simpler sequences to suit your group. If they have a solid foundation and you break the sequences up into smaller patterns, it becomes easier to weave everything together again. I am sure that everybody with a rhythmic sense or skill will be able to teach body percussion.



*You have started body percussion groups with your primary school children. Tell us what kind of things you do.*

I have a group of about 25 children and we have lots of fun. We work with our bodies and fun materials like cans, plungers, empty paint tins, different lengths of wooden sticks, boomwhackers, paper, plastic bags and plastic drums.

*Why does this appeal so much to children?*

I think the creativity and sound combined with movement appeals to them. Even without the funky props I have mentioned, one's own body is a fantastic instrument that you have with you all the time. You can make music at any time and in any place. It also teaches the children how to work together as a group. They have to listen and trust each other.

*Are there many body percussion groups affiliated to the Orff-Schulwerk societies in Europe and America?*

Yes, especially all over America, Italy, Canada and the United Kingdom. STOMP is a famous body percussion group that performs all over the world, including South Africa.

*Would you share one of your lesson ideas with us?*

I use Jim Solomon's "Body Rondo" often and the lesson that follows is one based on "Alpha Four", the first piece in the book.





# A LESSON FOR BODY PERCUSSION, DRUMS AND STICKS

By Winnie van der Walt

based on "Alpha Four" by Jim Solomon,  
from *Body Rondo Book*, Memphis Musiccraft Publications, 1997.

## Alpha Four

By Jim Solomon

**A** Allegro

**B**

**C**

1. Divide the class into 3 groups.
2. Teach the A section to group 1 as a patsch and clap exercise as written.
3. Teach the B section to group 2, who will play it on drums.
4. Teach the C section (as one continuous pattern) to group 3, who will play it on rhythm sticks.
5. The form is as follows: AABBAACC – Middle Section – AABB(ABC) - all together.
6. The Middle Section is 4 bars long, and children improvise any hand-clapping game with a partner.
7. The music I chose to accompany these rhythms was "We no speak Americano" by Yolanda Be Cool and D cup. The song is quite long so I turn it off after the final ABC section.

(Memphis Musiccraft Publications grants the Orff Schulwerk Society of South Africa gratis permission to reprint "Alpha Four" by Jim Solomon, from *The Body Rondo Book*, 1997, in their 2011 Orff Beat magazine. No further reproduction or distribution is granted.)

 **MOVE TO THE BEAT** 

By Chris Wildman  
from *Hands and Feet*,  
a Music Play publication, 2000.

Dom de dom dom dom dom-de dom  
Dom de dom dom dom dom-de dom x 2

I keep my feet flat on the ground  
I bend my knees up and down  
I bend my knees up and down  
I shake my shoulders down to the ground  
And shake and shake and shake and shake

Look at my happy hands  
I can flap them  
I can flap them and I can clap them  
Flap Flap Clap Clap  
Flap Flap Clap Clap

All over my body I can tap them  
All over my body I can slap them  
Tap Slap Tap Slap  
Tap Slap Tap Slap  
Tap Slap Tap Slap  
Tap Slap Tap Slap

I can wave my hands to greet you  
My hand in your hand I can meet you  
I can wave my hands to greet you  
My hand in your hand  
I can meet you – and you  
Shaking everybody's hand  
And you – shaking everybody's hand  
And you – shaking everybody's hand  
And you

I shake my shoulders, I shake my belly  
I shake my legs like a shaking jelly x2

Look at my feet  
They move to the beat  
I can move my feet like they're on the street x2  
Jumping around, jumping around  
Jumping around all over town x2

Watch me with one hand on the  
ground  
Watch me get down on the  
floor  
Moving around one hand  
on the ground  
I can move around I can  
move some more



Spinning around, spinning around  
Spinning around, spinning around  
And stop! And up!  
I shake my shoulder, I shake my belly  
I shake my legs like a shaking jelly  
I shake my shoulders, I shake my belly  
I shake my legs like a shaking jelly

Dom de dom dom dom dom-de dom  
Dom de dom dom dom dom-de dom

I shake my shoulders down to the ground  
I shake my knees up and down  
Coming down  
Slowing down, slowing down  
Slowing down and stop.

**Aims**

- To incorporate contemporary "Rap" music into classroom learning, teaching children to play with rhyme, rhythm and language
- To encourage freely improvised movement within a predictable structure
- To invite participation and encourage peer group learning

**Starting Point**

Standing in a circle, begin by focusing on body stance. Feet should be underneath hips and shoulders and pointing forwards. Knees should be unlocked and shoulders relaxed. Check that the knees can bend and the shoulders shrug and drop. Keep feet flat on the ground until the words, "Look at my feet, they move to the beat."

**Suggested Activities**

- Explore ways of moving about while your feet stay firmly rooted to the ground.
- Let one group perform for the others who sit and watch and tap out the beat. By the final sequence the "audience" group will probably be ready to join in.

Note: Because this song is a "Rap" there is no melodic line as such.

# MOVEMENT IDEAS FOR YOUNG CHILDREN

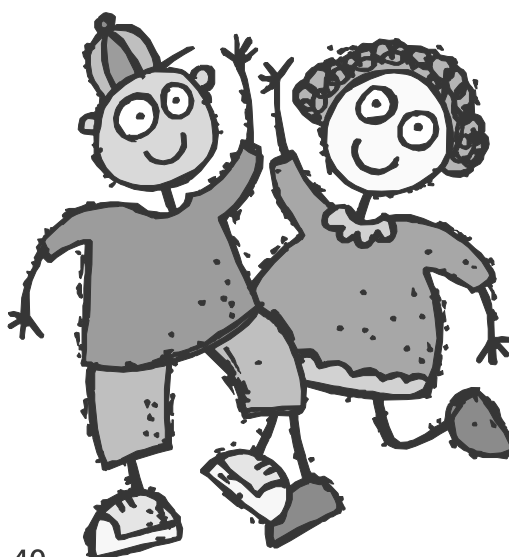
By Miriam Schiff, from workshops enjoyed long ago with the late Geoffery Sutherland!

When doing movement with children, bear in mind that they need to develop body awareness and the range of movement that can be enjoyed with a class of pre-schoolers includes the following:

1. Contraction and expansion – full body and parts
2. Awareness of parts – trunk and extremities
3. Symmetry and asymmetry
4. Movement on different planes – high, medium and low
5. Quality of movement
6. Position in space
7. Transference of body weight across the floor

Some exercises that help with this awareness are:

- Body curled up small – At clash of cymbal (or other sound), expand the whole body in varying directions.
- Pretend your hand is in a balloon, feel the space in the balloon and try to touch the sides.
- Repeat with other hand, arm, foot, leg and then whole body.
- Stand or lie down and place body in a symmetrical way. Ask the children to change their position so that each side is different and to hold the position.
- Roll each other around the floor.
- Walking – in high, middle and low positions and a blending of all. Going in different directions i.e. backwards, forwards, sideways.
- Use descriptive words for different movements i.e. strong, firm, decisive, quick, light, sudden, flowing, stately, jerky, aggressive etc. Ask children for “movement words” of their own and move to them.
- Do movements with a partner, light or aggressive, then have a movement conversation with partner.
- Reach for an object using your hand only, then extend arm for object, then trunk following arm, then rest of body following after.
- Now follow a different body part i.e. follow your head or leg, shoulder, elbow or knee.
- Move from one part of the body to the other e.g. balance on your bottom, roll on to your back then over on to your tummy, then on to your knees and then to your feet.



## MOVEMENT IDEAS FOR YOUNG CHILDREN cont.

Other exercises to increase the children's movement vocabularies and body awareness are:

- ✦ Warm up – small runs and big runs
- ✦ In 4/4 time run 4 paces, STOP and clap for 4 beats. Repeat.
- ✦ Skipping in different directions.
- ✦ Sit and make your hands skip on the floor, then up on to the elbows and shoulders, all over head and body.
- ✦ Skip (with legs) for 4 beats, then stop and move arms for 4 beats (*using tambourine as accompaniment, shake for hands and beat for feet*)
- ✦ Clapping all around – hands together, on the floor, on yourself, with a partner
- ✦ SILENT clapping – hands together, on the floor, on self, on partner – you will find the movements gentler!
- ✦ Stand alone and clap silently all over oneself in all spaces i.e. between legs, twisting to clap behind.
- ✦ 4 silent claps, 4 loud claps around oneself.
- ✦ Sit down. Show hands, front and back. Make hands wide and flat, into tight balls, open and close, spiky and go flat out. Twist and curl about. Now make a dance with both hands. They must twist and curl around each other, but never touch.  
Individual finger exercises – let each finger converse with the others, shake and grip fingers.
- ✦ Rub hands against each other, backs, fronts, sides including fingers.
- ✦ Imagine a pile of soft sand in front of you on the floor. Let it run through your fingers.
- ✦ Make very strong hand movements.
- ✦ Walk up as tall as possible on tips of toes then crawl around on hands and knees.
- ✦ Walk on unusual parts of the foot.
- ✦ Choose a “walk” and make a character to match.
- ✦ Make noises to go with the walk.
- ✦ Take a partner with a contrasting walk. Meet and “talk”, then go off together.
- ✦ Move in silence and stand still on the beat.
- ✦ Pass a ball around as you sit in a ring. Now pass around a raw egg!
- ✦ Experiment with different ways of sitting and lying.

### **Nursery school children should:**

1. Become aware of - and used to – space in a room.
2. Start moving in different directions.
3. Learn to avoid collisions and move easily.
4. Become conscious of moving at higher, medium or lower levels.
5. Be challenged to find ways for themselves.  
Don't impose or dictate direction to them.
6. Begin to do different patterns in the space, smooth and flowing.
7. Begin to do angular movements in the room. Floor patterns are becoming of interest.
8. Recognize personal space as against general space – move around in one's own space.
9. Be able to make themselves into different shapes.

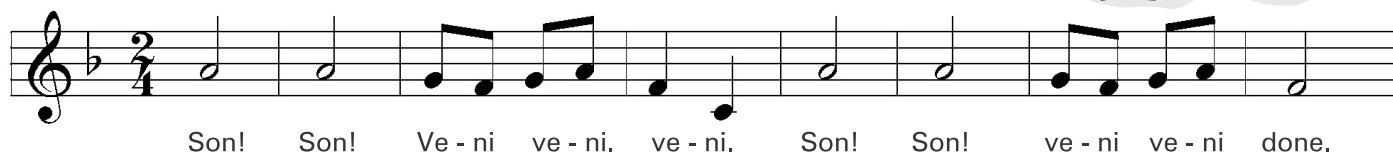


# Lullaby from Italy



**SON SON**

Berceuse du Languedoc  
in: "Rivista musicale Italiana" Vol. II, anno 1985  
raccolta da E. de Schoultz Adajewski



This lullaby from North Italy (Valle d'Aosta) was sent to us by Giovanni Piazza from the Italian Orff Association. It is pentatonic – very rare in Italy – and the text means approximately:

***Come, come sleep, come finally!  
The sleep does not want to come  
The baby does not want to sleep***

"Since the beginning of time, children have not liked to study, they would much rather play, and if you have their interests at heart, you will let them learn while they play; they will find that what they have mastered is child's play."

Carl Orff (1895 - 1982)

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# LITTLE RHYMES TO TEACH DIFFERENT CONCEPTS....

By Miriam Schiff

I have a selection of finger puppets that are very useful when using these rhymes to teach different musical concepts like fast/slow, high/low and loud/quiet.

I put a puppet on each index finger and place them on my knees, facing the children. (In summer, if I am barefoot, I put them on my big toes with the words "Sitting on my toe" instead of "Ready to go"! Cross legs and puppets disappear – you need to be fairly supple to do this successfully, but the children love it!) Another favourite activity is to make two little birds or creatures out of Prestik. Stick these to a child's fingers and let him do the actions.

**Fast/Slow: Two little animals, ready to go,  
One named "Fast" and the other named "Slow".**

**Fly away Fast** (very quickly move your right hand behind your back)

**Fly away Slow** (very slowly move your left hand behind your back)

**Come back Fast** (very quickly),

**Come back Slow** (VERY slowly!).

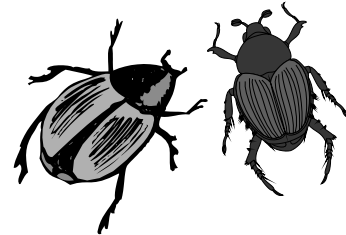


**High/Low: Two little beetles, ready to go,  
One named "High" (Squeaky voice)  
and the other named "Low" (Low voice),  
Fly away High** (Squeaky voice and flying arm movement),

**Crawl away Low** (Low voice and crawl finger on the floor),

**Fly back High** (squeaky voice),

**Crawl back Low** (Low voice).



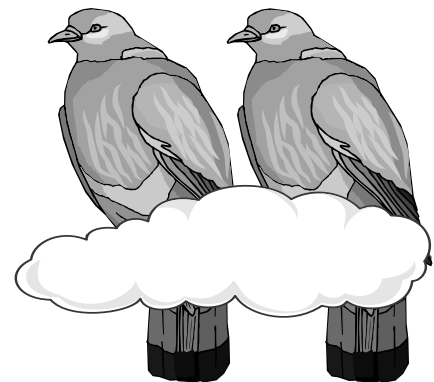
**Loud/Quiet: Two little creatures, sitting on a cloud,  
One named "Quiet" (very quietly)  
and the other named "Loud" (very loudly).**

**Fly away Quiet** (very quietly),

**Fly away Loud** (very loudly, but no screaming!)

**Fly back Quiet** (quietly),

**Fly back Loud** (loudly).



# The Babysitter

A Tshivenda song story

Salungano! Salungano!

Here comes a story song!

Once upon a time there was a woman who gave birth to a baby girl. After the birth of that girl she said, 'I am poor. I need to go back to work so that I can feed my family. But who will look after my baby?' Her mother answered, 'If you leave my granddaughter with me I will see that she is cared for.'

That grandmother had a field. She worked there every day so that she could have food for her grandchildren. She planted maize, pumpkins and onions.

Now, the old woman fetched her granddaughter early one day and carried her to the field. When she arrived there she put the baby down under a tree. She said, 'My granddaughter will lie in the shade, but I really need someone to keep an eye on her while I weed my field.'

Now, Mrs Duiker passed by and offered, 'I will look after your baby granddaughter.' The old woman was very glad, and started to sing:

[Leader]

*Ntsa ya nwana.*

*Ntsa ya nwana ndi nayo.*

*Ndo wana ntsa ya nwana.*

*Ndari, 'Ndelele nwana.'*

*Ntsa ya nwana ya lela.*

*I do bva i tshi vho toda u dzhia nwana.*

[Chorus]

*Dumbu di na ndala.*

[Leader]

*A babysitter.*

*I have a babysitter.*

*I found a babysitter.*

*I said, 'Care for the child.'*

*The babysitter is caring for the child.*

*Soon it will want to take the child.*

[Chorus]

*The stomach [of the baby] is hungry.*

And so the old woman left the baby in the care of Mrs Duiker who played with her and fed her when she became hungry. When the old woman was tired of working she rested in the shade while chatting to Mrs Duiker. When she became thirsty she drank water that had collected in a hollow in a nearby baobab tree.

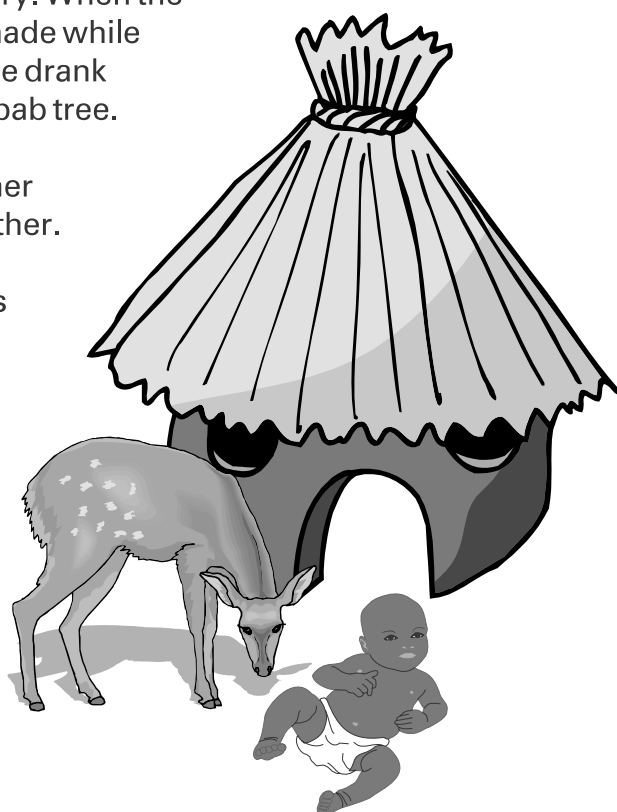
When evening came the old woman would collect her things and take her granddaughter home to her mother.

There was a wood fence around the old woman's field. This fence protected the maize and vegetables against baboons and bush pigs. There was a small opening at the back of the field.

One day, when the old woman was working in a far corner of the field, Mrs Duiker picked up the baby. She collected all the old woman's possessions and disappeared through the small opening.

When the old woman came back there she saw that her granddaughter and all her possessions had been stolen.

She was sad, and remained there singing, Ntsa ya nwana ... Ha vha u fa ha lungano.



This is the end of the song story.

## The Babysitter cont.

Narrated by Lydia Matshusa, Fholovhodwe, 10/03/07. Transcribed and translated by Tshifhiwa Mashau and Jaco Kruger. Retold by Jaco Kruger.

This popular song story explains how people are undermined by those they know and trust. In particular, it describes how friends and neighbours may enter your property and steal things from you. Such people are represented by the duiker (*Sylvicapra grimmia*), an antelope which is well-known for raiding crops. It is small, and moves in a stealthy and nimble way. The narrator explained that the duiker has a 'bad heart'. This person has possessions and children, but steals and kidnaps anyway, since stealing is a way of life.

♩ = 148 - 152

Ntsa ya hwa - na. Ntsa ya hwa - na ndi na - yo. Ndo wa - na  
Du - mbu li na nda - la. Du - mbu li na nda - la.  
Ntsa ya nwa - na. Nda ri nde - le - la nwa - na. Ntsa ya  
Du - mbu li na nda - la. Du - mbu li na nda - la.  
nwa - na ya le - la 'Do bva 'tshi vho to - da'dzhia'nwa - na.  
Du - mbu li na nda - la. Du - mbu li na nda - la.

### Basic pronunciation

Ntsa ya nwana. (Ntsah-yah-nwah-nah.)

Ntsa ya nwana ndi nayo. (Ntsah-yah-nwah-nah-ndee-nah-yaugh.)

Ndo wana ntsa ya nwana. (Ndaugh-wah-nah-ntsah-yah-nwah-nah.)

Nda ri, 'Ndelele nwana.' (Ndah-ree-ndeh-leh-leh-nwah-nah.)

Ntsa ya nwana ya lela. (Ntsah-yah-nwah-nah-yah-leh-lah.)

I do bva i tshi vho toda u dzhia nwana. (Ee-daugh-bvah-ee-tshee-vhaugh-taugh-dah-oo-jee-aa-nwah-nah.)

Dumbu di na ndala. (Doom-boo-lee-nahn-dah-lah.)





# UMZI WATSHA: Xhosa song (Tune - London's burning)

(This Xhosa version of "London's burning" is a lovely round to sing. Appropriate movements can be added, as well as a simple C7-F Ostinato pattern to accompany it on melodic instruments.)

Um-zi wa - tsha, um-zi wa - tsha, khangela pha-ya, khangela

pha-ya, um - li - lo, um - li - lo, ga-lel'a - ma - nzi ga-lel'a -

ma - nzi um - zi

Umzi watsha x 2  
 Khangela phaya x 2  
 Umlilo x 2  
 Galel' amanzi x 2

## Translation

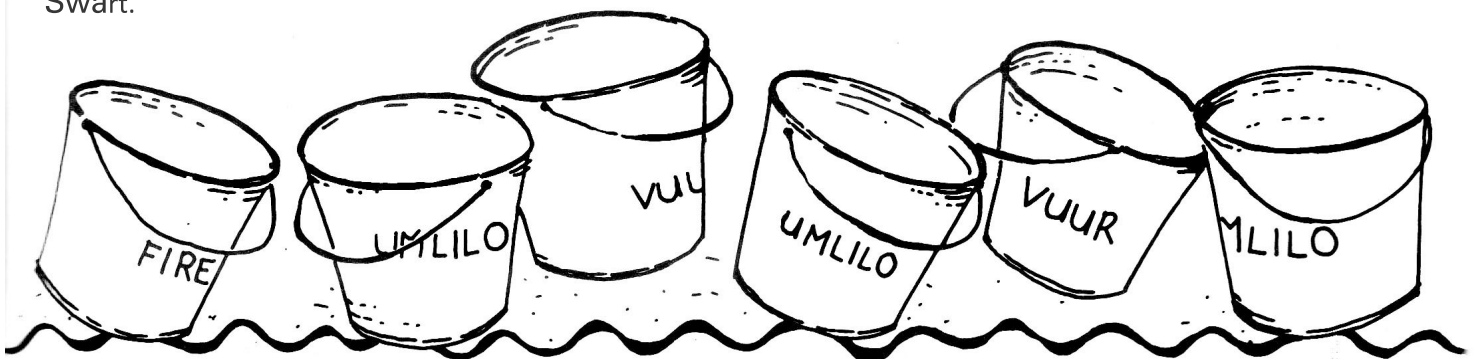
### English

The house is burning  
 Look there  
 Fire, fire  
 Pour water x 2

### Afrikaans

Die huis is aan die brand  
 Kyk daar  
 Vuur, vuur,  
 Gooi water op x 2

This song is taken from "Songs sung by South African Children", published by Grassroots Educare Trust in 1990. Researched and compiled by Liz Brouckaert, with illustrations by Kobie Swart.



# Ahuna Ya Tswanang Le Jesu

Traditional Gospel song arranged  
by Peter Machaka

Marimba 1

Marimba 2

Marimba 3

Marimba 4

The first system of the musical score consists of four staves, each labeled Marimba 1 through Marimba 4. All staves are in 4/4 time. Marimba 1 has a treble clef and a key signature of one flat. Marimbos 2, 3, and 4 have a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a final quarter rest in the first measure of each staff.

Marimba 1

Marimba 2

Marimba 3

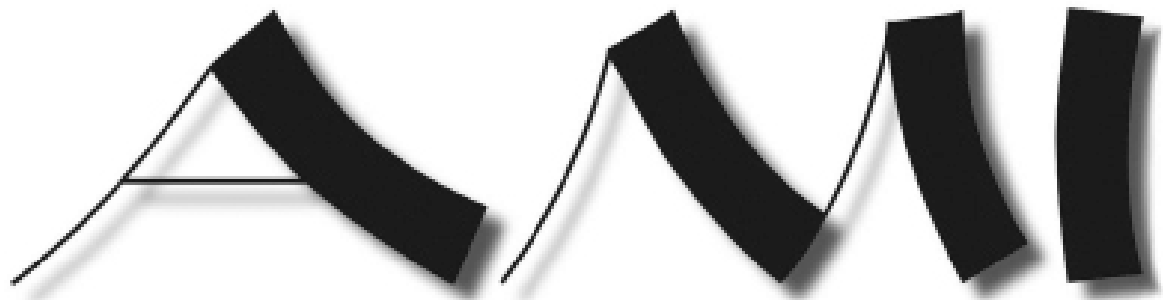
Marimba 4

The second system of the musical score consists of four staves, each labeled Marimba 1 through Marimba 4. All staves are in 4/4 time. Marimba 1 has a treble clef and a key signature of one flat, with a '5' written below the first measure. Marimbos 2, 3, and 4 have a treble clef and a key signature of one flat. The music continues with similar rhythmic patterns as the first system, ending with quarter rests in the final measure of each staff.

“Ahuna Ya Tswanang Le Jesu” is a traditional Sotho gospel song.

The words are as follows:  
*Ahuna ya tswanang le Jesu*  
*Ahuna ya tswanang naye*  
*Ahuna ya tswanang le Jesu*  
*Ahuna ya tswanang naye*

This translates as:  
There's nobody like Jesus  
There's nobody like Him.



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# MALAIKA

Arranged by Peter Machaka

Marimba 1

Marimba 2

Marimba 3

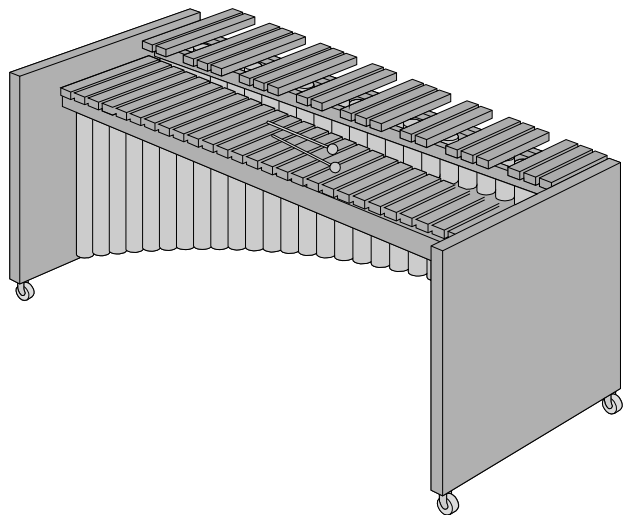
Marimba 4

Marimba 1

Marimba 2

Marimba 3

Marimba 4



# MALAIKA

Marimba 1

Marimba 2

Marimba 3

Marimba 4

This musical score block contains four staves for Marimba 1, 2, 3, and 4, covering measures 8 through 11. Marimba 1 starts with a treble clef and a 2/4 time signature. Marimba 2 begins with a whole rest in measure 8, then plays a rhythmic pattern of eighth notes. Marimba 3 also begins with a whole rest in measure 8, then plays a pattern of eighth notes with some beamed sixteenth notes. Marimba 4 plays a continuous eighth-note pattern throughout the measures. The notation includes various note values, rests, and articulation marks.

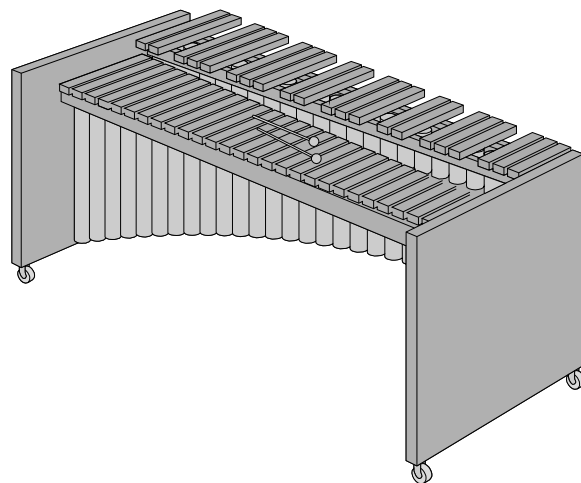
Marimba 1

Marimba 2

Marimba 3

Marimba 4

This musical score block contains four staves for Marimba 1, 2, 3, and 4, covering measures 12 through 15. Marimba 1 starts with a treble clef and a 2/4 time signature. Measure 12 is marked with a '12' and a treble clef. Marimba 1 has a melodic line with a triplet of eighth notes in measure 13 and another triplet in measure 14. Marimba 2, 3, and 4 play rhythmic accompaniment patterns similar to the previous block, with Marimba 3 featuring some beamed sixteenth notes. The notation includes various note values, rests, and articulation marks.



# MALAIKA

Marimba 1

16

Marimba 2

Marimba 3

Marimba 4



**Malaika** means “angel” in Swahili and is one of the most widely known Swahili songs, largely due to Miriam Makeba (1932 – 2008), who made it part of her repertoire in the 1960's. There is some dispute as to its origin. Most people believe it was composed by Kenyan musician, Fadhili William, though other sources say it was written by Tanzanian songwriter, Adam Salim, in Nairobi in 1945.

The words tell of how the singer loves his angel (nakupenda Malaika) and wants to marry her (ningekuoa Malaika) but cannot as he does not have any money (nashindwa na mali sina we).

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## Recorder Melody

# Aeolian Melody

By Gerard Van de Geer, from  
*Marimba Mania*

Em B<sup>7</sup> Em B<sup>7</sup> Em B<sup>7</sup> Em B<sup>7</sup>

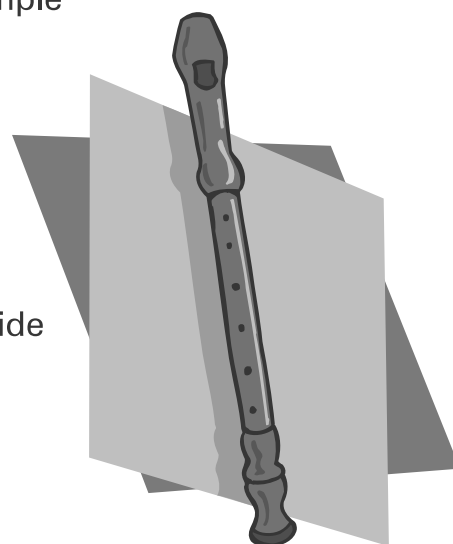
9 Em B<sup>7</sup> Em B<sup>7</sup> Em B<sup>7</sup> Em B<sup>7</sup>

This recorder piece has been specifically written with the beginner recorder player in mind. This piece is also a good example of how a beginner piece can be easy and still be aesthetically pleasing and musical.

The recorder player needs to be confident and comfortable with a D - D' scale with an F#.

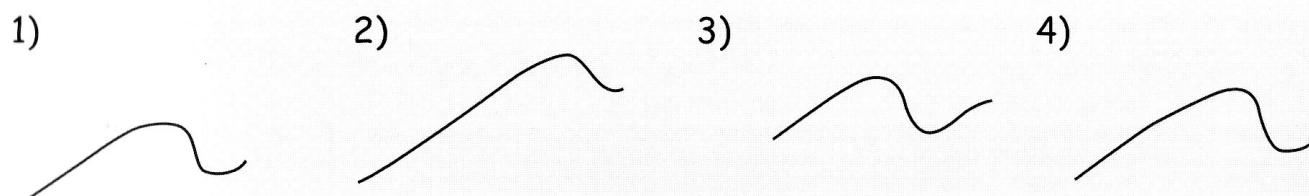
It also provides an opportunity for students to improvise and make up their own melody. Thus it caters for a wide range of capabilities and different levels of confidence.

The ascending-descending melody in bars 1 & 2 sits comfortably in the right hand.



Likewise the scale-like phrase at bars 5-8 and 9-12 also fits comfortably within the Left and Right hands.

You will note that the melody is made up of three different phrases with the first phrase returning at the end. They can be visually represented as below:





# Accompaniment

Metals  
Glockenspiel

Alto Xylo  
Marmiba

Bass Xylo  
Marmiba

Once the melody has been mastered, some children might like to try playing a solo by improvising their own melody. This could be done using a rondo form with the Tutti section forming the A and the solos the contrasting B, C and D sections.

## The accompaniment:

The first part to learn is the bass part. This part could be learned by all the tuned percussion even though it will ultimately be for bass only.

Next comes an easy harmony part. Starting on the notes of B & G (6th). This part steps down a note at a time and up again.

Finally, the moving ostinato pattern is possibly the most challenging part and requires good coordination with both left and right hands. Thus the right hand has to cross over the left hand.

The L/hand constantly plays a 'B' while the R/hand plays E & C in the first bar, F# & C in the second and fourth bars and G & C in the third bar.

To master this you may find it helpful to have students practise by repeating each bar. When confident, ask them to play each bar twice before changing. Finally practise changing the pattern on every bar, as scored.

Some students may be tempted to play this sequence with the left hand playing the E, F# & G while the right hand frantically attempts to play the notes BCBCBC. I would discourage this approach, as it is a poor model of mallet technique, not sustainable and usually results in irregular rhythm. It could also lead to muscle fatigue and damage. As a general rule of thumb good mallet technique always uses alternating left-right hand movement.

# Indigo Blue

(Melody & Response)

By Gerard Van der Geer, from  
*Marimba Mania*

Dm

R L R L R L L L R R L R

5 Gm Dm

9 Am Gm

13 Dm

This jazzy piece uses the popular blues progression in the key of D minor.

The bass part is the most challenging part due to the large intervals. For this reason it may be best to have this part initially played by two students. One plays the first arpeggio-like pattern starting on D and the other student plays the patterns starting on A & G.

The harmony part is the least difficult part to play, however, it still requires the ability to play a syncopated rhythm, pre-empting the 3rd beat of the bar.

## (Bass & Harmony)

5

9

13

The call and response style two-part melody has some challenges, particularly in the use of good mallet technique. You can see from the score that I have made some recommendations using such mallet techniques as crossing over in bar 2 and playing two consecutive notes with the same hand as in bar 3.

Although the key of D minor would normally require a Bb, in this version Bb is never actually played.

Omitting the notes E & B helps to create a safe D minor pentatonic mode and a harmonic environment for students to improvise around.

# RONDONTALIE

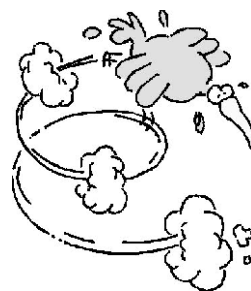
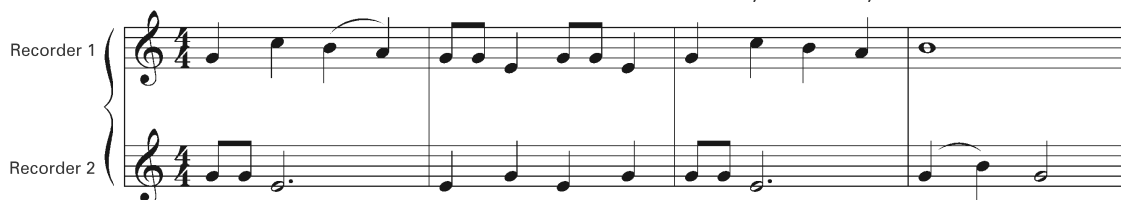
(Merry-Go-Round)

from *Afrinsemble*, Ritenotes, 2011.

Sharon Malan 2005

Recorder 1

Recorder 2



5

Rec.1

Rec.2



9

Rec.1

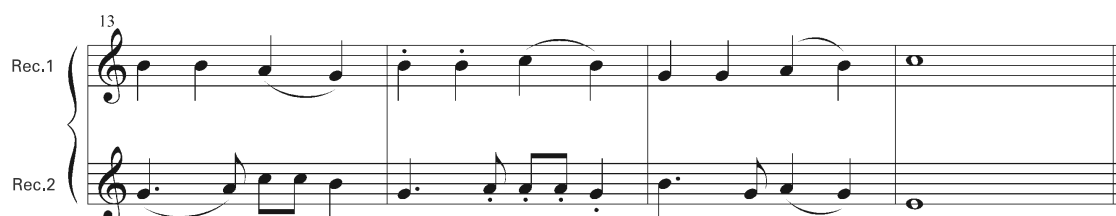
Rec.2



13

Rec.1

Rec.2



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- Carien Labuschagne

# SIYANGQUSHA

Traditional Xhosa Text  
Music: Waldo Malan ©2010

from *Afrinsemble*, Ritenotes, 2011.

Soprano

Alto

Tenor

6

Soprano (S): Si - ya\_\_ ngqu - sha, Si - ya - ngqu - sha, Si - xe - lis' u - ma - ma si - xe - lis' u - ma - ma

Alto (A): optional part

Tenor (T):



## Siyangqusha - Memory Jogger

### SOPRANO MARIMBA

X - X - X - X	G G - A - B B	A - B - A - G G	A - A - G - B - A A	B - B - A - B - G G
B B - C - D D	C - D - C - B B	C - C - B - D - C C	D - D - C - D - B (B)	

### ALTO MARIMBA

X - X - X - X	D D - D D D	C C - C - D D	C - C - D - D - C - D	D - D - D - D D (D)
Optional last 4 bars	G G - A - B B	A - B - A - G G	A - A - G - B - A A	B - B - A - B - G (G)

(x2 repeat all 4 bars; tremolo only 2nd time)

### TENOR MARIMBA

X - X - X - X	G G - G G G G	A A - A - G G	A - A - G - A - D	G D - G (G) (x2)
---------------	---------------	---------------	-------------------	------------------

# ODE TO JOY

By Joan Lithgow

The last movement of Beethoven's 9<sup>th</sup> Symphony, affectionately known as ODE TO JOY, has become a symbol of hope, joy, friendship, forgiveness, reconciliation and love throughout the world. The ode written by Friedrich Schiller in 1785 talks about:

- reuniting what "custom's sword has divided"
- being a "friend's friend"
- joy which is meant for all and "moves wheels in the universal time machine"
- "endurance for a better world"
- sorrow and poverty coming forth and rejoicing with the "joyful ones"
- "anger and revenge" being forgotten
- "our deadly enemy" being forgiven

In July 2010 the Joy Marimba Band, from St Dominic's School for Girls in Boksburg, was invited by Education Africa to Vienna as part of a United Children's Orchestra to perform at LIFE BALL, one of the largest AIDS awareness events in Europe.

One of the items in this colourful, varied and full programme was a performance of the last movement of Beethoven's 9<sup>th</sup> Symphony, ODE TO JOY, performed with a full orchestra and choir as well as 70 children from all over the world.

There were 7 countries represented by the children: India, Slovakia, South Africa, Austria, Cambodia, Russia and the Ukraine. Each group of children played the Beethoven ODE TO JOY theme on instruments from their native country. The ODE TO JOY theme comes in several times at the beginning of the Final movement of this monumental work. As the theme entered at the opening of this movement, so each "country ensemble" entered, playing the theme on their instruments in their particular country's style.

Throughout this work the ODE TO JOY theme appears several times and each time it appeared, so one or more of the ensembles would play the theme, sometimes together with the orchestra and sometimes on their own.

South Africa, represented by the Joy Marimba Band of St. Dominic's School, Boksburg, played a marimba arrangement by Joan Lithgow. The Austrian crowds cheered when the South African Band made their entrance and played their solo.

LIFE BALL is an outdoor event set against the backdrop of the Rathaus in Vienna. As the first notes of ODE TO JOY were sounded by the orchestra, the heavens started to open. Everyone who attended the outdoor function was given a pink rain poncho and as the rain started pouring down, so the audience was transformed into a sea of pink! As they say in the classics: the show must go on! And so.....the entire last movement of Beethoven's 9<sup>th</sup> was played in the heavy rain. As soon as the performance was over the entire concert proceedings were stopped and the huge audience left for the various "balls" that were taking place around Vienna!

The musicians were left to dry their instruments and celebrate the joy of ODE TO JOY!

This was a monumental performance and a once-in-a-lifetime experience. Besides the performance and the actual build-up to the performance, the bands were treated royally and taken all over Vienna and the surrounding districts, taking in the sights and making new friends from across the globe.

On one of the evenings the various bands gave a concert for each other on their traditional instruments. This was an evening to remember!

Music is truly a wonderful medium to bring people together and what an amazing privilege it was, through Beethoven who lived across the 18<sup>th</sup> and 19<sup>th</sup> centuries, to be able to truly experience being a "friend's friend!"

Here is the arrangement of ODE TO JOY which I arranged for the Joy Marimba Band. I hope you enjoy playing it!

# ODE TO JOY

Beethoven  
ARR. Joan Lithgow

Marimba 1

Marimba 2

Marimba 3

Bass Marimba

M1

M2

M3

BM

M1

M2

M3

BM

16

M1

M2

M3

BM

22

M1

M2

M3

BM

27

M1

M2

M3

BM



30

M1

M2

M3

BM

This system contains measures 30, 31, and 32. The M1 staff (treble clef) features a melodic line with eighth and quarter notes. The M2 staff (treble clef) provides harmonic support with chords and some moving lines. The M3 staff (treble clef) has a rhythmic accompaniment of eighth notes. The BM staff (bass clef) has a rhythmic accompaniment of eighth notes.

33

M1

M2

M3

BM

This system contains measures 33, 34, and 35. The M1 staff (treble clef) continues the melodic line. The M2 staff (treble clef) continues the harmonic accompaniment. The M3 staff (treble clef) continues the rhythmic accompaniment. The BM staff (bass clef) continues the rhythmic accompaniment.

36

M1

M2

M3

BM

This system contains measures 36, 37, and 38. The M1 staff (treble clef) continues the melodic line. The M2 staff (treble clef) continues the harmonic accompaniment. The M3 staff (treble clef) continues the rhythmic accompaniment. The BM staff (bass clef) continues the rhythmic accompaniment.

39

M1

M2

M3

BM

This system contains measures 39, 40, and 41. M1 (Melody 1) is in the treble clef, featuring a simple melodic line with quarter and eighth notes. M2 (Melody 2) is in the treble clef, playing a harmonic accompaniment with chords and moving lines. M3 (Melody 3) is in the treble clef, playing a rhythmic accompaniment with eighth-note patterns. BM (Bass Melody) is in the bass clef, playing a rhythmic accompaniment with eighth-note patterns.

42

M1

M2

M3

BM

This system contains measures 42, 43, and 44. M1 (Melody 1) is in the treble clef, continuing the melodic line. M2 (Melody 2) is in the treble clef, providing harmonic support. M3 (Melody 3) is in the treble clef, maintaining the rhythmic accompaniment. BM (Bass Melody) is in the bass clef, continuing the rhythmic accompaniment.

45

M1

M2

M3

BM

This system contains measures 45, 46, and 47. M1 (Melody 1) is in the treble clef, concluding the melodic phrase. M2 (Melody 2) is in the treble clef, providing harmonic support. M3 (Melody 3) is in the treble clef, maintaining the rhythmic accompaniment. BM (Bass Melody) is in the bass clef, concluding the rhythmic accompaniment.



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# FIRST NAME BOOGIE

By Penny Jackson

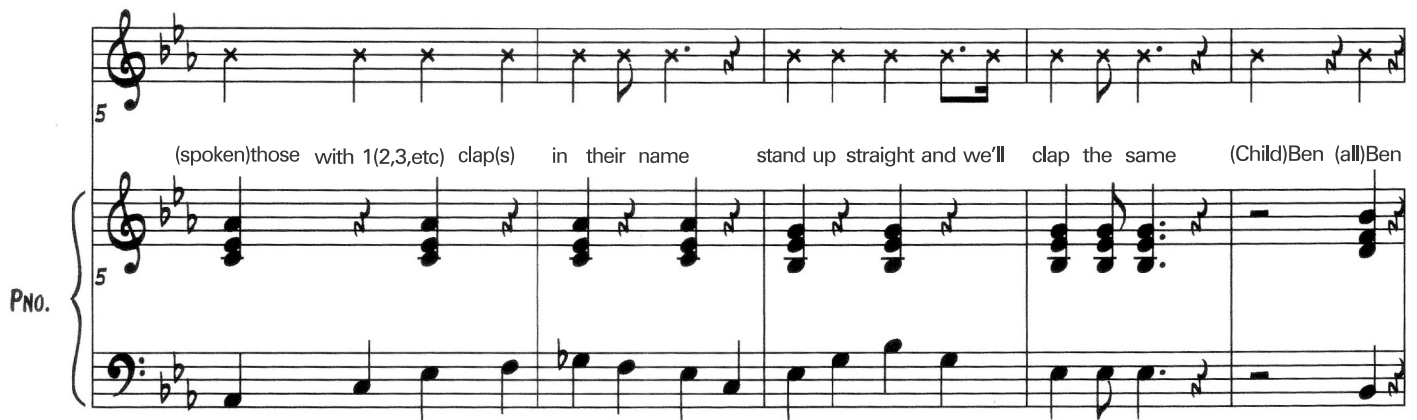
Let's do the first name boo-gie let's do the first name boo-gie

PIANO



(spoken) those with 1(2,3,etc) clap(s) in their name stand up straight and we'll clap the same (Child) Ben (all) Ben

PNO.



(Child) Mark (all) Mark etc now we hope you know, our names first name boo-gie is at the end!

PNO.



## ***Orff is a Four Letter Word***

By Tossi Aaron, Philadelphia, PA.

(From a speech given at the Orff luncheon at IMEA in Kokomo, October 25, 1978, and published in the special edition of Orff Beat 1995, which celebrated the 100<sup>th</sup> anniversary of Orff's birthday.)

Orff is a four letter word – one that implies a world of creative musical experience for children and their teachers alike. Today let's consider another important four letter word.

**R** is its first letter. R stands for responsibility, first of all to ourselves: to keep growing and learning, to get all the continuing, renewing training possible, to go “on beyond pentatonic” into the modes so that we can see the total Schulwerk plan, well beyond these entrancing beginning steps. Responsibility means planning lessons that leave room for the children's ideas and experiments, rather than feeling slavishly determined to push through our own schedule. It is up to us, after all, to help them have a happy and satisfying, non-frustrating musical experience, every time, one that will encourage them to keep music in an important place in their lives. We are in a position to guide their taste and, in a way, the direction of future music – a big responsibility indeed.

**I** is for imagination, yours and theirs. It is certainly easier and less pressured for us to teach a piece exactly as it appears in a book. But imagination and improvisation are intrinsic aspects of Orff-Schulwerk, the very ideas that make it so totally different from any other music education system in the United States. How to do this? We can add thoughtful introductions and codas to those book pieces, help the children invent interesting episodes for rondos, tie speech and rhythmic activities into other curricula, encourage other variations of movement games, add verses to simple songs, keep a class booklet of their counting and jump-rope games, and in general, stretch their imaginations...and ours.

These days, their world is increasingly pre-packaged in sets, kits, and projects by the numbers. Creation of something new “satisfies the soul” of these children, and you can see it in the face of that child who instinctively chooses just the perfect finger cymbal beat to create a magical atmosphere in a quiet instrumental piece.

His growing taste made him choose it; it is his forever. As teachers, we must provide the models. Our imagination and playful improvisations show children that this, too, is a part of music, that we are all composers. Tell them when you are improvising.

**S** is for skill.... And here I challenge you to improve your own skills; to take home an alto xylophone and practice to speed up your mallet technique, to join or form a recorder group, to play regularly and learn the repertoire, to move in front of a mirror until you lose your self-consciousness.

I challenge you to face up to your weak areas and find, no, *make* the time to work on them and improve. How else can we expect to set an example of excellence for children?

Teaching with Orff-Schulwerk is more difficult than using other systems; more demands are made on both teacher and student, every minute of every day. We have no workbooks to call on, no quiet times when the children are reading or copying from the board. We, and they, are “on” all the time, for this kind of music making is an active, growing, vital experience. We need to draw on the imagination of each child. The success of the programme depends on our use of logical meaningful connections and sequences that incorporate information to be transmitted, and the child's developing musical sensitivity.

Yes, sensitivity.....ours, too. To be sure, the alert, co-ordinated child with the clear, true tone is a joy to teach. But it is the slower, less graceful child who needs us most, and to whom those music classes are a precious and valuable outlet. When given sensitive support and a kind word, he finds release from frustration and derives great satisfaction from the simplest part in an ensemble. His self-esteem may be low in maths or spelling, but little successes in the music class will truly help him – his smile will tell you. As a starter, try saying “thank you” at the end of a nice class and see what happens.

## *Orff is a Four Letter Word cont.*

Our musical sensitivity is essential, too, as we choose a careful balance among the wood, metal and skin sounds in the Orff ensemble, and as we guide our charges in listening and becoming ever more aware of dynamics, tone colour and contrast. Because it is in group music making, the Schulwerk asks children to be sensitive to each other, to find their place in the ensemble, to support and help each other learn. We must show them how by example.

**K** means knowledge. Knowing and understanding are as important as doing. While music history may be a required course, it is only part of the picture; cultural history can serve us even better. The children we teach come from widely diverse ethnic backgrounds, and they are products of our not-quite-melting-pot. How much more meaningful for them it can be when parallels of the English counting rhymes from Book 1 can be shared in Spanish, Polish or Vietnamese!

Understanding and exploring the rich folk lore of our own country can be a lifelong study or fascinating hobby, eminently useful in teaching. Such knowledge can help us choose true and tasteful settings appropriate to the milieu of the original. A song or folk dance learned in its cultural context will long be remembered, longer than the bowdlerized or inaccurate printed version. And have you told your fourth grades the story of the Asian orchestras? Do they know that their counterparts in Australia, Japan or Portugal may be clapping, stamping and snapping the same rhythm this very minute? What a mindbender that is to kids!

Combine these letters and they spell **RISK**.....a most difficult and urgently important word. At first, all music teaching is precarious; once we gain confidence through training and a few years of experience, it becomes essential, I believe, to put ourselves deliberately in a position of risk, every day.

Whether it is apparent to us at the time or not, in choosing to teach music through Orff-Schulwerk, we have committed ourselves to do just that.

Every assignment handed in during our training, every improvisation for our peers was a risk, an experiment that might just have fallen flat. As adults, we can cope with mistakes or little failures, because we understand, as students, that correcting errors is an intrinsic part of learning.

Children understand this instinctively, and they will shoot a hand in the air even when they are not really certain; they go out on a limb, unafraid. Most of them have little fear of looking foolish, and are very willing to repeat something until it comes out right.

Our grown-up selves are too cautious when we leave the student role behind us. After all, we're supposed to be right all the time, right? Well, I say no. We can be better models for our students by admitting an error, a fumble, by smiling at our unexpected squeak on the recorder and saying, "Wait a minute, let me do that again!" This demonstrates that we can recover, backtrack and correct without anxiety or distress. While we would all like to teach seven perfect classes a day, there are days when nothing works and your best idea fizzles out. Try saying, out loud and directly to the children, "Well, that didn't work out too well – we'll try again next time," and hear their sigh of relief: "It's okay. The teacher understands and knows how we feel!"

Take a chance and depart from your plan when a child comes up with an interesting tangent or sidelight. Let them know that you and they are experimenting together, and "let's see what happens".

Take the risk of repeating things until the CHILDREN are satisfied. Remember, that our boredom has a much lower threshold than theirs. We've done it before, and perhaps our expectations are higher. If you trust your own teaching, you will also trust their perceptions when something is not quite right, because they really do know! It hinges on our ingenuity to find ways to make repetitions interesting and valuable to the learning experience.

Be brave about going to workshops and not taking notes, especially one-day intense, involved workshops.

## ***Orff is a Four Letter Word cont.***

I promise you that the salient ideas, the ones that "fit" you, will be absorbed and will slide right into your teaching when you need them. (Can you really read those hasty half-sentences a week or two later?) Sometimes we miss something really important while writing...and no electronic gadget can sift, sort and select or respond the way you do. Trust the tape recorder in your head! It's done fine by you so far, hasn't it? The truth is, none of us can teach that particular movement activity exactly as the workshop leader did; but by participating with our whole selves every minute, as we expect children to do, we can assimilate the HOW of the presentation as well as the what. Workshops, I believe, are designed to offer first-hand, new experiences and a real exchange of ideas, rather than being a place to pick up a few new tricks to teach on Monday morning.

We need to begin to face the risky areas of teaching Orff-Schulwerk; and here I include myself...here I am, talking rather than doing, and making a speech for the first time in my life!

We can learn a good deal from the children's courage, and grow as they do, because every challenge faced and conquered can only make us better teachers, better models, and better human beings.



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# Music out of movement: reflections and ideas

By Christoph Maubach

The juxtaposition of music, dance movement and speech is a core feature of Orff-Schulwerk. Typically in this style of music education, dance movements can be linked to music or to poetry or other stimuli such as fine art examples or even photography or film. Movement accompaniments may be created to dance forms with a variety of percussion instruments or found sounds. And the musical use of the voice can embellish either dance movements or rhyme and poetry.

Many music education practitioners recognize the importance of bodily experiences in conjunction with music learning. There is more and more evidence that research into music education recognizes the importance of movement as part of musical experience. In their recent book *Minds on Music (2009)*, Kaschub and Smith devote an entire chapter to the importance of 'Bodily bases of musical experience and understanding' (p.12). They speak about the musical principles which correlate to body movements and the role of a feeling-based way of knowing (p.13). Parallels between movement and music include, for instance, the concepts of tension and release, action and stillness, unity and variety and stability and instability (p.18). I find this last concept paralleled between music and movement quite fascinating. Kaschub and Smith state:

*"The body executes a set of ongoing operations to observe and control biological stasis. A portion of the brain is devoted to monitoring these operations and reporting, "Everything is the same," over and over. However, things change. Humans can detect these changes because they occur against the biostatic backdrop that remains stable. Musically, this stable background may be comprised of nearly anything" (p 18).*

And furthermore they say:

*"The background that exists in both human function and music allows people to notice changes that occur in other places. Any change in the status quo signals instability and snaps the brain to attention..." (p. 18).*

There is no question in my mind that Gunild Keetman (1904-1990) and Carl Orff (1895-1982) knew about the important correlations between bodily experiences, dance movement and music. **In contemporary Orff-Schulwerk applications, educators know that awakening the senses, nurturing acute listening abilities and the development of body awareness contribute to a perceptive consciousness and appreciation of music and the arts in general.** The development of sensitivity through listening and feeling with all senses (German: '*Sensibilisierung*') is not only a goal of the Orff- Schulwerk approach, but it is also the education journey it takes.

'*Sensibilisierung*' is the starting point for musical creation, for improvisation and elemental composition. In the following example it is the basis for creating music out of motion (e-motion).

## Example Nr 1: Listening to music and creating movements for elemental composition

For this example I use the recording by Dino Saluzzi and Anja Lechner, track 5, *Ojos Negros* (2006) from the CD with the same title *Ojos Negros*. It is one of those audio CDs which provides what I would call 'neutral', innovative music for dance movements, with a lot of clarity in musical lines. This is music which is engaging and spellbinding for the ears.

There are many other recordings like this. For instance, music by the Penguin Café Orchestra, which provides similar qualities, or the music on the Gidon Kremer CD (1997) '*From my home*' with music by composers from the Baltic states, such as by Latvian composer Pēteris Vasks, or Arvo Pärt from Estonia. For some of these pieces it is possible to find music examples on the Internet. Another of my favourite music tracks for dance movements is also by Argentinian composer Dino Saluzzi: *Cité De La Musique (2000)*.

- Listen to *Ojos Negros*.
- How many instruments do you hear?
- How do the melodic patterns move in this music?
- As you listen again, choose to listen to one instrument in particular.
- Standing in your own spot, follow one instrument with finger and hand movements.
- Now walk freely in the room to the general impulses of the music.
- Walk freely again and observe objects in the room, the walls, ceiling etc.
- Begin to make eye contact with other participants as you walk.
- In your own time, stop sometimes, and then walk again.
  
- Explore and experiment with:
  - Larger movements for louder sounds, smaller movement for softer sounds.
  - Upward movements for pitch going up, downward movements for pitch going down.
  - Sustained movements for sustained sounds, sharp movements for staccato sounds.
  
- While you walk perform a movement gesture, maybe a greeting to somebody else.
- Stop, close your eyes and listen to the music intently.
- Walk freely again, this time without music.



## Music out of movement: reflections and ideas cont.

- Create vocal movement accompaniment: high – low, sustained – staccato.
- Now begin work in two groups:
- Group **one** performs the dance movements
- Group **two** observes the movements to develop musical accompaniment to the movements.
- Members of group **two** collect now a number of prepared hand percussion instruments (tambours, cymbal, claves, shakers etc.) and/or found sounds.
- The two groups begin to engage with each other as follows:
- Group **one** performs the dance movements, group **two** performs the musical accompaniments to the movements.

There is room for a repetition of this task now because the musical movement accompaniment needs to be practised. It becomes more accurate, more refined and develops from improvised explorations to a more arranged form. And so does the dance form.

The two groups work again together, but now with a significant difference:

- Group **one** performs their dance movements first (without accompaniment!)
- After the dance movements are completed group **two** performs their remembered and practised musical accompaniment, which belongs to the dance moves. The musical creation is developing out of movement.
- Further creative variations are developed:
- Solo dancer begins to move with one musical instrument as accompaniment
- The development of a music/dance arrangement is discussed and negotiated and a form is developed:
- A = Group dance and tutti music accompaniment.  
B = Solo dance and solo music accompaniment  
A = Group dance and tutti music accompaniment (A B A).
- The arranged movement accompaniment is now being refined more and more, motifs and patterns are negotiated, musical phrases and developments are practised and the form and structure is confirmed.
- Visual representation of the music is developed.

### Example 2: The ball game and a French Canadian Dance 'La Bastringue'

This game assists participants to develop knowledge and skills with varying pathways, traveling steps and formations in movement and dance-making. It promotes different attitudes about creative movement

and dance in groups, because the starting point is a ball game more associated with sport rather than dance movements.

You need a soft ball for the game. A volleyball would do, or a rubber ball the size of a volleyball.

Stand comfortably in a circle with enough space between yourself and your 'neighbour', so that you can comfortably catch a ball. The group leader begins, and throws a ball to one person on the other side of the circle. This person then throws the ball to another person and this goes on until everybody has had the ball once. The group leader begins the game again. Make certain this time that each person in the circle receives (catches) the ball only once. The next time we play this ball game, the rule is this: *"You must remember the person from whom you got the ball and to whom you throw it!"*

In this way a pattern is established with which the ball 'travels' from person to person across the circle. Maintain that pattern as you repeat the activity.

Now work with these variations:

- Say the name of the person you throw the ball to.
- Follow the ball to the person you throw the ball to.
- Become aware of the pathways that you are developing as you move.

Always keep throwing the ball to the same person. Stay aware and alert to know where this person is in the circle. This is why we have memorized what the person to whom we throw the ball looks like. Be alert- the person you throw the ball to has moved to a different place! Keep on going, one by one!

Now, take the ball away from the game and throw an imaginary ball. Travel to the next person without the ball. Keep moving as if you were still following the ball that you had thrown to a person in the circle. Keep moving and now create *different traveling steps*, for instance: *Walk, skip, jog, hop, slide, pretend to ice skate etc.*

Now add your own movement accompaniment to this as you move across the circle one by one. For instance, vocal sounds or body percussion patterns, or a combination of vocal sounds and body percussion. Later on when everybody knows how the ball game works, repeat the game from the very beginning with a smaller group of participants and have a group of musicians ready to use percussion instruments and vocal sounds to accompany the different traveling steps of the dance.

The game helps us to develop a clearer awareness of variety of traveling steps and this can take us to this traditional French-Canadian circle dance from Quebec: *"La Bastringue"*.

Traditionally this is a couples' dance. The group stands in a circle and can be divided up into 'Ones and Twos'. The Ones are on the left side; the Twos are on the right side of a team of two. All face into the centre of the circle.

## Music out of movement: reflections and ideas cont.

### 'La Bastringue' (Quebec)

A1	4 counts	All begin with the right foot; take four steps in, whereby on count 4 they touch the ball of the left foot in front of the right foot.
A2	4 counts	All begin with the left foot and return with four steps, whereby on count 4 they touch the ball of the right foot on the floor.
	8 counts	REPEAT all of this
B1	8 counts	All take 8 traveling steps (e.g. skip steps) with the team partner clockwise
B2	8 counts	All take 8 traveling steps (e.g. skip steps) with the team partner ant-clockwise
C	16 counts	All swing partner (various hand-holds or connecting with a scarf can be used)
D	16 counts	Promenade with partner joining hands or connecting with scarf

The dance can be made progressive: instead of moving with their team partner on the right participants can move with their team partner on the left in the section '*All swing partner...*'.

This will give each participant a new partner. Of course it is a lot of fun to have a live band. Here is some music that can be played and/or sung.

### La Bastringue (Quebec)

Learned from Yves Moreau  
on one of his visits to Australia  
Arr. Christoph Maubach, NZ.  
With Renee Morin

The musical score is written in 4/4 time and consists of three systems. The first system (measures 1-4) includes lyrics: "Made-moi-selle, vou-lez vous dan ser la ba-strin-gue, la ba strin- gue? Made-moi-selle, vou-lez vous dan ser?". The second system (measures 5-8) includes lyrics: "La ba string - ue comm - en - cer." followed by an instrumental section. The third system (measures 9-12) continues the instrumental part. Chord diagrams for D, A7, G, Em, and C are provided above the notes.

1. Mademoiselle, voulez-vous danser  
la bastringue, la bastringue?  
Mademoiselle, voulez-vous danser?  
La bastringue va commencer.

2. Oui, Monsieur, je veux bien danser  
la bastringue, la bastringue.  
Oui, Monsieur, je veux bien danser  
la bastringue, si vous voulez.

3. Mademoiselle, il faut arrêter  
la bastringue, la bastringue.  
Mademoiselle, il faut arrêter.  
Vous allez vous fatiguer!

4. Non, Monsieur, j'aime trop danser  
la bastringue, la bastringue.  
Non, Monsieur, j'aime trop danser.  
Je suis prête à r'commencer!

5. Mademoiselle, je n' peux plus danser  
la bastringue, la bastringue.  
Mademoiselle, je n' peux plus danser,  
car j'en ai des cors aux pieds!

References:  
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Dino Saluzzi & Anja Lechner. (2006). *On, Ojos Negros*. Munich, Germany: ECM

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Shenanigans. (1986). *Bush Dances of New Holland*. Northcote, Victoria, Australia: Gary King.

# TOTSIENS - GOODBYE - SALANI - KAKUHLE

Recordings of the songs are available  
through [www.musicplaysouthafrica.co.za](http://www.musicplaysouthafrica.co.za)

By Chris Wildman

from *Hands and feet*,  
a Music Play Publication, 2000.

1 G D A D  
Good-bye ev-ry-one, thank you for the music, Thank you for the fun we had

5 G D A D  
Good-bye ev-ry-one, thank you for the music, Thank you for the fun we had.

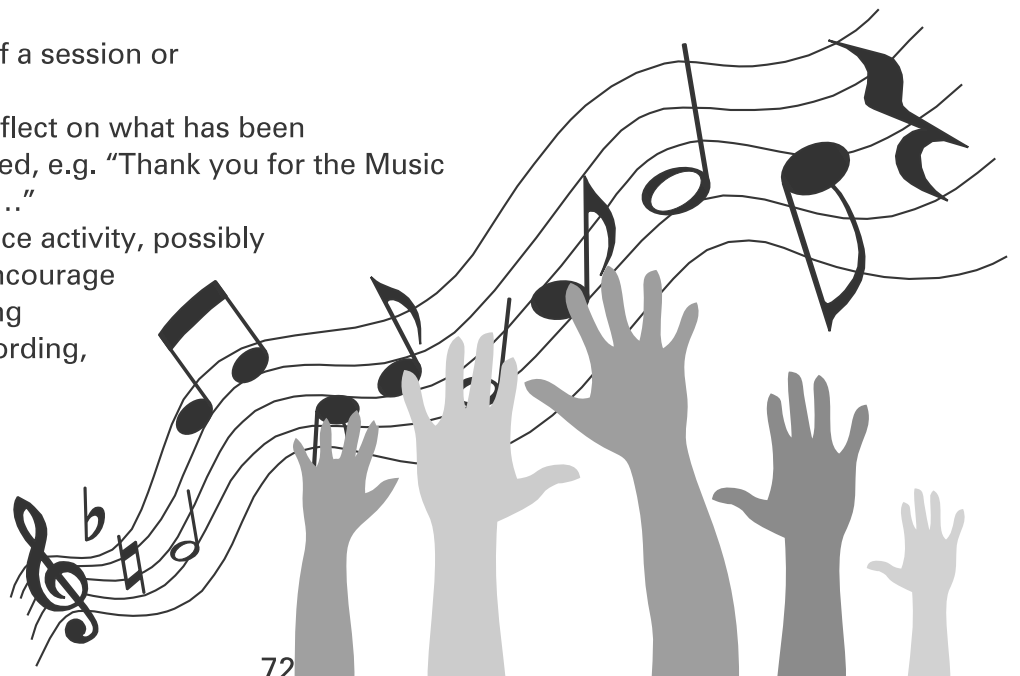
1. Goodbye everyone  
Thank you for the music  
Thank you for the fun we had (x 2)
2. Salani kakuhle,  
Salani kakuhle,  
Enkosi ngomculo (x2)
3. Totsiens almal  
Dankie vir die musiek,  
Dankie vir die lekker tyd (x2)

## Aims

- † To provide closure and help children to cope with transition to a new activity
- † To socialize children in a creative way
- † To be more aware of our multilingual culture by singing it in three language

## Suggested activities

- † Do this activity at the end of a session or at the end of a day.
- † Adapt the "thank you" to reflect on what has been experienced or accomplished, e.g. "Thank you for the Music Cake," "Thank you for the ..."
- † Use the recording for a dance activity, possibly with partners. Otherwise encourage the children to sing this song unaccompanied by the recording, or accompanied by you, a regular closing ritual.



## **Active Music Making (AMM) Special Interest Group (SIG) at the ISME World Conference Thessaloniki, Greece 2012 – General Information**

As a new initiative and part of a pilot study, nine new SIGS have been set up to operate at the forthcoming ISME conference in 2012. SIGS provide a structured opportunity for the involvement of individuals drawn together by a common interest in a field of study, teaching and/or research when the existing ISME organisation may not directly facilitate such activity.

The Active Music Making SIG has been set up with 3 advocates who represent 3 different countries who will lead this SIG in 2012. Activities will include dedicated workshops, papers and symposia.

### **Description and rationale of AMM SIG**

The Active Music Making SIG is focused on studying, promoting, and advancing music pedagogies that facilitate students actively making music. By articulating the benefits of such teaching and learning experiences, members of the SIG can connect these types of music education pedagogies to a world-wide audience of teachers and students.

### **Aims of the group:**

The aims of the AMM SIG are to demonstrate, promote, and advance well-established music pedagogies based on active music-making (e.g. Orff, Dalcroze, Kodály, Gordon and others). The SIG intends to engage ISME conference participants in active, hands-on workshops. The SIG also aims to sponsor panel discussions that articulate international support for active music making and the culturally specific ways teachers use this music education pedagogy. A third aim is to sponsor articles in the IJME Practice and Research Journals as a follow-up to conference workshops and sessions.

The SIG committee will ensure that the best practitioners from around the world are invited and chosen as presenters from each discipline to inspire delegates. The committee will also take care of logistics such as the organisation of appropriate workshop room/s, space, equipment, instruments etc. to be set up in accordance with the needs of each discipline.

The focus of this SIG will center on enhancing students' lived experiences of music, by having music-making be a vital part of their music education. By recognizing and exploring the strong intercultural ties in active music making proponents (e.g. Orff, Dalcroze, Kodály and Gordon), this SIG will also foster global and intercultural understandings of music that lead to greater cooperation among the world's music educators.

In future, interested ISME members will hold elections to share leadership of this SIG to direct its future development

For more information about the SIGS go to  
[www.isme.org/index.php?option=com\\_content&view=article&id=129:special-interest-groups-sigs&catid=43:isme-2012&Itemid=26](http://www.isme.org/index.php?option=com_content&view=article&id=129:special-interest-groups-sigs&catid=43:isme-2012&Itemid=26)

### **Convenor**

Susie Davies-Splitter, Australia  
[Susie@welcometomusic.net](mailto:Susie@welcometomusic.net)

### **Advocates**

Daniel Johnson, USA  
Jarmila Kotulkova, Czech Republic

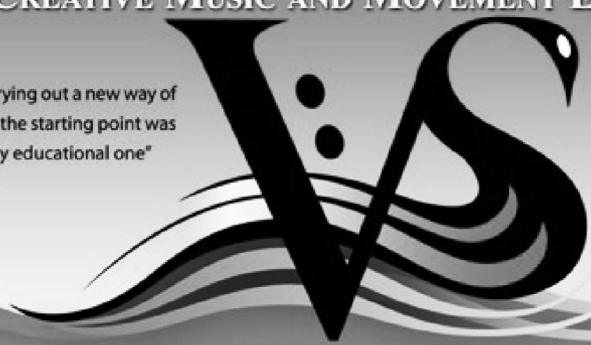
(To be held from 15 - 20 July 2012 in Thessaloniki, Greece)

# VOICES OF THE SWAN 2012

## CREATIVE MUSIC AND MOVEMENT EDUCATION

As a musician I was interested in trying out a new way of teaching music.... This meant that the starting point was an artistic one rather than a purely educational one"  
Carl Orff, composer (1895-1982).

17th Biennial Conference of the  
Australian National Council of Orff  
Schulwerk (ANCOS).



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- Five days of accredited professional development in music education (certificate provided)
  - Four featured and internationally acclaimed Orff practitioners (Italy, Austria, USA, Australia)
  - 37 international, interstate and local presenters covering a wide range of topics and interest areas
    - Over 50 "hands on" workshops including repertoire, classroom ideas, instrument playing, creative movement & dance, music technology and much more!
    - A handbook of detailed teaching session notes
    - Evening activities including conference dinner, performance of the commissioned work by Dan Walker as well as a "Show Orff" concert
    - Special performances from local groups
      - An afternoon of exploring Perth
      - A wide range of resources available for purchase including instruments, CDs and books
      - Re-ignite the friendships that make the Orff Schulwerk conferences so wonderful



VOICES OF THE SWAN IS ABOUT COMMUNICATION THROUGH SINGING, SAYING, DANCING AND PLAYING

## Key Presenters include

### Andrea Sangiorgio

Andrea Sangiorgio is director of Orff Schulwerk teacher training at the Rome University "Tor Vergata", and co-founder and director of Centro Didattico Musicale.



### Kalani

Kalani, from the USA, is a percussionist, a certified Orff Schulwerk practitioner and music therapist, whose work blends world music traditions, Orff-Schulwerk, music therapy, and spirituality & wellness practices.



### Robyn Staveley

Robyn Staveley from Australia, lectures in music and movement education, and conducts research in educational psychology, neuroscience and music education.



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## Editor's note:

We would love feedback about the magazine – positive and negative! Let us know what you liked, didn't like, would like more of, etc. If you have any good lesson plans, teaching tips, photos, anecdotes, marimba or Orff ensemble arrangements or songs that you would like to share with everybody, they would be much appreciated. Please contact me on [jacksonpj@telkomsa.net](mailto:jacksonpj@telkomsa.net)

