

DRAFT BEAT

**LOCAL
IS
LEKKER!**



Recipes for gumboot dancing, a Xhosa lullaby, a Tsonga children's song, an Afrikaans folk dance, a multi-lingual welcome song, how to play "Pata-pata", "Sarie Marais", "Nkosi Sikilele" on marimbas, an African story to dramatize, a medley of English nursery rhymes done in the South African way.....
And much more!

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ORFF AFRICA BURSARY 2011

The Bursary offers financial assistance - R10 000 - to members of the *Orff Schulwerk Society of South Africa* who have special creative projects or studies they wish to pursue related to the *Schulwerk*.

The applicant must be a South African citizen and needs to have been a member of the *Orff Schulwerk Society of South Africa* for at least two years.

All applications must include at least two letters of recommendation from your employer, an Orff teacher or a teaching colleague, and a brief curriculum vitae.

Application forms are available from Janice Evans - janjon@telkomsa.net - and they must be returned by 31 January

ORFF SCHULWERK SOCIETY OF SOUTH AFRICA

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Editorial

By Penny Jackson



Hello, Lotjhani, Dumelang, Sanibonani, Xewani, Ndah, Aa, Molweni.....in short, hi! Welcome to the 2010 edition of “The Orff Beat”! There couldn't be a better time to celebrate a “local is lekker” theme than in the year of the Soccer World Cup Tournament, hosted in our very own South Africa. Even the most hardened skeptics must have been moved by the waves of excitement, enthusiasm and patriotic fervour that swept through the country from mid-June to mid-July.

And those vuvuzelas! Eish! I saw a lovely cartoon depicting two queues of people, one waiting to go into Heaven and one waiting to go into Hell. For those entering the former, there is a gate attendant saying, “Welcome to Heaven. Here is your harp.” For the latter, the attendant is saying, “Welcome to Hell. Here is your vuvuzela!” Whatever your views on this noisy horn, the vuvuzela is here to stay, so you might as well buy a few for your music cupboard!

The local aspect of this year's edition operates on two levels: all the contributors are South African or have South African connections, and all the material is full of South African flavours, with all but one (Ndebele) of the eleven official languages represented!

There are wonderful marimba arrangements of standards like **Sarie Marais** and **Pata-pata** and a quirky new number called **We love Mieliepap!** The township vibe is also represented in **Township Jive**, for a simple school ensemble. Recorder groups too should enjoy learning Waldo Malan's arrangement of a Xhosa lullaby.

For those whose learners enjoy action songs, we have included songs like **Imvula**, **Liewe Lulu** and a Tsonga version of **Farmer's in the Dell**, amongst others. Janice Evans' user-friendly **Introduction to Gumboot Dancing** will also appeal to active children with a good sense of rhythm!

There are interesting reports from members who attended the Cape Music Festival in Cape Town, the Orff Africa conference in Ghana, the Orff Symposium in Salzburg and the San Francisco Level 3 Course. Gaye Dorkin has also written a thought-provoking article on how to help children develop their creativity and imagination in a gentle, natural way. A creative composite of drama, music and movement comes together in Diana Cowen's **Song of the Earth**, ideal for those teaching Arts and Culture.

Choirs have also been remembered! You will find some lovely choral arrangements by Sue Cock from her **Spot on Songbook**, as well as by Dube Mashikushiku, a small singing group from the Netherlands. Marileen Botha's **Time to Shine** encapsulates beautifully the feelings surrounding the World Cup and people will identify with the sentiments expressed in this lovely song.

We trust you will enjoy the selection in this year's edition and we hope that your lessons are times for you and your learners to “show Orff!”



President's Report

2010

By Miriam Schiff

The Orff Schulwerk Society of South Africa has approximately 100 paid-up members and is centred mainly in Johannesburg. However, 2009 saw branches starting up in Cape Town, East London and Pretoria. Committees in each centre will run their own events, as well as communicate and co-ordinate with the national committee in Johannesburg to ensure efficient and lively participation. We hope this will keep the Society alive and well in South Africa and we encourage people with energy and ideas in these centres to get involved.

The advantage of having active committees in different centres was keenly felt during Janet Greene's visit during June/July last year. Janet conducted her Winter School programme first in Johannesburg before going on to Cape Town and then East London. About 30-40 teachers attended in each centre and the response was extremely positive. Janet's course was focused on material for the Pre-Primary and Foundation Phase teachers and contained very creative and user-friendly ideas for music and movement in early childhood.

Our annual general meeting was held in mid-March, and we invited a specialist in the "Colour Strings" method to host a workshop for around 30 teachers who attended. Julie Griffiths proved to be an engaging and informative lecturer, who gave us lovely new ideas for those working with younger children.

The Pretoria Branch invited lecturers from the University of Pretoria's Music Education department, Riekie van Aswegen and Dorette Vermeulen, to host a workshop on September 12 at the University.

They presented ideas from their "Junior Collage" and it was very encouraging to see so many new faces, and many of them from the student teaching community.

The first Orff Africa Bursary - an award of R10 000 - was awarded in 2007. As this is given every two years, 2009 saw the bursary being awarded for the second time. It went to a promising young teacher from Nigeria, Adeyemi Oladiran, who used the money to attend a Level 1 course in San Francisco in July. One of our committee members, Janice Evans, also went to San Francisco and successfully completed her Level 2 course. We also gave small bursaries to Mandy Carver (Grahamstown) and Daniela Pretorius, who went to Australia for the annual Conference in January 2010. Janice also received a small amount towards her trip to San Francisco.

The Society produces an annual magazine, The Orff Beat, which we send to all our members and contributors. This year's theme was "Rondos and Rounds" and it contained a lovely collection of these from both local and overseas contributors.

We are hoping to run a Level 1 course next year or at the beginning of 2011, the first in some time. There are reasons for this: our membership is small, the private and government schools have different holiday times and most of the work for the Society is done by a very small group of people who are also very busy.

We have had a fantastic response to the Orff specialists who have come



out over the past few years to present workshops, but we also acknowledge that there are teachers who want to upgrade their own Orff skills by doing Levels courses.

Lastly, I would like to thank the committee - Penny Jackson, Janice Evans, Daniela Pretorius, Sandy Mol, Di Cowen and Winnie van der Walt - for their help and support during the year and to Lana Hart and her East London Committee and Ronel in Cape Town for helping to host Janet so efficiently in their respective cities. Thanks also to Winnie and the Pretoria committee for organizing their workshop so well. We wish Vivienne Pieters a full return to good health. We have missed you at our committee meetings!

I wish you all a wonderful 2010 Soccer - filled year. Please give us your soccer or "South Africa" themed lessons for the 2010 edition of The Orff Beat!

ORFF QUOTES

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

"Elemental music is never just music. It's bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer."

"Experience first, then intellectualize."

Carl Orff
(1895 - 1982)

VISIT OUR WEBSITE
 www.orff.org.za

THE CAPE FESTIVAL

By Janice Evans

Early (VERY early) on Friday morning, the 9th of March, my husband and children drove me to Oliver Tambo airport to catch a 6.00am plane to Cape Town. I was lucky that a willing relative was available to drive me from Cape Town airport to Stellenbosch, and that the early morning traffic on that route wasn't too heavy, so that I had just enough time to grab a fruit juice before joining the first session of the CAPE Festival Music Development Forum's morning programme.



I had no idea what to expect from the Forum and was quite intrigued by Myrna Lewis's opening session, entitled "The Ethics of Collaboration" beginning with an exercise using "Deep Democracy" techniques. Looking around, I saw that the room was filled with people representing various music organisations in South Africa.

Pushing the chairs out of the way to create a large space in the room, Myrna took a stand and made a provocative statement, encouraging those who were in agreement with her to literally stand behind her, and anyone with an opposing view to stand in a different space and make a new statement so that anyone in agreement could move to that space. "Defections" were not frowned upon and many differing opinions were encouraged. Soon people were moving in various directions and making bold statements, after which a flurry of movement indicated who agreed with these assertions. The whole idea was to create an environment in which people felt free to express their ideas and feelings without feeling isolated, or threatened by opposing views.

Finally Myrna encouraged participants to consider what it would take for the various organisations involved in music development in South Africa to collaborate.



This stimulated a lively debate and I realised that it was a very complex topic. Eventually a number of statements about the requirements for such collaboration were written on paper and as delegates "took a stand" next to the statements, discussion groups were formed. The groups then broke away for detailed discussion around the various topics.



When the groups came together again for a report-back, the debate was as lively as ever, and the issues no less complex than before. It seems to me that two of the biggest hindrances to collaboration in South Africa's music world are time and money. The issue of time is an obvious one: everyone knows how busy life can be, and that working in one's own corner absorbs all of one's time leaving little more for collaboration with others. Money seems an obvious issue too, but it was suddenly brought to my attention that every music organisation in South Africa is relying on the same source for their funding, viz. the Lotto. If everyone is searching for recognition and the same pot of gold, fellow musicians suddenly become competitors rather than collaborators!

One of the most interesting and beneficial parts of the Forum, as far as I was concerned, was meeting the other musicians. Every representative was given an opportunity to introduce their organisation and explain what its aims are. I enjoyed seeing how much wonderful work is being done in developing music in South Africa. I felt proud to introduce the Orff Schulwerk Society of South Africa, speak about what we do, and to display our webpage, projected on the wall behind me as I spoke.



That first evening, we were treated to the most amazing music. String players from Norway's Trondheim Soloists, from Venezuela – trained in the now famous "El Sistema" system of music development – and our own South African 'cellist Hans Huysen put together an almost impromptu concert. The quality of their performances was breath-taking and I felt privileged to be sitting in that school hall, a part of that small audience swept away by the music.

On Saturday, the Forum continued with more presentations and discussions. That evening delegates went out for a delicious dinner and more informal networking. On Sunday, Shirley Apthorp, the founder and director of the Festival, shared her inspiration and dreams for the Festival and for music development in South Africa.



The Forum ended with a wonderful closing facilitated by Bonfire Theatre, a group which listens to people's individual stories and dramatises them in improvisations using simple props. Co-incidentally, Bonfire Theatre is led by our Miriam Schiff's daughter Heather! It was a treat to see her and her colleagues in action, and quite fascinating to see people's stories and emotions come to life.

In summary, the CAPE Festival is an international festival, a multi-faceted project, of which the Music Development Forum was only one part. Other aspects of the project include the staging of operas in South Africa, concerts and workshops, choral and conducting programmes, strings exchange programmes and overall national and international collaboration.

THE QUOTED AIMS OF THE FESTIVAL ARE:

"The CAPE festival will support South Africa's musical life and present opera productions of a top international standard within a Festival context. It will provide a platform for the development of a broader and more effective system of music education in South Africa.

The CAPE festival will build bridges. It will help to draw international attention to the extraordinary work already being carried out in South Africa's musical world, to win additional support for existing projects, and to foster national and international collaborations.

There will be a major focus on audience development throughout the country's diverse communities.

The CAPE Festival sees music as a vital force for positive social change in a developing democracy."

For more information on the CAPE Festival, visit the website: www.capefestival.com

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Ummiso: "Tsine sambam' uZulu"

A traditional Siswati song collected and notated by D. K. Rycroft from "Say it in Siswati"
 Published by the School of Oriental and African Studies, London in 1976.
 David Rycroft was a lecturer at SOAS until his retirement in 1987.

$\text{♩} = 120$

LEADER

Wo Zul' uts' ayi-hlome lo-nyak'! Se - sa - ba kwa-

CHORUS

Tsine sam - ba - mb' u - Zu - lu se - sa - ba kwa-

li - wa ti - khulu takaNgwane. Wo - , latsi [manya manya lawu - phathi phathi liyawu-

li - wa ; Wo tsine sam - ba - mb' u - Zu - lu ;

phos' um - ban' ; Sam - ba - mb' u - Zu - lu se - sa - ba kwa -
 bek' um - ban' ;

Wo tsi - ne sam - ba - mb' u - Zu - lu se - sa - ba kwa -

li - wa ti - khulu takaNgwane. D.C. || FINE

li - wa ; Wo tsine sam - bamb' u - Zu - lu !

The musical score is written in 3/4 time with a tempo of 120 beats per minute. It features a single melodic line on a treble clef staff. The lyrics are written below the staff, with some words in brackets indicating phrasing. The score includes a 'LEADER' section and a 'CHORUS' section. The lyrics are in Siswati. The score ends with a double bar line, a repeat sign, and the word 'FINE'.

This is a girls' dance-song. It is possibly connected with the matter of gathering reeds, for the Umhlanga ceremony. This version was obtained in 1972. Besides versions using the five-note E C B G F scale, like the present one, I have encountered other singers using the "common pentatonic", with Eb and Bb in place of E and B.

International Orff-Schulwerk Symposium

“50 Years Orff Institute Salzburg”

July 7-10 2011

The 8th International Orff-Schulwerk Symposium will be devoted entirely to the 50th anniversary of the Orff Institute in Salzburg. It was founded in 1961 by Carl Orff and his colleagues with much confidence and great expectations. Its worldwide significance as a unique training centre for Elemental Music and Dance pedagogy in the tradition of Orff-Schulwerk is without question and should be properly celebrated. Its history as well as its achievements should be brought closer to an international audience in the form of lectures, workshops, pedagogical presentations, artistic performances and a large exhibition. Over and above this, there will be “Decades meetings” in which the former graduates of the Orff Institute can celebrate a reunion and exchange of experiences.

The Orff Institute 2011

- presents its current team of teachers
- reports about its activities in the city and province of Salzburg
- reports about its successes at home and throughout the world
- exchanges experiences with guests from all over the world
- sites its knowledge and achievements in professional circles
- formulates its mission for the future

Planned Publications

- Book: “The Pedagogy of the Orff Institute” (Doctoral dissertation, Manuela Widmer)
- Comprehensive program brochure “50 Years Orff Institute” (German/English)
- Exhibit (and catalogue): “50 Years Orff Institute”
(with photos, documents, texts, publications, and chronology) in the foyer of the Mozarteum from June 1st to July 10th 2011
- DVD documentation and detailed booklet

Artistic Performances

- Carl Orff’s “Astutuli” with the Orff Institute in cooperation with the theatre department of the Mozarteum university
- Studies in music and dance by our graduating students
- An evening with “COLLECTIF” – the performing group of the Orff Institute and the group “AEORIA” from Athens, Greece

Directors and further information
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www.orff.schulwerk-forum-salzburg.org

Actual up-to-date information on the homepage

Homepage of the Orff Institute:

www.orffinstitute.at

THITSHERE WASHU (our teacher)

♩ = 116



Thi - tshe - re wa - shu ho - yu u fu - nza zwa - vhu - di

Thi - tshe-re wa - shu ho - yu u fu - nza zwa - vhu - di **U**

hwa - la na u vha - la - na u a - mba Tshi - khu - wa **U**

hwa - la na u vha - la - na u a - mba Tshi - khu - wa

Thitshere washu hoyu u ri funza zwavhudi
U nwala, na u vhala na u amba Tshikhuwa

Our teacher instructs us well (funza zwavhudi)
How to read (nwala), write (vhala) and speak (amba) English

ACTIONS

Line one:

Children point to their teacher, dipping their hand slightly on the beat.

Line two/three:

On “to read”, children put their open palms together and face them, as if reading a book.

On “to write”, children perform a writing motion.

On “to speak English”, children hold a hand in front of their mouth and open and close their extended fingers to imitate speaking.



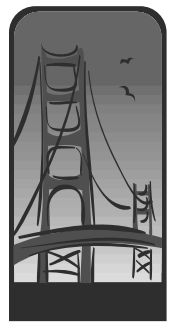
Source:

Kruger, Jaco, editor. 2004. Venda lashu: Tshivenda songs, musical games and song stories.
Potchefstroom: North-West University

Jaco Kruger is a lecturer in Ethnomusicology at North-West University.

THE SAN FRANCISCO ORFF LEVELS COURSES 2008-2010

by Janice Evans



“We’re so glad you’re here...” sang the course instructors as we, the Orff Levels students, processed into the hall for the opening ceremony. As the hall filled with people and more voices joined the song, the sound swelled and I felt swept along on a wave of music and anticipation. So many mixed emotions: I was very excited to be embarking on the third and final level of the San Francisco Orff Levels Certification Course, but sad to think that it would be the last time that I would experience the thrill of being a student leading into that hall at the San Francisco School, full of expectation and with a familiar flutter of nerves.



When Doug Goodkin came to South Africa early in 2008 and suggested to me that I consider doing the Levels training in San Francisco, it felt like an unreachable dream. Yet the more I considered it, the more I knew that it was something I wanted to make a reality, and that I would work hard to raise the finances and tackle the logistics of such an adventure.

In July 2008 I walked through the doors of the San Francisco School hall for the first time, not sure what to expect from the Level I course. The following two weeks were to be a rich experience, filled with fun and laughter, percussion instruments, singing, dancing, recorder playing and homework assignments. It was also a wonderful time in which I met, and began to get to know, other students on course, from many different countries representing almost every continent in the world!

Some of those students have become dear friends who have travelled the journey with me through all three levels over the last three years, forming a unique and deep connection between us. At first I was surprised at how much dance and movement was included in the course. Every day we danced for an hour and a half under the inspired direction of Christa Coogan in Level I.

I was constantly amazed at how much we could achieve, and how creative we could be, despite the fact that most of us did not consider ourselves dancers. The energy required was great, but the rewards were greater still. In Level II Susan Kennedy was the dance instructor and I loved her gentle approach, her wide knowledge of dance forms, the wonderful folk dances she has collected, and her creativity as an Orff teacher. In Level III, Christa taught us again, and suddenly our dancing seemed to go to an even higher level. I am inspired to explore the teaching of dance far more in my own Orff classes. This year it has become clearer than ever to me that Orff Schulwerk grew as much out of dance as it did out of music education and that this part of our Orff teaching is often sadly neglected.



We were in recorder classes for an hour every day. I enjoyed learning how to teach beginners to play the recorder using the pentatonic scale and improvisation right from day one, so that it links together seamlessly with the other aspects of Orff training. We used our recorders constantly in Basic Orff and even in dance classes. Martha Crowell impressed me with her vast knowledge of recorder and song repertoire and it was a treat to be in her classes. Annette Bauer is the first truly virtuoso recorder player I have ever met. When she showed us her collection of recorders and recorder-like instruments from different cultures and played them, I stood in awe of her knowledge and ability. Both teachers were friendly and always generous with their time, expertise and material. By the time I reached Level III, I felt fairly competent playing both the soprano and alto recorders (and had a little experience playing the tenor and bass recorders too). I was impressed at how my improvising had progressed from being shaky and hesitant in Level I (requiring constant thought) to more fluent and at times in Level III with my fingers simply knowing where to go on their own!

Our Level I Basic Orff teachers, Sofía López-Ibor and James Harding, amazed us with their knowledge and experience, and always delighted us with their sparkling sense of humour. Under their guidance, we experienced the magic of beginning Orff Schulwerk and discovered that every concept can be taught in an imaginative and playful way. But all was not just fun and games: every activity they took us through was like touching yet another skilfully crafted gem, luring us ever deeper into the treasure chamber that is the Orff approach.



In Level II, our Basic Orff teacher Rick Layton amazed and delighted me on a whole new level. He took us deeper into Carl Orff and Gunild Keetman's five books called "Music for Children", affectionately referred to simply as "The Volumes". I stood in awe of Rick's musical knowledge. I had always asked myself, "What comes after the pentatonic scale?" and loved the way in which he introduced us to the modes. Suddenly it all seemed so obvious, yet also vitally important that the transition be made thoughtfully and with skill. As always, movement and the voice were an integral part of the process.

In Level III Doug Goodkin, the Orff Levels course director, took us through Basic Orff classes. He began the first lesson with a fun activity and a song, which we sang and danced standing in a circle. Next we were sitting at the instruments and trying hard (not very successfully) to accompany the song, which employed tonic, subdominant and dominant harmony. Doug's point was that even we - experienced musicians and teachers - found the exercise daunting without the appropriate prerequisite preparation, understanding and experience required.

During the course of the following two weeks, Doug led us back in time - and across the world - tracing music traditions through history and in different cultural settings. Gradually the picture broadened, the development of Western Music through history became clearer, and suddenly the genius of the progression of Carl Orff's approach - as logically tracing that historical development - became visible, as if I were stepping back from an impressionist painting and seeing individual brush strokes and dabs of colour suddenly collaborating to form a beautiful image.



Two weeks seemed far too short a time in which to take on this epic voyage across time and space, but as we finally returned to the original song with which the classes had begun, the puzzle pieces gently locked in place and the harmonies - now making sense in their context - sounded from our fingers with less effort and with greater joy. The message to us: how important it is that we are EDUCATING our students! It is not good enough to be teaching pupils forgettable progressions from one note to the next, parrot-fashion, without imparting knowledge. By giving knowledge and understanding of the process, we are empowering them.

As part of the Level III course we were each required to prepare an Orff lesson based on material from one of the Volumes and teach it to our fellow Level III students. I was grateful for the experience and learned a lot both about myself and about aspects of the Orff process. I also really enjoyed the celebratory dinner we shared at a Nepalese restaurant afterwards!!

On the evening before the final day of the course, we enjoyed the annual "Untalent Show". The students performed for one another, displaying talents in music, dance, comedy, acrobatics etc!! The experience was magical and I found myself looking around as I had done so many times in amazement and gratitude at the fact that I had had the opportunity to travel a journey with such a talented and fascinating group of people.

One of the things that made the experience of the San Francisco Orff Levels Courses so powerful was the element of ritual. The course opened with song, a procession, and a ritual ringing of gongs by the oldest and youngest students attending the course. The closing ceremony was a moving and powerful experience. The Level I and II students sang and formed a long arch through which we, the Level III students, processed (with hardly a dry eye) before standing in front of the gathering to receive our certificates. Doug spoke about each student in turn before presenting the certificates. I felt honoured and humbled, and very grateful. The song we sang in canon to the music of Beethoven still flows through my mind regularly: "In living fully one finds peace; for those who love, the world is one. And so, farewell, as we go separate ways: go in peace, auf Wiedersehen".



ORFF SCHULWERK FORUM SALZBURG 2010

A report by Daniela Pretorius

The 26th Annual meeting of the Orff-Schulwerk Forum took place from 11 -13 March 2010 at the Orff Institute in Salzburg, Austria. Members of the Board of Directors, the Carl Orff Foundation, Orff Institute and delegates of 17 international Orff-Schulwerk Associations attended this event.

The following renowned pedagogues - Dr Ulrike E. Jungmair, Sofia López-Ibor, Verena Maschat, Christoph Maubach, Shirley Salmon and Dr Carolee Stewart - were included as advisors to the Board of Directors.

Recent projects

One of the main projects during the past year has been compiling an Index of all articles and reports published in the ORFF SCHULWERK INFORMATIONEN, the ORFF Institute Year Books and the Symposium reports, which will also be available online.

Prof Barbara Haselbach mentioned that newly founded Orff Schulwerk Associations need to apply to the OrffSchulwerk Forum to use the words Orff-Schulwerk in the name of their association/society. Therefore, it is illegal, since 2007 already, to advertise or to use these terms for workshops, courses, etc. by people that are not officially connected to the Orff-Schulwerk Forum. The following themes were dealt with during group discussions on Saturday afternoon:

- ♪ Level Courses
- ♪ Schools, Carl Orff-Schools, Music Schools
- ♪ Universities, Teacher Training Centres, EMP-Studies (in Germany and Austria)
- ♪ Foundation of new OS Associations, support from the COS, literature.



Carl Orff

The President, Prof Barbara Haselbach, requested all OSA to put links to the COS and the Orff Institute on the websites. All international events of the Orff Institute (Special Courses, Summer Courses and Symposia) should feature.

Mr Sandborg (Finland) reminded everybody about our most important task: fostering the pedagogical ideas of Carl Orff and Gunild Keetman, and not to let political issues or organizational problems prevent us from doing the best we can.

The Orff-Schulwerk Symposium is celebrating 50 years in 2011!

- ♪ The Forum meeting will be on July 6th, 2011 and the International Orff-Schulwerk Symposium will take place from July 7th to 10th, 2011.
- ♪ South African Orffers: What about going to Salzburg next year to be part of the 50th celebration of the Orff Institute?

I was so fortunate to attend this event. I stayed with Josef and Susanne Rebholz (a musical family), went on the Sound of Music tour on Sunday and experienced some actual snow falls in Salzburg! Thank you so much to all who made this trip possible.



Carl Orff

Acknowledgements

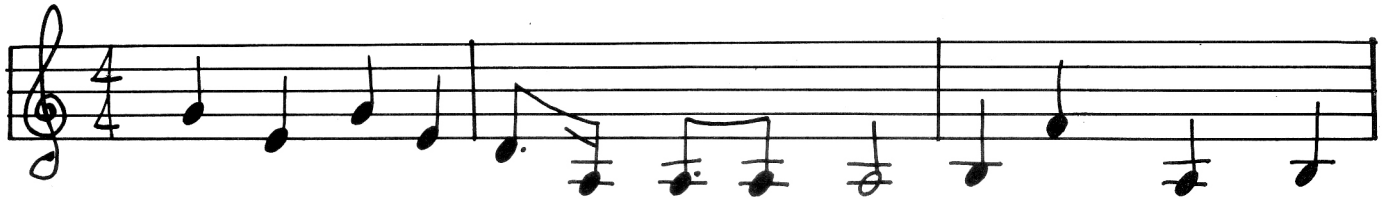
We thank the following people for permission to publish their work:

- ♪ Liz Mills and Random House Struik, for allowing the use of the words from **African Nursery Rhymes** (Struik, 2006) for the Chakalaka choral medley.
- ♪ Susan Cock and Marilyn Wood and Puffin Books, for songs taken from **Spot on Songbook** (Puffin Books, 1995).
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- ♪ The **Duze Nomshikashika** singing group, for a song from their **South African Songbook**.
- ♪ Waldo Malan, for a piece from his **Africorder Level 1** (Ritenotes Music, 2003).
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- ♪ Nyiko Nelson Mangane for a song from his research-in-progress on **Tsonga children's songs**.

All other contributors: Julie Griffiths, Janice Evans, Miriam Schiff, Gaye Dorkin, Marileen Botha, Diana Cowen, Jaco Kruger, Daniela Pretorius, Gill Allan and Debi Parkinson.



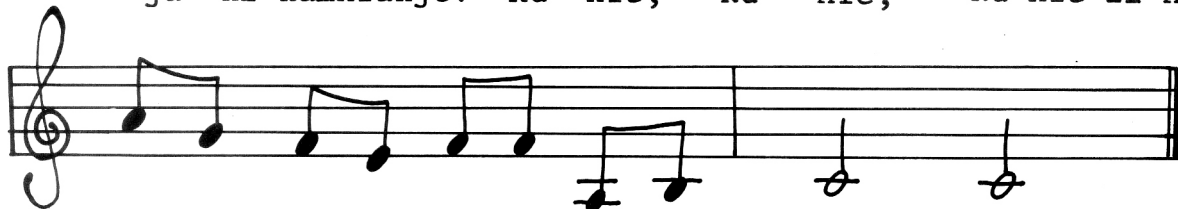
MOLWENI: Xhosa and English greeting song



Mol-we- ni, mol-we- ni zi- hlo- bo kun- ja - ni, kun-



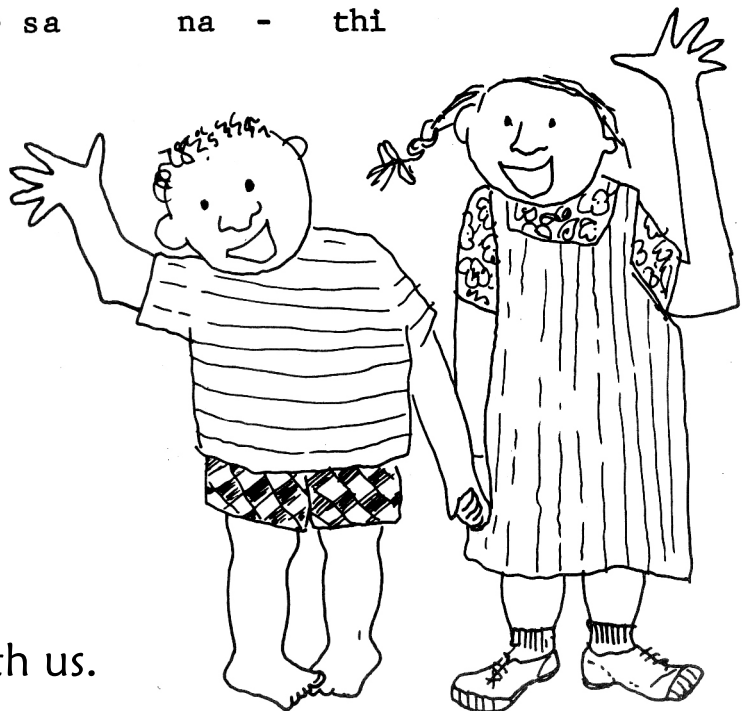
-ja- ni namhlanje? Ku- hle, ku - hle, ku-hle zi-hlo - bo



nin- ga nin-ga- zo-nwa- bi- sa na - thi

Molweni, molweni zihlobo
Kunjani, kunjani namhlanje?
Kuhle, kuhle, kuhle zihlobo
Ninga ningazonwabisa nathi


(English translation)
Good morning, friends
How are you today?
We are well, friends
We wish you to be happy with us.



This song was composed and arranged by Evelyn Mkona.

(This song and the two following songs were taken from "Songs for South African Children", published by Grassroots Educare Trust in 1990. Researched and compiled by Liz Brouckaert, with illustrations by Kobie Swart.)

IMVULA: Xhosa action song



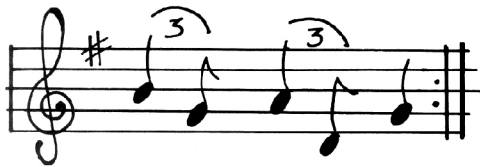

I - mvu-u - la i - mvu - u - la cha-pha cha-pha cha - pha



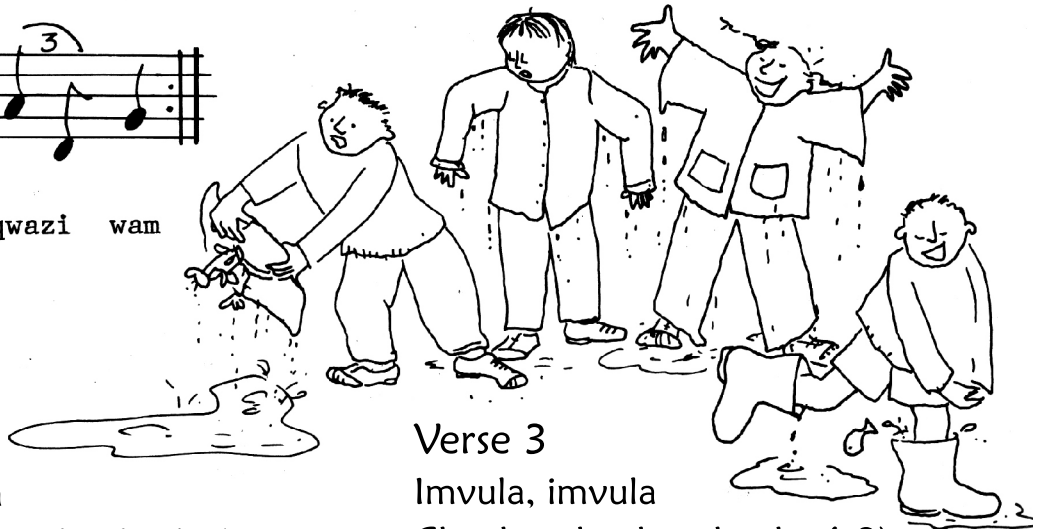
chapha chapha chapha u-manz'umnqwazi wam gqum gqum li-ya



du-du-ma gqum gqum li-ya du-du-ma u-manz'umnqwazi wam u-



-manz'umnqwazi wam



Verse 1

Imvula, Imvula
 Chapha, chapha, chapha (x2)
 Umanz' umnqwazi wam (x2)
 Gqum, gqum, liya duduma (x2)
 Umanz' umnqwazi wam (x2)

Verse 3

Imvula, imvula
 Chapha, chapha, chapha (x2)
 Imanz' ibrukhwe yam (x2)
 Gqum, gqum, liya duduma (x2)
 Imanz' ibrukhwe yam (x2)

Verse 2

Imvula , imvula
 Chapha, chapha, chapha (x2)
 Imanz' ihempe yam (x2)
 Gqum, gqum, liya duduma (x2)
 Imanz' ihempe yam (x2)

Verse 4

Imvula, imvula
 Chapha, chapha, chapha (x2)
 Zimanz' izihlangu zam (x2)
 Gqum, gqum liya duduma (x2)
 Zimanz' izihlangu zam (x2)

English translation:

Verse 1

Rain, rain

“Chapa, chapha” etc (raindrops)

My hat is soaking wet

“Gqum, Gqum” etc (thunder)

My hat is soaking wet

For Verse 2, line 3 is “my shirt is soaking wet”

For Verse 3, line 3 is “my pants are soaking wet”

For Verse 4, line 3 is “my shoes are soaking wet”

Actions

1. Rain, rain - lift hand high and with fine movements of the fingers, show raindrops falling down.
2. Chapha, chapha, etc - with light finger-tip taps, show raindrops splashing on the ground.
3. Indicate hat, shirt, pants and shoes, as they occur in the verses.
4. Gqum, gqum, etc - make slow swinging, punching movements of alternating arms to represent the sounds of thunder.



CONGRATULATIONS!

Congratulations to Janice Evans on achieving her
Level 3 at the San Francisco Orff Levels
Certification Program in August this year.
This is a fantastic achievement!

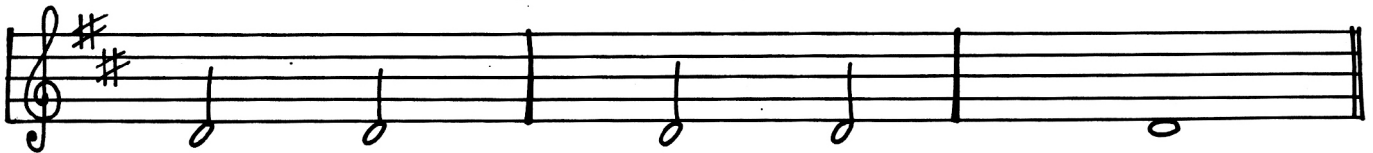
LIEWE LULU: Afrikaans action song.



Joep, joep, joep, joep, joep liewe Lu-lu, sê vir my wie's



jy liewe Lu-lu, jys 'n ou-li - ke mei-sie-tjie -



one two three four five

Joep, joep, joep, joep, joep liewe Lulu
 Sê vir my wie's jy liewe Lulu
 Jy's 'n oulike meisietjie
 One, two, three, four, five.

English translation

Joep, joep, joep, joep, joep dear Lulu
 Tell me who you are dear Lulu
 You're a pretty little girl
 One, two, three, four, five

Xhosa translation

Joep, joep, joep, joep, joep Lulu
 othandekayo
 Kha undixelele umgabani kanye Lulu
 othandekayo
 Uyinywanazana enomkhitha
 Emanyane, mbini, ntathu, ne, ntlanu





Actions

1. Players form a circle.
2. Each player places his/her left hand under the next player's right hand (both palms facing upwards.)
3. Begin song and one by one, each player taps with right hand the next player's right hand (going in a clockwise direction).
4. When the counting occurs at the end of the song, all the players take up a pose.
5. The first to move is out.
6. Begin again and continue until one is left.

Note: The number of players present in each cycle determines the counting e.g. if 5 players start, the group counts up to 5 and when one goes out, the next count is up to 4, etc.

MURIMI (FARMER)



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(This is a Tsonga version of the English children's song "Farmer in the Dell.")

1. Children make a circle.
2. One child, the farmer (murimi), stands inside the circle.
3. Children start singing and clapping and the farmer starts doing what the song tells him to do, first of all strolling round the field (murimi ensinwini) then, looking for a wife (nsati).
4. The farmer chooses and takes a wife who then joins him in the middle of the circle.
5. They join hands and the wife now looks for a baby (nwana).
6. Once the baby is in the centre of the circle, the baby "takes" a dog (mbyana).
7. As the song then tells of washing the dog (hi phu phu te la mbyana), the children all lightly tap the dog to indicate this action.
8. The song starts again, with the dog now being the farmer.
9. Repeat the whole song.

ORFF IN AFRICA - A GHANA EXPERIENCE

By Miriam Schiff

It was a weird sensation to see posters and memos on the Internet from "Orff in Africa" that didn't originate from our South African Orff Society! The Finnish Orff Association, with the assistance of the Institute for Music and Development in Ghana, arranged a conference in Ghana for 29 Finnish teachers from 22 July to 4 August 2010. I was invited, as an Orffer from South Africa, to present a workshop at the conference and Winnie van der Walt was able to attend for most of the first week as the second South African delegate.

What a treat it was to see Prof. Komla Amoaku and his wife Korkor Amarteifu again. Some "older" Orffers may remember his workshops when he visited South Africa as a guest of the Orff Society. They run the Institute and had lined up very accomplished lecturers to give us basic drumming techniques and to show us how the children learn to drum and dance in the villages. We learned dances from the children and teachers and enjoyed stories from the Volta region, as well as from Accra. The Finnish delegates were wonderfully friendly and appreciative and sang most beautifully at every opportunity. They burst into four part harmony when waiting for the Chiefs, when waiting for the bus, when riding in the bus, when waiting for breakfast and at any other time when waiting!

We were formally introduced to Togbe Aedo XIV, Agbogbomefia of Asogli State and President of both the tradition Council and Regional House of Chiefs, the Honorable Regional Minister, Mr Joseph Amenowode and the Deputy Regional Minister, Col (retired) Ceril Neku, at a most dignified and entertaining ceremony at the Presidency.

The Chief was so taken with the Finnish singing that we were invited to a delicious meal a few days later so that he could hear more.

They learned "Shosholoza" from a score I had with me and sang it most energetically, to the delight of the gathering. (We, as South Africans, were very popular in Ghana because of the World Cup support we gave them.)

It was wonderful to mix with teachers from both Ghana and Finland and to see the level of musical accomplishment that they have achieved. They enjoyed the isiZulu and sePedi songs I taught and were most enthusiastic participants in my workshop. The drumming skills of the Finnish teachers are very good, as a drummer from Ghana has run several workshops in Finland for them. Komla and Korkor hope to organise another course again next year, so please start saving now! The Finns also have a music conference every July, so let's try and get a group together to attend. Kirsty and Shannon Frigyik recommend it highly and it would be wonderful to have a South African delegation there. Orff Schulwerk is truly international but, at the same time, we all feel at home because we understand the philosophy underpinning what we teach, and this links us all in a musical chain around the world! Keep Orffing!



GE RE SILA

s . s | *m : d . d* | *d : d' . d'* | *l : f . f* | *f : f . m* |

Ge re si - la lwa leng. Ge re si - la lwa leng. Re re

r : r . r | *s : s . f* | *m : r* | *d : s . s* | *m . m : s . s* | *m : s* |

gwei, re re gwei, re re gwei gwei gwei. Ge o tli - le le tla - tla ya

l . s : f . m | *r : f . f* | *r : f . f* | *r : f . f* | *s . f : m . r* | *d* ||

ga go e tletseng o tla sila wa sila wa be wa fetsa leng.

Ge re sila lwa leng
 Ge re sila lwa leng
 Re re gwei, re re gwei,
 re re gwei gwei gwei
 Ge o tile le tlatla
 ya ga go e tletseng
 o tla sila wa sila
 wa be wa fetsa leng.

When we grind
 on the grinding stone
 We say: grrr
 (the sound of the stone)
 When you come
 with your mielies
 You will grind and grind
 until you are finished.

from **Spot on Songbook**
 (Puffin Books, 1995)

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SERONTABOLE

not. M. Kwakkestein

Soprano
Alto
Tenor
Bass

m' m' d d m' r' d f' f' d d d d f' f'
d d s/ s/ d d d d d d // // // // d d
S'ron - ta - bo - le e - le - le s'ron - ta - bo - le Ki - yo na - ka -
s' s' m' m' s' f' m' l' l' f' f' f' f' l' l'

d d d/ d/ d // s/ f/ f/ f/ f/ f/ f/ f/ f/ f/ f/ f/

5
m' m' - m' r' r' m' r' r' d
d d - d t/ t/ t/ t/ t/ d
ti - ba - ka - ti - ba le - tsa - tsi
s' s' - s' f' f' s' f' f' m'
s/ s/ - s/ s/ s/ s/ f/ f/ d s/ d s/ m/ d/
he le seron - ta - bo - le

Serontabole: It's round

Katiba: Hat

Letsatsi: sun

The sun is so hot, I wear my hat.

This seSotho song is taken from "South African Songbook", which was produced by **Duze Nomshikashika**, a small group of people from the Netherlands, with a passion for singing and a passion for South Africa. They started in the mid 1980's to show solidarity with people suffering under the apartheid regime. They came out and learnt songs from choirs around South Africa and they have many Xhosa, Zulu and Sotho songs in their repertoire.

We Love Mieliepap

Tune: My Boy Lollipop



With a swing

arranged by Gill Allan

Soprano marimba

Alto marimba

Tenor marimba

Bass marimba

1.3. We love

mie - lie-pap oo oo oo
mie - lie-pap oo oo oo

Sop

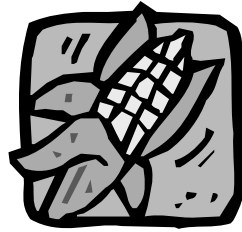
oo It rea - lly pumps our mus - cles up oo oo oo oo with boer - e-wors and to -
oo It makes our heart go gid - dy up oo oo oo oo with boer - e-wors and to -

Alt

Ten

Bass

We Love Mieliepop



7 *Last time to Coda* \oplus

Sop
ma - to sauce and cha - ka - la - ka of course! oo oo 2. We love
ma - to sauce and cha - ka - la - ka of

Alt
1, 3. *Last time to Coda* \oplus

Ten
1, 3. *Last time to Coda* \oplus

Bass
1, 3. *Last time to Coda* \oplus

11

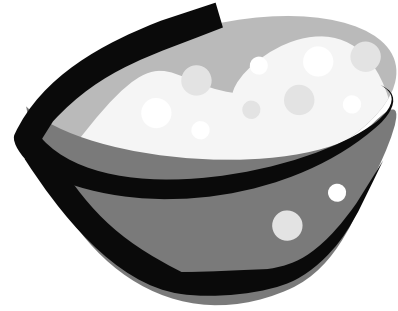
Sop
course we need it we need it we need it so o to help us rea - lly

Alt
11 2. \oplus

Ten
11 2. \oplus

Bass
11 2. \oplus

We Love Mieliepap



15

Sop

gr - ow we love it we love it we love it so

Alt

Ten

Bass

Musical score for Soprano, Alto, Tenor, and Bass, measures 15-17. The Soprano part includes the lyrics: "gr - ow we love it we love it we love it so".

18

Sop

o with milk and su - gar you know — 3. We love mie - lie-pap oo oo oo

Alt

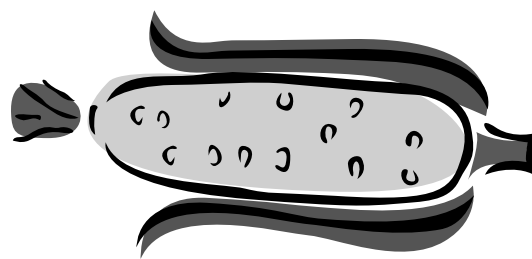
Ten

Bass

D.S. al Coda \oplus Coda

Musical score for Soprano, Alto, Tenor, and Bass, measures 18-20. The Soprano part includes the lyrics: "o with milk and su - gar you know — 3. We love mie - lie-pap oo oo oo". The score includes performance instructions: *D.S. al Coda* and \oplus Coda.

We Love Mieliepap



21

Sop

oo it is our one de - si - re _____ to grow a lit - tle bit high - er

21

Alt

21

Ten

21

Bass

Musical score for Soprano, Alto, Tenor, and Bass, measures 21-24. The Soprano part includes lyrics: "oo it is our one de - si - re _____ to grow a lit - tle bit high - er".

25

Sop

we love mie - ie lie pap we love mie - ie lie pap oh yeah!

25

Alt

25

Ten

25

Bass

Musical score for Soprano, Alto, Tenor, and Bass, measures 25-28. The Soprano part includes lyrics: "we love mie - ie lie pap we love mie - ie lie pap oh yeah!".

Teaching notes for “We love Mieliepap” - Gill Allan

1. First teach the chord sequence to everyone. The C Am F G sequence runs throughout, except in the “we need it” section.
2. The tenor marimba pattern must be played with alternating hands L R L R with the left hand swinging over the right hand in a steady movement.
3. Players can roll beaters on minims and longer notes.

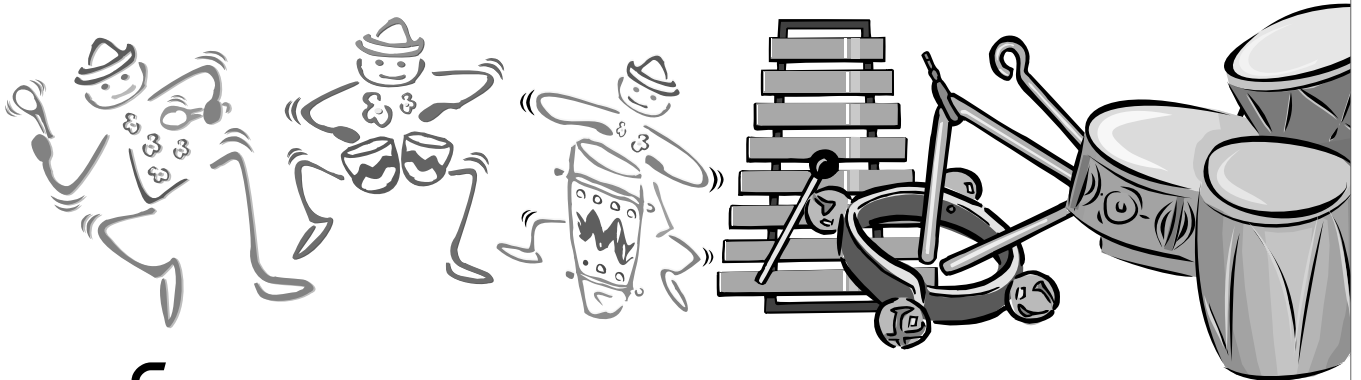
For our concert, I had dancing mieliemeal bags, boerewors rolls, tomato sauce bottles and Chakalaka tins. For the latter three, the children wore “suits” made out of mattress sponge, one centimetre thick, cut to go around each child and joined at the back with velcro so the child could take it on and off. The sponge suits were spray-painted in the appropriate colours.



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Carl Orff (1895 - 1982)

For more information contact
Penny Jackson: 076 781 2070



AGM 2010





Township Jive

JOYOUS AND HAPPY ♩ = 122

Music by Mike Mower
Arranged by D.L. Parkinson

Musical score for Township Jive, featuring the following instruments:

- FLUTE/VIOLIN
- GUITAR
- CLARINET IN B \flat
- ALTO SAX.
- MARIMBA
- PIANO
- BASS GUITAR
- GUIRRO WOOD BLOCK
- DRUM SET

The score is in 4/4 time and includes a section marked "SECOND TIME".

Original tune from "Junior Musical Postcards" for Clarinet, Boosey and Hawkes, 1998.

Township Jive



2

TOWNSHIP JIVE

FL.

GTR.

B \flat CL.

A. SX.

MRB.

PNO.

BASS

G NB

D. S.

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

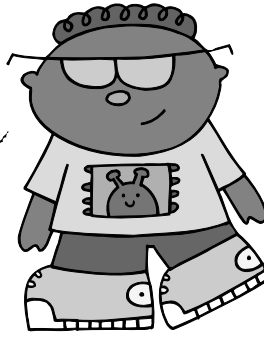
5

5

5

5

Township Jive



TOWNSHIP JIVE

3

FL. 9

GTR. 9

B \flat CL. 9

A. SX. 9

MRB. 9

PNO. 9

BASS 9

G NB 9

D. S. 9

Musical score for Township Jive, page 3. The score is arranged for a band including Flute (FL.), Guitar (GTR.), B-flat Clarinet (B \flat CL.), Alto Saxophone (A. SX.), Maracas (MRB.), Piano (PNO.), Bass, Gong/Normal Bass Drum (G NB), and Drums (D. S.). The music is in 3/4 time and features a jive rhythm. The piano part includes a bass line and a treble line with chords. The drum part features a steady bass drum pattern and a snare drum pattern. The guitar and flute parts play a similar melodic line. The maracas provide a rhythmic accompaniment. The bass and gong parts provide a steady accompaniment. The alto saxophone part is currently blank.

Township Jive



4

TOWNSHIP JIVE

FL. 13

GTR. 13 F STRUM B^b C F

B^b CL. 13

A. SX. 13

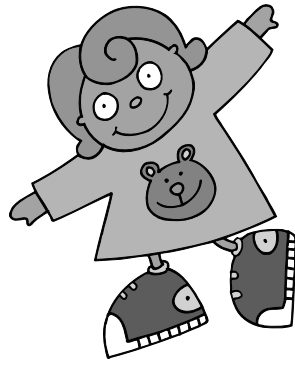
MRB. 13

PNO. 13

BASS 13

G WB 13

D. S. 13



Township Jive

TOWNSHIP JIVE

5

FL. 17

GTR. 17

B♭ CL. 17

A. SX. 17

MRB. 17

PNO. 17

BASS 17

G 17

WB 17

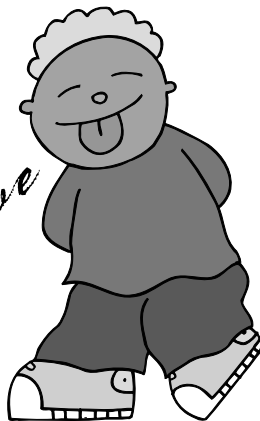
D. S. 17

VUVUZELAS

VUVUZELAS

Detailed description: This is a page of a musical score for the piece 'Township Jive'. It features ten staves for different instruments: Flute (FL.), Guitar (GTR.), B♭ Clarinet (B♭ CL.), Alto Saxophone (A. SX.), Maracas (MRB.), Piano (PNO.), Bass (BASS), Gong/Washboard (G WB), and Drums (D. S.). The score is in 4/4 time and the key signature has one flat (B♭). The page number '5' is in the top right corner. The number '17' is written below the first measure of each staff. The guitar and drums parts include a 'VUVUZELAS' section, indicated by the word above the notes. The piano part is written in grand staff notation. The bass part is in bass clef. The flute, clarinet, and saxophone parts are in treble clef. The maracas part is in treble clef. The gong/washboard part is in bass clef. The drums part is in bass clef.

Township Jive



6 TOWNSHIP JIVE

Fl. 21 FINE

GTR. 21 FINE

B♭ Cl. 21 FINE

A. SX. 21 FINE

MRB. 21 FINE

PNO. 21 FINE

BASS 21 FINE

G WB 21 FINE

D. S. 21 FINE

VUVOZELAS

WHISTLE

21

Township Jive



TOWNSHIP JIVE

FL. 25

GTR. 25

B♭ CL. 25

A. SX. 25

MRB. 25

PNO. 25

BASS 25

G WB 25

D. S. 25

Township Jive



8

TOWNSHIP JIVE

D.C. AL FINE

FL. 29

GTR. 29

B \flat CL. 29

A. SX. 29

MRB. 29

PNO. 29

BASS 29

G WB 29

D. S. 29

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

D.C. AL FINE

29

Ra Sila Mielie

Traditional sePedi Song -
arranged by Joan Lithgow

M.1. Ra si la si la mie lie mie lie ngwa na wa ba tho. Ra da li wa tsa ma ya le
O

M.2.

M.3.

B.M.

The first system of the musical score consists of four staves. The top staff (M.1.) is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "Ra si la si la mie lie mie lie ngwa na wa ba tho. Ra da li wa tsa ma ya le O". The second staff (M.2.) is a piano accompaniment line with a treble clef. The third staff (M.3.) is another piano accompaniment line with a treble clef. The bottom staff (B.M.) is the bass line with a bass clef. The music is in 4/4 time and features a repeating rhythmic pattern of eighth notes.

M.1. ra to le fi di le. O da li wa tsa ma ya le ra to le fi di le. O ra to le fe di'.
1. 2.

M.2. 1. 2.

M.3. 1. 2.

B.M. 1. 2.

The second system of the musical score continues the four-staff format. The top staff (M.1.) has lyrics: "ra to le fi di le. O da li wa tsa ma ya le ra to le fi di le. O ra to le fe di'." and includes first and second endings. The other staves (M.2., M.3., B.M.) also show first and second endings. The music continues with the same rhythmic pattern as the first system.

Ra Sila Mielie - some teaching suggestions by Miriam Schiff
The English translation of these sePedi words is as follows:
(Remember that the "s" in sila is pronounced as "sh".)

**We ground and ground the mielies
Poor child!
Oh, darling left, the love was gone
Darling left, the love was gone.**

This song was one of many used as a "stone-passing" song. Many children battle to master this skill of passing stones to their neighbour, on the beat, so it might be wiser to divide the children up into smaller groups, and start each group off with passing one stone only on the beat. As this becomes easier, add another stone, and so on, until every child in the small group has his/her own stone. You can then try them in one big circle. It might also be advisable to use bean bags instead of stones!

While this may not be an authentic sePedi movement suggestion, the song lends itself to a type of "grinding mealies" movement to accompany the first two lines. The last two lines could be illustrated by one line of dancers "leaving" the others and waving farewell.

Ra Sila Mielie in G Memory Jogger

M1

1	2

M1

3	4	5

M1 1 1 2 3 2 4 2 3 2 5

M2

1	2	3	4

M2 1 2 1 2 3 2 3 2 3 2 3 4

M3

G CHORD	D CHORD	C CHORD	LAST NOTE

M3 (G CHORD, G CHORD, D CHORD, G CHORD) X 2
C CHORD, G CHORD, D CHORD, G CHORD, C CHORD, G CHORD, D CHORD, LAST NOTE

BM

G CHORD	D CHORD	C CHORD	LAST NOTE

BM (G CHORD, G CHORD, D CHORD, G CHORD) X 2
C CHORD, G CHORD, D CHORD, G CHORD, C CHORD, G CHORD, D CHORD, LAST NOTE



from **Marimba Magic** (Noteworthy, 2006)

Changing the world of play

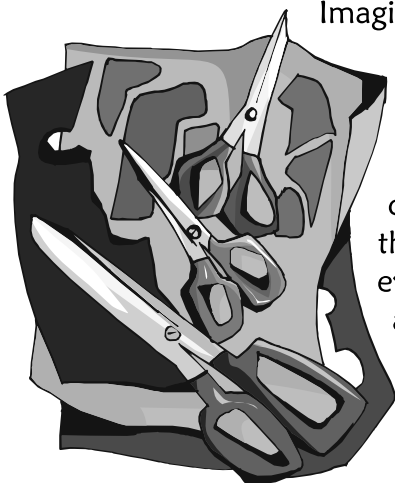
by Gaye Dorkin

I grew on the Kwa-Zulu Natal south coast, where my sister and I spent hours on the beach collecting shells for our beauty salon. Many of our friends recall building forts and dens in their back gardens but our garden ended on the beach so our play days were spent there. We climbed all over the rocks, each of which got its own name, and the big 'cave rock' served as our salon. We would line up the shells on the makeshift shelves and administer beauty treatments to our make-believe customers for hours on end. The plough shells with their pointy ends became lipsticks and the small limpet shells fitted perfectly over our little finger nails. We felt ever so sophisticated putting on eye shadow with the rounded cowrie shells that were so smooth against our eye lids, while trying to balance our fake nails at the tips of our fingers. Every now and then we would rush out of the 'cave', which was really more like a big overhang, when we heard an extra loud crash of the waves...and would invent some dramatic occasion, such as a pretend ship wreck, for which the noise would be responsible.

I can hear you saying, "It's not safe for our children to play on the beach by themselves", and you are right. Sadly, there are very few safe places for children to play alone anymore but that doesn't diminish the fact that they learn differently from adults and it is imperative for them to discover and explore and make sense of the world on their own, at their own unstructured pace. Again, I hear you say, "But the world is different now and kids don't like playing outside and getting dirty". I don't think so! It's more the parents who don't like it! We need to be careful not to burden our children with our own likes and dislikes, fears and limitations. We should be dressing kids in old clothes and sending them outside into their own garden or the school playground to develop their imagination - and the dirtier and messier they get, the better!



We wonder why so many children these days are diagnosed with attention disorders and other learning difficulties. A report from a Children's Hospital and Medical Centre in Seattle determines that for every hour watching TV, there is a 10% increase in the likelihood that a concentration or some or other learning difficulty will develop up to the age of 7. Children get used to the fact that if they are bored or disinterested in something they can change it - just by pressing a button! No skill is involved and all the hours spent in front of the computer or TV is time lost in developing their creativity and imagination.



Imagination is the foundation of science and engineering. If you can't see something in your mind's eye before it exists, then how can you make it become real? Therefore, developing creativity and imagination is crucial to a child's development. Children have a preoccupation with fantasy and magical things which allows all sorts of ideas and images to develop and to which they can respond in different ways. They become thinkers and builders in their own way. Being able to see with our 'inside eyes' enables us to have hope and faith in a better future for ourselves and so anything is possible. Often children play with the box and paper from a gift rather than the toy itself. This is because they can be creative and inventive, actively using their imaginations. In fact, blankets, boxes, planks and string are much better than ready-made toys that often cost a fortune. Children also learn to interact socially and are more co-operative when engaged in creative play.

Playgrounds both in schools and public parks are filled with all sorts of climbing apparatus which are wonderful and necessary for the gross motor development in young children. However, once children have mastered the skills required to manoeuvre their way around them, which doesn't take long, the challenge is gone. These great big man-made structures only cater for the child's physical development while the fine-motor, visual, auditory, tactile, emotional and much other sensory development is neglected. We need to change the world of play.

If you do not have a garden or natural environment where kids can play safely, or even if you do, there are so many ideas that can be added to a play area that will stimulate creativity and imagination and provide a more integrated learning experience.

NATURAL THINGS

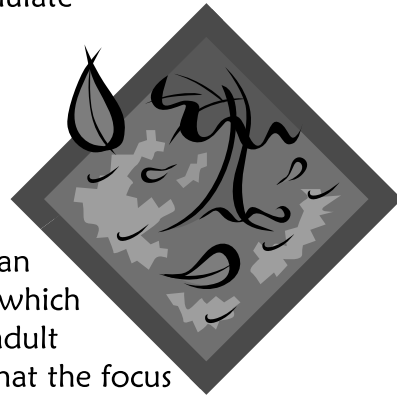
Preschool children need lots of loose bits and pieces to play with and the more natural the better. For example, shells, stones and seed pods that they can manipulate (fine-motor). Water and sand (tactile) are also ideal play materials which allow them to learn from their experiences - but remember, water play needs adult supervision. Playground equipment should be made from natural material so that the focus for children becomes centred on things that are found in nature which has its own texture and life span and is 'real'.

Imagine what fun a 'den' under a shrub or even an arbour or tunnel planted specifically for kids to play 'house' would be? Kids can make it a magical hide-out (imagination) and even find creatures that make their home in the leaves and thus experience nature in a natural setting. A log trail made from tree stumps firmly 'planted' in the ground allows kids to master the art of balance and motor planning while stepping from log to log (gross motor). Each log has a different colour, diameter, size and texture and children can feel real nature underfoot.

SOUND

Adding 'sound' to a garden gives an unusual dimension that stimulates auditory senses sadly lacking in young children today. Wind chimes (auditory) can be from different materials like wood, metal, plastic, shells or even seed pods so children can learn to discriminate between the sounds they make.

There are big wind chimes that hang from a tree, or smaller ones hung in a wooden frame like an upright xylophone planted in the ground, which children can play and create their own magical moment whilst playing 'music' outdoors. They can also hear the amazing vibration created by two Giant Chimes tuned to the sound of the earth and can even feel the vibration through their whole bodies when they stand between them. They can also have their entire body surrounded by sound as they walk through a spiral of different sizes of bamboo poles hanging from a frame in a Bamboo Maze.



Changing the world of play Cont.

VISION

A Motion Garden with windmills, strips of ribbon, wind socks and all things that move and fly in the wind allows children to “see” the forces of nature at work. An Enchanted Garden area where children can lie on large coloured cushions looking at the clouds and Magical Mobiles (visual), Tinkerbelle Lights and Sounds gives a new dimension to story telling in the school situation. All of these things encourage children to use their imagination and creativity in their world of play.

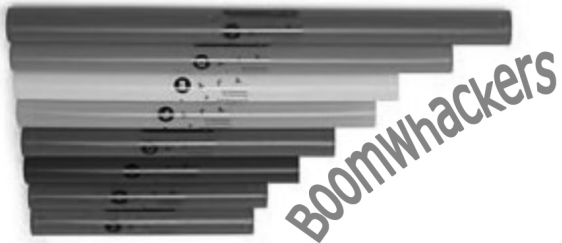
It may be a revelation to parents to learn how the brain develops and how critically important imaginative play and being out in nature are to the holistic development of a child. Not only will children who have a positive outdoor experience learn to develop skills that will stand them in good stead throughout their lives, but even more important perhaps is that at the same time, they may learn to care for the environment at a young age and will more likely be guardians of the planet when they get older.

Only now, many years later, and after researching the importance of children's play in my quest to make playgrounds more fun, have I realized what a privileged childhood all of us pre-TV children had.



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Time To Shine

SSA AND PIANO

Words and Music Marileen Botha

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SOPRANO 1

SOPRANO 2

ALTO

PIANO

4

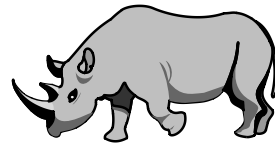
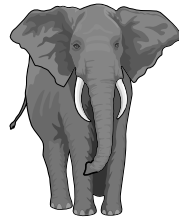
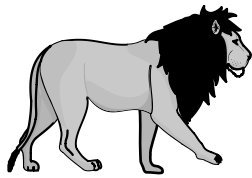
4

One brick at a time_ each day brings us clo-ser_ u -
voice and one heart one big fa - mi - ly_ rise

One brick at a time_ each day brings us clo-ser_ u -
voice and one heart one big fa - mi - ly_ rise

One brick at a time_ each day brings us clo-ser_ u -
voice and one heart one big fa - mi - ly_ rise

D/G G C/G



2

7

-ni - ted_ to - ge - ther for all the world to see The big five_ the moun tains the
up now_ Mzan zi_ be proud and be_ free we all have a vi - sion a

-ni - ted_ to - ge - ther for all the world to see The big five_ the moun tains the
up now_ Mzan zi_ be proud and be_ free we all have a vi - sion a

-ni - ted_ to - ge - ther for all the world to see The big five_ the moun tains the
up now_ Mzan zi_ be proud and be_ free we all have a vi - sion a

G D/G G

10

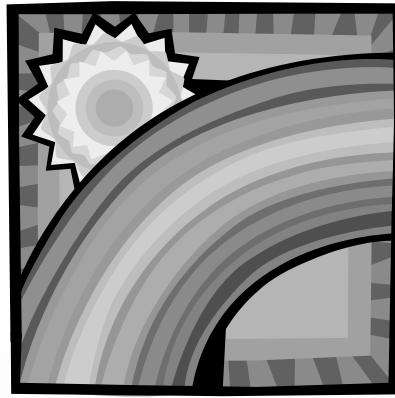
ci - ty_ of gold Oh_ the sound of_ the whis tles so come young and old_ (Descant) South
hope and_ a goal we will wel come the na - tions we're rea - dy_ to go!_

ci - ty_ of gold Oh_ the sound of_ the whis tles so come young and old_ (Melody) South
hope and_ a goal we will wel come the na - tions we're rea - dy_ to go!_

ci - ty_ of gold Oh_ the sound of_ the whis tles so come young and old_ (Alto) South
hope and_ a goal we will wel come the na - tions we're rea - dy_ to go!_

C/G G D

Time TO SHINE



3

13

Af - ri - ca_ your sky is so blue the rain-bow dream is co-ming true South

Af - ri - ca_ your sky is so blue the rain- bow dream is co- ming true_ South

Af - ri - ca_ your sky is so blue the rain- bow dream is co- ming true South

G D/F# Em D C D

17

Af - ri - ca_ stand up reach on high now is__your time to shine!

Af - ri - ca_ stand up reach on high now is__your time to shine!

Af - ri - ca_ stand up reach on high now is__your time to shine!

G D/F# Em D C D 1.G

22

shine!

shine!

One Vu-vu - Vu-vu-vu-vu

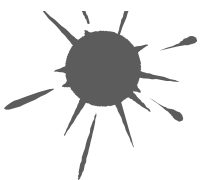
C/G G D/G

PERCUSSION ACCOMPANIMENT

26

Vu-vu - Vu-vu-vu-vu - ze - la_ La- du_ ma_

-ze - la_ Vu-Vu_ Vu-Vu-Vu-Vu ze-La Vu-vu - Vu-vu-vu-vu - ze - la_



Time to Shine



5

31

A - yo a -

Vu-vu - Vu-vu-vu-vu - ze - la_ La-du-ma Vu-vu - Vu-vu-vu-vu - ze - la_ La- du_ ma_

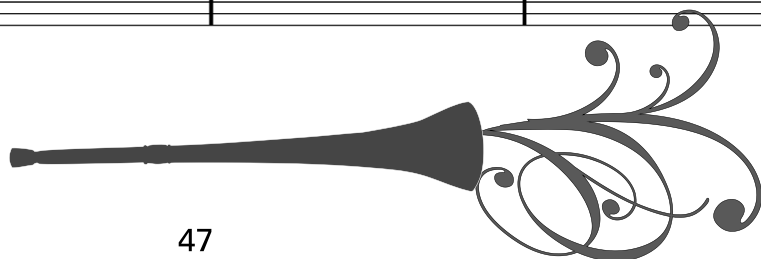
Vu- Vu_ Vu-Vu-Vu-Vu ze-La Vu-vu - Vu-vu-vu-vu - ze - la_

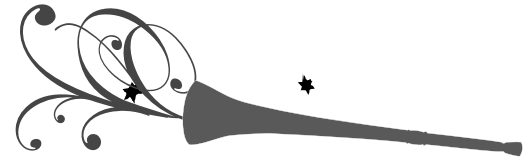
35

yo_ a a - yo a a -

Vu-vu - Vu-vu-vu-vu - ze - la_ La-du-ma Vu-vu - Vu-vu-vu-vu - ze - la_ La- du_ ma_

Vu- Vu_ Vu-Vu-Vu-Vu ze-La Vu-vu - Vu-vu-vu-vu - ze - la_





39

-yo_____ a (Descant)South Af - ri - ca_ your sky is so blue the

Vu - vu - Vu - vu - vu - vu - ze - la_ (Melody)South Af - ri - ca_ your sky is so blue the

Vu - Vu_ Vu - Vu - Vu - Vu ze - La (Alto)South Af - ri - ca_ your sky is so blue the

G D/F# Em D

43

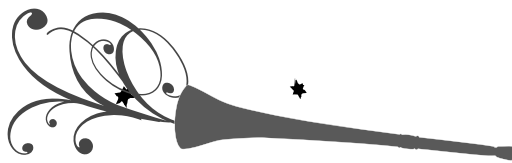
rain - bow dream is co - ming true South Af - ri - ca_ stand up reach on high

rain - bow dream is co - ming true_ South Af - ri - ca_ stand up reach on high

rain - bow dream is co - ming true South Af - ri - ca_ stand up reach on high

C D G D/F# Em D





47

1. 2.

now is your time to... South time to shine!

now is your time to... South time to shine!

now is your time to... South time to shine!

C 1. D 2. D Em

51

Now is your time to shine!

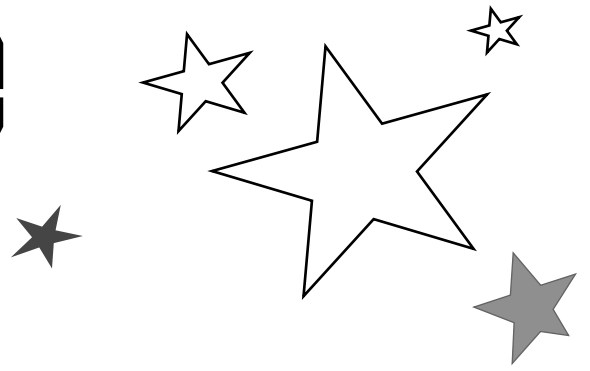
Now is your time to shine!

Now is your time to shine!

C D C D C D

Time★To★Shine

Words & Music by Marileen Botha



1. One brick at a time, each day brings us closer
United together for all the world to see
The big five, the mountains, the city of gold, oh
The sound of the whistles, so come young and old

(Chorus) SOUTH AFRICA, YOUR SKY IS SO BLUE
THE RAINBOW DREAM IS COMING TRUE
SOUTH AFRICA, STAND UP REACH ON HIGH
NOW IS YOUR TIME TO SHINE!

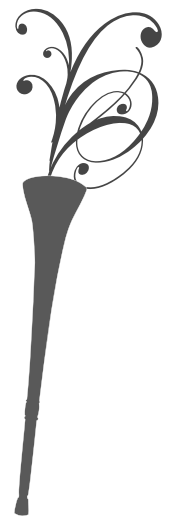
2. One voice and one heart, one big family
Rise up now Mzansi, be proud and be free
We all have a vision, a hope and goal
We will welcome the nations, we're ready to go!

(Chorus)

Vuvu, vuvuvuvuzela (x2)
Vuvu, vuvuvuvuzela, laduma! (x2)
Ayoa (x4)

(Chorus x 2)

NOW IS YOUR TIME TO SHINE!



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SONG OF THE EARTH

By Diana Cowen from Arts and Culture, Grade 4 (Macmillan, 2004)

Find Limpopo province on a map of South Africa. This is where Lindiwe lives. Since her mother died, she takes care of her younger brother and sister. Her father works on the mines and sometimes comes home at Christmas. It is hard being head of the family at ten years old. She longs for someone to talk to. One morning she sets off to gather firewood. As she walks, she sings:

HEART OF THE EARTH
I'LL SING TO YOU
WHERE IS THERE WOOD FOR OUR FIRE?
HEART OF THE EARTH
I'LL SING TO YOU
CARRY THIS SONG TO MY MOTHER



The sun has just risen and the birds are calling loudly, some from the koppie far away, some from the bushes all around. Lindiwe stops to listen. Earth says, “Do you like my music, Lindiwe?” “Yes!” she replies, “it makes my heart happy.” As she wakes up from the magic of the bird song, she looks down and sees a bundle of wood, all neatly tied and ready to carry. She picks it up and as she walks on she sings:

HEART OF THE EARTH
I'LL SING TO YOU
WHERE IS THERE WOOD FOR OUR FIRE?
HEART OF THE EARTH
I'LL SING TO YOU
CARRY THIS SONG TO MY MOTHER

The sun is much higher now and Lindiwe is getting thirsty. Earth speaks to her and says, “Look to the right. What can you hear?” “I can hear water.” “Go and see for yourself.” She walks to the right and finds a stream. The brilliance of the crystal waters dazzle her. She puts down her wood and jumps in. She drinks, splashes and plays to her heart's content. Earth says, “Do you like my stream?” “Yes!” says Lindiwe. “Its water is fresh and cool.”

As she climbs out of the stream she finds another bundle of wood, all neatly tied and ready to carry. She picks it up and as she walks on she sings:

HEART OF THE EARTH
I'LL SING TO YOU
WHERE IS THERE WOOD FOR OUR FIRE?
HEART OF THE EARTH
I'LL SING TO YOU
CARRY THIS SONG TO MY MOTHER



The sun is now very hot but Lindiwe still needs more wood. Earth says, “Look behind you, Lindiwe. You will need to be very brave.” She turns quickly to see a leopard stalking her. The leopard snarls and snaps, leaps and pounces. Lindiwe takes two sticks and beats them together, pounding the earth with her feet. The leopard soon gets bored and slinks away into the bush. In the open space he leaves behind him lies another bundle of wood, all neatly tied and ready to carry. She picks it up and as she walks on she sings:

HEART OF THE EARTH
I’LL SING TO YOU
WHERE IS THERE WOOD FOR OUR FIRE?
HEART OF THE EARTH
I’LL SING TO YOU
CARRY THIS SONG TO MY MOTHER



It is afternoon now and the sun is still beating down furiously. Earth speaks to her and says, “Are you tired, girl?” “Yes, I’m very tired.” “Look to your left and what do you see?” “I see a huge thorn tree.” “Put down your wood now, Lindiwe. Lie down in the shade of my tree and listen,” says Earth.

She lies down next to the trunk of the tree, nestles in amongst the long grass, and listens. She can hear the crickets, the wind in the grass, the hyena calling far away, the rustle of the leaves, the gentle creaking of the branches above her.

“Do you like my tree, Lindiwe?” asks Earth. But there is no answer, because Lindiwe is fast asleep in the arms of the swaying grass. But if you were the grass beside her, you would hear her singing in her dreams:

HEART OF THE EARTH
I BLESS YOU
NOW WE HAVE WOOD FOR OUR FIRE
HEART OF THE EARTH
I BLESS YOU
CARRY THIS SONG TO MY MOTHER

CLASS ACTIVITY

SOUND CHORUS WITH BODY PERCUSSION AND INSTRUMENTS

Sound group

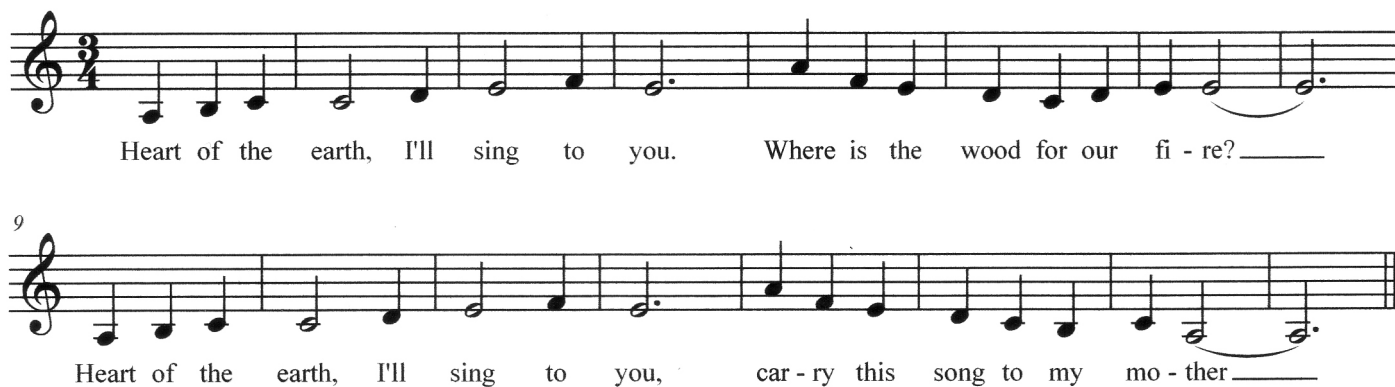
Use body percussion and whatever instruments you have available to make sound pictures for the underlined parts of the story.

Practise your sound pictures. Decide how you need to play to make a good sound picture - loud or soft, high or low, fast or slow, long or short. Play your sound pictures where they are needed in the story.

Singing group

Learn Lindiwe’s song to accompany the story. (See next page.)

LINDIWE'S SONG



Heart of the earth, I'll sing to you. Where is the wood for our fi - re? _____

9
Heart of the earth, I'll sing to you, car - ry this song to my mo - ther _____

Instrumental group

You can also use melodic and non-melodic instruments to accompany the song. Some learners can play the beat while others play an ostinato rhythm using the words “heart of the earth.” Practise your music with the singing group.

DANCE ACTIVITY

What movements can you use to show how:

- ☀ The stream flows?
- ☀ The crystal waters dazzle?
- ☀ Lindiwe pounds the earth?
- ☀ The leopard pounces?
- ☀ The sun beats down furiously?
- ☀ The grass sways?
- ☀ The leaves rustle?

Where in the story would you use:

- ☀ Fast movement?
- ☀ Flowing movement?
- ☀ Strong movement?
- ☀ Light movement?
- ☀ Sudden movement?



How did it feel when you did fast, sudden movements?
How did it feel when you did flowing, light movements?

Let one group member read the story aloud. As you listen to the story try out some of the different movements you think may help show the pictures you see in your mind as you listen to the story. When you have finished, talk about which movements suited the story and which didn't. You can now decide to change or add new movements.

Ask the group leader to read the story again from beginning to end, and practise the dance movements that suit the story.

DRAMA ACTIVITY

Decide which learners are going to play the different characters in the story:

- ☀ The narrator
- ☀ Lindiwe
- ☀ Earth
- ☀ Leopard

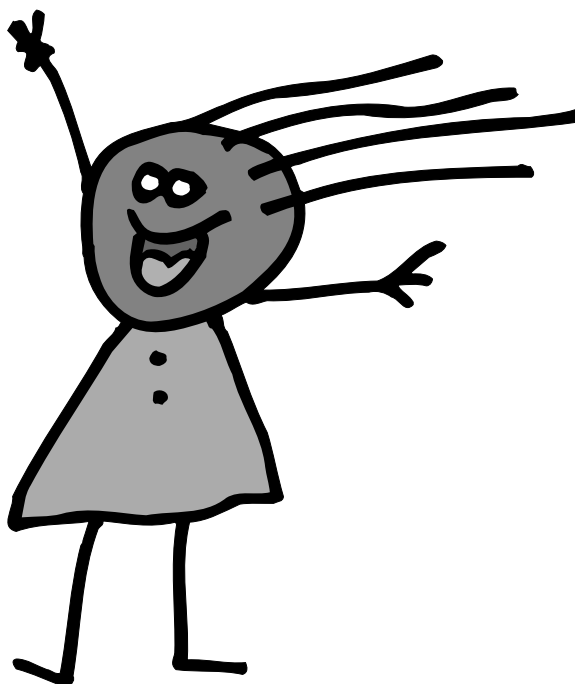
Practise saying your lines and doing your actions. Remember to speak slowly and clearly. Think about the meaning of what you are saying. Decide which kind of voice you will use: soft, loud, gentle, harsh, shy, confident.

Find an object that you can use to show us who you are and what you are like. This is called a prop.

COMPOSITE ACTIVITY

Now you are going to tell the story “Song of the Earth” using movement, words, instruments, singing and sound effects. Work in the following groups: singing, movement, sound, instrumental, characters and a narrator.

Each group should practise on its own before putting the story together.



Afrikaners is Plesierig

A song and dance, from Arts and Culture, Grade 6 (Macmillan 2004)

When white settlers came to South Africa, they brought with them their European folk dances and songs. There is a well-known Afrikaans song called **Afrikaners is Plesierig!** (Afrikaans people are joyful and happy).

The words of the song are as follows:

*Afrikaners is plesierig,
Dit kan julle glo!
Hulle hou van partytjies,
En dan maak hulle so:
Eers draai die ou vroujie,
En dan draai haar ou man
Dan draai hul tesame,
Daar is koffie in die kan!*

*Afrikaners are joyful,
This you must believe!
They like to have parties,
And this is what they do:
First, the little old lady turns
Followed by her old man.
Then they twirl together,
There is coffee in the pot!*



Dance activity

There are many variants of this dance. This is a simplified version that should be easy to learn. Divide into groups of six to eight learners. Half must be boys and half must be girls. Each learner must have a partner.

- ☺ Stand boys and girls alternately in a circle holding hands.
- ☺ Practise the waltzing step in a forward, back and sideways direction.
- ☺ Sing the song while you are dancing.



Afrikaners is Plesierig

Hold hands in the circle and waltz forwards 1,2,3, lifting your arms as you move to the centre of the circle. Waltz backwards 1,2,3, lowering your arms as you return to your starting place.

Dit kan julle glo

Repeat the above waltzing motion.

Hulle hou van partytjies

Waltz to your right 1,2,3, in an anti-clockwise direction; change to your left and waltz in a clockwise direction for another 1,2,3.

En dan maak hulle so

Repeat the above-mentioned right and left waltzing directions.

Eers draai die ou vroujie

Each girl turns underneath her right arm towards the boy on her right.

En dan draai haar ou man

Each boy turns underneath his left arm towards the girl on his left.

Dan draai hul tesame

The boy and girl now face one another, hold hands and twirl (Underneath one another's arms) without letting go.

Daar is koffie in die kan

The girl and boy still face each other. The girl puts her right leg slightly across at the back, holds her skirt with her left hand and takes the boy's hand with her right hand. She does a small curtsy while he simply nods his head.



The dance can now be repeated, but the girl must swap partners and dance with the boy on her left instead of on her right!

Welcome Song

Words: Julie Griffiths

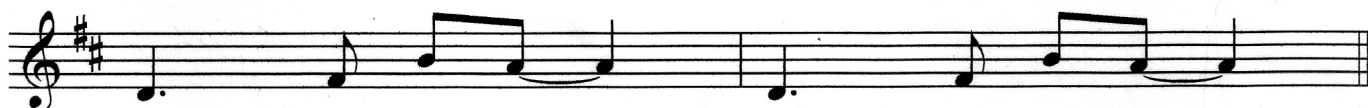
Tune adapted from Karen Mackenzie



Soprano



Hi, Le-ki, Sawu-bona, Mol-we-ni wel-come, wel-come, wel-come, wel-come,



Goe - ie mô - re ___ Goe - ie mô - re ___

- ☺ Stand in a circle.
- ☺ On “Hi, Leki” - walk four steps forward into the circle.
- ☺ On “Sawubona, Molweni” - walk four steps back to the starting position.
- ☺ On “Welcome”, clap rhythm of words and turn on spot.
- ☺ On “Goeie môre”, pat knees and wave.
- ☺ This works well as a round with older children.
- ☺ The second voice can enter at a 2-bar interval.
- ☺ You can incorporate other welcome words in other languages.

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- Carien Labuschagne

What is the “Pata-pata”? by Penny Jackson

The song “Pata-pata” or “Phata-phata,” loosely translated from the Xhosa as touch-touch, was written in 1957 by the famous singer/songwriter and civil rights activist, Miriam Makeba (1932 - 2008), also known as Mama Africa. The words describe how the dance evolved in the streets of Johannesburg: “Pata-pata is the name of a dance we do down Johannesburg way. Everybody starts to move when Pata-pata starts to play. Every Friday and Saturday night, it's Pata-pata time! The dance keeps going all night long, till the morning starts to shine!”

This catchy, rhythmic dance has been performed in a variety of ways, from sitting-down versions for wheel-chair bound performers, to energetic line-dance routines, to simple versions for children, which alternate touch-touch moves with step-touch moves, in groups of 8 beats.

The touch-touch moves involve touching a partner's shoulder, hips, knees, feet, etc, with each body part being touched eight times before moving to the next body part, with eight step-touches in between sets.

The step-touch action is literally a step to the side with one leg, and then the other leg being brought in to touch it, accompanied by finger snaps or hand claps, etc. The action is then repeated with the opposite leg.

One could also swing knees up and down, move knees and toes outwards then in again, move arms outwards and inwards, etc ... the list is endless!

The song is about singing, dancing and having a good time, so just do what you can and enjoy it!

Pata Pata

Arr. Sue Cock

Xhosa traditional

The musical score is arranged in four systems, each with five staves. The instruments are Piccolo, Soprano, Tenor, Baritone, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with measures 1-4, followed by a measure rest (5), then measures 9-12, and finally measures 13-16. The Piccolo and Soprano parts are mostly rests, with some activity in the later systems. The Tenor part has a melodic line starting in measure 4. The Baritone part provides a steady bass line. The Piano and Bass parts provide harmonic support with chords and rhythmic patterns.

from **Marimba Music** (Marimba Music, 2004)

Pata Pata

17

P
S
T
B

This system contains measures 17 through 20. The vocal parts (P, S, T, B) are in a key with two sharps (F# and C#). The piano accompaniment (P) features a rhythmic pattern of eighth and sixteenth notes. The vocal lines consist of eighth notes and quarter notes, with some rests. The bass line (B) is a simple eighth-note accompaniment.

21

P
S
T
B

This system contains measures 21 through 23. The piano part (P) has a rest in measure 22. The vocal parts (S, T, B) continue with their respective parts. The bass line (B) remains consistent with the previous system.

24

P
S
T
B

This system contains measures 24 through 26. The piano part (P) has a rest in measure 24 and 26. The vocal parts (S, T, B) continue with their respective parts. The bass line (B) remains consistent with the previous system.

27

P
S
T
B

This system contains measures 27 through 29. The piano part (P) has a rest in measure 27 and 29. The vocal parts (S, T, B) continue with their respective parts. The bass line (B) remains consistent with the previous system. The system ends with a double bar line.

Nkosi Sikelel' iAfrica / Die Stem South African National Anthem

Marimba arr. Mandy Carver

M.L de Villiers. arr. D. De Villiers (Die Stem)

E.Sontonga. arr. M. Khumalo (Nkosi)

Afrikaans words: C. J. Langenhoven

English words: J. Z-Rudolph

Re-arrangement: J. Z-Rudolph as per Anthem Committee

Verse 1. (Zulu)

Piccolo

Soprano

Tenor

Baritone

Nko-si Si-ke-le - li A - fri - ka Ma-lu-pha-ka-nyi - swu - pho-ndo-lwa - yo

5

P

S

T

B

Yi - zwa i - mi - tha - nda - zo ye - thu. Nko - si si - ke - le - la

9

Verse 2. (Tswana)

thi - na lu sa-pho-lwa - yo. Mo-re-na bo-lo - ka Se-tjha-ba sa he-so

from **Marimba Music** (Marimba Music, 2004)



13

O fe - di - se di - nwa le ma - tshwe - nye - ho O se bo - lo - ke O se bo - lo

17

ke. se - tjha - ba sa he - so. Se - tjha - ba sa. South A - fri -

21

ca, South A - fri - ca. Uit die blou van on - se he - mel, uit die diep - te van ons

Nkosi Sikelel' iAfrica / Die Stem

South African National Anthem

26

see, Oor ons e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the

31

call to come to - geth - er and u - ni - ted we shall stand Let us

35

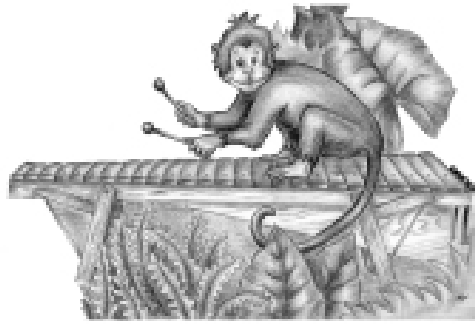
live and strive for free - dom in South Af - ri - ca our land!

ARRANGER'S NOTE:

We took the official version and using a bit of 'poetic licence', made it more suitable for the marimba and more upbeat.

This is an instrumental arrangement, not choral, so harmonies for singing have to be made up from the harmonies of the marimba parts.

The lower notes of the Soprano part are to fill out the harmony and may be left out.



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FOR MORE INFORMATION CONTACT:

Joan Lithgow: 082 2664229; Sharon Malan: 084 6266144 or
Wendy Young: 083 6845447 or email your query to: ianjo@absamail.co.za



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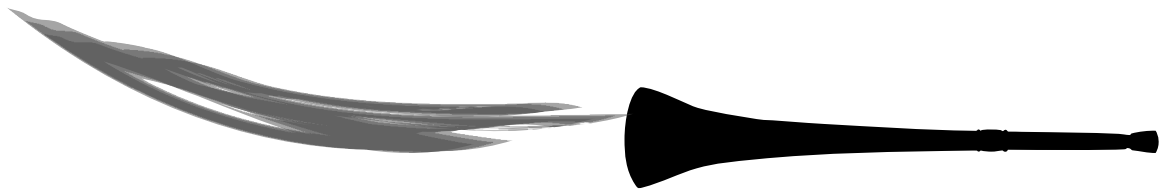
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EMAIL: ianjo@absamail.co.za



What does Shosholoza mean?

Shosholoza means “go forward” or “make way for the next man.” It was originally sung by people doing hard labour, often far away from home. The rough English translation is: “Move faster, you are meandering on those mountains. The train is from South Africa. You accelerate on those mountains. The train is from South Africa.”

Although it is intended as quite a sad song, it has become a popular anthem for all South Africans, especially at sporting events.



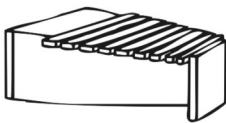
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SHOSHOLOZA

IsiZulu

Arranged by Sue Cock

s : - f | s : d | : | . s : s . l | - . l : l . s | l . s : f

Sho - sho - lo - za . U - ye - ye Ku - le - zo nta - ba

d : - . r | m : d . s₁ : - . l₁ | d : s₁ . f : f . d | f . m : r . d : d . l₁ | d : l₁ : l₁

Sho - sho - lo - za . Ku - le - zonta - ba

m₁ : - . f₁ | s₁ : m₁ . l₁ : l₁ . f₁ | l₁ : f₁

s : - . f | s : d | : | . s : s . l

Sho - sho - lo - za . U - ye - ye

s₁ . s₁ : s₁ . - , s₁ | s . s : f . m . . d : d | - : d : - . r | m : d s₁ . s₁ : s₁ . - , s₁ | r . r : d . d . . s₁ : s₁ | - :

s'time - la si - phum'e South A - fri - ca. Sho - sho - lo - za.

s₁ . s₁ : s₁ . - , s₁ | t₁ . t₁ : l₁ . s₁ . . m₁ : m₁ | - : m₁ : - . f₁ | s₁ : m₁

- . l : l . s | l . s : f | : | : . s : s . f | s : d

Ku - le - zo - nta - ba Wen'u - yaba - le - ka

. f : f . d | f . m : r s₁ . s₁ : s₁ . - , s₁ | s . s : f . m . . d : d | - : s₁ . s₁ : s₁ | - :

Ku - le - zo - nta - ba s'timela siphum'e South A - fri - ca

. l₁ : l₁ . f₁ | l₁ : f₁ s₁ . s₁ : s₁ . - , s₁ | t₁ . t₁ : l₁ . s₁ . . m₁ : m₁ | - :

: | . s : s . l | - . l : l . s | l . s : f | : | :

U - ye - ye ku - le - zo - nta - ba

d . d : d . r | m . d
s₁ . s₁ : s₁ . l₁ | d . s₁

. f : f . d | f . m : r
. d : d . l₁ | d : l₁

s₁ . s₁ : s₁ . s₁ | s . s : f . m
s₁ . s₁ : s₁ . s₁ | r . r : d . d

Wenú - ya - ba - le - ka Ku - le - zo - nta - ba s'timela siphum'e South A -

m₁ . m₁ : m₁ . f₁ | s₁ : m₁ | *. l₁ : l₁ . f₁ | l₁ : f₁* | *s₁ . s₁ : s₁ . s₁ | t₁ . t₁ : l₁ . s₁*

s . s : s . f | m : d | : | . s : s . l | - . l : l . s | l . s : f | : | :

wen'u - yaba - le - ka U - ye - ye ku - le - zo - nta - ba

- . d : d | - :
- . s₁ : s₁ | - :

d . d : d . r | m : d
s₁ . s₁ : s₁ . l₁ | d : s₁

. f : f . d | f . m : r
. d : d . l₁ | d : l₁

- fri - ca wen'u - yaba - le - ka Ku - le - zo - nta - ba

- . m₁ : m₁ | - : | *m₁ . m₁ : m₁ . f₁ | s₁ : m₁* | *. l₁ : l₁ . f₁ | l₁ : f₁*

: | : | 1. 2. *s : - . f : s : d* | 3. : | :

Sho - sho - lo - za.

s₁ : s₁ : s₁ . s₁ | s . s : f . m
s₁ . s₁ : s₁ . s₁ | r . r : d . d

- . d : d | - :
- . s₁ : s₁ | - :

s'timela siphum'e South A - fri - ca - fri - ca

s₁ . s₁ : s₁ . s₁ | t₁ . t₁ : l₁ . s₁ | *- . m₁ : m₁ | - :* | *- . m₁ : m₁ | - :* ||

from **Spot on Songbook** (Puffin Books, 1995)

TAMATI SOSOSO

Arranged by Sue Cock
isiZulu

. s_i : d . m | s_i : l_i . , t_i | - . s_i : t_i . r | s_i : d . , d | - . s_i : d . m |

 Ta - ma - ti so - so - so. Ta - ma - ti so - so - so. Ta - ma - ti

s_i : l_i . , t_i | - . s_i : t_i . r | s_i : l_i . , s_i | - , d . - s_i : d , d . d , d |

 so - so - so. Ta ma - ti so - so - so. Vu - la, vula, vula,

d , d . - , d : l_i , l_i . - , s_i | - , t_i . - , s_i : t_i , s_i . t_i , s_i | t_i , t_i . - , t_i : l_i , l_i . - , s_i | - , d . - , s_i : d , s_i . d , s_i |

 vula ma - layi - sha! Vu - la, vula, vula, vu - la ma - layi - sha! Ba - thi, bathi, bathi

d , d . - , d : l_i , l_i . - , s_i | - , t_i . - , s_i : t_i , s_i . t_i , s_i | t_i , t_i . - , t_i : l_i , l_i . - , s_i | - ||

 vula ma layi - sha! Ba - thi, bathi, bathi vula ma - layi - sha!

from **Spot on Songbook** (Puffin Books, 1995)

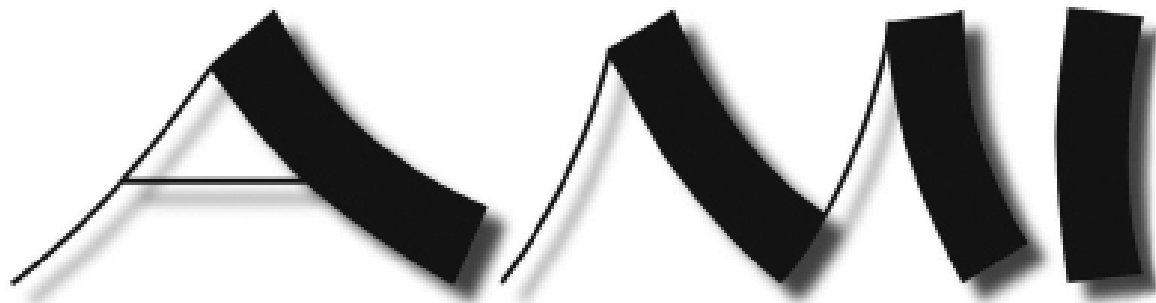
TAMATI SOSOSO seSotho

This seSotho version is chanted rather than sung, with actions.

Tamati so, so, sososo (x2) (Tomato sauce)
Ubitsa mang? (Are you calling me?)
Nna? Ake batle! (Who me? I don't want you!)
Sososo sososo (x2)



Stand in a circle, with one child in the middle. Clap as middle child skips (runs, gallops, etc) round the ring to the Tamati so, so, sososo words. For the words of the dialogue that follows, the child in the centre chooses another child, stands in front of him and they chant the question and answer. They then bump body parts together as they say “sososo, sososo”. The chosen child is now in the middle and the actions start again.



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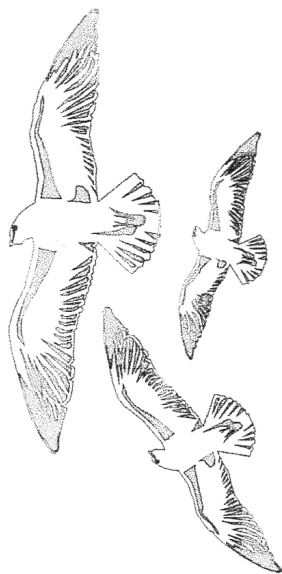
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MASIKHANGELE EZANTAKANA Xhosa Traditional

Arranged by Waldo Malan



Ma-si-kha-nge - le E - za - nta-ka-na Zi-pha-pha-ze -

5 la Nga-ma - phi-kwa-na Zi - thi - tsi - yo - yo

9 tsi - yo - yo Zi - thi - tsi - yo - yo nge - mi - lo - nya - na

English translation:

Let us watch those birds
flying with their wings.
They sing 'tsiyoyo',
'tsiyoyo' with their beaks

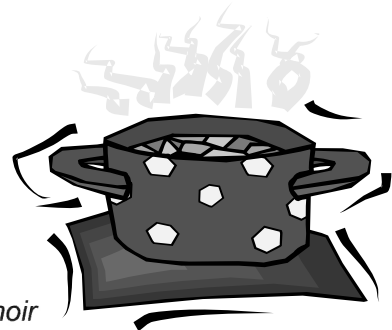
♩ = 80

Ma-si-kha-nge - le E - za - nta-ka-na Zi-pha-pha-ze - la Nga-ma - phi-kwa-na

7 Zi-thi-tsi-yo - yo tsi-yo-yo Zi-thi-tsi-yo - yo nge-mi - lo-nya-na

Chakalaka

a medley of South African nursery rhymes for junior choir



arr Penny Jackson
words by Liz Mills

Bright and bouncy ♩ = 112

Music score for Voice and Piano (Pf) in G major (one sharp) and 4/4 time. The score is divided into three systems.

System 1: Voice part starts with a rest, then sings "cha-ka-la-ka cha-ka-la ka cha-ka-la-ka cha-ka-la-ka". The piano accompaniment begins with a *mf* dynamic.

System 2: Voice part continues with "cha-ka - la - ka cha-ka - la - ka cha-ka - la - ka chak! cha-ka - la - ka hot". The piano accompaniment features a *f-p* dynamic.

System 3: Voice part concludes with "cha-ka - la - ka cold cha-ka - la - ka in the pot nine days old". The piano accompaniment continues with a steady rhythmic pattern.

Chakalaka

2

V

11

mm cha-ka - la - ka mm! Oh, the

Pf

rit. *a tempo* *f*

V

15

grand old Zu - lu king, he had ten thou - sand men, he

Pf

15

V

17

marched them up the Dra - kens - berg and he marched them down a - gain. and

Pf

17

Chakalaka

3

19

V

when they were up they were up and when they were down they were down and

Pf

19

Detailed description: This system contains measures 19 and 20. The vocal line (V) features a melody of eighth notes with lyrics: "when they were up they were up and when they were down they were down and". The piano accompaniment (Pf) consists of block chords in the right hand and a simple bass line in the left hand.

21

V

when they were on - ly half way up half way up half way up they were

a tempo

Pf

21

rit.

Detailed description: This system contains measures 21 and 22. The vocal line (V) continues with the lyrics: "when they were on - ly half way up half way up half way up they were". The piano accompaniment (Pf) features block chords in the right hand and a bass line in the left hand. A *rit.* (ritardando) marking is placed below the piano part, and an *a tempo* marking is placed above the vocal part.

23

V

nei - ther up nor down

Pf


23

Detailed description: This system contains measure 23. The vocal line (V) has the lyrics: "nei - ther up nor down". The piano accompaniment (Pf) features a more active right hand with eighth-note patterns and a bass line in the left hand.

Chakalaka


26

V




Sing a song of six cents a poc - ket full of rye
Dad was at the A - T - M draw - ing out some money

Pf




28

V




four and twen - ty ha - de - das baked in a pie when the pie was o - pened the
Mom was in the kit - chen eating bread and honey Gran was in the gar - den _____

Pf




31

V

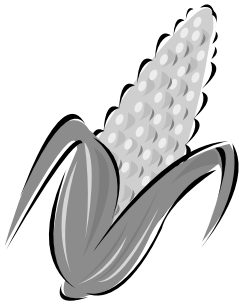


birds be - gan to call oh the way they screamed and squawked it did an - noy us all
hang - ing out the clothes do - wn came a ha - de - da and pe - cked off her nose! (shout "ow!")

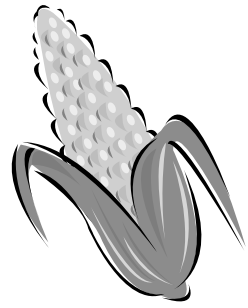
Pf



* make hadeda noises



Chakalaka



5

34

V

Pf

Slower ♩ = 96

Someone calls "mielies!"

36

V

Pf

Do you know the mea - lie la - dy the . mea - lie la - dy the mea - lie la - dy?

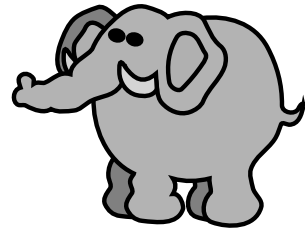
38

V

Pf

Do you know the mea-lie la-dy who walks down Jo-zi's streets?

Chakalaka



6

41

V

Faster ♩ = 116

Jel - ly bel - ly ri - ding on an el - lie

Pf

45

V

Ja - bu - la - ni went to town

Pf

48

V

ri - ding on an el - lie put a fea - ther in his cap and called it Jel - li Bel - lie

Pf

Chakalaka

51

V

ride a fat po-ny way out to Be-no-ni to see a huge hip-po eat

Pf

$\bullet = 104$

A bit slower

56

V

hot ma-ca-ro-ni rings on his ea-rs and bells on his toes he shall have mu-sic wher-

Pf

60

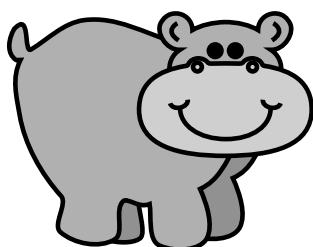
V

e-ver he goes

Ad lib feel, with lots of expression

ten lit-tle rain-bow peo-ple wait-ing in a line an

Pf



Chakalaka

8

63

V

e-le-phant sat on one then there were nine! nine lit-tle rain-bow peo-ple thought they would be late the

Pf

65

V

ta xi left one behind then there were eight! Eight lit-tle rain bow people one of them was Ke-vin

Pf

67

V

he stopped to tie his shoe then there were seven! seven lit-tle rain bow people stopped to pick up sticks a

Pf

The words are from **African Nursery Rhymes** (Struik, 2006)

Chakalaka

69

V

baboon took one by the hand then there were six! Six lit-tle rain bow people tried to rob a hive a

Pf

71

V

bee stung one on the nose then there were five! Five lit-tle rain-bow people heard a li-on roar

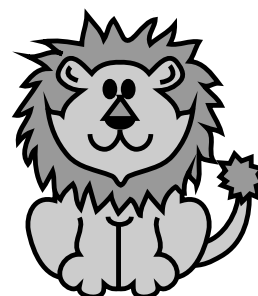
Pf

73

V

Thandi stopped to look a-round then there were four! Four lit-tle rain bow people climbing up a tree a

Pf



Chakalaka

75

V

branch broke oopsy daisy then there were three! Three lit-tle rain bow people tasted Mama's brew

Pf

77

V

one had a sip too much then there were two! two lit-tle rain-bow peo-ple play-ing in the sun

Pf

79

V

One for-got his sunscreen then there was one! one lit-le rain bow person saw the day was done

Pf

slower

81

V

went to bed so sleep-y then there were none! Good night!

Pf

a tempo

GUMBOOT DANCING

- AN INTRODUCTION

By Janice Evans

The boots

- For school children, any gumboots will do (the participants **MUST** have boots).
- Generally, the tall boots start at size 6; smaller sizes are shorter.
- Wrap foam or bubble wrap around the legs inside the boot, sealing the top of the boot, to create a "sound box" inside, just above the ankle.



The action

- The boot is struck with an open hand, relaxed at the wrist, above the ankle.
- Bend at the knees, not the lower back, to reach the best hitting spot.
- Take small steps - this helps to get a flowing rhythm.

The moves

- Start with a basic rhythm, then put it on the boots.
- Gradually increase in complexity.
- Be creative with a range of jumps, stamps and slaps, in front of the body, behind the body, on the inside of the boot, on the outside of the boot, clicking the boots together, etc.
- Think of the form, e.g. balance the phrases, and end dramatically on the "first beat of the bar".
- When you are familiar with basic 4-beat patterns, try creating some surprises by changing the meter (careful to keep the rhythm flowing).

A useful basic rhythm

- Keep the left foot in place, while moving the right foot forward and back:
 - Step onto the right foot in front
 - Step onto the left foot
 - Step onto the right foot behind
 - Step onto the left foot
- This creates a very simple "4 beats per bar" basic, which can easily be altered.




"The intuitive mind is a sacred gift, and the rational mind is a faithful servant. We have created a society that honours the servant and has forgotten the gift."


Einstein

⇒ Please remember that the "notation" is just there to jog your memory, and to give you a starting point from which to create your own rhythms and to enjoy your own ideas.


HAVE A BLAST! 😊

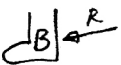
Key:

 Left boot
(in front)

 Right boot
(in front)

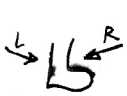
 Left boot
(behind)

 Hit the right side of
the right boot (in front)

 Hit the right side of
the left boot (behind)

 Clap

 Jump feet
together

 Hit the left & right sides
of the right boot (in front)
[L = left hand
R = right hand]

Basic step: right-left-right-left

Handwritten musical notation for a 4/4 rhythm. The notation includes various symbols for foot and hand movements (left boot, right boot, hit right side, hit left & right sides, clap, jump) placed above the notes. There are repeat signs and circled numbers (x4, x2) indicating repeated sections. The notation is spread across seven staves.

Janice Evans 2007

Sarie Marais

Arr. Margie Rogers

Jacobus Toerien 1889

Musical score for Sarie Marais, measures 1-4. The score is in 4/4 time and features four vocal parts: Piccolo, Soprano, Tenor, and Baritone. The Piccolo part has a melodic line with eighth and quarter notes. The Soprano part consists of a steady accompaniment of eighth notes. The Tenor part has a similar accompaniment of eighth notes. The Baritone part provides a simple bass line with quarter notes.

Musical score for Sarie Marais, measures 5-7. This system continues the vocal parts from the previous system. The Piccolo part (labeled 'P') has a melodic line. The Soprano part (labeled 'S') has a steady accompaniment of eighth notes. The Tenor part (labeled 'T') has a similar accompaniment of eighth notes. The Baritone part (labeled 'B') provides a simple bass line with quarter notes.

Musical score for Sarie Marais, measures 8-10. This system continues the vocal parts from the previous system. The Piccolo part (labeled 'P') has a melodic line. The Soprano part (labeled 'S') has a steady accompaniment of eighth notes. The Tenor part (labeled 'T') has a similar accompaniment of eighth notes. The Baritone part (labeled 'B') provides a simple bass line with quarter notes.

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Where does Sarie Marais come from?

By Penny Jackson

Although Sarie Marais is one of the best known Afrikaans songs of all time, emerging during the Boer War (1899 - 1902), its origins apparently go back to the American Civil War. A song called **Carry me back to Tennessee** or **Ellie Rhee**, written in 1865 by Septimus Winner (1827 - 1902), somehow made its way to South Africa. One story has it that it was sung by American miners who came out to work on the gold mines of the Transvaal. It was heard and then translated into Afrikaans by a journalist called Jacobus Petrus Toerien, who changed the name, **Ellie Rhee**, to that of his own sweetheart, Sarie Marais. Another version has the same song being played one evening, at a social gathering of the troops, by a Mrs De Wet, wife of a well-known Boer general. The company gathered there apparently decided to create their own version in Afrikaans, resulting in the famous Boer song we still sing today.

There are four verses in all, speaking of the pain and separation of war and the longing for home.

We have included the first verse and chorus, as follows:



My Sa-rie Marais is so ver van my hart maar' k hoop om haar weer te sien Sy



het in die wyk van die Mooi-ri-vier ge-woon, nog voor die oor-log het be - gin O



bring my t'rug na die ou Trans-vaal, daar waar my Sa-rie woon daar on-der in die mielies by die



groen do-ring boom daar woon my Sa-rie Ma - rais daar on-der in die mie-lies by die



groen do-ring boom daar woon my Sa - rie Ma - rais

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Sample score...



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Piccolo
Soprano
Tromp
Baritone

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