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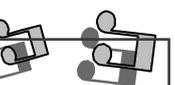
VOSA Newsletter

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Upcoming Events

25 February 2012

Back to School Day



Musette: 1. species of small, sweet-toned bagpipe formerly played in France; 2. a melody of a soft sweet character, written in imitation of the bagpipe tunes, hence a dance or dance tune in the measure of musette melodies; 3. a fantastic newsletter packed with news and teaching ideas, published by VOSA.

ISSN 1835-4033

Volume 36 Issue 6 : Nov/Dec 2011

Musette



2011
Sharing Music, Changing Lives



www.vosa.org



News and Information for Members of the Victorian Orff Schulwerk Association



President's Report

Greetings to everyone!

As we reach the final few weeks of teaching for 2011 I would like to thank everyone for supporting VOSA throughout the year. It has been wonderful to see so many of you at our conferences, workshops, Orff level training courses and community music days. We have also welcomed some recent graduates and teachers new to teaching music which is great.

VOSA is committed to providing on going support to our members through a wide range of professional development events, our newsletter the Musette, our regular e-News, our website and face book page. We are also very keen to hear from you about what your professional needs are. One way of doing this is by completing the on-line survey for Musette at <http://www.surveymonkey.com/s/TBPBCGN>. Ginette Aitchison, our new editor, has put this together to ensure that our newsletter is meeting your needs.

The VOSA committee has been busy putting together a calendar of events for 2012. We kick start the year with our popular Back To School Day – a joint event with Kodaly Victoria, on Saturday 25 February. It will be an action packed half day with two streams of workshops available and resources to tempt you in the breaks. Please see our website for details.

Once again VOSA is running a Level 1 and 2 Orff Teacher Training Course in the first term break from 10 - 14 April. We will be working in the beautiful setting of St Alfred's Church in North Blackburn and we are pleased to announce that Dr Carol Richards will once again be joining the teaching team for this event. Work is being done to organise a Level 3 and 4 in the next 12 months as we know there has been a great deal of interest in this. We will keep you up to date with our progress.

In 2012 we plan to offer an 'Orff Stream' of sessions at the Kodaly Autumn Seminar run in May. You will have the option of attending Orff workshops all day or a mix of Kodaly and Orff sessions. We know that many of you are members of both associations and we look forward to seeing you there. Our own Living Music and Dance Conference will be on offer every second year, so plans will begin soon for LMD in 2013!

VOSA is excited to announce that our key presenters for ECCPA next year will be Andre van de Plas from Holland and our very own Audrey Fine. Both are experienced teachers and presenters with a passion for movement and dance, particularly folk dance. So mark the 18 -19 August in your diaries now.

2012 also marks the 20th Anniversary of our Marimba Camp so a number of special Marimba events are being planned for next year, including a special camp reunion and playfest.

My sincere thanks to the members of the VOSA committee for your ongoing hard work and dedication to this association. You have all played an important role in ensuring that events are well managed and thought out and your support has been invaluable throughout the past 12 months which has seen some big changes for VOSA.

On behalf of the VOSA committee I would also like to thank our Administrator Sharon Anderson who has been a pleasure to work with and Kylie Short who has overseen our book work and accounts.

Finally a big thank you to all our members and supporters who make this association vibrant, fun and relevant to our profession. I wish you all a safe and joyous Christmas and look forward to seeing you all in 2012.

Kind regards, Melissa Dods.

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VOSA eNEWS

The VOSA enews is sent out every month to members and interested parties. If you are not receiving it and would like to, please contact Sharon at admin@vosa.org

VOSA is proud to be a member of the



After-School Teacher Network Meeting - Greensborough

by Heather McLaughlin

A group of nine music teachers and enthusiasts met at Greenhills Primary School on Friday 21st October to share ideas and play some marimba pieces. People represented schools as far away as Middle Kinglake and Panton Hill, and as close as Apollo Parkways just over the hill. It was a valuable connection between people who are normally working alone in their schools. Apart from state school music specialists, we had teachers from a Catholic school, a Montessori school, a 'between schools' teacher, and an interested community member keen on marimbas.

We plan to meet once a term in the Eltham/Greensborough area. Any VOSA members interested in joining this group (from state schools, Catholic schools, independent schools, or interested adults) please contact Heather McLaughlin, heathermmc@gmail.com

What we talked about:

- New and old music rooms, teaching loads, storage, instrumental music teacher administration, keeping aside some of the instrumental lesson payments for free band and choir, marimbas etc. which last 20 years as opposed to quickly-obsolete tech gear.
- And Apollo Parkways is looking for a full-time music teacher for 2012.

Heather has funding from the Nillumbik Shire for Marimba events over the next few months and is compiling a list of home-made marimbas in the area for a 'Marimba Muster'.

Recommended by group members:

- Join aMuse for an enormous teacher support network as well as workshops and information.
- Legato in Reservoir fix instruments - xylophones, cymbals etc.
- Try the Boite Schools Chorus for a different way of having a school choir.
- Wendy's Music has done good work for some school instrumental programmes.
- Join VOSA for newsletter, workshops and instrument hire.
- Join KMEIA for Kodaly education workshops etc.

What we played:

Using the Greenhills marimbas (made by Vera Herman and other school parents back in the mid-90s) and other school xylophones/glockenspiels, we tried:

- "Hopscotch" from Jon Madin Marimba Music 1
- "Blue Danube" from Jon Madin Marimba Songs

- "Quickstep" from Marimba Music 2
- "Heart and Soul" - Heather's arrangement
- "Hurstbridge Kids" - from Jon Madin, MARIMBA MUSIC 1

Also recommended:

- Pieces for the young ones by Jon Madin such as "Can you click your tongue/Yabba-dabba doo", "I Wanna C, C, C". All-time favourite "Cabbage Cafe".
- "Tango" from Gerard van der Geer MARIMBA MANIA
- "Crunchy, crunchy, crunchy" Walt Hampton HOT MARIMBA
- "Odoli" from Andy Rigby MARIMBA! From Africa via Australia

Other books for marimba/xylophone music:

- Orff/Keetman original resource Music for Children e.g. Volume IV, "Dance" p. 68
- Brent Holl: Wood Songs and Ensemble
- Linsey Pollak: Marimba Music

All music available from VOSA Sales, www.vosa.org or (ring Paul Sierakowski, 9893 5081)

Fai' Mail From Hong Kong

It's so nice to hear that all the hard work the committee puts in is much appreciated. Thanks Janet for your lovely email.

Hi Sharon,

I think it wasn't until I came to live in Hong Kong that I fully appreciated the amazing work that is done by VOSA. I use the resources I have gained from your amazing organisation in my daily teaching practise and really miss the conferences and workshops I used to attend. I'm looking forward to my next edition of the Musette.

Kind regards, Janet Beaver

Musette Survey (Online)

We need to hear from you! We would appreciate if you could take 2 minutes to complete an online survey at this website.

This would help us make Musette a more valuable tool for our members.

<http://www.surveymonkey.com/s/TBPBCGN>



Report: Family Marimba Afternoon Sunday 23rd October with Andy Rigby and Phil Melgaard *by Heather McLaughlan*

What a good afternoon!

At Castlemaine Primary School there were marimbas being set up at 2 p.m.; we knew four families were coming, but at this first event in the area numbers were uncertain. At 2.30, starting time a few had arrived – but they kept on coming.

Phil Melgaard and Andy Rigby got people started on some marimba pieces, and more people and instruments arrived by the minute. More than 60 adults and children finally turned up for the event.

We calculated afterwards that marimbas had been delivered from 6 different sources (12 or so instruments), and that children at the event had come from 10 different schools – various state primary schools and the local Steiner school, as well as a keen home-school family.

Phil and Andy divided the group into two and each took one session before afternoon tea, then we combined again to finish the afternoon. Great fun was had – playing, singing and some dancing as well.

Many thanks to Thais Samson and Joseph (music teachers) and



Castlemaine Primary School for hosting the event.



There were many people keen to have further marimba activities in the area, so we will make sure to plan at least one Castlemaine workshop in 2012.



Instrument Hire

Interested in supplementing your school instrumental collection for Term 1 next year? A marimba or set of instruments is \$150 for a school term.

The list of instruments is on our website, www.vosa.org

Here is the direct address:

www.vosa.org/includes/attach/805-20101029105837.pdf

If you would like to hire any of the VOSA marimbas or sets of xylophones, please get in touch with Heather McLaughlan at heathermmc@gmail.com



Mountain Marimbas

John Rechter 9755 2137
jrechter@alphalink.com.au

Making a range of diatonic and chromatic marimbas

Sales of new and used Orff instruments, beaters, etc.

Contact John for repairs

Report: Hearts in Harmony Day

by Heather McLaughlin

Yet another “Hearts in Harmony” music day was organised on Sunday, 18th September 2011 at the Australian Catholic University in Fitzroy, Melbourne, by music lecturer Susie Davies-Splitter. It was for adults and children in the general community as well as for ACU students in education and other faculties.

This was a wonderful day of music-making which highlighted socially inclusive activities for all ages for a wide range of people from the community as well as hundreds of students from ACU. As Susie said to students at the end of the day “This sort of music-making is multi-cultural, multi-faith and multi-generational.” How true! The presenters were all excellent, and the whole feeling of the day was extremely positive and inspiring.

During the day, I spoke with the following diverse people enjoying the music sessions:

- an older man from China who lives in the nearby Atherton Gardens high-rise housing, with little English, who happily joined in singing and dancing with the students
- a primary music teacher who drove from Geelong with her two young sons for the day
- a young local mother who told me that the Community Choir led by Susie Davies-Splitter is the high point of her week
- a retired man who came from Bayswater, who has begun singing this year for the first time and came at the suggestion of his young female Ringwood singing teacher who is a member of Community Music Victoria (this man’s previous career: massaging race-horses!)
- a dance teacher who has started leading a choir in a primary school and was ‘blown away’ by the music workshops and the welcoming approach of all presenters



- a young man dressed as a pirate (ex-engineer, who now writes children’s books!) who says he can’t sing but wants to, and joined in sessions with interest
- many families with young children, some of whom came to sing in the “Mini-maestros” choir
- a SOSE lecturer from ACU who sings in the weekly lunchtime Community Choir
- a male ACU nursing student from China who tried the piano accordion and beamed in delight the whole day at the music activities
- a mother and 10 year old daughter from Box Hill who asked “How can we do more of this?”.

All workshops - from Jane Coker’s singing sessions, Audrey Fine’s multicultural dance, Peter Vadiveloo’s drumming, Susie and Phil’s singing, and Jon Madin’s amazing array of marimbas and invented instruments - had people of all ages and backgrounds participating happily in relaxed manner.

The ACU student volunteers who assisted with the unloading of instruments and many other tasks were impressive in their willingness to help.

It’s great to see a tertiary institution supporting such a hands-on community event. Congratulations to the Australian Catholic University for demonstrating a deep interest in community engagement, and showing in a practical way the social inclusion policies of this institution.

Susie Davies-Splitter works hard in so many areas of community music as well as music education (from preschoolers to university lectures). ACU is fortunate to have such a warm-hearted and passionate member of staff in the music department, with such broad personal skills and experience. The students must benefit from her positive approach, which is exactly what we need to spread more into schools.



With the presenters used for this workshop day, ACU through Susie’s organizational efforts offers an excellent translation of Orff –Schulwerk philosophy transcending the school music classroom and shows the adaptable nature of this approach. Congratulations to all on a great day of workshops!





Global News:

Report on the Eight International Symposium, celebrating fifty years of Orff Schulwerk, Salzburg July 7-10 2011 by Lynne Burt

Salzburg in Summer! Lots of sunshine, days of thirty degrees and more, the ancient city bustling with people and many forms of transport, and over six hundred excited participants ready to attend the Orff Institute and the Universitat Mozarteum for the 50th Annual Symposium. The stage was set for an amazing few days! First up was the Editor's Meeting.



Twenty editors met to discuss how each magazine or newsletter was produced including such issues as: how often and to how many members they were distributed, the quality of production and whether there was a theme or focus for each issue, academic rigour and the purpose of the content (i.e. whether it includes practical classroom ideas or scholarly writings, and what proportion of each appears). Biddy Seymour (ANCOS President) and Robyn Staveley (NSW) attended the meeting along with editors from France, Germany, Austria, Turkey, Korea, New Zealand, Italy, UK, Brazil, Japan, Canada, Switzerland and Taiwan. Margaret Murray, who adapted the Music for Children "Volumes" produced by Orff and Keetman for English use and is the Secretary of the Orff Society, UK, was also present. The issue of copyright was raised and the publishers of the Volumes, Schott, were to be asked to lower the cost so that music from these basic texts

could be more often included in our publications. The editors were also asked to check for editions of their publications in the library to ensure that there was a complete collection for use by students at the Institute. It was an interesting experience going through these and seeing editions that I'd edited in such a different context.

The rest of the day was spent getting orientated and collecting the English language Program to sort out where I had to be and when, before changing and walking the five minutes from the hotel to the Opening Ceremony of the Symposium.

There were many speeches, most of which were translated into English, interspersed with a series of wonderful performances employing exquisite sound and movement and reminiscent of some aspects of "Cirque de Soleil". My husband (who's a Chemical Engineer) asked if these were original compositions that he was watching as he could see that all the performers were "putting their personalities" into their work. The other delightful aspect of the evening was greeting friends from the Orff family from around the world. Many outstanding international practitioners have visited "Down Under", and it was lovely to renew acquaintances from home and abroad. I particularly enjoyed meeting Mary Helen Solomon whose excellent recorder book, "The Tropical Recorder Book" I've enjoyed using with students for many years. (See VOSA Sales!)

The following morning, Manuela Widmer, who was the Director of the Symposium, gave an excellent overview of the history and development of the Orff Approach. Some interesting comments emerged as she spoke of some of the changes

that have happened since the Orff Institute has become allied with the University Mozarteum, Salzburg:

- Assessment issues:
 - The importance of group work and the difficulties of assessing individuals when group work is presented.
 - The autonomy of the Institute has diminished as it's come under the University Mozarteum and its legal requirements for assessment and examinations.
- The development of the personality and person.
 - The Orff Approach is very motivating and requires, fosters and facilitates the development of self discipline, focus and interpersonal skills.

A plenary session followed where delegates heard from three women who had studied at the Orff Institute at various times. They commented on what should be retained and remain in the Orff Approach and what they saw as most important about it.

Maria thought that the international aspect was most important and should be retained. She also expressed that her favourite thing was preparing and performing a concert. The opportunity to develop a work with others, and being enriched by this co-operative work; the fun of the mutual process of creation; and then performing and presenting the work was what she liked best.

Nora wanted to see more co-operation between all Orff Associations, more communication between them and the freedom to observe each others' activities, not to slavishly copy what they see but to take ideas and run

Report on the Eight International Symposium (Continued)

with them anew, translating them with fresh impetus for the local culture.

Dagmar expressed her concern that outside requirements (such as those imposed by the University) could limit the depth of experiences and learning. In terms of what should remain, she thought that the fire in the belly, the passion for the work and the art should endure.

I believe that it was Nora who made the most heart warming response that I heard. Her answer to the question: What makes me happiest about the Orff Approach? Was:

I can be myself and be known and appreciated and accepted as I am.

In the afternoon it was time for workshops, so it was back on the bus to the Orff Institute and into a session on using music for "classroom projects". Andrea Ostertag of the Orff Institute began with a presentation

and ten minute performance based on science in the classroom relating to the effect of allergens in the body. Ostinati on barred instruments worked with machine-like movement create the "character" of the body; allergens were portrayed by more moving people and non-melodic percussion instruments; the doctor was called with some "cures" which were ridiculous, but once the allergens tried to attack again they were unable to affect the body and soothing music and scarves had made a difference as the allergens tried again but were ineffective as their rhythms fitted into the rhythms of the body. Andrea's bilingual presentation gave a good insight into a very satisfying way to integrate music into the rest of the curriculum.

Helga, a graduate of the Orff Institute worked in a South African school that had a Special School catering for handicapped children next door. Her goals were: to learn more about the

culture and country of Africa, to raise money for a South African school, to create links with the school next door and to have fun and make music and dance in the process.

She had a plan laid out for the year, from gathering information for the drama/musical to raising money. She worked with a teacher from the next door school, an African drummer and the rest of the staff from her school. The German teacher (equivalent of our English teacher!) read the story used as the basis for the drama to the children as part of their lessons; the Art teacher helped the children to print fabric for the costumes; the Physical Education teacher organised wheelchair lessons for the able bodied children. Six to eight teachers at the school were involved in the work. The aim was to produce "Suitcase Travels" so that performances at the school could travel. Helga successfully achieved all the goals she set for this activity.

orff Schulwerk (creative music and movement) training in China 2011 by Sarah Brooke and Susie Davies-Splitter

Sarah Brooke and Susie Davies-Splitter have just recently presented the first Level 1 Orff Schulwerk training course in China accredited by ANCOS (Australian National Council of Orff Schulwerk). The first part of this training occurred over 5 days in 2010 and completed over 3 days in June 2011. Even though in Australia, the Level 1 course is completed in 36 hours, extra time was added to make allowance for the time spent in translation from English to Mandarin. Sixty preschool, primary and secondary teachers successfully received their Level 1 certificates and will complete their Level 2 in Orff Schulwerk in 2012. Susie and Sarah have been fortunate to have translators (Mai and Amy) who not only speak English, but have an understanding of Orff Schulwerk. Mai not only completed her Masters

degree at Melbourne University with research based on the differences between the Chinese and Australian understandings of Orff Schulwerk, but is just about to attend the Level 2 training at the San Francisco School. It has been of great benefit that these translators have skills and understandings in music education and Orff Schulwerk.

The Levels programme in China was organised by the company Sisu & Topsy who provide text books, Orff instruments and training to preschool teachers. To help develop creativity amongst teachers and children, Sisu and Topsy are hoping to develop a sustained program which offers teachers opportunities to develop their understanding of Orff Schulwerk and integrate the philosophy and pedagogy of



Orff Schulwerk with their Chinese education system.

Susie and Sarah are delighted that they have been invited to be involved in this process and with others, hope to continue developing training programs to enable teachers in China to provide creative, engaging and enjoyable musical experiences to their children.



Why Music Matters © by Doug Goodkin

“How did human beings go from a wobbly, fragile minority population to a staggering tide of humanity 7 billion strong and growing?” This is the question John Medina asks in his book, “Brain Rules.” And then proceeds to answer: “According to scientist Richard Potts, there is only one way: You give up on stability. You adapt to variation itself.”

In my work as an Orff Schulwerk teacher, this is one of my primary goals - to help children adapt to variation, to grow comfortable with the unknown, to strengthen their confidence that they can meet each new situation with the full range of their intelligence and imagination. Music as traditionally taught - learning a particular instrument by de-coding little black dots on paper and practicing alone while your friends are playing baseball - has its place in human culture, but doesn't necessarily help us develop flexible, adaptive minds. Music as taught via the Orff approach is a different animal all together - children are working in groups playing, singing and dancing with the whole of their faculties. In order to problem solve some of the musical tasks the teachers set, the children need to call on their intuition, imagination, intellect, kinesthetic and emotional intelligence as well as their musical smarts. In a good Orff class, the children are constantly creating variations on a theme, improvising within given structures, approaching each thing learned as the beginning of further investigation rather than the end of the lesson, habitually asking “What can we do next? How else can we express this?” This kind of work has proven to develop students with flexible minds, trained bodies, open hearts who are accustomed to brainstorm and work together in groups, master the boxes handed down from the past and then think outside of them. They welcome each new situation

as an opportunity to exercise the imagination.

If you had the good fortune to witness such a class, you would feel the buzz and excitement in the room, observe the happy faces of the children (we are most happy when all of our faculties are awake and firing), watch how they work together and not only create something coherent and intelligent, but also beautiful. You might leave the class inspired and energized yourself, but thinking that as lovely as it all is, it's just a dessert to the main course of learning and schools, a luxury we probably can't afford in hard times or financial crisis. You would be wrong.

When Dr. Potts talked about adaptability over human history, he was speaking of the glacial rate of change, from climate to cultural invasion, that characterizes most of our history. Back at our beginnings, environment and culture might stay relatively stable over a few thousand years. In the past two or three thousand years, such stability might last a few hundred years. In the past 500 years, you can see major changes in terms of a century at a time, in the past 100 years, measured in decades - the Roarin' 20s, the Depression 30s, the war-years 40s, the All-American 50s, the turbulent 60s, etc. Now such change (spurred by technological innovations, which often accounted for social change) is measured in increasingly smaller units. A computer two years old is considered archaic.

What happens when change itself speeds up to its current astronomical rate? Jobs become quickly obsolete or farmed out overseas, just as you settle into one computer program, you have to adapt to another, curriculum designed for yesterday is increasingly irrelevant

for tomorrow. The ground beneath your feet shifts like a constant, low-grade earthquake and the idea of stability and predictably becomes a thing of the past. High predictably equals low anxiety—the future is clear and except for some annoying changes in weather, the world is felt as something you can count on. Conversely, low predictability equals high stress and anxiety and we feel that everywhere these days—parents nervous about what their kids are getting at school, kids worried about their future and so on.

Since the top companies in the Fortune 500 are now dealing with products that didn't exist 10 or 15 years ago (Google a prime example), business is not interested in the test-takers who know yesterday's answers, but the innovators who are asking tomorrow's questions. Google itself folds in 10% “dreaming-time” into their employee's work day, knowing full well how crucial a part imagination plays in the business person of today.

In the face of this constantly changing world, the only preparation for the future is training children to think, respond, imagine, work together in groups, problem-solve.

They still need to learn their timetables and the history of Western and Eastern civilizations, but always with an eye as to how to use that knowledge to meet the present and future. When seen in this light, suddenly quality arts education takes on a whole new meaning. It becomes so much more than a frill that makes children feel warm and fuzzy inside. It's about our very survival as a species. If that doesn't wake us up, I don't know what will.

Dr. Potts called his ideas the Variability Selection Theory, suggesting that the cream of the crop of the gene pool were those who had the imagination,

Why Music Matters (continued)

intelligence and flexibility to adapt to changing circumstances. He suggests that our ancestors “became increasingly allergic to inflexibility and stupidity.” And that well describes all the politicians across the country who, when met with financial crisis, respond by taking money from schools and from arts program within schools. They could decrease the military budget, put ceilings on corporate CEO salaries, or look at a hundred other parts of the culture that do nothing to prepare us for our future. But to take the money from our children who ARE the future, from the schools that should be designed to cultivate their innovative skills, from the arts programs that are the highest level of integrated thought and improvisational disciplines, is the height of inflexible stupidity and ignorance.

What if we responded to turbulent times by increasing the money to schools and arts programs? What if we created opportunities for teachers to train themselves to nurture tomorrow’s innovators? What if we invited those already knowledgeable about how to do this—for example, Orff Schulwerk teachers with a half-century of tried-and-true practices and proven successes—to share what they know and lead the way? According to the Variability Selection Theory, our chances for survival would improve. According to the many Orff Schulwerk teachers who have had the good fortune to work in this way, we would not only survive in the future, but thrive in the present. The survival of the species is an adult answer to why music matters. Having fun is the child’s.



Doug Goodkin

Doug Goodkin is an internationally recognized teacher of Orff Schulwerk, having taught courses in over 39 countries

worldwide. He has been teaching children between three years old and eighth grade at The San Francisco School for 37 years, beginning in 1975. He is the author of eight books, most recently, *All Blues: Jazz for the Orff Ensemble*. See: www.douggoodkin.com

Dance Piece: Easy Polka by Garyth King

Easy Polka

Con moto Garyth King 2001

Alto Glockenspiel
Soprano Xylophone
Alto Xylophone
Bass Xylophone
Contra Bass Bar

Alto Glock.
Sop. Xyl.
Alto Xyl.
Bass Xyl.
C.B. Bar

Copyright © Garyth King

The polka is a **fundamental** dance rhythm of two beats per measure. The basic polka rhythm is ti-ti ta, derived from the “change of step” pattern of the dance step. Variants on this fundamental dance rhythm occur in numerous dances throughout Europe and America, for example two-step, travelling step, Schottische (Scottish), Bouree (Brittany), Rheinlander (known in Scandinavia as Reinlander), Ugros (Hungarian Jumping Dance), Cajun two-step. In Australia the most well known and popular Bush Dance is of course the Heel and Toe Polka, which incidentally does not include the Polka step. Any polka could be done to the music below. It was originally written up a tone in D major for three tin whistles and B.X.

Garyth King is a life member of VOSA, best known as leader of Shenanigans. Since 1980 Shenanigans played a significant role popularising multicultural dance in many hundreds of school and community performances. Shenanigans collections of folk dances and singing games on CD are available at VOSA.



orff to work: Lessons from the frontline - Primary

As I was walking based on a poem by Hughes Mearns, Arranged by Susan Curbishley

4/4

As I was walk-ing up the stairs I met a man who wasn't there He

6

wasn't there a - gain to-day I wish that man would go a-way!

I was walk - ing up the stairs

Wish that he'd stay a - way Wish that he'd stay a - way

Where is he now? Where is he now?

3

I was walk - ing up the stairs

Wish that he'd stay a - way Wish that he'd stay a - way

Where is he now? Where is he now?

AIM

To use words from a given text to create a layered speech performance piece.

PROCESS

Teach the poem using echo until it is secure.

Transfer the rhythm of the poem to body percussion (eg: clapping)

Teach each ostinato one at a time until secure. At each success children should be able to have turns performing the

rhyme and the ostinato. This is achieved by dividing the class in half.

Once each part is secure, divide the class into groups and ask them to choose an unpitched percussion instrument to play with their given ostinato.

Perform together.

Hide the speech.

Decide on a structure for the performance.

Perform!

S U S A N C U R B I S H L E Y

shares a passion for teaching children and music and on moving to

Canberra is lucky enough to have been able to combine both. Susan teaches at St Matthew's Primary School, has four children and a patient husband and in all her spare time she creates fun music programs that encourage children and adults alike to be life long lovers and learners of music!

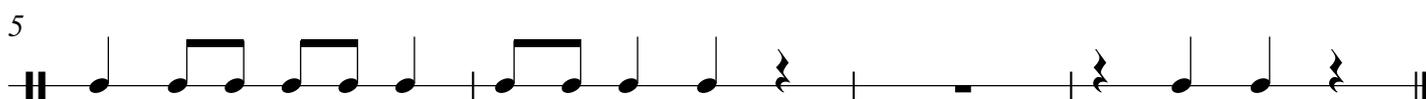


orff to Work: (Continued)

We've Had a Holiday *by Sue Lane*



We've had a hol-i-day. It was fun. Mo-vies re-lax-ing play-ing in the sun.



We've had a hol-i-day. What did you do? Woo hoo

This chant developed during 2006 at the beginning of Term 4, following discussion with students about their holidays. The chant particularly worked well with students in Stage 1 and 2 but I extended the activities for Stage 3 as well. What started out as a simple chant for the lesson soon grew into a fun unit with opportunities for improvisation and ensemble work. These ideas were presented at the St Catherine's workshop in November 2006.

- Establish a simple 4 beat body percussion accompaniment. Introduce the chant, gradually building on each phrase. During the rest at bar 7, encourage the students to think of a sentence to "fill in the gap". E.g. "I went swimming" or "I stayed at my cousin's house". Give the students some practice at saying their sentence in the gap.
- Establish the body percussion accompaniment again. In a circle repeat the chant, allowing each student (one at a time) to say their sentence during the rest as a spoken improvisation. This takes some time!
- Partner work: Students create a body percussion pattern to accompany the chant, based on the rhythm of the chant. Create a pattern to fill the impro bar, using the rhythm

pattern of the sentence devised by one of the students. Students are encouraged to use the words if they wish, and then "internalise" the rhythm patterns of the chant.

- Group work: Partners teach their rhythm body percussion patterns to another pair. Combine ideas to create a new rhythm work. (8 bars length)
- Introduce drumsticks and other sound sources from the room (e.g. chairs, tables, plastic /metal tubs, window frames, floor surfaces) to the groups. Students create/adapt their body percussion patterns to use with drumsticks and sound sources.
- Groups practise their group compositions to perform.

Extension suggestions:

Create a rondo using a simple body percussion or drumstick version of the chant as Part A. Each group performs their composition for Part B, Part C, Part D etc (e.g. ABACADAEA)

Add ostinato patterns using untuned percussion, based on rhythm patterns from the chant. E.g. "We've had a holiday", "It was fun", "Woo hoo". Add a simple bordun to establish the beat e.g. CGCG

When students know the rhythm of the chant well, using the C pentatonic scale, allow students the opportunity to improvise on tuned instruments. i.e. The students play the rhythm of the chant using any notes of the C pentatonic scale (CDE GA). They can play the rhythm of their own added vocal improvisation from the first activities. E.g. "I stayed at my cousins house" as a solo improvisation.

Combine composition ideas from partner and group work with extension ideas for an amazing performance!



Sue Lane has been teaching music in Central Coast primary schools for many years and is currently lecturing in Music & Dance Education in the Primary program of the University of Newcastle. She is also studying for her Masters in Philosophy, researching creative arts culture. Sue takes several children's choirs on the Central coast and has recently started a choir for students & staff at our Ourimbah Campus.

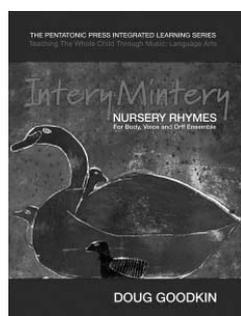


Sales Notes: *by Ginette Aitchison*

Great Resources From Doug Goodkin

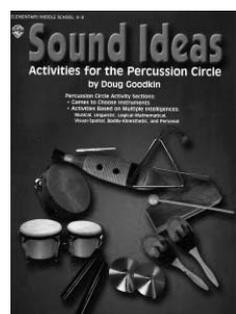


I've been fortunate to attend a few workshops by Doug Goodkin. They were fantastic - uplifting and inspirational. He is a masterful Orff practitioner. His easy-going style makes teaching look so easy but we all know it comes from years of experience and dedication. This is what he shares with us in his books. They are very "readable" and provide lots of step-by-step guidelines for conducting activities, often including his actual experiences with children.



His latest book, *Intery Mintery* is my personal favourite. Doug writes that this book is about "things that capture the child's imagination and speak to their heart - rhymes, poetry, music, dance, stories and celebrations". How true! "Choco-la-te" and "Engine Engine Number Nine" are gems. I had my class grouped into little trains doing canons. The richness of musical experiences from just a simple rhyme

is mind-boggling! Doug takes you through some basic orchestral devices often used in an Orff class like canons, ostinato, hocket, augment/diminish and rondo. It covers activities from prep to middle years.



Sound Ideas is a wonderful resource for different ways to use percussion instruments in the classroom. It includes a wide spectrum of activities from games for choosing instruments to activities that fit comfortably into Howard Gardner's Theory of Multiple Intelligences - Musical, Linguistic, Logical-Mathematical, Body-Kinesthetic and Personal. Try the Four Level Canon (No. 22) with your primary kids, it is a fantastic assembly activity.



Now's The Time is a series of lessons on jazz, via the Orff Schulwerk approach. It includes activities and arrangements for Orff Instruments, jazz theory, and some historical and cultural background. Doug encourages teachers to use this book as a model of ideas and material which they should adapt to suit their classroom situation.



A Rhyme in Time is all about the magic of rhymes taking us into a world of enchantment, pure play and delight. The activities in the book "use language as a means of musical development" in true Orff style. They help build a foundation for rhythm, phrasing and form.

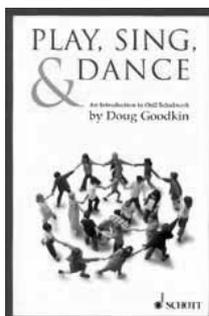


From rhymes to names. Names also provide a rich source of musical opportunities as Doug says, "our names carry so much". In his introduction to *Name Games* he quotes a chant taught to him by Avon Gillespie:

"Each one has a name, some are short, some are long.

When you put them all together, it's a song."

Names are the inspiration for rhythmic games which are adaptable across all age levels and start with the simple and lead up to the complex. Each game lists a skill required for successful playing and highlights a musical concept.



Play, Sing & Dance is a collection of essays written by Doug on the ideas of the Schulwerk. For those who want to know more about the pedagogy, this book explores the various Orff Media from singing to instruments, and looks at Orff's "Elemental Style".

For those new to Orff, Doug's books are a great resource to see how the Orff Approach is put into practice.

OUT NOW!!



All I want for Christmas by Marian Woodlands and Margaret McGowan-Jackson is a collection of Christmas songs that were written for Christmas conferences run by the Orff Schulwerk Association of South Australia in past years. They are a lovely collection of 'different' Christmas songs, suitable for young voices and easy to learn. They include basic piano accompaniment and some simple ostinato parts for Orff Instruments. Many of which can be adapted as concert ideas for different ages. "It was a star" is one of the favourites. This book and CD collection has been out of stock for some time and is now available through VOSA Sales.

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News & Notes *contact the Editor on editor@vosa.org for more event details:*

VOSA Partnerships...

We thank Optimum Percussion and Alfred Publishing for their ongoing support of our activities in 2011



www.optimumpercussion.com.au



www.alfredpublishing.com

If you would like to talk to us about how you can be involved, please phone Sharon in the VOSA office on 9015 8350

**Next Musette
deadline
20 January 2012**

Orff events...

Local

ACU presents Orff Level One
An Introduction to Orff
Schulwerk - Creative Music &
Movement Education Course
Wed 18.1.12 - Friday 20.11.12
Mon 23.1.12 - Wed 25.1.12
ANCOS accredited

Contact Susie.Davies-splitter@acu.edu.au

Regional

TOSA Music Summer School
Monday 16 - Wednesday 18
January 2012

South Hobart Primary School
Anglesea St, South Hobart
Contact Delia Hyland:
email: sdhyland@netspace.net.au

International

The Orff-Institute, Salzburg
The next special postgrad
university course

**“Advanced Studies in Music
and Dance Education Orff-
Schulwerk”**

October 1 2012
- June 30 2013

Contact by email:
shirley.salmon@moz.ac.at

What's on...

Kodály Events

Visit www.kodaly.org.au

“It's TIME: the importance of
Music Education”

**2012 Kodaly National
Conference**

2-5 October 2012
Adelaide, South Australia

Folk Dance - Events

CONTRADANCE with
Maggie Duncan's Chestnut
Orchestra

Sunday 27 November 2011
7:30 - approx 10:30 pm
[www.facebook.com/
Contradiction](http://www.facebook.com/Contradiction)

HOEDOWN by Maggie
Duncan and Friends
Saturday 10 December 2011
8:00 - 11:00 pm
marions@ozonline.com.au

ONZA (Orff New Zealand Aotearoa)

**Level One Orff Course on the
North Island of NZ**

Monday 16 January and
Saturday 21 January
Enquiries Christoph Maubach
Phone +64 7 8384620 or
email: cmaubach@waikato.ac.nz



Musette is published by the
Victorian Orff Schulwerk
Association (Inc)

ABN 78 322 515 332
GST registered
Website: www.vosa.org

Musette is the official newsletter of the
Victorian Orff Schulwerk Association.
It exists to:

- keep members informed of activities and news relevant to the Association;
- provide a medium for publishing Orff-related teaching materials produced by

- and for members from time to time;
- provide a forum for discussion and debate for members on matters relating to the Orff curriculum and related music teaching and learning; and
- inform members of materials that are approved by VOSA and are available for sale.

President: Melissa Dods

Vice President: Heather McLaughlin

Secretary: Debbie Tait

Newsletter Editor: Ginette Aitchison

Email: editor@vosa.org

Production: Cheryl Pisterman
In-(my)-House Publishing

Administrator (Membership Enquiries):

Sharon Anderson

VOSA Office

PO Box 4014, McKinnon Vic 3204

Tel: 03 9015 8350

Fax: 03 9557 6361

Email: admin@vosa.org

Sales Requests/Enquiries:

Paul Sierakowski

49 Rosalind Crescent, Blackburn Vic 3130

Ph: (03) 9893 5081 Fax: (03) 9893 5080

Email: paulxs@optushome.com.au

VoSA calendar 2012

For up to date details & online bookings visit www.vosa.org

Voices of the Swan * Orff National Conference * 8-13 January 2012

Venue: Wesley College, Perth, WA

Back to School Day * 25 February 2012

Venue: Kingington Girls' Grammar School, Ormond

Level one & Two courses * 10-14 April 2012

Venue: St Alfred's Anglican Church, Blackburn North



20th VoSA Marimba Camp * 2-4 August 2012

Venue: Candlebark Farm, Near Healesville

16th Early Childhood Conference of Performing Arts (ECCPA) * 18-19 August 2012

Venue: Genazzano FCI College, Kew



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