

THE

**VOL 42
NOVEMBER 2013**

ORFF BEAT

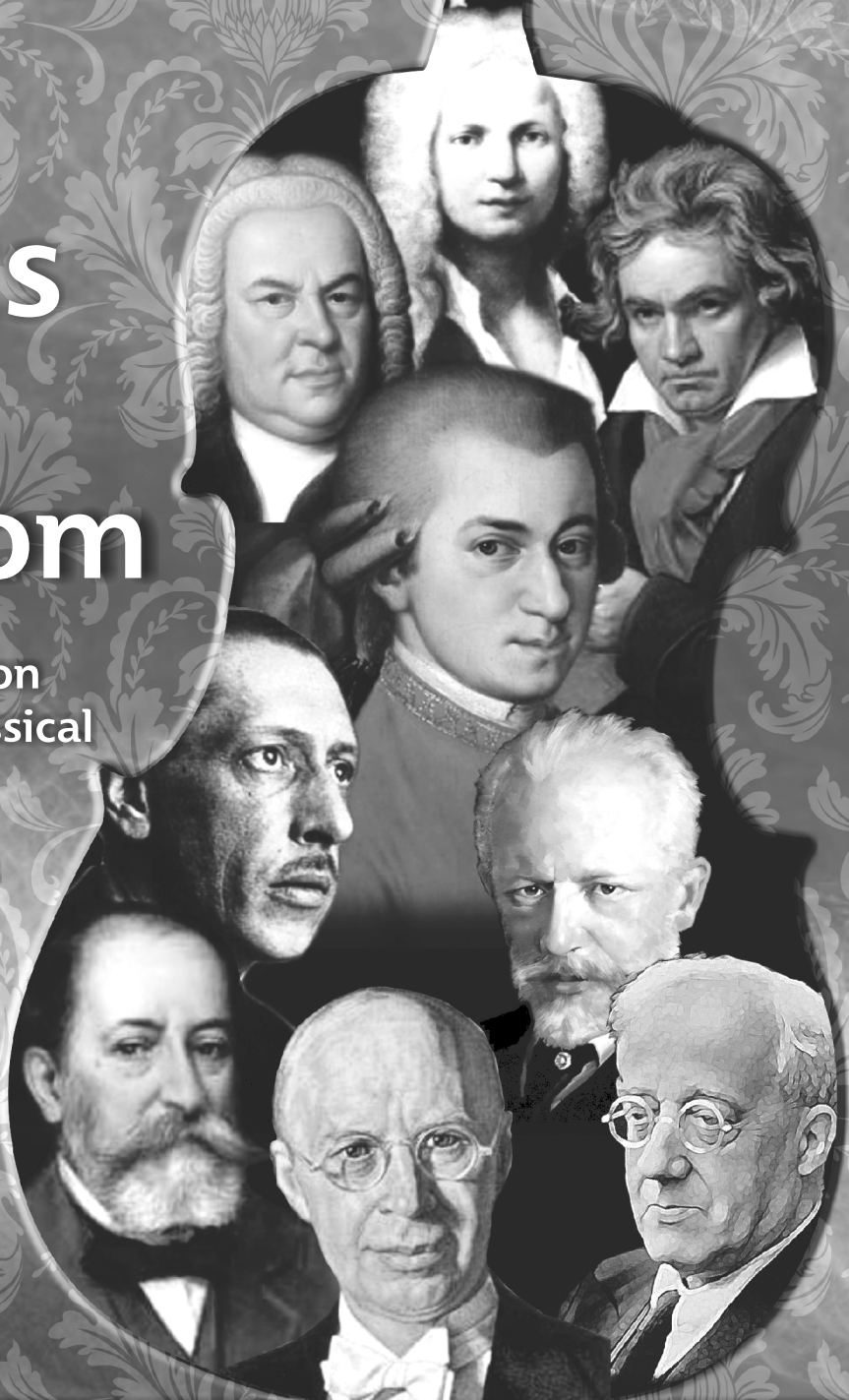
Classics in the Classroom

Creative lesson ideas on
how to introduce Classical
Music to children

Reports on Workshops
& Courses

Inspiring Articles

New Repertoire
for Orff Ensembles
and Marimba
Groups



The Orff Beat

CONTENTS

ARTICLES AND MUSIC ARRANGEMENTS		PAGE
1	Editorial	1
2	President's Report	2
3	Orff Workshop – March	4
4	Levels 2013	5
5	First Orff!	6
6	Impressions of Level 1	7
7	Comments on the Levels	8
8	Orff Workshop – October	9
9	Levels photos	10
10	Lighting the Way	12
11	Music holds the Key	13
12	Introducing Classical Music	15
13	Classical Music Connections	16
14	Passacaglia	20
15	The Taco Bell Canon	22
16	Yours to Explore	23
17	Handel in Theory	24
18	Bits and Pieces	26
19	Play along with Mozart	27
20	The Marriage of Figaro	28
21	A Little Largo	33
22	Carnival of the Animals	34
23	Aquarium Listening Map	35
24	Keiskamma Songbook	36
25	Orff to Work	38

26	Impressions	40
27	Anitra's Dance	41
28	When You're Sleepless in Hamburg	44
29	MacDowell in Theory	46
30	Viennese Musical Clock	49
31	Playing along with Leroy Anderson	53
32	The Waltzing Cat	54
33	Orff Instrument Care	56
34	O Fortuna O Stinato!	59
35	It always seems impossible	63
36	Chariots of Fire	64
37	Chimurenga	68
38	How much do you know?	74
39	Play Orff	75
40	Acknowledgements	76

ADVERTISERS		PAGE
1	AMI	iii
2	Lovemore Music	14
3	Edumusic	19
4	Prostudio Music	25
5	Lincoln Bros	32
6	Allmusic	47
7	Active Listening	48
8	Marshall Music	52
9	Orff Schulwerk Studio	57
10	Marimba Workshop	58
11	Adventures of Little Brown Monkey	62
12	Marimba Music	73



Orff-Style Xylophones, Metallophones, Log Xylophones, Ensemble Marimbas
Kalimbas, Drums, Hand Percussion, Traditional Instruments



Put the play
back into playing Music

African Musical Instruments

Tel: 046 622 6252 Cell: 083 404 4567

e-mail: ami@kalimba.co.za Web: www.kalimba.co.za

ORFF SCHULWERK SOCIETY OF SOUTH AFRICA

Editor: Penny Jackson
Editorial Committee: Janice Evans
Julie Griffiths
Miriam Schiff

Contact numbers:
Miriam Schiff 083 225 6532
Winnie van der Walt 083 253 7173
info@orff.co.za

PO Box 46454, Orange Grove, 2119
www.orff.za

Design: Logorhythm.co.za
Printing: a.s.a.p. Printing

Editorial

By Penny Jackson



Welcome to the 2013 edition of *The Orff Beat*!

Perhaps some of you are too young to be acquainted with Disney's first *Fantasia*, but for me, I cannot listen to Dukas' *The Sorcerer's Apprentice* without thinking of Mickey Mouse and his manic broom going up and down the stairs with endless pails of water. Similarly, I am afraid Liszt's *Hungarian Rhapsody no 2* will be forever coupled in my memory with the Tom and Jerry cartoon, in which poor Tom's attempts to play in a dignified fashion are constantly being hijacked by the mischievous Jerry. It might not be the most cultured introduction to classical music but it worked for me – and for countless other children of the time too, I am sure.

The great thing about classical music is that it survives despite how it is used – whether it is a soundtrack for a crazy cartoon, an accompaniment to a rap song, or in a television advert to sell frozen vegetables. The music becomes familiar to us – and surely that's a good thing.

Does classical music survive despite how it is taught? Certainly, if we develop and extend this repertoire in an Orff classroom – through drama, song, movement, dance, composing, playing along with instruments, art activities and more – then we keep our students engaged and keen to know more. The varied ideas in this year's magazine are sourced from local and overseas teachers and publications, as well as the Internet. I hope they will inspire you to introduce your students to classical music in whatever way best resonates with you and them – and also initiate your own ideas and "I can do that!" moments.

There are also reports and photographs from this year's workshops and Levels courses, where James Harding and Verena Maschat presented with so much skill, creativity and insight into the Orff approach.

We have also included some fun arrangements for both Orff ensembles and marimba groups, as well as Richard Gill's thought-provoking article on how important music is in a child's education.

As we reflect on how and what we have taught this year, maybe we can take to heart the words of Karen Benson, president of the American Orff Schulwerk Association, in her President's Message in the *Orff Echo* (Winter 2013): "It's not about what we teach, although that is very important. Really, it's about who we teach and how they feel about music and dance when they leave us.....we teach people!"

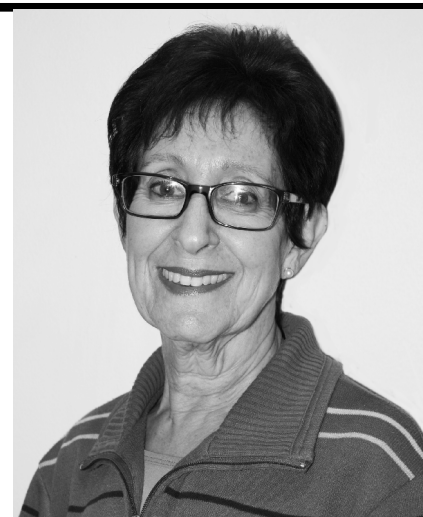
Have a fabulous festive season and enjoy some time Orff!



Our new Orff Logo!

President's Report

by Miriam Schiff



2012 proved to be a very special year for the Orff Schulwerk Society of South Africa. Not only was it the 40th year of its existence, but it also saw the re-launching of our Levels courses and, as such, was a resounding success. On a sad note, we mourn the passing of Frau Liselotte Orff, a great friend and supporter of all things Orff around the world. We also remember Komla Amoaku, Penny Roxburgh and Elizabeth Nichols, all of whom played a part in the history of our Orff Society.

Our AGM was held at Saheti School and a large number of participants enjoyed workshops by Rob Matthews, Di Cowen, Gill Allan, Penny Jackson, Julie Griffiths and Miriam Schiff.

Daniela Pretorius and Miriam Schiff visited Betsy Ryke, a member from Elgin in the Western Cape, who wanted us to run a course for teachers in their area. The project seemed ideal and it was arranged that Daniela and Winnie van der Walt would go there later in the year for a workshop. Money for this would come from the Outreach donation given to us by Frau Orff. The workshop took place in May and was a success, though the number of participants was disappointing. Gail Levitt and Winnie also presented a workshop in Cape Town, arranged by Gail and Anna-Marie Alkema of *Allmusic*.

Planning for the Level 1 and Foundation Phase courses was well under way and Orff specialist, Sofia López-Ibor had been invited to present Level 1. She teaches at the San Francisco School and has the deserved reputation as an inspirational lecturer. Joan Lithgow taught the marimba sessions and Janice Evans was the trainee lecturer and also taught gumboot dancing. The Foundation Phase course was run by Miriam Schiff, with help from Winnie van der Walt. The venue was Southdowns College in Centurion and Winnie and her team of teachers were wonderful hosts. The courses were held from 1 – 6 July and there were 30 participants in Level 1 and 22 in the Foundation Phase. They came from all over the country, with a large contingent from Cape Town. *Marshall Music* supplied a full set of Sonor Orff instruments for us to use and these went on sale

after the course. Our thanks go to Garth McLeod and Barry Meyerson for their enthusiastic help. We will be doing both Level 1 and Level 2 in 2013, again with overseas lecturers, James Harding and Verena Maschat.

Sing Orff, a “happening” conceived and run by Julie Griffiths, with help from Penny Jackson and Janice Evans, invited all our members to celebrate Orff during the week of 10 – 14 September. Suitable music was uploaded onto our website and several schools performed the music during that week at assemblies and during school. We are making this an annual event and news of the music for this year will appear on the website in due course, along with the dates for the 2013 *Sing Orff* celebration.

Another workshop was arranged in October and was held at Redhill School. The first part of the workshop was run by Julius Kyakuwa, a Ugandan teacher and Masters music student at Pretoria University, who illustrated the principles of teaching African music to children with catchy songs and percussion. Janice and Julie ran the second session and shared with us some of Sofia's ideas from the Level 1 course, in addition to some of their own material.

The “Celebrations” 40th anniversary edition of *The Orff Beat* was published in November. My heartfelt thanks go to our wonderful editor, Penny Jackson, who worked so hard to make this issue a memorable one. I think she succeeded amazingly well and the memories of the “old-timers” form a valuable history of our Society, while the lessons and music education ideas are a source of inspiration!

Last, but not least, to a committee in a million – Daniela Pretorius, Sandy Mol, Penny Jackson, Janice Evans, Julie Griffiths, Winnie van der Walt, Marianne van der Zeyden, Gill Allan, Vivienne Pieters and Di Cowen – thank you for all your help and support this year. I look forward to working with you next year.

To our loyal members, thank you for your enthusiastic support of our courses and workshops. Please keep coming and keep Orffing!



*Carl Orff at the piano, 1938.
Photographer: Otto Moll.
Source: Orff-Zentrum München*



*Carl Orff, 1970.
Photographer: Daniela-Maria Brandt.
Source: Orff-Zentrum München*

“Music begins inside human beings, and so must any instruction. Not at the instrument, not with the first position, not with this or that chord. The starting point is one’s own stillness, listening to oneself, the “being ready for music,” listening to one’s own heartbeat and breathing.”

Carl Orff



*Gunild Keetman on recorder. Photographer:
Wolf Strache. Source: Orff-Zentrum München*

The Annual General Meeting and first workshop of the year were held on March 13 at Saheti School in Senderwood, Johannesburg. Miriam Schiff welcomed an enthusiastic group of participants from near and far and handed over the first part of the morning to Sue Cock. Sue is well-known in Johannesburg as an experienced and highly talented teacher and choir director, so it was no surprise that the title of her presentation was "Come on, everybody. Let's sing!"

In Sue's inimitable style, she had us laughing, moving and singing our way through a variety of songs designed to keep children entertained and singing confidently, with plenty of helpful tips for teachers. Sue firmly believes that everybody can sing – and everybody can benefit from singing – and her down-to-earth, practical and relaxing approach certainly achieves results from the shyest and most reluctant of singers.

The Annual General Meeting was held during tea-time, after which we enjoyed a session presented by Adeyemi Oladiran. Adeyemi was the recipient of the Orff Africa bursary in 2009 and he went across to San Francisco to do the Level 1 course there. He teaches music at a school in Braamfontein, Johannesburg and runs a most exciting extra-curricular music programme in the same area. After two lovely warm-up songs – *So Glad I'm Here* and *Step on Jessie* – he led us through a wonderful arrangement of *Everybody loves Saturday Night*. After an hour, we had marimbas, drummers, singers and movers combining in an energetic and musical production of note. What fun it was! It was a privilege to learn from a musician and teacher of Ade's calibre. We look forward to more teaching from him in the future.



LEVELS 2013 - June 30 - July 5 Johannesburg

by Miriam Schiff

After the success of Level 1 last year, we were delighted to be able to offer both Level 1 and Level 2 to our members in 2013. We had also hoped to repeat the Foundation Phase course but the response was very poor, perhaps because most schools today have a dedicated music specialist so class teachers are no longer responsible for teaching music. Whatever the reason, the course was cancelled, leaving just the two levels.

Lecturers this year were James Harding from San Francisco and Verena Maschat from Madrid. Verena is a movement specialist and James concentrated on the various aspects of class music. Both are recognised worldwide as experts in their respective fields and it was a privilege to have them with us. Our trainee lecturers, Janice Evans and Winnie van der Walt, were able to learn as they assisted James and Verena through the week. As James had to leave after 4 days, they were required to take over his groups and did so with confidence.

There were 30 participants in Level 1 and 19 in Level 2. Redhill School was the venue and we were delighted with the spacious rooms and comfortable facilities. Our thanks go to Julie Griffiths for organising everything at the school and for seeing that all went smoothly. Our thanks also to *Marshall Music* for once again supplying some Sonor Orff instruments to add to the Redhill selection. We remember Garth McLeod from *Marshall Music*, who helped us so enthusiastically last year, and we mourn his untimely death earlier this year.



As in 2012, every day began with songs and musical activities. These were led by James and Verena and set the tone for the day, which was very busy and sometimes quite overwhelming! Marimbas were also included with both Loch Mmileng and Diana Cowen giving participants valuable ideas for the teaching of these instruments. Thanks must go to Gill Allan for bringing the marimbas from her school to make sure we had enough for all the participants.

Janice Evans continued with her gumboot dancing instruction each day and we thank Winnie van der Walt for the loan of several pairs of gumboots from her school. James used many props and fun bits and pieces, including 25 cardboard boxes – painstakingly assembled by James and a band of helpers – for a fascinating lesson highlighting timbre, rhythm, movement and drama.

My thanks go to Sandy Mol and Penny Jackson for their help in selling *Orff Beats* and being general “go-fers”, setting off each day to buy goodies for tea and seeing to the photocopying requirements of the lecturers.

There was a wonderful feeling of cohesion amongst all the Levels participants, lecturers and committee and we thank everyone for being there and making the whole experience both music for fun and music for learning! Keep Orffing!



Miriam Schiff, James Harding and Verena Maschat



First Orff!

by Evamaria Kaiser from Liechtenstein

This summer I got the chance to participate in the Orff Level 1 course at Redhill School in Johannesburg. I was very lucky to stay with Penny Jackson's family, who also hosted the lecturers – James Harding from San Francisco and Verena Maschat, who came from Madrid.

This course was a new and exciting experience! It was not only my first exposure to Orff, but also my first music course in South Africa. It is difficult to summarise the many and varied experiences of this week in a few lines. Simply put, the Redhill campus was filled with lively rhythms, impressive marimba sounds and energetic gumboot dancing!

Moreover, Verena and James taught me to see the connections between movement, language and music which were explored in various ways. I am very thankful for the fabulous ideas! In my opinion, Orff is a wonderful pedagogical approach which enables children to experience these arts in combination and in a holistic way. Therefore, I can recommend this course to every kind of teacher, not only music teachers!

In summary, it was a week full of music, explored in many different ways. It was very nice to share this experience with people who also have a passion for music. Hopefully, we will stay in touch and talk about experiences and ideas in the future!

I am looking forward to the next chance to participate in an Orff course!



Sthembiso Mthombeni and Evamaria Kaiser



Impressions of the Orff Level 1 Course

by Sally Alberti

During the first week of July, 49 eager people from all walks of life, of all ages, and from countries as far afield as Liechtenstein and Bulgaria, attended the Orff Level 1 and Level 2 course at Redhill School in Sandton.

Each morning these well-wrapped bodies walked briskly, in crisp winter air, across a white-frosted sports field, winter steam escaping from mouths and nostrils, heading towards the steps leading to the hall, our starting point for the day. Once inside, the foyer was abuzz with chatter and laughter, chilled fingers wrapped around hot cups of tea, coffee and, yes, hot chocolate!

At eight o'clock sharp on Day One, the combined groups for Levels 1 and 2 were ushered into the hall to meet and welcome our lecturers for the course. As well as the familiar faces of Janice Evans and Winnie van der Walt, we were privileged to have two guest lecturers, San Francisco-based James Harding and Verena Maschat from Madrid, both of whom are deeply involved in Orff-Schulwerk programmes around the world.

The week was crammed with singing and dancing, listening and improvising, swirling ribbons and energised imaginations. Our brains were taxed to their limits, learning songs and retaining tricky sequences of dance movements. Our bodies were given a good workout, both in Verena's elegant – or energetic (the *Black Nag* dance springs to mind!) – Renaissance dance classes, and in Janice's daily pre-lunch Gumboot sessions, where we rhythmically stamped and slapped away, working up a good appetite! During our times spent with James, we could become children again. His playful and relaxed approach endeared us to this very creative teacher and much enjoyment was had – from *Wibbleton to Wobbleton* and beyond. And whoever thought that cardboard boxes could be so much fun?!

Marimba playing was a daily treat, firstly with Locx Mmileng, whose calm, unflustered manner engaged us, and who somehow managed, very efficiently, to coach each one of us in our parts! And secondly, with Diana Cowen, who got us all grooving with *La Bamba!*

It was wonderful to observe the amount of talent and creative energy that abounded throughout all of our activities.

The week drew to a close and on that last Friday morning we gathered in the hall as we had done five days earlier. One by one, our names were called and we proudly accepted our certificates for the course. Weary but inspired, full of new ideas and knowledge, we bade farewell to new friends. Our week was at an end.

Thank you to all who organised such an efficient and well-run course.



Evamaria Kaiser, Mariki Lessing and Sally Alberti

Comments on the Levels Courses

Kirsty van der Westhuizen: "This Level 2 was invaluable and I think that both James and Verena were able to translate more of what the principles of teaching music are with an Orff understanding."

Colleen Hart: "James and Verena were amazing. Verena's dance and movement improvisation lessons were a real eye-opener for me, especially the elastics! James' boxes were brilliant!"

Rina Kloppers: "We were kept busy the whole time, never a dull moment. I went home every day with a lot of new ideas and was so eager to show everyone at home what I learnt that day. Getting to know other music teachers was wonderful. Seeing that they look like you, and struggle with the same things, made me feel at home."

Julie Griffiths: "I found the Level 2 to be quite outstanding and I took from it so many things which I now put into practice, particularly my approach to choosing material and then breaking it down into basic elements and presenting it creatively to a class so that it is exciting, magical and musical!"



Orff Workshop – October - Johannesburg

By Miriam Schiff

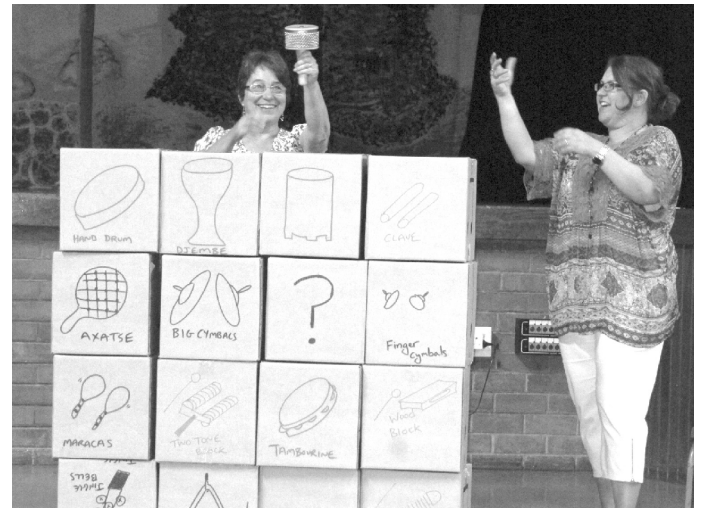
We decided to have a workshop to refresh some of James Harding and Verena Maschat's teaching materials from the July Levels courses and were gratified to have 23 people willing to attend so late in the year, even with exams and school concerts taking up so much time and attention!

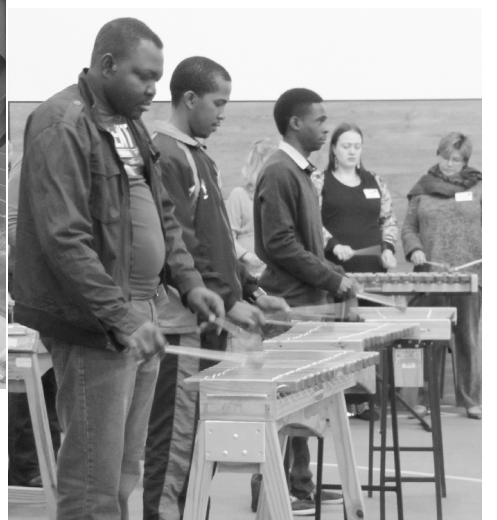
Janice Evans and Julie Griffiths took key aspects from the Levels and reminded everyone of the underlying philosophy underpinning the songs and dances. Janice took movement ideas and shared some of the activities she has developed, while Julie had us all dancing, singing and making instrument people on the floor, inspired by an idea from *Blue is the Sea*, by Sofia López-Ibor.

Each group had to make a person on the floor out of non-melodic instruments and bits and pieces of clothing and jewellery from the participants. We moved around from one group to the other, singing variations of the song, *Aiken Drum*, and describing one thing from each person e.g. "His feet were made of bells" or "His head was made of a tambourine." Julie accompanied us on a drum and we moved around the room, singing and admiring the creativity of the different groups.

Miriam Schiff took a small group of Foundation Phase teachers for a session of new ideas on the themes of Dinosaurs and Horses. We sang, learned two poems, danced, flapped the parachute and played melodic percussion.

Our thanks go to Julie, Janice and Miriam for a wonderful morning of song, dance and reminders of the Orff way, and to Diana Cowen for arranging the venue at her beautiful school, Saheti.







lighting the way!

By Miriam Schiff

I was thrilled to be an invited guest at a most delightful concert given by the members of the **Music Enlightenment Project** in Braamfontein, Johannesburg in March this year.

I was not sure what to expect, but the excitement and good humour inside the venue seemed to promise that a treat was in store. The project is run by **Adeyemi Oladiran**, winner of our Orff Bursary 3 years ago. He used the bursary money to go to the San Francisco Level 1 course and has managed, with much difficulty, to procure the money each year since to attend both Levels 2 and 3 in San Francisco, where he has been a valued participant at their courses, and from which he graduated this year to much acclaim.

Ade has used his experiences with Orff Schulwerk to start a project at a school in Braamfontein, roping in some of his musically experienced friends to help teach groups of children how to play various instruments. They have managed, in a relatively short space of time, to form an orchestra of enthusiastic children, some as young as 7 years old. At the concert, they played an assortment of orchestral instruments, from violins to trumpets, with the youngest playing recorders in a most disciplined fashion. I was truly amazed at the children's focus and restrained behaviour during the performance.

They played pieces for orchestra and also accompanied various guest performers, who delighted the audience with their rapport with the children and the musicality and enthusiasm of their singing and playing. Hearing the little recorder players play *Take Five* perfectly with the guest saxophonist was just amazing! There was much whistling and input by the audience, who, by the end of the concert, were boogie-ing in the aisles and generally giving much vocal support to the ensemble! In other words, everyone had an absolute ball!

Ade was a very popular host and conductor and it was very evident that the parents and teachers of the children appreciate his hard work and devotion, as they gave him, his co-workers and the orchestra a standing ovation at the end.

As this was a fund-raising event, sponsors were being sought for funding for more instruments and basic salaries for the teachers, who earn very little but give so much to the project. (As they were playing the last piece, parents were creeping up behind Ade and putting cash on the floor behind him!) Ade thanked the Orff Society in his speech, mentioning that we had supported him in his first visit to San Francisco. I was very touched at his words, as he has proved to be a true "Orffer" and has begun a difficult project for the good of the children in his community and ultimately, for our country as well. Please visit his website and see if there is any way you can help this upright and vibrant young man fulfil his dream of an orchestra we can all be proud to adopt as "Orfffully" ours!



www.musicenlightenmentproject.co.za



Music holds Key to providing a Quality Education System

by Richard Gill

*(This article first appeared in **The Sydney Morning Herald** on August 12, 2013 and this extract is re-printed here with permission from the author.)*

Music can be a potent force for good in the life of a child, especially when it is taught properly and sequentially. So why music?

We teach music because it is unique and good. We teach music so that children can make their own music. We teach music because it acts in a unique way on the heart, mind, soul and spirit of the child, stimulating thought and imagination in very special ways.

These are the real reasons for teaching music. There are, as well, some wonderful bonuses of a tangible nature which can eventuate when music is taught. It is a matter of fact that the faculty of hearing is one of the first faculties developed in the womb. It is also a fact that in order to comprehend music, hearing, in the form of focused listening and strong concentration, must occur.

Development of powers of concentration, together with the ability to listen with discrimination and heightened perception, have a profound impact on all learning in the life of a child.

It is no longer anecdotal but a matter of scientifically proven fact that children who have good, strong music teaching have advantages in all other areas of learning.

These are the bonuses; the adjuncts to the real reasons for teaching music. The same is true of good, well-taught physical education.

Physical education and arts education should book-end the curriculum, with music being at the forefront, as early as possible in the life of a child.

The impact this type of education would have on children, with respect to creative thinking, imaginative problem solving, resulting in classrooms full of engaged and interested minds with the capacity to think, perceive, analyse and act upon ideas, would turn the educational decline on its head.

There would be no need to waste teachers' and parents' time on the stupidities of the NAPLAN (National Assessment Programme – Literacy and Numeracy) activity, which, in the main, tests very little and shows nothing smart teachers don't already know. Literacy and numeracy would improve tenfold because healthy bodies and healthy minds would be engaged in physical activities and arts education activities along with language and number. We would have happier students and happier teachers.

Until we genuinely value arts education, especially music education, we will remain in danger of being a dull, unimaginative nation.

Until every child in Australia has access to a properly trained and thoroughly educated music teacher we can almost guarantee educational decline. Parents, let your local member know that he needs to sing from the same song book you do, or else he won't be elected.



Richard Gill is artistic director of the Sydney Symphony education program.

Lovemore Music

The Sound Decision for all your musical needs

The professional team at Lovemore Music fully understands the needs of musicians; from students just starting out to professionals with many years of playing experience. By ensuring a supply of good quality, cost effective, long lasting instruments, accessories and books we aim to assist everyone in their enjoyment of making music.



Brixton

111 Caroline Street,
Brixton
Tel: 011 837 2943
Fax: 011 830 0241
Brixton@lovemoremusic.co.za

Illovo

Shop G9, Thrupps Illovo Centre,
204 Oxford Rd, Illovo
Tel: 011 268 0150
Fax: 011 268 0170
Illovo@lovemoremusic.co.za

Irene

Shop 40, Southdowns Shopping
Centre, Cnr. John Vorster and
Nelmapius Drive, Irene
Tel / Fax: 012 665 2029
Pretoria@lovemoremusic.co.za

Boksburg

Shop 8C, East Rand Value Mall
Boksburg
Tel: 011 823 6268
Fax: 011 823 6269
Boksburg@lovemoremusic.co.za

INTRODUCING CHILDREN TO CLASSICAL MUSIC

Classical music is often perceived by children to be difficult to listen to, boring and very un-cool. Why lie on your bed listening to Bach rather than Bieber or Rachmaninov rather than Rhianna? Music teachers, therefore, have to really pull out all the stops to make sure their students at least give it a try and there are a number of books and Internet resources available suggesting different ways of doing this.

In her beautiful book, *Blue is the Sea*, (Pentatonic Press, 2011), Sofia López-Ibor presents a stunning array of ideas on how to integrate music, dance and the visual arts for children. Participants in the Level 1 course presented by Sofia in Johannesburg last year (2012) will remember her wonderful tactile listening map to guide children through *The Cuckoo in the Forest* from *Carnival of the Animals* by Camille Saint-Saëns.



When preparing a listening activity, Sofia has some very helpful tips:

- *Start with short, well-known pieces that students will recognize. Classical pieces are often used in radio and television adverts, for example, and this might be a good place to start.*
- *Tell your students why you like the piece.*
- *Personal stories will add extra interest and motivation.*
- *Help them to notice details and highlight the features you want them to listen out for (instruments, melodic or rhythmic patterns, form, dynamics, unusual sound effects...)*
- *Create activities that allow students to dance, act, draw, write and connect the music with other arts.*



For example:

- *Paint a CD cover for the music.*
- *Use the music as a springboard to create a play.*
- *Write about how the music makes you feel.*
- *Try some food related to the topic.*
- *Smell some essences.*
- *Describe a movie scene that would use this music as background music.*
- *Introduce the piece as you would for a radio programme.*
- *Dance to the music, with your hands, arms and your whole body.*



Thanks to my parents, my childhood was rich with classical music. I was lulled to sleep with Beethoven's *Pastoral Symphony* and awakened on Sunday mornings with Stravinsky's *Rite of Spring*. One of my earliest memories is dancing to Borodin's *Steppes of Central Asia* while looking out the window into the twilight of a Wisconsin winter. All of this music became part of me.

In the last few years, I have been a mentor teacher for the San Francisco Symphony *Keeping Score* program, helping classroom teachers integrate classical music into other areas of their curriculum. Concurrently, I have been weaving Western art music into kindergarten through third grade science, math, and language arts through a project called *Making Connections*. This article describes some of these adventures.

The Firebird: Integrating music, dance, visual and language arts

The Firebird, composed by Igor Stravinsky in 1910, is based on a Russian folk tale. When performed by the *Ballets Russes* in Paris in 1910, it made Stravinsky an overnight success. *The Firebird* is also a big hit with my second and third graders. The music is filled with contrasting sounds and moods. The characters include a magic bird, an evil king, a mob of monsters, a brave prince and thirteen princesses. There is danger, romance, fear, heroism, and an enchanted forest. What a fantastic combination!

The Firebird project engaged students in many modalities and invited collaboration with classroom teachers. I presented the music and dance elements while classroom teachers incorporated the visual and language arts activities into their curriculum. All of these disciplines were given equal value and were often experienced simultaneously. Integration across the curriculum. In each lesson, I slowly revealed the story that connected with each musical movement. This "to be continued next week" aspect kept students in suspense. However, before telling the story, students focused on the music, beginning with deep listening and their eyes closed. After hearing one of the movements I asked two questions: "What do you imagine is happening in the story?" and "What musical elements is Stravinsky using to

make you think or feel this?" These questions stimulated their imaginations and developed their musical thinking skills. During the lessons, students gradually began to use the musical vocabulary of tempo, dynamics, pitch, and rhythm.

After hearing parts of the story, students became the characters in different ways. As firebirds, they swooped, twirled, and explored the dance elements of pathways and levels while trying to escape from Prince Ivan. They also drew their own firebird. To prepare for King Kashchei's *Infernal Dance*, they made asymmetrical shapes for the king or one of his monster helpers. Then they created individual movement patterns and combined these into a wild choreography. My question of "Why did King Kashchei want to turn Prince Ivan into a stone statue?" prompted a stimulating literary discussion on motivation and alternative story endings.

One culminating activity was watching a recreation of the original *Ballet Russes* production of *The Firebird* on the DVD *Return of the Firebird*. For most students, this was their first exposure to ballet and dance. It also gave them new ideas for their own choreography. Along with this immersion into *The Firebird* music and story, the students learned about Stravinsky's life through a slide show of photographs. They also listened intently to Stravinsky's voice through an interview in which he describes his orchestration of "Happy Birthday." During the six-week *Firebird* project, I could see the students' emotional connection and understanding of Stravinsky's music deepen through this multi-layered approach.



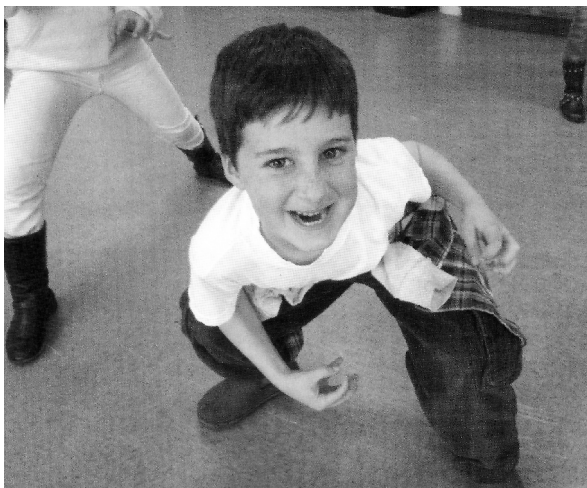
Rainbow Firebird

Beethoven's Symphony No. 5 in C Minor: Duration and Composition

While researching Ludwig van Beethoven's Fifth Symphony, I discovered a graphic score for the first movement online (www.musanim.com/all/). The score is structured like a scrolling horizontal bar graph. Instrumental families are represented by bars of different colours. Changes in pitch and texture are easy to see. Beethoven's themes became visual patterns that reappear throughout the score.

What intrigued me the most was that duration – the lengths of different sounds – is so explicit in the score. Duration is shown by segment bar length. Short sounds = short segments, long sounds = longer segments. I realised that this kind of notation could be an entry into reading standard rhythmic notation which does not really show the length of a sound such as a dotted quarter note. Music readers must internalize the meaning of these various symbols. However, with this kind of graphic notation, duration is clearly visible, as is the relationship between sounds of different lengths.

After watching the video, third and fourth graders immediately noticed this relationship. They translated Beethoven's famous theme into “short short short long” and created movement sequences to illustrate this. Partners played the theme using two kinds of instruments: rhythm sticks for the short sounds and stainless steel kitchen bowls for more sustained sounds. The bowls have a sound similar to gongs and provide contrast to the staccato sound of the rhythm sticks. Students hypothesized the reasons for the differences in duration. This led into a discussion of sound waves. Physics in action!



Students create asymmetrical shapes for King Kaschel's *Infernal Dance*.



Creating a composition based on duration using bowls and sticks.

Students used these same instruments for their own compositions. After a period of free improvisation, they notated their compositions with coloured paper strips of different lengths glued on black construction paper. Although none of the students focused on making specific segment lengths, I can see how the concept of proportion could be experienced in a math and music lesson based on the Beethoven graphic score.

Some of the pieces were rhythmic in nature and contained repeated rhythmic patterns. Others were rhythmically free, when students listened intently to their bowl sounds. Some students created layered compositions with several instruments playing simultaneously. Their compositions were musically interesting and visually beautiful. All students made the connection between the length of a sound and its symbolic representation. Most importantly, they became composers. Before beginning his composition, one student said, “Now, I am going to make my own symphony.”

Rimsky-Korsakov and the Bee Dance

What do bees have in common with music and dance? My second-grade students found several connections in an integrated project called *Bee Dance*. It began with their listening first to recordings of honey bees and bumble bees, and then to Nikolai Rimsky-Korsakov's *Flight of the Bumble Bee*, composed in 1899 – 1900 for his opera *The Tale of Tsar Saltan*. While listening to the music, many of the students were frenetically moving arms, fingers, and legs. This spontaneous physical response demonstrates the importance of allowing and encouraging movement while listening to music.

I asked the students if the music sounded like bees, and if so, what musical elements did the composer use? One student commented that the “violin buzzed like a bee.” Most of them focused on the tempo with comments like the following: “The violin was fast like bees go very fast when they go back to the flower.” One student was convinced there was an actual bee in the music. He said, “I think they trapped a real bee and put a microphone there while they played the violin.”

In the next lesson, the students watched a video of the complex dance scout bees perform to show workers the distance and direction of the nectar source. After several more viewings, each student copied the bee dance form: wiggling in a straight line, following two half circles, and creating a figure eight pattern. Each of them performed their own “bee dance,” first in silence and then to Rimsky-Korsakov's music. The energy in the music enlivened their movements. The music continued during a game we called “finding the pollen” where worker-bee students used the scout's dance patterns to find the correct flower.

Students then learned a simple line dance with the typical casting-off pattern. After performing the dance, I asked, “How is the bee dance like our line dance?” Several students understood the similarity between the two forms with comments such as: “When we peel off, we make a half circle like the bee dance.” Making these kinds of connections involved higher-order thinking, but I think that there is an even more important purpose – my hope is that by asking students to make this connection, their understanding and appreciation of diverse life forms will increase.

From Shostakovich into story

Dmitri Shostakovich composed his *Piano Trio No.2*, Op. 67 in 1944 as a memorial for a good friend Ivan Sollertinsky and the Jews who had died in the Holocaust. It was the first time Shostakovich used Jewish musical elements in his compositions. These are especially apparent in the last movement, where two klezmer sounding fragments reappear throughout the piece. When I first heard the movement, I was struck not only by the extreme mood changes, but by the structure that resembled a literary story form: introduction of characters, development, conflict, and resolution. This music yearned for a story.

Shostakovich composed music for numerous silent movies, and this movement seemed a perfect score for a silent movie.

I chose five contrasting selections of approximately one minute in length that suggested contrast and plot development and presented the following scenario to several classes of second, third, and fourth graders after they had listened to all five selections.

This is your musical score and you are creating a silent movie in which your characters can't talk. There are five scenes in your movie.

Choose a character or characters who may or may not be connected to a specific instrument. Where are they, and what do they look like? What happens to them in each scene? When you hear each section, write a title and short phrase and/or draw a picture to help you remember what is happening.

Students then folded a paper and numbered each section. As I played each selection, they drew and wrote their script ideas. Many of the stories involved imaginary characters and animals. Titles included *The Goat and the Monarch Butterfly*, *Two Men and the Evil Snowman*, *The Princess and Three Witches*, and *Two Kids in a Haunted House*. Other stories were based on real events. When I asked one of the students why her story was about the recent tsunami in Japan she replied: “I was reading about the tsunami in the newspaper, and the music started out like a normal day doing stuff but then it got louder and then something happened in the middle. So, then I was thinking about the tsunami that happened in Japan.”



Composition using graphic notation to express duration.

Another student's movie script was about the war in Afghanistan. While listening to the last musical excerpt he kept on commenting on the sadness in the music. His story reflected this feeling when he told us that all the people were killed in the last scene.

It was obvious that these students were not only responding emotionally to the music, but also to horrific faraway world events that touch their lives through the constant barrage of the media. The music and the movie script format allowed them to externalize these frightening events. It also raises the question of how much violence, real or imaginary, children should be exposed to through television, movies, newspapers, and computers.

The Shostakovich project did not stop in my music room. A second-grade teacher carried it into her language arts curriculum. She and the students listened to the music again, and discussed its connections to story form. They used their movie scenes as a first draft to develop a story using descriptive language and imaginative plots. The students I interviewed told me how the music helped shape their stories. The teacher commented that many students did their best writing because of this musical and literary experience. It seemed to free their imaginations, and it helped them develop a plot structure. In the next few months, the students will transform a few of these stories into "silent movies" that they will act out and it will be accompanied by Shostakovich's music.

After describing these four lessons and observing the profound ways that my students connected with Stravinsky, Beethoven, Rimsky-Korsakov, and Shostakovich, I have been asking myself why I waited so long to bring Western classical music into my classroom. This is easy to answer – because of all the other wonderful musical experiences I am trying to fit into a weekly half-hour lesson. Yes, there is so much to do in so little time. However, as I reflect on how my musical and emotional life have been shaped and enriched by this music, I want my students to have this gift as well.

Janet Greene, MA, teaches at Oak Grove and Monte Rio Elementary Schools in Northern California. She shares her interest in curriculum integration with teachers at the San Francisco Orff Course, Mendocino College, Sonoma State University, and the San Francisco Symphony Keeping Score program.



She has also taught and learned from children and teachers in Bali, Bhutan, Thailand and South Africa. She received a Fulbright grant to attend the special course at the Orff Institute in Salzburg.



Edumusic

Sheetmusic & Instruments

PRETORIA

703 Walker Str (Private Road)
Entrance from University Rd
Gate 14

Phone/Fax: 012 346 2733
Cell Anita: 082 451 7502
E-mail : edumusic@icon.co.za

· Anita Otto



Edumusic

Sheetmusic & Instruments

JOHANNESBURG

Allen's Nek Retail Park
Cnr Jim Fouche & Hendrik
Potgieter Road, Florida Hills

Phone/Fax: 011 475 1882
Cell: 083 351 7752
E-mail: edumusic@telkomsa.net

· Carien Labuschagne

Passacaglia

Arranged by
Colleen Hart

G.F. Handel
from the Keyboard Suite in B Flat

Musical score for the first system, measures 1-5. The score is for four voices: Piccolo (treble clef), Soprano (treble clef), Tenor (treble clef with an 8 below it), and Baritone (bass clef). The time signature is 4/4. The Piccolo part features a rhythmic pattern of quarter notes and eighth notes. The Soprano and Tenor parts have a similar rhythmic pattern, while the Baritone part has a more active line with eighth notes.

Musical score for the second system, measures 6-10. The score is for four voices: Piccolo (treble clef), Soprano (treble clef), Tenor (treble clef with an 8 below it), and Baritone (bass clef). The time signature is 4/4. The Piccolo part has a more active line with eighth notes. The Soprano and Tenor parts have a similar rhythmic pattern, while the Baritone part has a more active line with eighth notes.

Musical score for the third system, measures 11-15. The score is for four voices: Piccolo (treble clef), Soprano (treble clef), Tenor (treble clef with an 8 below it), and Baritone (bass clef). The time signature is 4/4. The Piccolo part has a more active line with eighth notes. The Soprano and Tenor parts have a similar rhythmic pattern, while the Baritone part has a more active line with eighth notes.

from *Marimba Music Volume 2*

Passacaglia

15

Musical score for measures 15-18. The score is for four staves: Piano (P), Saxophone (S), Trumpet (T), and Bass (B). The key signature has one flat (B-flat). The time signature is 3/4. The piano part has a melodic line with eighth notes. The saxophone part has a rhythmic pattern of eighth notes. The trumpet and bass parts provide harmonic support with chords and single notes.

19

Musical score for measures 19-22. The score is for four staves: Piano (P), Saxophone (S), Trumpet (T), and Bass (B). The key signature has one flat (B-flat). The time signature is 3/4. The piano part has a melodic line with eighth notes. The saxophone part has a rhythmic pattern of eighth notes with triplets. The trumpet and bass parts provide harmonic support with chords and single notes.

23

Musical score for measures 23-25. The score is for four staves: Piano (P), Saxophone (S), Trumpet (T), and Bass (B). The key signature has one flat (B-flat). The time signature is 3/4. The piano part has a melodic line with eighth notes. The saxophone part has a rhythmic pattern of eighth notes with triplets. The trumpet and bass parts provide harmonic support with chords and single notes.

26

Musical score for measures 26-29. The score is for four staves: Piano (P), Saxophone (S), Trumpet (T), and Bass (B). The key signature has one flat (B-flat). The time signature is 3/4. The piano part has a melodic line with eighth notes. The saxophone part has a rhythmic pattern of eighth notes. The trumpet and bass parts provide harmonic support with chords and single notes. The score includes first and second endings for measures 28 and 29.

Arranger's Note: Play this piece without tremolo

Yours to Explore

By Christoph Maubach

This was first published in *The Orff Beat* of September 2003, just after Christoph Maubach's workshops held in Johannesburg. It is basically a Baroque-style canon in the style of the Pachelbel *Canon in D*. It is better on xylophones, except for the bass line which could be on a Bass Metallophone. If a Bass Xylophone is used, you could change the dotted minims to three crotchets per bar instead.

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The music is a canon in D major. The first staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fourth staff has a bass line of dotted minims: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The music is a canon in D major. The first staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The third staff has a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fourth staff has a bass line of dotted minims: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Handel in Theory

John W Schaum's *Music History Speller* (Belwin-Mills, 1983) consists of music stories of 28 composers, with many of the words appearing in notation. The student then has to read the notes and write in the letter names in order to understand each story. They range in difficulty, starting with treble clef middle C to third space C (as in the Handel story), and ending with identifying bass and treble clef accidentals (as in the Edward MacDowell story).



George Frideric Handel

1685 - 1759

Handel's for him to

musician, but told him to pro- to -ome a lawyer. Handel

dr- this and slyly -n to practice in the attic and soon

-me -le to play agr- -ly well on the

clavichord, which is a gr- -t -l like our piano. One -y

he r- -ter his 's carri- and

to ride to the Duke's pal- . While there Handel sat

on the of the organ -nch and pro-

to play. The Duke's -med happily and he

pl- with the to let Handel

musician. Fr- from legal study, he later wrote "The Messiah".

Printed with permission.



SHEET MUSIC & BOOKS

- All major examination syllabuses: (Trinity/ABRSM/UNISA/Rock School)
- Theory Workbooks & Tutors
- Classic Masters & Ensemble
- Musicals/PVG/Popular/Jazz/Vocal & Choral



classical music specialists since 2004

INSTRUMENTS & RENTALS

- Violins/Trumpets/Clarinets/Flutes
- Pianos/Organs/Boomwhackers
- Keyboards/Guitars/Saxophones

Tel: 012 348 6848
info@prostudio.co.za
www.prostudio.co.za

ACCESSORIES

- Strings/Rosin/Metronomes/Tuners
- Music Stands/Bags & Cases/Reeds

Shop 95 Glenfair Boulevard
cnr Lynnwood & Daventry Street
Lynnwood Manor
Pretoria

MUSICAL GIFTS

- Dinner Sets/Stationery/Mugs
- Bags/Umbrellas/Ties & Scarves



www.prostudio.co.za

NEW UPRIGHT & GRAND PIANOS

by Pearl River

**The world's
best-selling piano**



Pearl River

Imported exclusively by Pro Studio Music

www.pearlriver.co.za



BITS AND PIECES

Some fun ideas from *Curriculum Bank, Key Stage 2, Scottish levels C-E-Music* by Elizabeth Atkinson and Emily Fielding. Scholastic Ltd, 1997.

Play the piece you want to introduce to the children and make a list of what instruments are playing. Set half the class out as an imaginary instrumental ensemble and the other as the audience. The "orchestra" children must be assigned a particular instrument and position themselves and their hands to look as if they are playing the instruments. Play the piece again, asking each "instrumentalist" to pretend to play when their instrument is actually playing on the recording. Ask the audience if the performers were giving an accurate representation of the music.

Some possible adjectives to use when describing the music they hear;

Music Talk – thunderous, slow, sweet, clear, spooky, jumping, sad, atmospheric, happy, fast, flowing, frightening.....

Timbre – hard, dull, cold, tinny, booming, soft, warm, ringing, echoey, resounding, bright, jingling, piercing.....

Texture – smooth, undulating, busy, rough, spiky, stark, crunchy, silky, blending, thin, orchestral, velvety, tangled, lumpy, chunky, empty....



Playing Along with Mozart

Mozart: Rondo alla Turca

A 1

A 2

Repeat A 1

B

C

Divide the class into 5 groups: Group 1 - tambourines. Group 2 - bells. Group 3 - cymbals. Group 4 - rhythm sticks. Group 5 - triangles. Perform this score with Mozart's Rondo alla Turca: A B A C A.
 The above activity can be very successful as a concert item for non-melodic percussion.
 Alternative class activity: Divide the class into 2 groups. All the groups play the following rhythm pattern:

Group 1 - plays section B on bells. Group 2 plays section C on rhythm sticks. Everybody plays the A section together.

These two arrangements for non-melodic percussion instruments are taken from:
Junior Collage, by Dorette Vermeulen and Ricky van Aswegen
 Printed with permission.

The Marriage of Figaro

(Figaro the Magical Chef)

Music: Mozart

This lesson was taken from www.funwithcomposers.com. Fun with Composers is described as a "simple, fun approach to classical music" and contains detailed downloadable lesson plans which introduce the music of Mozart, Strauss and others through storytelling, drama, song, movement, instrumental play and art.

Goal

To familiarise students with the opening theme of *The Marriage of Figaro* in three thirty-minute lessons. Students will sing, dance and play along with the introductory section of the music.

Related concepts

Experience contrasting sound and movement qualities (presto, legato, accents, crescendo, dynamics, piano, forte, fortissimo, light and heavy sound qualities).

Suggested Themes

Health and nutrition, cooking, Thanksgiving, Harvest.

Materials required

CD, class-sized music map. Non-pitched percussion instruments (if available), conductor's hat and wand (optional).

Formation

Scattered, seated on the floor.

Suggested Props

A big soup pot, a wooden spoon, a few spices brought from home, and a clear shaker with a little sparkling glitter (Chef Figaro's Magic Dust).

LESSON ONE

Objective

Read students the story *Figaro the Magical Chef*.

Suggested Teaching Process

Read students the story *Figaro the Magical Chef*. Refer to the music, CD or DVD so that you may add singing parts right into your storytelling. This makes the story much more entertaining!

Figaro the Magical Chef

In a small restaurant high up in the mountains, there lived an amazing chef named Figaro who was always creating new, healthy soup recipes. His recipes were not ordinary recipes, however. They were magical ones!

If you ate one of his extraordinary bowls of soup, you would often grow very tall and strong. Sometimes, you would even get amazing powers that no one else had. These were always good powers, as he was a very good, kind chef.

One day, while working on a new recipe, Chef Figaro added all sorts of very tasty and healthy garden vegetables along with some very strange spices and seasonings. Broccoli, carrots, red peppers, spinach and yams were just a few of Chef Figaro's favourite vegetables that he always used. While he worked he sang, "nom-a-nom-a-nom, nom-a-nom-a-nom-a-nom-a-nom." (Sing Section A while pretending to move your hands very quickly, adding in all sorts of spices.) He worked incredibly quickly!

He then sang, "Stir it up! Stir it up!" and while he stirred he smelled the delicious aroma of his soup! When he was finished, he was so proud of his new creation that he sang out, "Come taste my soup! It is the best! It is so good! Nom-a-nom, nom-a-nom, nom-a-nom, nom-a-nom."

So many people started to gather around to taste his new soup that Chef Figaro decided he had better make another batch! As he cooked, he sang, "Nom-a-nom..." (Repeat song from the beginning.)

Everyone was very anxious to try his soup. They all knew of the magical powers they could get from a little taste!

Chef Figaro began handing out bowls of soup. People ate and ate as quickly as they could, for they believed that the more they ate, the stronger and more magical they would become. Some people even ate with two spoons! It turned into an eating frenzy! They sang, "Doo-doo-doo-doo-doo-doo-doo-doo...." and they ate, and ate, until something disgusting happened.

(He burped!)

This lesson was printed with kind permission from the author, Deborah Ziolkoski. Any queries can be sent to her at deborah@funwithcomposers.com.

The Marriage of Figaro

Would you like to taste Chef Figaro's soup? Let's see if we can make some together.

- Ask students if they would like to join you in Chef Figaro's kitchen. Together, pretend to open up his great spice cupboard where he stores all his best spices. What spices do you see? What spices do the children see? Are there any vegetables you could add that are very healthy? What are they?
- Remind the children that Chef Figaro was a very busy chef, and that he always did things at a very fast pace. Ask the children if they know what special Italian word means "fast" in music? (Presto)
- Ask the children to listen as you sing through Section A using the syllables "nom-a-nom-a-nom..." While doing so, pretend to get all types of spices, seasonings, and vegetables from your cupboards and put them into your big pot of make-believe soup right in front of you. Since the music is fast, do this in a fast, frenzied way.
- Ask the children to join you. Sing the section through with them, with everyone acting like crazy, magical chefs in a fluster of activity!
- Have the children listen as you sing Section B aloud, "Stir it up! Stir it up!" Pretend to stir while smelling the soup's aroma. Ask the class what they think might be happening here. Does this section sound as fast as the first? (No, slower) tell the students the Italian term for slow is "lento." Does it sound choppy? How does it sound? (Smooth) Let them know this section is legato, or very smooth.
- Ask students to try stirring their soup with you as you sing, "Stir it up! Stir it up!" together. Then try singing both sections together.
- Chef Figaro was so excited about his amazing tasting soup that he started to sing for joy using his forte voice. Have the students listen as you sing the next section to these words, "Come taste my soup! It is so good! It is so good! It is the best! Nom-a-nom...."
- While you are singing, raise both hands in the air, accentuating the pulse on the words "Come..taste..good..best" Sing as if you are a crazy chef overly excited about his/her soup! On "nom-a-nom...." add in a few extra spices so it tastes perfect.
- Discuss what types of sounds those words were. Were they fast, slow, soft, loud? Perhaps a combination – loud, heavy, accented sounds, followed by fast descending ones. On the "nom-a-nom" part that follows, students can rub their tummies as if anticipating that it will taste very yummy. Practise this together, and then review it from the top.
- Tell the children that you happened to have a tape recorder in your pocket when you were visiting Chef Figaro's restaurant and managed to tape the real music that just happened to be composed by Chef Figaro's favourite composer, Mozart. Ask students if they would like to hear the real music.
- Play the CD, asking the children to sing softly along with the music. Play it a second time, asking the children to stand up so that they can move freely about the room when singing. Sing and move from the beginning to the end of the second section C. (Play A B C A B C)
- Before playing Section D, mime the chef handing out the bowls of soup, saying, "Yum," when placing the bowl down. Move your arms from high to low just like the descending runs of the music (five times). See if the students can guess what you are doing.
- Explain to the students that Chef Figaro handed out bowls of soup to all his customers because he wanted to share it with everyone! Ask students to try this with you, just singing the descending little runs on nonsense syllables (doo-doo-doo)
- Explain to the children that the customers got so excited that they started to eat as quickly as possible – even using two spoons! It was a real eating frenzy! (Keep pretending to eat until the final chord of the section.) Ask the students to try this section with you, first handing out bowls like Chef Figaro, then pretending to eat the soup in a crazy, fast way.
- Try Section D with the music. Is this section loud or soft? (Loud) Ask the children if they remember what the special word for "very loud" is in music? (Fortissimo) What is the word for soft? (Piano) Does the music get louder and louder? Tell students we call this a crescendo. The very last exciting part seems to be fortissimo and presto! Review from the beginning.



The Marriage of Figaro

(Figaro the Magical Chef)

Music: Mozart

Lyrics: D. Ziolkoski

A



Nom - a - nom - a - nom, nom - a - nom - a - nom - a - nom - a - nom - a - nom.



Nom - a - nom - a - nom - a - nom - a - nom - a - nom - a - nom - a - nom - a - nom - a - nom.

B



Stir it up, stir it up...

C



Come taste my soup, it is so good, it is the



best. Nom - a - nom - a - nom - a - nom - a - nom - a - nom.

D

(Pretend to hand out bowls of soup to customers on asterisked notes)



Yum Yum Yum



Yum Yum Yum Come and grab your



spoon and eat it. and eat it and



eat it eat it up eat it



up eat it up it's so good, it's so good, eat! Burp...Ahhhh

The Marriage of Figaro

(Figaro the Magical Chef)

Music: Mozart

Music Maps: D. Ziolkoski



Section "A" (Presto)

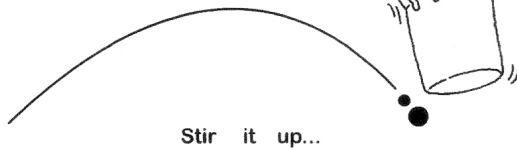
Nom-- a - nom - a - nom

Nom-- a - nom - a - nom - a - nom - a - nom - a - nom - a - nom

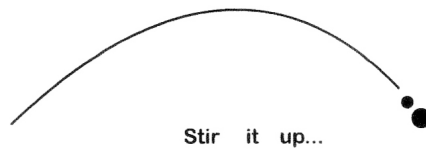
Nom-- a - nom - a - nom - a - nom - a - nom - a - nom - a - nom - a - nom - a - nom



Section "B" (Legato)

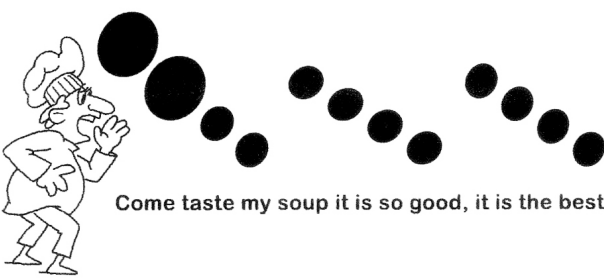


Stir it up...



Stir it up...

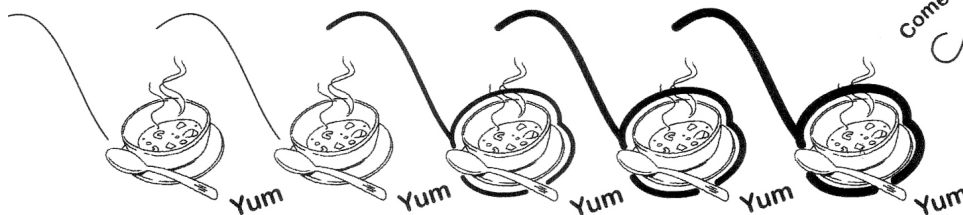
Section "C" (Forté-Accented)



Come taste my soup it is so good, it is the best nom - a - nom nom - a - nom nom - a - nom nom - a - nom

Section "D" (Accented; Crescendo to ff-Presto)

"Eating Frenzy"



Come and grab your spoon and eat it... and eat it...

BUUURP Ahhh!

Form (order) A B C A B C D

Since 1924

Lincoln BROS



Piano Hire:
Private & Functions
New & Used Sales
Valuations
Piano Purchase / Trade-Ins
Repairs / Service
Re-polish / Re-spray
Castors & Castor Cups
Key Covers
Piano Covers
Tuning & Concert Tuning
Piano Crating
Piano Storage
Transport
Uprights / Grands / Concert Grands



On show now!

GREG ROLLINSON
Concert Tuner

9 Hennie Alberts Street, Brackenhurst, Alberton
011 867 5864 • 083 308 1523 • 071 896 1320
lincolnbros@polka.co.za
www.lincolnbros.co.za



a little Largo

Based on a theme by Dvorák
Arranged by Penny Jackson

slow

Soprano Glockenspiel

Soprano Xylophone

Alto Metallophone

Bass Metallophone

Bass Xylophone

5

Soprano Glockenspiel

Soprano Xylophone

Alto Metallophone

Bass Metallophone

Bass Xylophone

Teaching notes for "a little Largo"

The first section of the well-known theme of the second movement of Dvorák's *Symphony no. 9* in E minor (*The New World Symphony*) can be put into a pentatonic context just for fun. It doesn't sound quite like the original of course but it is a good way to introduce the theme, to learn how to play dotted crotchets and to play at a slow, controlled tempo.

- ♪ The melody is lovely on metallophone but works just as well on recorder, where it offers a good opportunity to practise playing the "low notes."
- ♪ The bass part must have a "crossing-over" of hands – left, right, left (over right), right.
- ♪ Use alternating hands for the quaver pattern in the xylophones – left, right, left, right.

carnival of the animals

A Listening Experience

by Julie Griffiths

The Aquarium

As part of her presentation during the Orff Levels 1 course in Johannesburg in 2012, Sofía López-Ibor showed us her beautiful new book, *Blue is the Sea* (Pentatonic Press, 2011). She included some wonderful ideas on how to introduce *Carnival of the Animals* by Camille Saint-Saëns to her students. One idea was a graphic listening map of *Aquarium* for her students to follow with the music.

I decided to try out a Power Point of the score, which turned out to be a real hit with the children. Students had turns to be the conductor and point at the pictures as the music played.

I hope the Power Point presentation on the following page (page 35) will give you inspiration to reproduce your own graphic score for your classes. Each picture represents a sound and shows the melodic contour - not necessarily the beat.

OTHER RESOURCES FOR CARNIVAL OF THE ANIMALS

The Cuckoo in the Forest: follow a sound path with play-dough birds found in Sofía López-Ibor's *Blue is the Sea*, Pentatonic Press, 2011.



The Swan – Watch Yo-Yo Ma and Lil Buck perform on YouTube

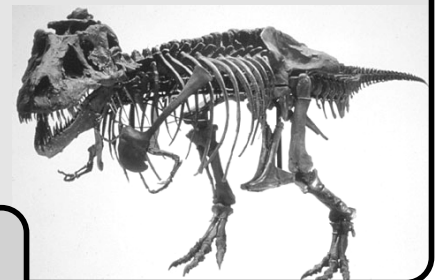
<http://www.youtube.com/watch?v=6hts8TFRZYM>



The Elephant, Kangaroo, Aquarium, Royal March of the Lions: from *Active Listening to Music through Dramatization*, Volume 1 by Zenda Nel.



Fossils – An easy to follow score of non-melodic percussion instruments to accompany *Fossils* from *Junior Collage* by Dorette Vermeulen and Riekie van Aswegen.



SOME FUN INTERNET RESOURCES

[http://musicmattersblog.com/2007/07/04/saint-saens-](http://musicmattersblog.com/2007/07/04/saint-saens-carnival-of-the-animals-coloring-book-and-other-resources/)

[carnival-of-the-animals-coloring-book-and-other-resources/](http://musicmattersblog.com/2007/07/04/saint-saens-carnival-of-the-animals-coloring-book-and-other-resources/)

• Worksheets: www.beatricewilder.com/pdf_files/Saint-Saens.pdf

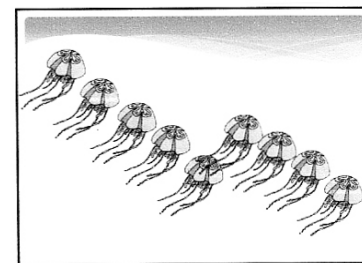
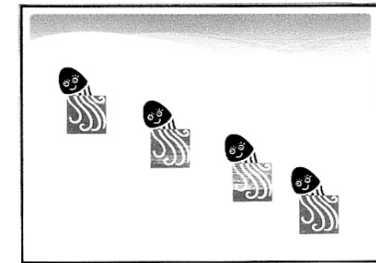
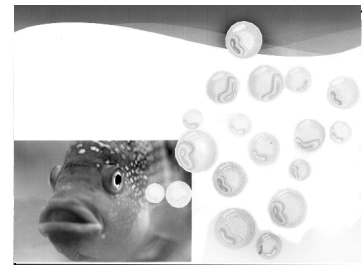
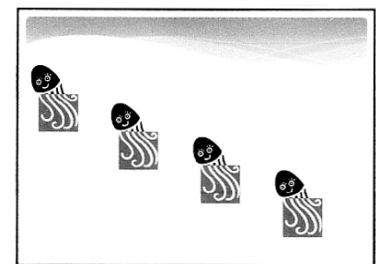
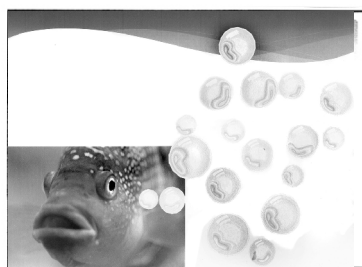
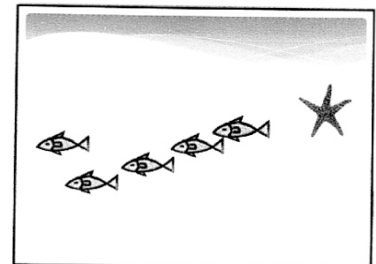
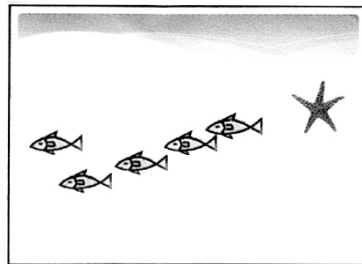
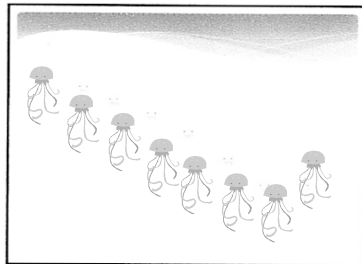
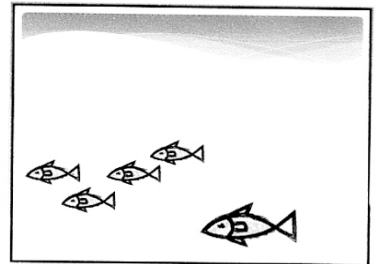
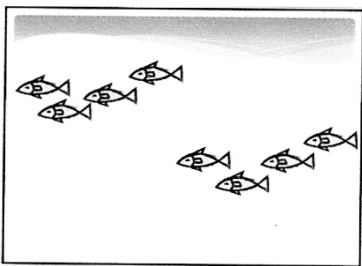
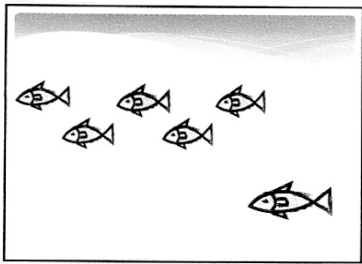
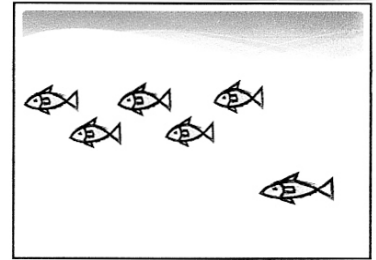
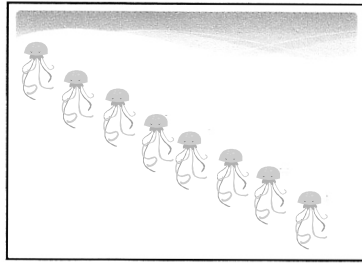
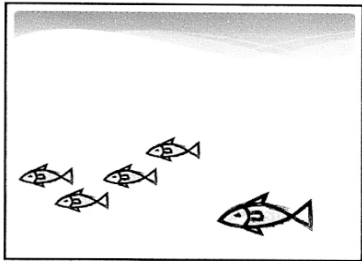
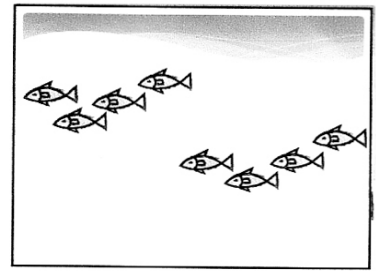
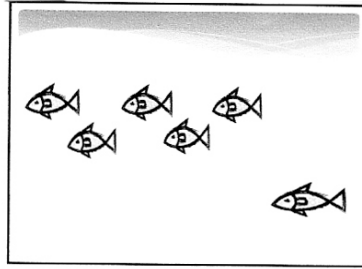
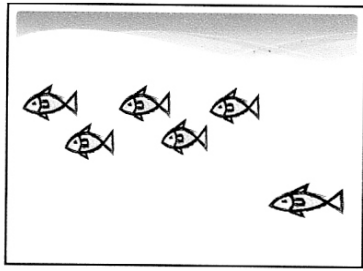
• The full piece performed with narration by Noel Coward

http://www.youtube.com/watch?v=xJXP1_tX44w

• Musical app of *Carnival of the Animals*: watch the preview on youtube.com/watch?v=fwE53p8C3hQ

AQUARIUM - Listening Map

by Julie Griffiths



Keiskamma Songbook: Aquarium

The Keiskamma Music Academy – founded and directed by well-known flautist Helen Vosloo – is situated in the village of Hamburg in the Eastern Cape and is a programme of the Keiskamma Trust. The children receive lessons in recorder (from soprano to contra-bass) and South African instruments, such as the uhadi bow and marimba, have recently been included.

To celebrate the unveiling of the Keiskamma Creation Altarpiece at the National Arts Festival in 2007, the Aquarium project was set in motion.

It consists of a simple arrangement for recorders of the *Aquarium* theme from *Carnival of the Animals* by Saint-Saëns, as well as a section of twelve bird calls, created by the children using extensive techniques on their recorders. There is also a choreography which enhances the performance of the piece and the bird calls.

The book comes with a DVD of the performance and contains stunning photos of the altarpiece, performers and of the Keiskamma community's environment. A beautiful and inspiring book.

The Score - Aquarium

Camille Saint-Saens
adapted by the Keiskamma Music Academy

$\text{♩} = 100$

The musical score is arranged for four recorders: Soprano, Alto, Tenor, and Bass. It is in 4/4 time with a tempo of 100 beats per minute. The key signature has one sharp (F#). The score is divided into two systems. The first system begins at measure 8 and the second system begins at measure 5. The Soprano Recorder part has a melodic line with eighth and quarter notes. The Alto Recorder part has a similar melodic line with some accidentals. The Tenor Recorder part has a simpler melodic line. The Bass Recorder part provides a steady bass line with half notes. The score concludes with a 'sitting down' instruction.

African Hoopoe – *Upapa africana* - Intleki'Bafazi / Uboyi'bhoyi

The Hoopoe has a simple, peaceful yet confident call of only a few notes. It sounds best on the tenor recorder with the head joint open, but can also be made on the soprano recorder with the head joint held closed. It is a special call that should not be overused, and sounds best over silence. There are two rhythmic variations that can be combined in a pattern to create a string of repeated calls, but take care not to carry on for too long.



This bird cannot be mistaken for another. It has a bright orange-brown head with a big black-tipped crest, a long pointed beak and black and white striped feathers on its back.

It hops around the ground looking for insects to eat. Some people think when you see a hoopoe it is as good as seeing an angel.

Instructions for the Bird Call

doo doo doo doo doo doo doo doo doo doo

Water Dikkop – *Buzhinus capensis* – Inqangqolo

The Water Dikkop has a clear piercing call that is sometimes fast, sometimes slow. The number of notes in the call is not fixed but it always starts with a few repeated high notes before going down (descending).

This bird has long yellow legs with thick knees. It hides in the day either in stones or in bushes, but is busy at night. It has a loud piping call often heard in the village at night or after it rains and it sounds sad. It likes to eat insects, grass seeds, and small crabs and shellfish.



dee dee dee dee dee doo doo doo doo doo

ORFF TO WORK - FINDING THE SWAN'S VOICE IN ORFF PERCUSSION

by Stephen Hutton

This article first appeared in Musette, a publication of VOSA, of March/April 2012. Reprinted with permission.

Lessons from the front line - Upper primary/ lower secondary*

Focus: To create and perform soft, reflective, 'swan-like' music on Orff percussion instruments.

Background: Xylophones and marimbas, with their short sustain and dynamic nature, lend themselves readily to bright, dance-like music. How do we broaden student's horizons to explore other moods on these instruments?

In up-beat music the xylophones and marimbas tend to take the lead while metallophones may be used for sustained background harmony. With more reflective music the roles can be reversed. The metallophone can play slow sustained melodies while the wooden pitched percussion can play tremolos and soft 'rippling' accompaniments.

Lesson 1 - The Swan

ITEMS	DETAILS	EQUIPMENT
Warm Up	<ul style="list-style-type: none"> * Have students sit quietly in a circle. * Play <i>The Swan</i> by Camille Saint-Saëns With few words, invite students to sit quietly and breathe in and out slowly (with accompanying hand gestures)...breathe in....breathe out...breathe in....breathe out (repeat)....relax. 	Audio file/CD
Movement	<ul style="list-style-type: none"> * (while <i>The Swan</i> is still playing) ...notice that the piano is the lake and the cello is the swan... ...find a place in the room...using your fingers, hands, and upper body only, move with the piano to create the rippling water of the lake... ...now, moving around the room, use your whole body to be the swan... * Stop the music. Invite 1, 2 or 3 students to be swans while the rest of the class is the lake. Have the 'lake' students sit so the swans can glide above them at a higher level. * Play music again from the start while students dance. 	<p>Audio file/CD</p> <p>Audio file/CD</p>
Improvising	<ul style="list-style-type: none"> * Have 3 volunteers create their own 'Swan' music on the G pentatonic scale: - Student 1: plays a soft tremolo on a low wooden G - Student 2: plays a soft, rapid, repeating ostinato any 4 notes - Student 3: after students 1 & 2 have set up an accompaniment, improvises a slow, sustained melody on a metallophone (with the damper off, of course). 	<p>3 instruments:</p> <ul style="list-style-type: none"> - 1 metallophone, - 2 xylophones or a marimba
Group Work	<ul style="list-style-type: none"> * In small groups, have all the students improvise their own 'Swan' music. Variations could include: - Use glockenspiels, recorders or keyboards instead of metallophones. - Unpitched percussion could be used for one of the accompaniment parts, but needs to be chosen and played carefully to fit in with the mood. - Have 2 melody players alternating phrases. 	A variety of instruments for the whole class
Performance	<ul style="list-style-type: none"> * Have each group perform their improvisation. 	

Lesson 2 – 'Impressions'

This lesson may take 2 or 3 weeks to complete.

ITEMS	DETAILS	EQUIPMENT
Warm Up / Revision	<ul style="list-style-type: none"> * Invite 3 or 4 students to improvise the 'Swan' on Orff instruments, while the rest of the class dances; most of them as the lake and a few, or just one, as the swan. 	3 instruments: - 1 metallophone, - 2 xylophones or a marimba
Reading	<ul style="list-style-type: none"> * Have everyone play the bass part of <i>Impressions</i>, before handing out the music, while you play the melody. * Give out the music and have the students learn the various parts. This will vary according to the abilities of your students. Below are some options: <ul style="list-style-type: none"> - Explain 6/8 time if needed and how to read the dotted crotchet, minim and their rests - Count and play the glockenspiel part as a class, then put the 3 parts together - With the alto xylophone part, learn bar 2 first, then note that bar 1 is the same but leave out the first note. The rest of the part is the same as the first 2 bars only down a step each time. Ostinato becomes a descending sequence - Play the melody yourself or have a few students who are more confident readers go aside and learn it, while you teach the rest of the class the other parts. 	
	<ul style="list-style-type: none"> * The class performs <i>Impressions</i>. 	
Extension	<ul style="list-style-type: none"> * Groups of students create 'Swan' improvisations, but this time on C pentatonic. * Use these improvisations as a B section to <i>Impressions</i>. The form would be: <i>Impressions/Swan improvisation/Impressions</i>. The Rall. at the end of the music will help lead into the improvisation. 	
Performance	<ul style="list-style-type: none"> * Students choose their preferred version of the 'Swan' for a final, whole class performance. 	

*It is assumed that they have some limited ability to read music notation.



Impressions*

Reflective, with movement

Stephen Hutton

Glockenspiel

Alto Metallophone

Alto Xylophone

Bass Metallophone

GL

AM

AX

BM

Rall.

* The full arrangement of this piece can be found in the book *Jumpin' Round* which is available from www.stephenhutton.com.au

Stephen received a degree in education from the Melbourne College of Advanced Education, majoring in classroom and instrumental music. He has had many years of experience teaching in the music classroom and the instrumental studio in both secondary and primary schools. Orff and Kodaly techniques are an integral part of Stephen's approach to teaching.

Stephen is currently the music teacher at St Joseph's Primary School in Malvern, Victoria, Australia.



Anitra's Dance

This arrangement of non-melodic percussion instruments to accompany *Anitra's Dance* by Edvard Grieg comes from *Let's have a Musical Rhythm Band* by Phoebe Diller (Alfred, MMII). Her selection of thirteen well-known pieces, mostly classics, comes with a short biographical sketch of each composer and pertinent musical facts. Rhythm drills which prepare for each piece and musical terms and definitions are also included. Printed with permission.



Edvard Grieg

Edvard Grieg loved his native Norway very much and used many Norwegian folk songs in his compositions. One of his most famous pieces is the Peer Gynt Suite. Anitra's Dance is one of the sections of this SUITE.

Anitra's Dance (from the Peer Gynt Suite No. 1)

Rhythm Key

1. $\frac{3}{4}$ Ta Ta Ta Ta - -

2. $\frac{3}{4}$ - Ta Ta

3. $\frac{3}{4}$ - - - - - Ta Ta - Ta Ta

4. $\frac{3}{4}$ ti ti Ta Ta

5. $\frac{3}{4}$ Ta Ta ti ti

6. $\frac{3}{4}$ ti ti ti ti ti ti

Rhythm Practice

1. $\frac{3}{4}$ [Musical notation: quarter notes, eighth notes, and rests]

2. $\frac{3}{4}$ [Musical notation: quarter notes, eighth notes, and rests]

3. $\frac{3}{4}$ [Musical notation: quarter notes, eighth notes, and rests]

MUSICAL TERMS

mp = Mezzo piano (medium soft)

Copyright © MMII by Alfred Publishing Co., Inc.
NOTE: The purchase of this book carries with it the right to photocopy this page. Limited to one school only. NOT FOR RESALE.

Anitra's Dance

(from the Peer Gynt Suite No. 1)

EDVARD GRIEG
(Norway 1843-1907)

Allegro
Bells and Triangle

Musical notation for Bells and Triangle in 3/4 time. The first staff begins with a *mp* dynamic. The second staff features a crescendo leading to a *f* dynamic.

Tambourine

Musical notation for Tambourine in 3/4 time. The first staff starts with *mp*. The second staff includes *pp* and *f* dynamics with crescendo and decrescendo markings.

Sticks, Wood Block and Claves

Musical notation for Sticks, Wood Block and Claves in 3/4 time. The first staff starts with *mp*. The second staff includes *pp* and *f* dynamics with crescendo and decrescendo markings.

Castanets

Musical notation for Castanets in 3/4 time. The first staff starts with *pp*. The second staff includes *pp* and *f* dynamics with crescendo and decrescendo markings.

Drums

Musical notation for Drums in 3/4 time. The first staff starts with *mp*. The second staff includes *pp* and *f* dynamics with crescendo and decrescendo markings.

Copyright © MMII by Alfred Publishing Co., Inc.
NOTE: The purchase of this book carries with it the right to photocopy this page. Limited to one school only. NOT FOR RESALE.

When You're Sleepless in Hamburg

Johannes Brahms

Brahms's famous *Wiegenlied* is set to words in this collection called *The Magnificent 7: Great Composers in Song* by John Carter and Mary Kay Beall (Alfred, MCMXCV). The authors suggest it can be used as a songbook and as a series of music history lessons, as each song comes with a biography of the composer and an informative narrative verse which could precede a performance of each song.

Slowly and quietly (♩ = ca. 66)

4 *mp* ⑤

Here's a tune you can hum when you're toss - ing and
when you've count - ed your

8

turn - ing; here's a tune that you can hum when you just can't close your
last sheep; when the moon is on the

12

13

eyes.
rise.

If you drift off to sleep, then you ought to say

16

"Thank you, Mis-ter Brahms, you're a mas-ter at writ-ing_lul-la-

20

1. bies." Here's a bies."

2. rit.



rit.

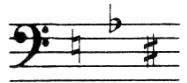

MacDowell in Theory

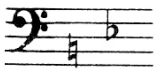
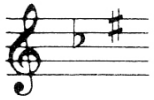




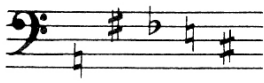
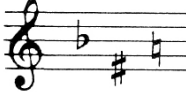
Edward MacDowell

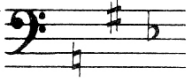
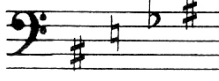
1861 - 1908

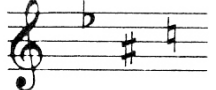
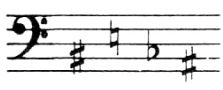
Mac Dowell when he was a l-  , loved to help the  -mily

-t r-  -y to go to the park. The pl-  he liked


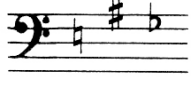
 -st was  -ntral Park. Although he h-   -n

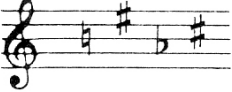
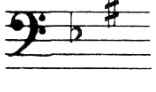
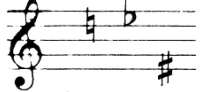
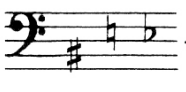
born in New York City, his  -tion was in the  -uty of the

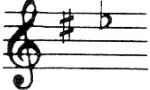
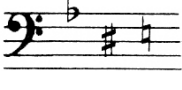
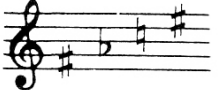
country. At the  of eight, he  -n piano study. Later, when he

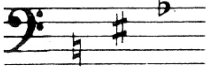
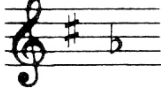
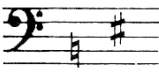
r-  -hed manhood and  -me a composer, his pieces

 -picted his  -p  -ling for nature. At the 

of the woods, he would look up and s-  an  -le in flight. He loved

the  -h and the s-  . The  -r and the  -s

and all the glory of nature  -lighted him and m-  his 

 -m. America  -n  proud of Edward MacDowell.

Printed with permission.

36 Jeanette Street, Brackenfell, 7560 South Africa
+27 21 981 5551 083 760 6774 +27 21 981 5552 (f)

Ons is oortuig dat die gedrukte musiek, benodigdhede vir instrumente en die professionele diens van spesialis bestellings, u taak as onderwysers aansienlik vergemaklik. Die rol wat musiek in die belangrike ontwikkeling van jong kinders en tieners speel, kan nooit genoeg beklemtoon word nie.

Ons geloof in die waarde van musiek vir die algemene gesondheid van alle mense word deur ons buitelandse leweransiers en plaaslike skrywers onderstreep. Ons interessante en verskeidenryke voorraad weerspieël hierdie siening.

Bushfire Press, uitgewers van die ongelooflike Music Room – reeks, is een van die unieke aanbiedings van Allmusic. Musiek in die skole kom met hierdie program op 'n vlak wat voorheen nie moontlik was nie. Bushfire Press se uitstekende Orff produkte sal vanaf 2014 in voorraad wees.

Die boeke vir Musiek as vak (graad 10 tot 12) lewer 'n bydrae tot insig in Westerse Kunsmusiek. Die teorie en algemene musiekkennis volg die riglyne van die CAPS document noukeurig en dra by tot dieper begrip van al die elemente van musiek.

Ons glo dat werksinkels en kursusse kreatiwiteit bevorder. Daarom ondersteun ons die Orff-vereniging ten volle.

We at Allmusic firmly believe that the role of music in a person's development can never be stressed enough and we have gone to great lengths to source inspiring and interesting material from local and overseas writers.

The exciting Music Room series, published by Bushfire Press, is one of the unique items we offer and we know it can have a dramatic and positive effect on your class music teaching. The Orff products by Bushfire Press will be in stock in 2014.

We also keep Subject Music books (grades 10 to 12) devised according to the CAPS requirements. They are a valuable resource for learners working through the various aspects of theory and general musical knowledge required for this subject.

We also believe that workshops and courses enhance creativity and provide inspiration and we support all such initiatives by the Orff Society of South Africa and other organizations seeking to promote vibrant music education in South Africa.

Anna-Marie Alkema

083 760 6774

am@allmusic.co.za sj@allmusic.co.za

www.allmusic.co.za

ABSA 632005 #406 813 8942

Sjoerd Alkema

082 411 0325



ACTIVE LISTENING

**Active Listening to music through
Dramatization and Instrumental Play
(Volumes 1, 2 and 3)**

In most schools, the presentation of Classical Music to pre-schoolers and junior primary pupils is often not an unqualified success. Frequent reasons for this are the lack of proven, fully worked-out lessons and the inadequate training of educators. Three complete packages (volume 1, 2 and 3) with worked out lessons, tried and tested in practice, are now available. This simple and easy method will make the integration of the arts, as required in the new CAPS document, a fun-filled experience.

Each package comprises of the following:

- ♪ A Manual with worked-out lessons, worksheets and graphic notation chart examples for the presentation of Classical Music through dramatization and instrumental play
- ♪ An In-service training video in VCD format (to view on your computer) with demonstration lessons in action
- ♪ A CD with the appropriate Classical pieces to present the above lessons successfully in the classroom.
- ♪ Price: R520 per package (Volume) + R20 postage.

For more info contact:

Dr Zenda Nel

nnel@mweb.co.za
Home 012 6530497
Cell: 0824606534

These publications are unique in South Africa and are an invaluable must for teachers who want to integrate the arts meaningfully in the curriculum. Make your lessons actively come alive in the classroom through the integration of music, storytelling, drama, creative dance movements and visual art. Are you running out of ideas for your annual concerts? These lessons will solve many of your problems!

WORKSHOPS

Please contact Zenda if you would like me to come to your area to conduct a workshop on the integration of the arts. A minimum of 15 schools is needed to make it worthwhile.

Volume 1 (Red)	R520 + R20 postage (manual, VCD + CD)
Volume 2 (Blue)	R520 + R20 postage (manual, VCD + CD)
Volume 3 (Yellow)	R520 + R20 postage (manual, VCD + CD)

Please note: This resource material is only available in English.

The Viennese Musical Clock

by Zoltan Kodaly



A dramatization from *Active Listening to Music through Dramatization and Instrumental Play* by Zenda Nel, published in 2003.

CHARACTERS	ACCESSORIES
Wizard	Jacket, hat and a bunch of keys
Clocks	Cardboard clocks around their necks and red material gathered with elastic around their arms
Tin Soldiers	Jackets, guns and hats
Motorcars	Cardboard, plastic or wooden steering wheels
Teddy Bears	Brown fabric rectangles with a hole in the middle to go over the face, and bear masks

STORY (The original story is adapted to suit the different themes in the music)

One day there was a wizard, who lived in a castle. He had a huge musical clock inside his castle. Early one morning, the wizard walked through his garden and saw children from the neighbourhood picking his flowers. He was so cross he changed them all into different types of toys and locked them up in his big musical clock. There were tin soldiers, motorcars and teddy bears. The children were very sad, but eventually they fell asleep inside the clock. Later that evening the wizard unlocked the clock's door and peeped inside to make sure that everything was still all right. He was satisfied and left again.

At exactly 12 o'clock that night something very exciting happened. Bells were ringing and the musical clock woke all the toys up. The clock explained to them that he was also a magical clock. They must not be sad anymore, because he was going to open his doors for them so that they could go and play outside until the break of dawn. However, they must be back inside the clock before the wizard comes to check up on them.

The soldiers were first to leave the clock. They marched happily out, followed by the motorcars and the teddy bears. The toys enjoyed themselves thoroughly outside the clock. When they saw the first rays of sunlight, they ran back inside the clock as fast as they could. They made it just in time. When the wizard unlocked the door to check up on them, they pretended that they were still fast asleep. He was very pleased with himself and walked away with a broad smile.



PREPARATION AND EXPLANATION

The clock characters stand in a square to form the big room of the musical clock. Place two of them right in front of the door, facing each other. Their heads are bowed until the clock starts ticking in Theme A. The toys pretend to be fast asleep inside the clock. Position the soldiers closest to the door of the clock, with the motorcars behind them and the bears that will be coming out last, at the back. The wizard waits on the side of the classroom.

The form of the music is: Introduction, A, B, A2, C, A3, D, A4, Coda.

THEME A

The clocks start ticking. The clock characters move their arms up and down in time to the music to represent the arms of a clock ticking.

THEME B

The tin soldiers stand up and march briskly out of the inside of the clock (make sure they leave through the door). They come to a halt at the end of their theme.

THEME A2 (Repeat Theme A)

THEME C

The motorcars stand up and follow their leader. They run through the door with their steering wheels in their hands, pretending to be driving their cars. At the end of Theme C they stop close to the tin soldiers with their steering wheels still in front of them.

THEME A3 (Repeat Theme A)

THEME D

The teddy bears stand up and waddle out of clock with their leader in front. Explain the difference between walking and waddling to the learners. Make sure they understand they have to move their bodies from side to side whilst walking. The bears waddle until the end of Theme D. they stand still with their arms away from their bodies and slightly bent inward to represent a big fat teddy bear.

THEME A4 (Repeat Theme A)

CODA

The clock continues to tick while the toys quickly run back into the clock again. When the music stops, the toys and the clock pretend to be fast asleep. The wizard returns to the clock for his daily check-up. He unlocks the door, peeps inside, locks the door again and gives a thumbs-up sign that everything is fine!

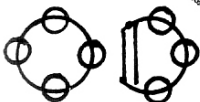
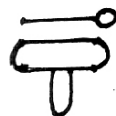
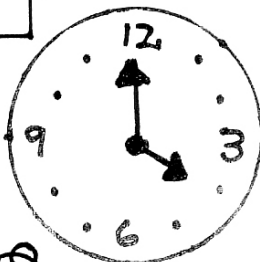
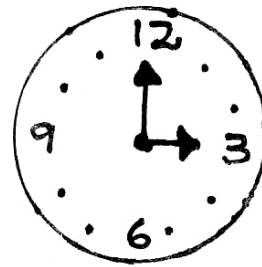
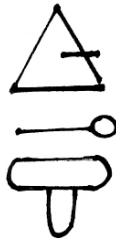
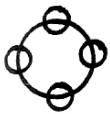
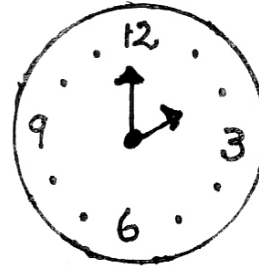
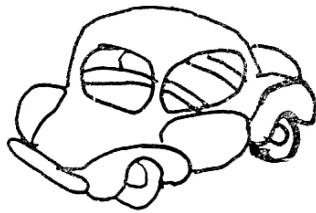
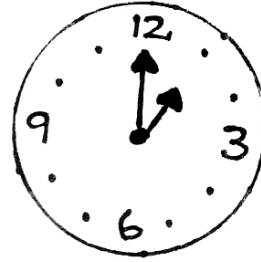
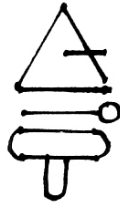
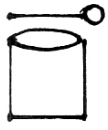
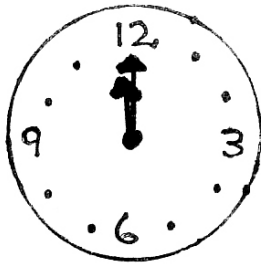
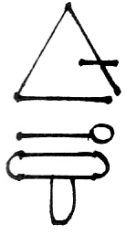
INTRODUCTION

The music begins with the ringing of bells. The wizard walks to the clock, unlocks the door, peeps inside and locks it again. He walks back to the side of the classroom from where he came and waits there until he makes his appearance again at the end of the music.



The Viennese Musical Clock

Instrumental Activity



SONOR®



MARSHALL MUSIC

Supporting the Stars of Tomorrow, Today!



Umhlanga 031-561-8146 / 3682
Woodmead 011-804-1362
West Rand 011-675-6249
Camaro Crossing 011-435-2485
Cape Town 021-426-6325
Constantiaberg 021-200-1823
Hillcrest 031-765-8450
Pretoria 012-991-6077
Midlands 033-347-5481/3

M MEINL

www.marshallmusicdirect.com

Anderson: The Syncopated Clock

A

(Optional: 2-tone woodblock)

B

C

Coda
(tutti)

Divide the class into 3 groups: Group 1 - rhythm sticks and bells; Group 2 - triangles; Group 3 - tambourines.

Children play the above score with *The Syncopated Clock* by Anderson.



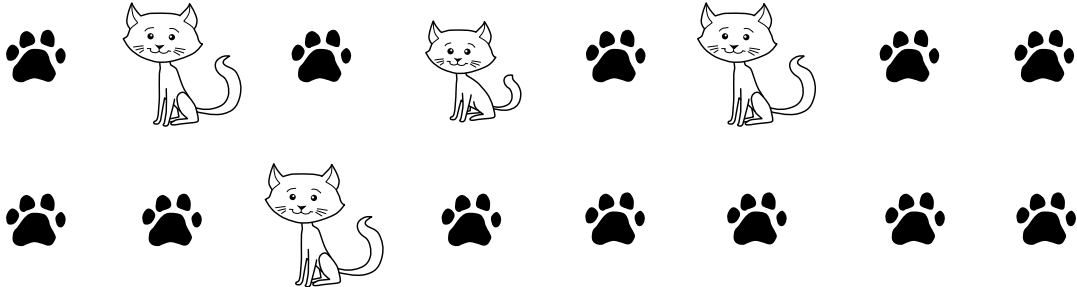
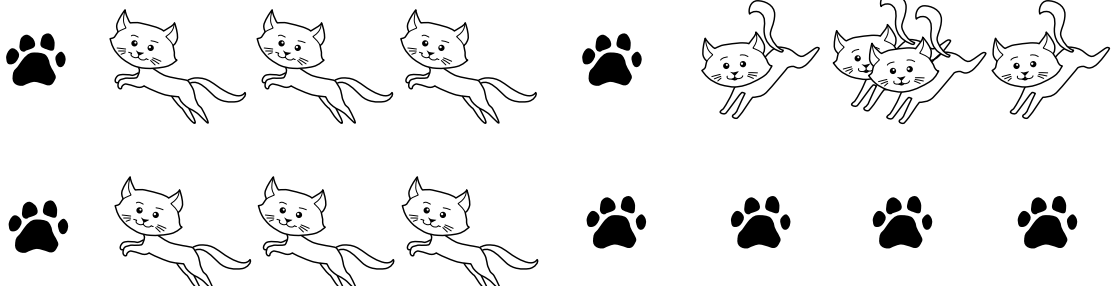
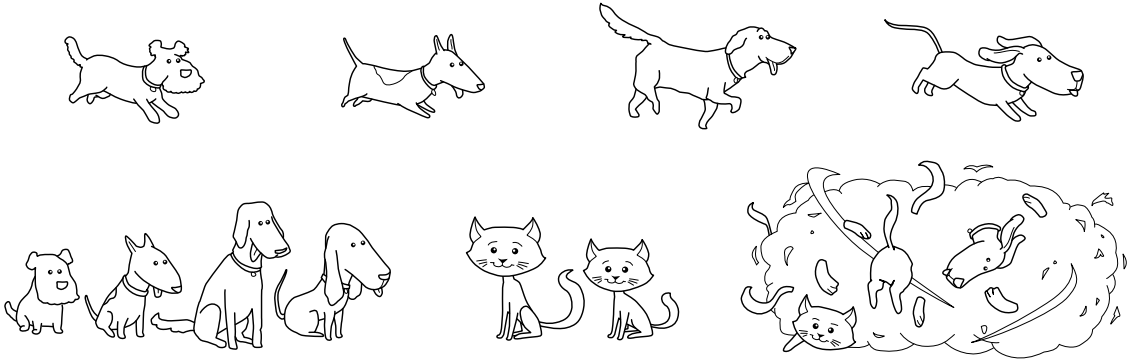
Perform as a Rondo: A B A C A Coda (tutti = everybody plays).

Available on CD: *Leroy Anderson Favorites*, Saint Louis Symphony Orchestra, Slatkin. 09026-68048-2.



The Waltzing Cat

By Leroy Anderson
Listening map by Penny Jackson

<p>Intro</p>	
<p>A in Waltz tempo</p>	
<p>A1</p>	 <p style="text-align: right;">Repeat A and A1.</p>
<p>B piu mosso</p>	 <p style="text-align: right;">Repeat B.</p>
<p>Repeat Intro, A and A1. The last 2 bars of A1 are substituted by Coda</p>	
<p>Coda presto</p>	

Teaching Notes for *The Waltzing Cat*

For visual learners like I am, listening maps are very useful. They provide a visual framework for understanding form and structure and keep the children engaged as they listen and follow the pictures and/or symbols at the same time. Julie Griffith's lovely *Aquarium* Power Point slides are a wonderful example (see page 37).

In the listening map for *The Waltzing Cat* each picture or icon represents a bar:

- So, for example, the Introduction is 4 bars long, with each bar represented by a little cat in different poses of "getting ready".
- The well-known "miaows", played by different instruments in glissando, are also represented by cats in the A and A1 sections, with the paw-prints representing the bars before and after. The children will need no encouragement to "maiw" along with the orchestra.

- In the B section, the upward jumps of the cats represent the upward slides in the music, while the downward slides are shown by the cats jumping down.
- In the Coda, played at a very fast speed, four dogs join the cats, with a face-off ending in a tussle of bodies to finish the piece.
- The map could also be used as a movement guide, with the paw-prints being a waltz step and the cat pictures giving the clues for different cat movements.
- Mitchell Parish composed some very sweet words to the A section of the piece, shown below with symbols for the accompanying chords.

SOPRANO

D **A⁷**

I LOVE TO WALTZ (ME - OW) ON A NIGHT LIKE THIS WITH STARS IN THE

D **A** **E⁷**

8 SKIES COME, LET US WALTZ (ME - OW) WHILE I LOOK IN - TO YOUR LOVE - LY GREEN

A **G** **Em** **D**

16 EYES I NE - VER KNEW (ME - OW) WHAT A LIT - TLE WALTZ COULD DO (ME - OW) TILL THE NIGHT I

Em **A⁷** **Bm** **Em** **E⁷**

21 DANCED WITH YOU (ME - OW) LIGHT - LY AS A FEA - THER LET'S PUS - SY FOOT TO - GET - HER

D **C** **B⁷** **Em⁷** **A⁷** **D**

25 I'D LOVE TO SPEND (ME - OW) ALL MY NINE LIVES JUST WALTZ - ING WITH YOU

ORFF INSTRUMENT CARE










by Hazel Cunningham

Looking after your Orff Instruments is of paramount importance, especially in today's economy.

Do you know their value? Check out replacement prices – you will be in for a shock! Once you know, make sure that your school's insurance cover is adequate.




Although there is nothing better than regular maintenance and repair, here are a few tips to help:

Melodic Instruments




-  Keep your instruments out of direct sunlight, away from heaters and away from water or areas of damp.
-  Keep them clean and free from dust, both notes and resonator boxes (inside and out), preferably covered when not in use.
-  Instruments must not be stacked on top of one another, unless you absolutely have to. In that case they must be the same size and have a cloth in between. No more than two high.
-  Do not drop.
-  When moving instruments, especially the bigger xylophones and metallophones, two people should carry them. If one person carries them, they tend to rest the instruments against their chest. This pushes the notes upwards at one end, which can bend the pins.
-  When removing bars from melodic instruments, use both hands – one hand on each end of the key – to avoid bending the pins.
-  Be alert to any notes going out of tune, sounding dead or buzzing.
-  Keep an eye on the condition of the rubber around the pins and the note supports. If it is showing signs of perishing, then it is time to replace the rubber.
-  Metal leg brackets and, in some chromatic instruments, the wooden blocks connecting the diatonic and chromatic sections, must be kept tight to prevent damage to the wooden boxes and prevent buzzing during playing.

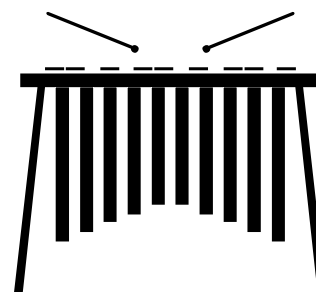
Non-Melodic Percussion Instruments

Drums and Tambourines

-  When tightening drums and tambourines before use, do not over tighten. Also make sure that they are tightened evenly all around to prevent the frame and head from twisting. Think diagonal opposites when tightening. Turn two turns per screw. Repeat until the head is at the required tension. Screws should be loosened after use, following the same diagonal opposite method.
-  If wing nuts get too stiff to turn well, apply a SMALL amount of Vaseline to the threads. Do NOT get vaseline on the heads.
-  Stack drums and tambourines head to head or screw to screw – and of the same size.

Beaters

-  Always use the correct beaters for the instruments. They are designed to give the best sound for that instrument.
-  Loose beater heads can be glued back on.
-  If the heads are deteriorating or unravelling and the handles are broken, it is time to replace them.

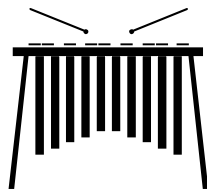
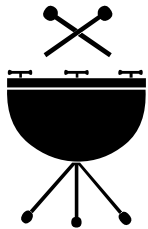


ORFF INSTRUMENT CARE cont.

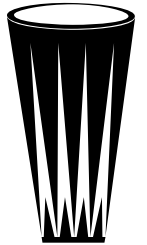
Oiling of Wooden Notes

There are many variables that have to be accounted for when considering applying oil.

- Some notes are varnished and others are sealed.
- Some notes that look like wood are actually imitation wood (a type of plastic).
- The application of oil and its absorption is a function of the wooden finish and/or the materials of construction of the notes.
- Any surface oil not absorbed can get into the beater heads and it is also not good for the rubber on the pins and the rubber supports.
- If too much oil is applied to a note that has no surface finish, then the density of the wood can change and this will affect the tuning.
- My advice is, therefore, NOT to apply oil!



Hazel - Orff Schulwerk Studio,
Tel: 011 678 1548
Email: hazel@cunnington.co.za



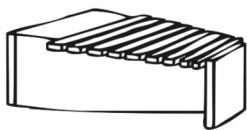
ORFF SCHULWERK STUDIO



Sales & Repairs for all makes of Orff / School Percussion Instruments.

Orff Instrumentarium Consulting Service.

Gauteng agent for AMI Instruments.



Hazel Cunnington
(Diploma Orff Institute - Salzburg,
T.E.D Teachers Diploma - Music Spec.)



T / F:- 011 678 1548, E:- hazel@cunnington.co.za



THE MARIMBA WORKSHOP



THE MARIMBA WORKSHOP currently markets **five** marimbas which are successfully being used in **schools** country and world-wide:



Stoneridge band in New York

- ♪ **Three-and-a-half octave combination marimba** (piccolo, soprano, tenor) for **three players**
- ♪ **Three-and-a-half octave combination marimba** for **three/four players** with **shortened legs for pre-school**
- ♪ **Two-octave bass marimba** (baritone, bass) for **two players**
- ♪ **Chromatic add-on** for **existing** and/or new **combination and bass marimbas**

All **diatonic marimbas** have been labeled as being incredibly user-friendly. The bars can be lifted off easily with minimum effort and replaced with chromatic bars thus enabling speedy key changes. This gives you the versatility of a chromatic instrument without an additional chromatic keyboard. These marimbas in C can be played on their own or in ensemble with your **Orff** instruments or any other instruments. All can easily come apart into manageable-sized components for transporting.

Chromatic combination and bass marimbas are now available. Chromatic add-on sections for **existing** diatonic combination and bass marimbas are also available to transform your diatonic marimbas into fully chromatic marimbas!

THE MARIMBA WORKSHOP also offers **graded marimba workshops** for class music teachers. Resources include music, memory joggers and dummy keyboards. Storage bags with individual pouches are available for the bars of each marimba as well as covers for the marimbas. **Unbreakable marimba beaters** are available and battery powered **LIGHT UP** beaters to be played in the dark and semi-dark will be available before Christmas!

THE MARIMBA WORKSHOP is renowned for its excellent after-sales-service and advice.

FOR MORE INFORMATION ON THESE EXCITING MARIMBAS AND PRODUCTS CONTACT:

IAN LITHGOW: P.O.BOX 5399 DELMENVILLE 1403
SOUTH AFRICA

FAX/PHONE: 011 824-5220

EMAIL: info@marimbaworkshop.co.za/
ianjo@absamail.co.za

O Fortuna O Stinato!

By Julie Griffiths and Penny Jackson

The opening piece of Carl Orff's *Carmina Burana* is the well-known *O Fortuna*, known to many of us oldies as "the Old Spice ad music". Trying to reduce it to an arrangement for Orff instruments would not do the piece any justice at all but why not try playing along to a good recording?

It provides students with an opportunity to practise tremolos and ostinato patterns – and helps them get to know the piece while they are doing it.



The introductory 4 bars have plenty of tremolos.
The soprano part has been shown for reference.

Soprano

Xylophone

S

AX

O for - tu - na ve - lut lu - na

sta - tu var - i - a - bi - lis

The image shows a musical score for the first two bars of the piece. It features four staves: Soprano, Xylophone, Soprano (S), and Xylophone (AX). The Soprano part is in G minor (one flat) and 3/4 time. The lyrics are: "O for - tu - na ve - lut lu - na" for the first bar and "sta - tu var - i - a - bi - lis" for the second bar. The Xylophone part consists of tremolos in the first bar and a combination of tremolos and ostinato patterns in the second bar.

O Fortuna O Stinato!

The body of the piece has a number of possible 2-bar ostinato patterns of varying difficulty. These are repeated 44 times!

A musical score for a piece titled "O Fortuna O Stinato!". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 2/4 time and the key signature has one flat (B-flat). The lyrics "sem - per cre - scis" are written under the vocal lines. The score consists of 44 bars, with a vertical line indicating the end of the first 22 bars. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The last 9 bars have a few 1-bar ostinato patterns above a bass line.

A musical score for the final 9 bars of the piece. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 2/4 time and the key signature has one flat (B-flat). The score consists of 9 bars, with a vertical line indicating the end of the first 3 bars. The piano accompaniment features various rhythmic patterns, including eighth and sixteenth notes, and rests.



THE ADVENTURES OF LITTLE BROWN MONKEY

A PRE-SCHOOL
ARTS AND CULTURE PROGRAMME
by MARIMBAWORX FOR KIDZ

This programme draws upon music, drama, movement, fantasy play and story-telling to engage young children in the very important learning area of Arts and Culture.

Central to the programme is the colour-coded marimba which is especially designed to suit the programme and little people.

Besides the marimba, the programme offers the following:

1. Original stories based on South African wild animals written by Wendy Young
2. Original songs written by Joan Lithgow and arranged by Waldo Malan
3. Simple costumes
4. Beautiful soft-toy animals
5. CDs with stories and music
6. Teaching manuals
7. Training

FOR MORE INFORMATION CONTACT:

Joan Lithgow: 082 2664229; Sharon Malan: 084 6266144 or
Wendy Young: 083 6845447 or email your query to: marimba1@telkomsa.net

It Always Seems Impossible

Level 2 Assignment 2013

Words : Nelson Mandela
Arranged by Julie Griffiths



Mallets 1

Mallets 2

Mallets 3

Mallets 4

It al - ways seems im - pos - si - ble, It al - ways seems im - pos - si - ble, It

Nel - son Man - de - la Nel - son Man - de - la

Detailed description: This block contains the first system of a four-staff musical score. The staves are labeled 'Mallets 1' through 'Mallets 4'. The music is in 2/4 time. Mallets 1 and 2 play a melody with lyrics. Mallets 3 and 4 play accompaniment. The lyrics for Mallets 1 and 2 are: 'It al - ways seems im - pos - si - ble, It al - ways seems im - pos - si - ble, It' and 'Nel - son Man - de - la Nel - son Man - de - la'.

Mal. 1

Mal. 2

Mal. 3

Mal. 4

al - ways seems im - pos - si - ble un - til it's done!

Nel - son Man - de - la Nel - son Ta - ta!

Detailed description: This block contains the second system of the musical score. The staves are labeled 'Mal. 1' through 'Mal. 4'. The music continues from the first system. Mallets 1 and 2 play the melody with lyrics. Mallets 3 and 4 play accompaniment. The lyrics for Mal. 1 and 2 are: 'al - ways seems im - pos - si - ble un - til it's done!' and 'Nel - son Man - de - la Nel - son Ta - ta!'.

CHARIOTS OF FIRE

Music by Vangelis
Arrangement by Julie Griffiths

Soprano Recorder

Soprano Xylophone

Alto Xylophone

Bass Xylophone *pp*

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

p (mf)

7

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

CHARIOTS OF FIRE

11

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

14

1. 2.

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

f

f

17

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

CHARIOTS OF FIRE

21

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

Musical score for measures 21-23. The Soprano Recorder (S. Rec.), Soprano Xylophone (Sop. Xyl.), and Alto Xylophone (Alto Xyl.) parts feature melodic lines with slurs and accents. The Bass Xylophone (Bass Xyl.) part provides a rhythmic accompaniment of eighth notes.

24

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

mf

Musical score for measures 24-27. The Soprano Recorder (S. Rec.) and Soprano Xylophone (Sop. Xyl.) parts are marked with *mf*. All parts have melodic lines with slurs and accents. The Bass Xylophone (Bass Xyl.) part provides a rhythmic accompaniment of eighth notes.

28

S. Rec.

Sop. Xyl.

Alto Xyl.

Bass Xyl.

decrescendo

Musical score for measures 28-31. The Soprano Recorder (S. Rec.) and Soprano Xylophone (Sop. Xyl.) parts are marked with *decrescendo*. All parts have melodic lines with slurs and accents. The Bass Xylophone (Bass Xyl.) part provides a rhythmic accompaniment of eighth notes.

CHARIOTS OF FIRE

32

S. Rec.
Sop. Xyl.
Alto Xyl.
Bass Xyl.

Teaching notes

During a particularly challenging Grade 2 xylophone lesson, I realised that my students were only using their right hand mallet to play the melodies and they were struggling to alternate hands.

As we practised playing a left-right pattern with our mallets on a single note, I suddenly remembered the legendary Mr Bean playing a repeated D on the keyboard during the *Chariots of Fire* performance in the 2012 London Olympic Opening Ceremony.

We watched the clip on *YouTube* – and a fantastic lesson evolved. I played the melody on the piano, while the children accompanied me on the xylophones with a single repeated D – with alternating hands of course!



The piece also affords a great opportunity to practise gradual dynamics.

- Start softly and play through the first section.
- Repeat the first section and begin to crescendo to the middle section.
- The middle section remains loud, but begins to decrescendo on the return of the first section.
- Allow the music to fade to nothing as each player stops playing when they feel they can't play any more softly.



CHIMURENGA

MARIMBA ARRANGEMENT BY MICHAEL SIBANDA

STELLA CHIWESHE

♩ = 115

Musical score for five marimba parts: SOPRANO MARIMBA, TENOR MARIMBA 1, TENOR MARIMBA 2, BARITONE MARIMBA, and BASS MARIMBA. The score is in 4/4 time and begins with a treble clef and a 4/4 time signature. The Soprano Marimba part starts with a series of eighth notes, while the other parts are marked with a minus sign (-) indicating they are silent.

Musical score for five marimba parts (labeled MAR.) in measures 4 through 7. The score is in 4/4 time. The Soprano Marimba part (top staff) has a treble clef and a 4/4 time signature. The other parts have various clefs (treble and bass). The music features a mix of eighth and quarter notes, with some parts having rests.

Musical score for five marimba parts (labeled MAR.) in measures 8 through 11. The score is in 4/4 time. The Soprano Marimba part (top staff) has a treble clef and a 4/4 time signature. The other parts have various clefs (treble and bass). The music continues with eighth and quarter notes, and some parts have rests.

COPYRIGHT © MSIBANDA1994

CHIMURENGA

12

MAR. MAR. MAR. MAR. MAR.

This system contains measures 12 through 15. It features five staves, each labeled 'MAR.' on the left. The first three staves are in treble clef, and the last two are in bass clef. Measures 12 and 13 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measures 14 and 15 continue this pattern with some rests in the upper staves.

16

MAR. MAR. MAR. MAR. MAR.

This system contains measures 16 through 18. It features five staves, each labeled 'MAR.' on the left. The first three staves are in treble clef, and the last two are in bass clef. Measure 16 shows a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measures 17 and 18 continue this pattern with some rests in the upper staves.

19

MAR. MAR. MAR. MAR. MAR.

This system contains measures 19 through 21. It features five staves, each labeled 'MAR.' on the left. The first three staves are in treble clef, and the last two are in bass clef. Measures 19 and 20 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measure 21 continues this pattern with some rests in the upper staves.

CHIMURENGA

22

MAR. MAR. MAR. MAR. MAR.

This system contains measures 22, 23, and 24. It features five staves, each labeled 'MAR.' on the left. The top staff (MAR.) is in treble clef and contains a continuous eighth-note accompaniment. The second staff (MAR.) is in treble clef and contains a melody of quarter notes. The third staff (MAR.) is in treble clef and contains a chordal accompaniment of quarter notes. The fourth staff (MAR.) is in bass clef and contains a melody of quarter notes. The fifth staff (MAR.) is in bass clef and contains a melody of quarter notes.

25

MAR. MAR. MAR. MAR. MAR.

This system contains measures 25, 26, and 27. It features five staves, each labeled 'MAR.' on the left. The top staff (MAR.) is in treble clef and contains a melody of quarter notes. The second staff (MAR.) is in treble clef and contains a melody of quarter notes. The third staff (MAR.) is in treble clef and contains a chordal accompaniment of quarter notes. The fourth staff (MAR.) is in bass clef and contains a melody of quarter notes. The fifth staff (MAR.) is in bass clef and contains a melody of quarter notes.

28

MAR. MAR. MAR. MAR. MAR.

This system contains measures 28, 29, and 30. It features five staves, each labeled 'MAR.' on the left. The top staff (MAR.) is in treble clef and contains a melody of quarter notes. The second staff (MAR.) is in treble clef and contains a melody of quarter notes. The third staff (MAR.) is in treble clef and contains a chordal accompaniment of quarter notes. The fourth staff (MAR.) is in bass clef and contains a melody of quarter notes. The fifth staff (MAR.) is in bass clef and contains a melody of quarter notes.

CHIMURENGA

31

MAR. MAR. MAR. MAR. MAR.

This system contains measures 31, 32, and 33. It features five staves, each labeled 'MAR.' on the left. The top staff is in treble clef, and the bottom staff is in bass clef. The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

34

MAR. MAR. MAR. MAR. MAR.

This system contains measures 34, 35, and 36. It features five staves, each labeled 'MAR.' on the left. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 34 contains a complex rhythmic pattern with many sixteenth notes. Measures 35 and 36 are mostly empty staves with a few notes in the top staff.

37

MAR. MAR. MAR. MAR. MAR.

This system contains measures 37, 38, 39, and 40. It features five staves, each labeled 'MAR.' on the left. The top staff is in treble clef, and the bottom staff is in bass clef. Measures 37 and 39 have rhythmic patterns, while measures 38, 39, and 40 are mostly empty staves with some notes in the top staff.

CHIMURENGA

41

MAR. MAR. MAR. MAR. MAR.

This system contains five staves. The first three staves are treble clef and the last two are bass clef. Each staff is labeled 'MAR.' on the left. Measures 41-44 are shown. Measures 41-43 contain rhythmic patterns in the first three staves, while the last two staves have rests. In measure 44, all staves have musical notation.

45

MAR. MAR. MAR. MAR. MAR.

This system contains five staves, all labeled 'MAR.' on the left. Measures 45-48 are shown. Measures 45-47 contain rhythmic patterns in the first three staves, while the last two staves have rests. In measure 48, all staves have musical notation.

49

MAR. MAR. MAR. MAR. MAR.

This system contains five staves, all labeled 'MAR.' on the left. Measures 49-52 are shown. Measures 49-51 contain rhythmic patterns in the first three staves, while the last two staves have rests. In measure 52, all staves have musical notation.

CHIMURENGA

51

This piece was enjoyed by participants at the Levels courses in July.
The arranger, Michael Sibanda, kindly allowed us to print his arrangement.

A South African First Introducing...

Sample score...



Pata Pata

Arr. Susan Cook

Xhosa traditional

122

TO ORDER: contact Colleen Hart at tel/fax 27-11-795-1938 or
email edgyhart@polka.co.za
PRICE: R400 per set
(Vols. 1 and 2) includes P & P (SA)

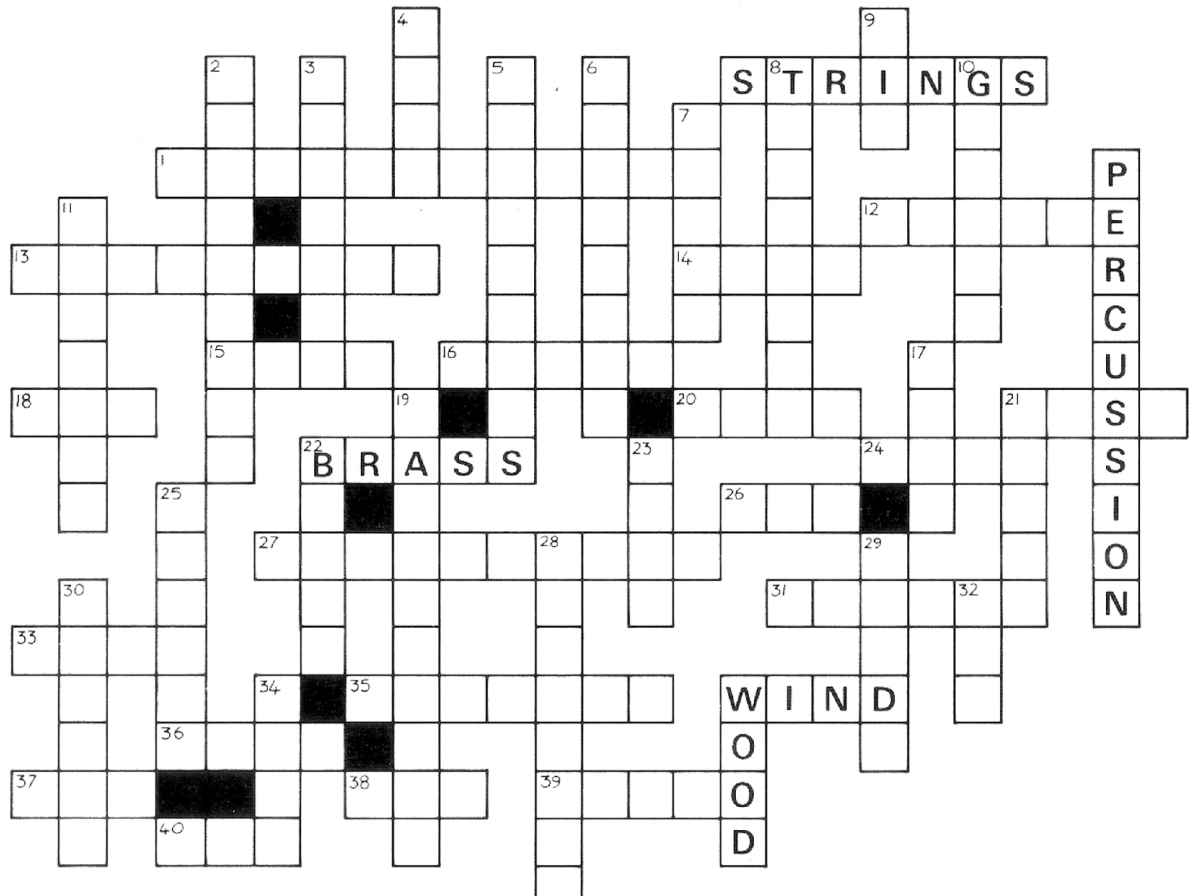
388 pages of

MARIMBA MUSIC

Music for African Marimba
Volumes 1 and 2
Collected by Colleen Hart

HOW MUCH DO YOU KNOW?

1. Instrument Jigsaw



Clues Across

1. Metal bars, hit with hammers.
12. Timpani, or Drums.
13. Brass – but with a single reed.
14. The lowest brass instrument.
15. Woodwind – with a double reed.
16. A stringed instrument.
18. You need this to play a violin.
20. A clarinet has a single one.
21. The lowest kind of clarinet.
24. Name given to the width of the tube in a brass instrument.
26. Might be black; might be white.
27. The lowest string instrument.
31. Horns and trumpets have three.
33. Both English and French kinds.

35. A brass instrument.
36. Strings, pedals – but no keys.
37. Keeps the string in tune.
38. Number of slides on a trombone.
39. Strings + keys + hammers =?
40. You can hit a snare-drum on the skin, or on the ...

Clues Down

1. Wooden bars, hit with hammers.
2. High-sounding wind instrument.
3. Another name for snare-drum.
4. Mediterranean instruments.
5. "Geometrical" instrument.
6. Woodwind, but with no reed.
7. Brass, but with no valves.

8. Another name for bass drum.
9. A plucked string instrument.
10. Woodwind, with double reed.
17. A clarinet is made of this.
19. Small drum + jingles = ...?
21. Tubes, hit with hammers.
22. Might be Chinese.
23. Not single, but double.
25. A kind of horn.
28. Wind instrument with gaudy bag!
29. A trombone has one.
30. Rather like a trumpet.
32. This very special instrument takes it all in!
34. Bass and side are kinds of ...

2. Order, Please!

- a) Arrange these composers in order of birth:
CHOPIN VIVALDI STOCKHAUSEN GABRIELI MOZART
- b) Arrange the Italian terms of pace in order, slow to fast:
ALLEGRO ANDANTE PRESTO ADAGIO VIVACE
- c) Arrange these instruments in order of pitch, low to high:
TRUMPET TUBA VIOLA DOUBLE BASSOON PICCOLO

3. By any other name ...

- Many composers have distinctive Christian names.
- a. Can you add the correct surname and country to each of these?
 - b. Then mention a piece of music by each composer.
- a) Wolfgang Amadeus
 - b) Sergei
 - c) Piotr Ilyitch
 - d) Karlheinz
 - e) Aaron
 - f) Krzystof

This quiz is taken from *Enjoying Music*, Book 3 by Roy Bennett, Longman, 1980. It is printed with kind permission from Cambridge University Press.

PLAY-ORFF

How many of these composers can you identify?

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Name:

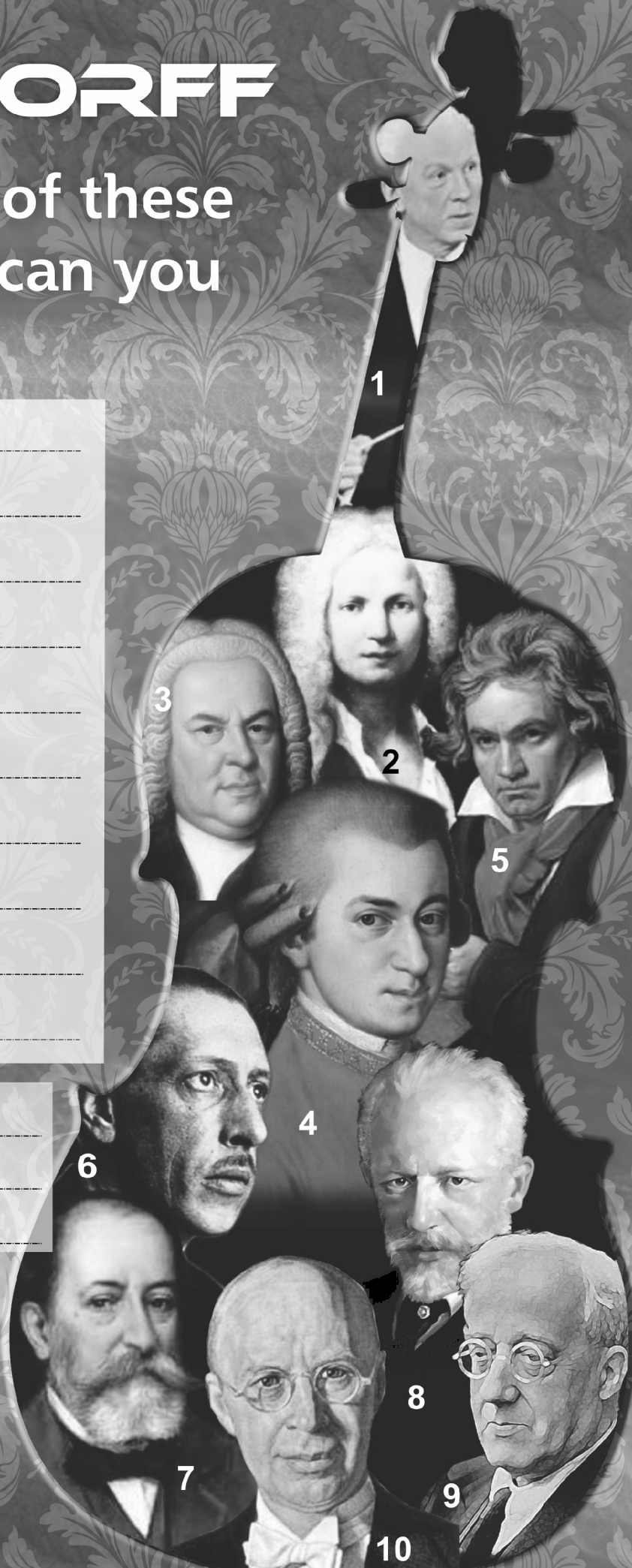
Cell:

Email:

Email your entry form to:
schiffm@telkomsa.net.














There will be a lucky draw on 31 Jan 2014 from all correct entries received. The winner will receive free membership of the Orff Society for 2014 and a mystery prize donated by Marshall Music.

The answers will be posted on our website - www.orff.co.za in February 2014.



ACKNOWLEDGMENTS

We thank the following people and publishing houses for permission to print their work:

-  **The American Orff-Schulwerk Association** and the editorial staff of **The Orff Echo** to print an article from their Fall 2011 publication and the author **Janet Greene**.
-  The editorial staff of **Musette**, a publication of **VOSA**, for an article from their March 2012 edition and the author **Stephen Hutton**.
-  **Deborah Ziolkoski**, for extracts from her **Fun With Composers, Volume 1** (Fun with Composers, 2006).
-  **Colleen Hart**, for a piece from **Marimba Music** (Marimba Music, 2004)
-  **Dorette Vermeulen** and **Riekje van Aswegen**, for extracts from **Junior Collage – Music Activities for Tiny Tots**
-  **Alfred's Publishing House**, for permission to include extracts from three of their publications: **Let's have a Musical Rhythm Band** by Phoebe Diller (Alfred, MMII), **The Magnificent 7 – Great Composers in Song** by John Carter and Mark Kay Beall (Alfred, MCMXCV), **Music History Speller** by John Schamm (Belwin-Mills, 1983).
-  **Cambridge University Press**, for an extract from **Enjoying Music Book 3** by Roy Bennett (Longman, 1980).
-  **Zenda Nel**, for an article from her book **Active Listening to Music** (2003).
-  **Sol Weber**, for the score of a song from his CD **Rounds Galore ... and more**, produced by Evy Mayer.
-  **Helen Vosloo**, for extracts from her **Keiskamma Songbook** (The Keiskamma Trust, 2010).
-  All other contributors for articles and arrangements: **Miriam Schiff, Julie Griffiths, Sally Alberti, Evamaria Kaiser, Michael Sibanda, Christoph Maubach, Richard Gill, Hazel Cunnington and Penny Jackson**.
-  **Orff-Zentrum München**, for sending photos of Carl Orff and Gunild Keetman.
-  **Trevor Donenberg**, from **Logorhythm**, for the cover design and layout of the magazine.

In a child's life it is often the music teacher who will be remembered above all others once the child has left school. Music teachers have the potential to turn the ordinary into the extraordinary, sparking imaginations at every turn. You never know when this happens with a child, which makes every lesson special, no matter how hard it may seem at the time. Music teachers are the salt of the earth.

Richard Gill, 2013.