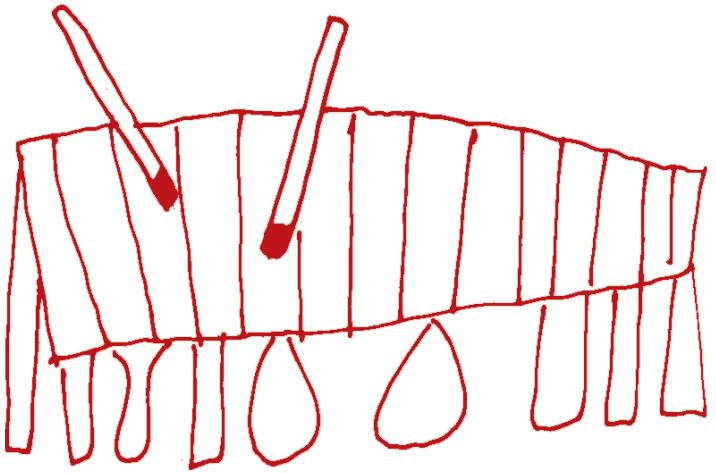
Step Back Sally

music for listening,
moving and creating



CHRISTOPH MAUBACH

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1 Step Back Sally *(Afro-American)* 1'42"
2 King of the Fairies *(Ireland)* 2'59"
3 Rabbit Polka *(France)* 1'18"
4 Tarantella *(Italy/Sicily)* 1'02"
5 Setnja *(Serbia - former Yugoslavia)* 2'36"
6 Oina Oi *(Phillipines)* 0'49"
7 Carpet Maker *(France)* 1'16"
8 Marco Scace *(Slovenia)* 1'12"
9 Chava *(Israel)* 2'55"
10 I Like the Flowers *(England/America)* 1'22"
11 Kumm to mi *(Germany)* 1'52"
12 Sascha *(Russia)* 0'50"
13 Hello Dance *(Austria)* 2'19"
14 Branle de Quercy *(France)* 2'43"
15 Ramno Velesko *(Macedonia)* 2'13"
16 Alfred Calypso *(Australia)* 2'20"
17 Le' Or Chiyuchech *(Israel)* 2'46"
18 Kutschi Tschi *(France/Germany)* 2'19"
19 Pata Pata *(South Africa)* 2'11"
20 Fisherman's Dance *(North Germany)* 2'34"

Recorded at Move Records studio 1997. Digital recording, editing and mixing: Vaughan McAlley.
Tracks 3, 7, 13, 18 recorded by Leslie Craythorn at Melba Hall 1988.

Step Back Sally

Twenty stimulating tracks
for listening, moving and creating with music

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About this booklet

This booklet offers a selection of notational sketches from music recorded on the CD. It also provides some dance descriptions and movement activities which may assist children in their listening. Four of the tracks on this CD have been released previously on 'Dances for Children and other Folk'. All efforts have been made to locate copyright of other artists. The attendance of Orff music education workshops is highly recommended for those who wish to use 'Step Back Sally' as a resource for music education.

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The music on this CD has been arranged for percussion instruments, piano, recorder, guitar, harp, violin, mandolin and voices. It is hoped that the music and the accompanying information will stimulate listening, dancing, moving and creating in music. The musical arrangements have been developed by Christoph Maubach with the assistance of Nino Tsitsishvili-Jordania and Joseph Jordania.

I wish to express my gratitude to all these musicians for the time and effort which they have given to this project.

The musicians are:
Antony Maubach (8 years old, voice)
Emilia Maubach (11 years old, voice)
Christoph Maubach (voice, recorder, flute, percussion)
Nino Tsitsishvili-Jordania (voice, percussion, piano)
Joseph Jordania (voice, percussion, piano)
Andy Rigby (harp)
Heather Mc Laughlin (violin)
Gary King (guitar and mandolin).

A special thank you goes to Gai Lilly for her advice and support and also to Mirella Weingarten who has provided the visual creations on the CD.

For information about Orff Music and Movement Education, training courses, workshops and other advice regading music education contact:

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1 Step Back Sally (America)

Some references describe this as a traditional Afro-American song. One version of the song is entitled 'Here we go Zoodio' and one of the song lines is 'Step back Sally'.

Activities:

Children play a detective game with their ears. They listen intently to find out when the voice in the music calls out 'To the front to the back to the ss ss ss side'. On place the children suggest a variety of movements which correspond to the words. The remaining music lends itself for locomotive dance movements such as slow walk or skipping.

2 King of the Fairies (Ireland)

This piece of music involves the gentle sounds of the harp. Through guided imagery children may be able to get close to the meditative character of the music. Waterfall, clouds drifting, a meadow with colorful flowers, these are just some of the many images which would allow the children's minds to flow while listening purposefully to the music.
The music lends itself also for creating of dance forms. A circle formation may be a good starting point for this.

3 Rabbit Polka (France)

This dance features mime actions and is very popular amongst the young and very young. In France it is known as the '*polka du lapin*'.

Teaching idea for a free form Rabbit Polka:
Children are seated on the floor in free form.
Part A: The group leader scats the melody and simultaneously introduces the mime movements of the right rabbit ear: right hand at right forehead with thumb touching temporal bone emulating a rabbit ear, flapping forward in synchronization with the music. The children join in simultaneously.
These actions change in each dance verse: First verse, right ear, second verse left ear, third verse both ears, fourth verse, emulating a rabbit tail in the same rhythm.

Part B: Body percussion ostinati are introduced here. The children imitate immediately. They are invited to offer their own body percussion patterns.

Teaching idea for a partner formation Rabbit Polka
Part A: Do all the movements towards a partner.
Part B: Go for a walk with your partner for the duration of the music.

Teaching idea for a circle formation Rabbit Polka
Part A: Do all the movements towards the circle center.
Part B: All move anticlockwise for 8 counts and then clockwise for 8 counts.

4 Tarantelle

Italy/Sicily

The Tarantella originates from the southern parts of Italy. It is also danced in Sicily. This music is based on the song 'Io mi sono un poveretto'. Here are the Italian words:

1. Io mi sono poveretto
senza casa e senza letto (x 2)
venderei I miei calzoni
per un sol piatto di maccheronie.(x 2)

2. Sesser vuovi un buon soldato
va alla guerra sempre armato (x 2)
purche tirino I cannoni
almeno un piatto di maccheronie (x 2)

Originally the Tarantella was danced by couples. The word Tarantella is most likely related to the word 'Tarantula'. The Tarantula is a large southern European spider whose bite is said to have caused a kind of dancing mania in persons bitten. Some Tarantella dances are quite wild. This one is not quite as furious. Formation:Two couples in a set. Each person stands diagonally opposite partner.Style of movement is flirtatious, arms are waved above the head, and the torso is moved subtly but noticeably.

1. Face partner

Step Rf Hop Rf	Step Lf Hop Lf	Run on spot R, L,R,L.	
Clap Hands	Clap Hands	Hands o'head, clicking fingers.	Repeat x4

2. Partners run towards and then away from each other. They wave the arms as if to encircle the partner but no contact is made

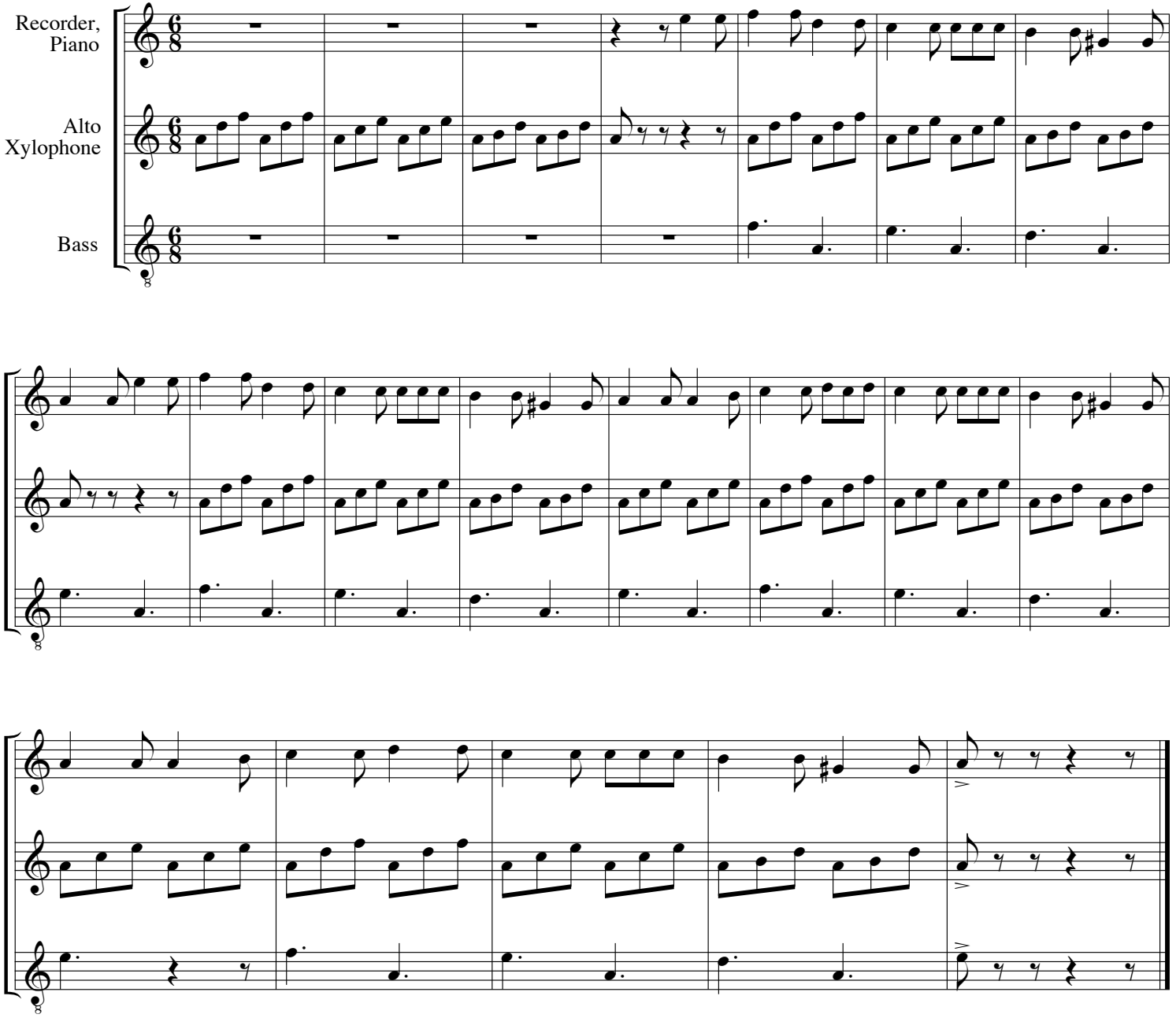
Couple One	R L R L in to the centre R L R L away back to place	
Couple Two	do the same	Repeat

3. Hook arms and skip with partner. Couple One hook R elbows and skip around 8 steps. Couple Two hook R elbows and skip around 8 steps Couple One hook L elbows and skip around 8 steps Couple Two hook L elbows and skip around 8 steps

4. Do-si-do … Italian style involves turning and clicking fingers as well as retaining eye contact where possible with partner. Couple One do-si-do R Couple Two do-si-so R Couple One do-si-do L Couple Two do-si-do L

5. Star ... L hands in centre, skip 8 times. R hands in centre, skip 8 times. Outside hand is on hip.

Tarantella



5 Setnja (Serbia, formerYugoslavia)

Setnja' means walking. The dance is often used in Sumadija in Serbia to open the evening's dance activities. **Formation:** Mixed open circle. During the slow music the L hand is on the hip and the R hand is hooked into the crook of the elbow of the person in front. During the fast music hands are held in V position. Rf begins to R.

BAR	COUNT	PATTERN
1	1	step Rf to R
	2	step Lf to R
2	1	step Rf to centre, turning to face centre
	&	step Lf to centre
	2	step Rf to centre
	&	pause
3	1	step Lf backward
	2	step Rf backward
4	1	step Lf backward, turning to face R
	&	step Rf slightly backward L
	2	step Lf slightly backward R
	&	pause

Repeat bars 1-4 until the music quickens. Then join hands in V position. In bar 1 & 3 , and on count 2 in bars 2 & 4, step-hop instead of stepping.Repeat step-hopping to end of music.

1. Dodi mile kroz nas krai
Pa da vidis sta je raj (x2)
Hej haj kroz nas krai
Pa da vidis sta je raj (x2)

2. Prode Mile propeva
I volove protera (x2)
Hej haj kroz nas krai
Pa da vidis sta je raj (x2)

Translation:

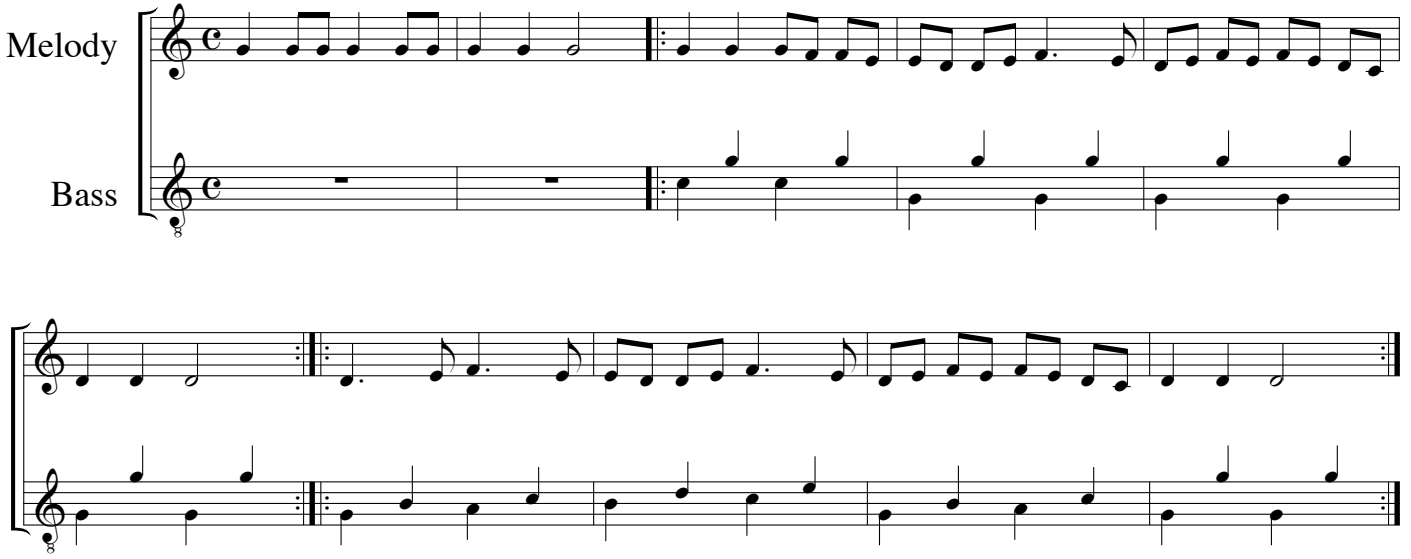
1. Come, Mile, through our land,
so that you may see what heaven is.
Hey, Hi, through our land,
so that you may see what heaven is.

2. Mile came and broke
into song as he drove his cattle.
Hey, Hi, through our land,
so that you may see what heaven is.

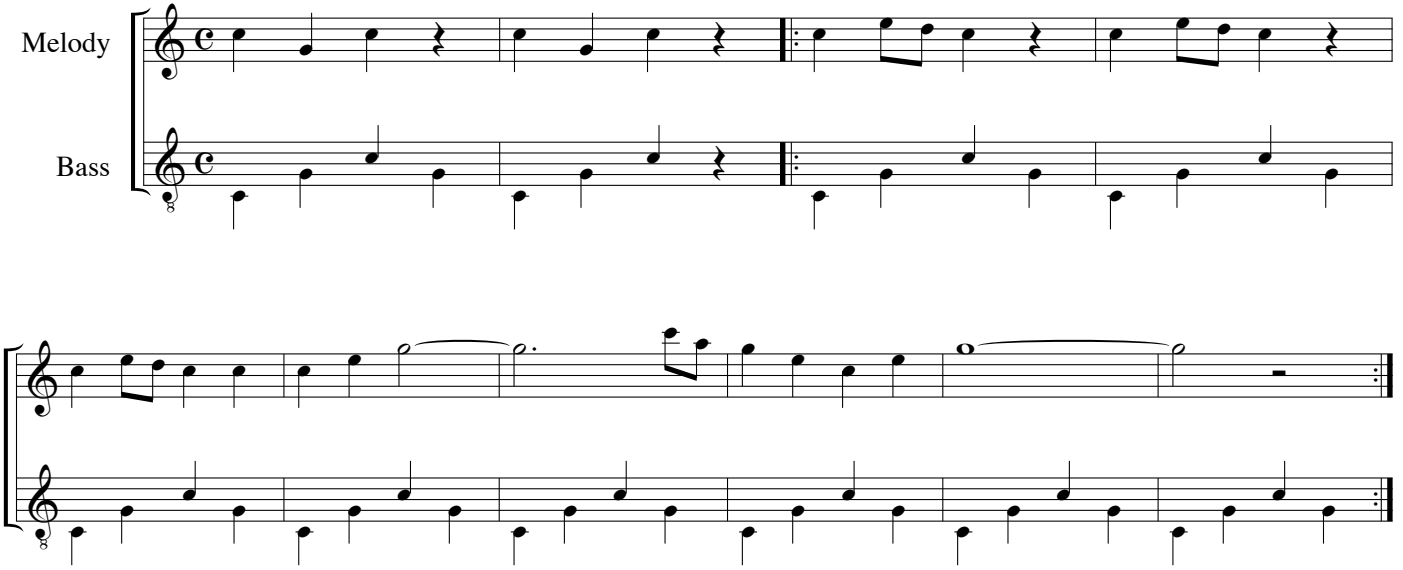
6 Oina Oi (Philippines)

Oina Oi is a campfire song from the southern parts of the Philippines. It is used like a chorus during story telling; after singing the song one person begins to tell a story. Then the song is repeated and the next person continues the story. The syllables in the song have no meaning: Oina oi, oina ci oina mh mh ela laa ela ela ela laa.

Setnja



Oina Oi

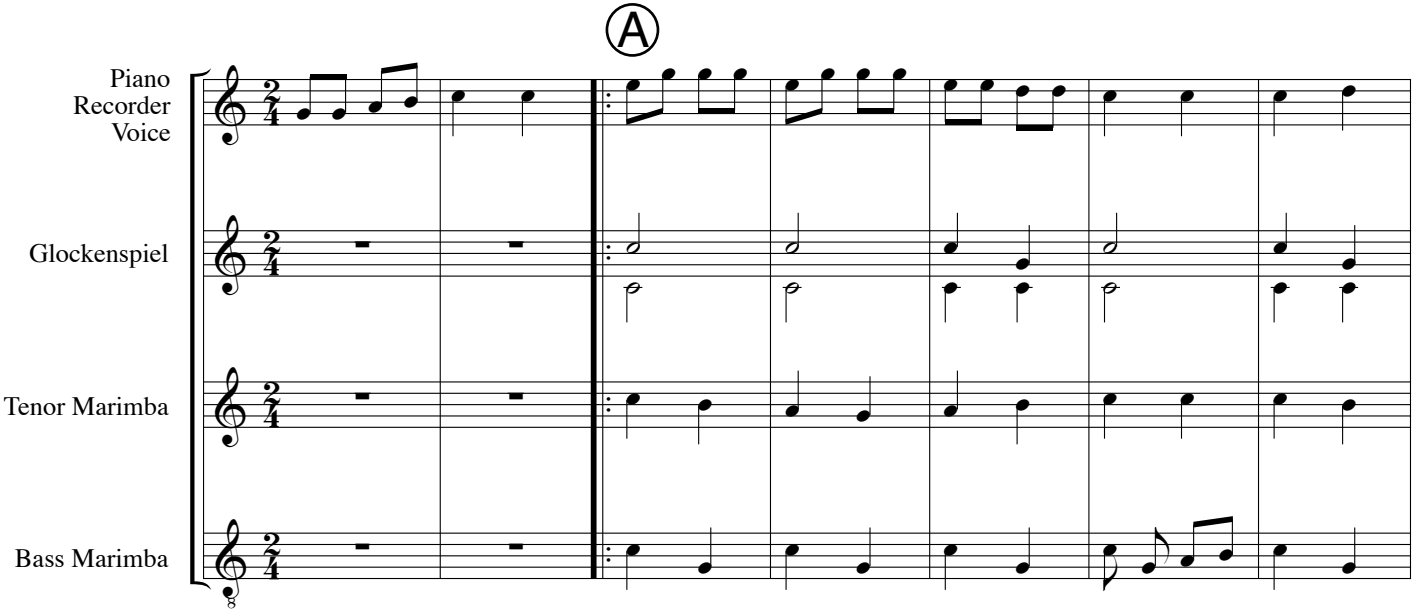


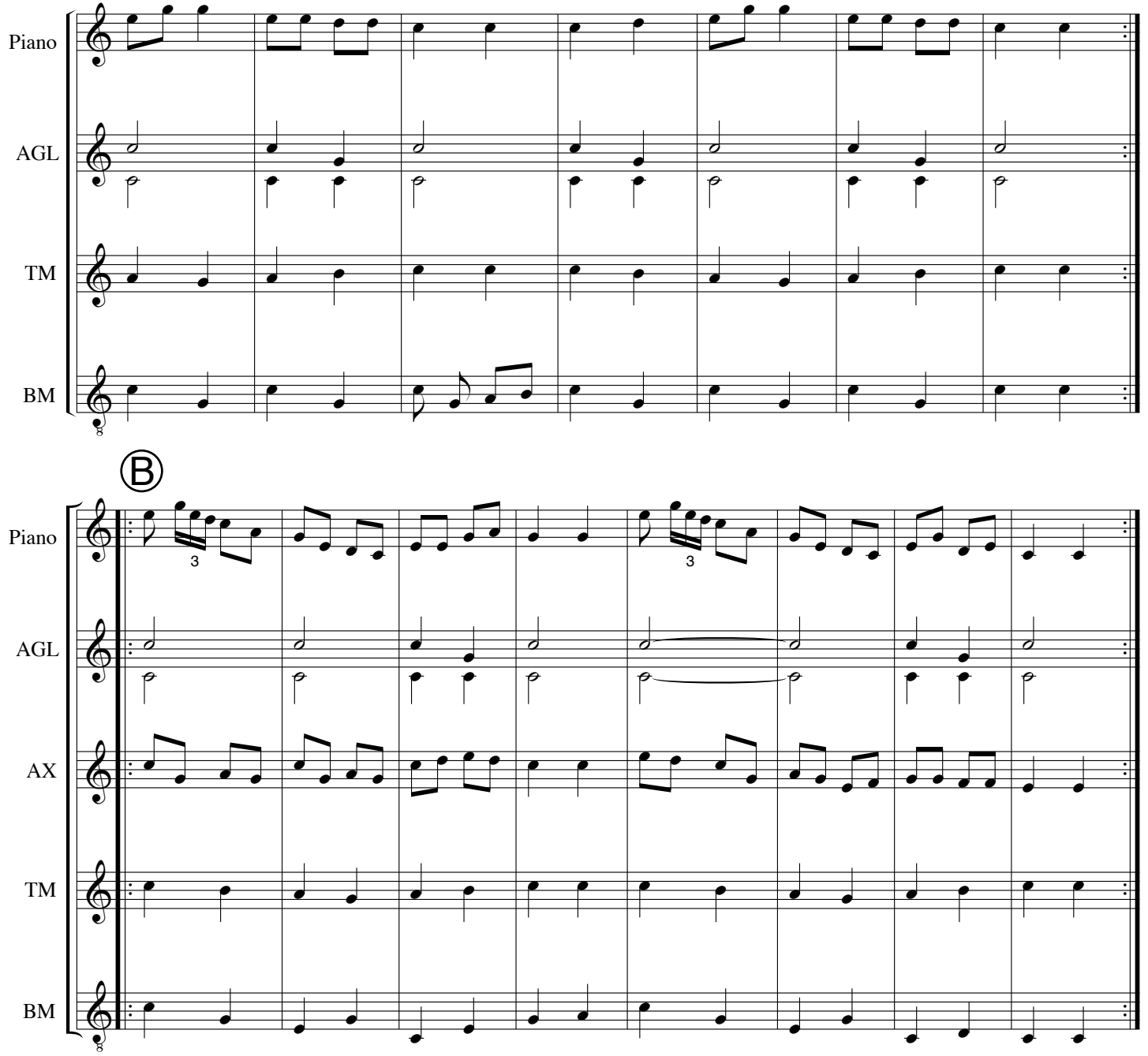
8 Marko Scace (Slovenia)

The song Marko Skace is from Slovenia. This country is situated south of Austria on the other side of the Alps. The landscape has green pastures, pre Alp areas with rolling hills and woods. The song and the interlude on the CD offer a variety of listening activities. The form of the song is A B B, the interlude C has a piano and percussion part. Here is the text of the song in Slovenian:

A. Marko scace, Marko scace pozelenoj trati.
B.2 Ai, ai, ai ai ai, pozelenoj trati.
B.1 Ai, ai, ai ai ai, pozelenoj trati.
C. (Piano and percussion section)

Translation: Marko is leaping across the meadow, as he comes along he sings, ai ai ai...
Activity: Children and teacher sit in a circle.
Part A: All children play body percussion activities while one 'solo' child walks around in the inside of the circle. At the end of part A the child stops.
Part B1: The 'solo' child offers some body percussion patterns suitable for the music.
Part B2: All children copy what the child had originally invented.
Part C: All children jump up and skip for the duration of the music of C. Children are asked to be back in their own spot at the end of C. A new child is elected to be the 'solo person' inside the circle. Children can sing as they play the movement game and can join in the body percussion which has been invented. Some children may learn to play the arrangement set out below.




Piano
AGL
TM
BM
B
Piano
AGL
AX
TM
BM
3
3

7 Carpet Maker (France)

The dance is also known as Lou Pripet**.** It comes from the region of Languedoc in France.
Part A: 16 counts. Walk for sixteen steps anticlockwise swinging arms in and out. Start with your right foot and on the beat, swing your arms in.
Part B: 16 counts. The first participant invents movement actions to the rhythm (te te ta) provided in the music of part B. Then, for the repetition, all participants imitate the movements. The traditional scissors' step can be used here as well.

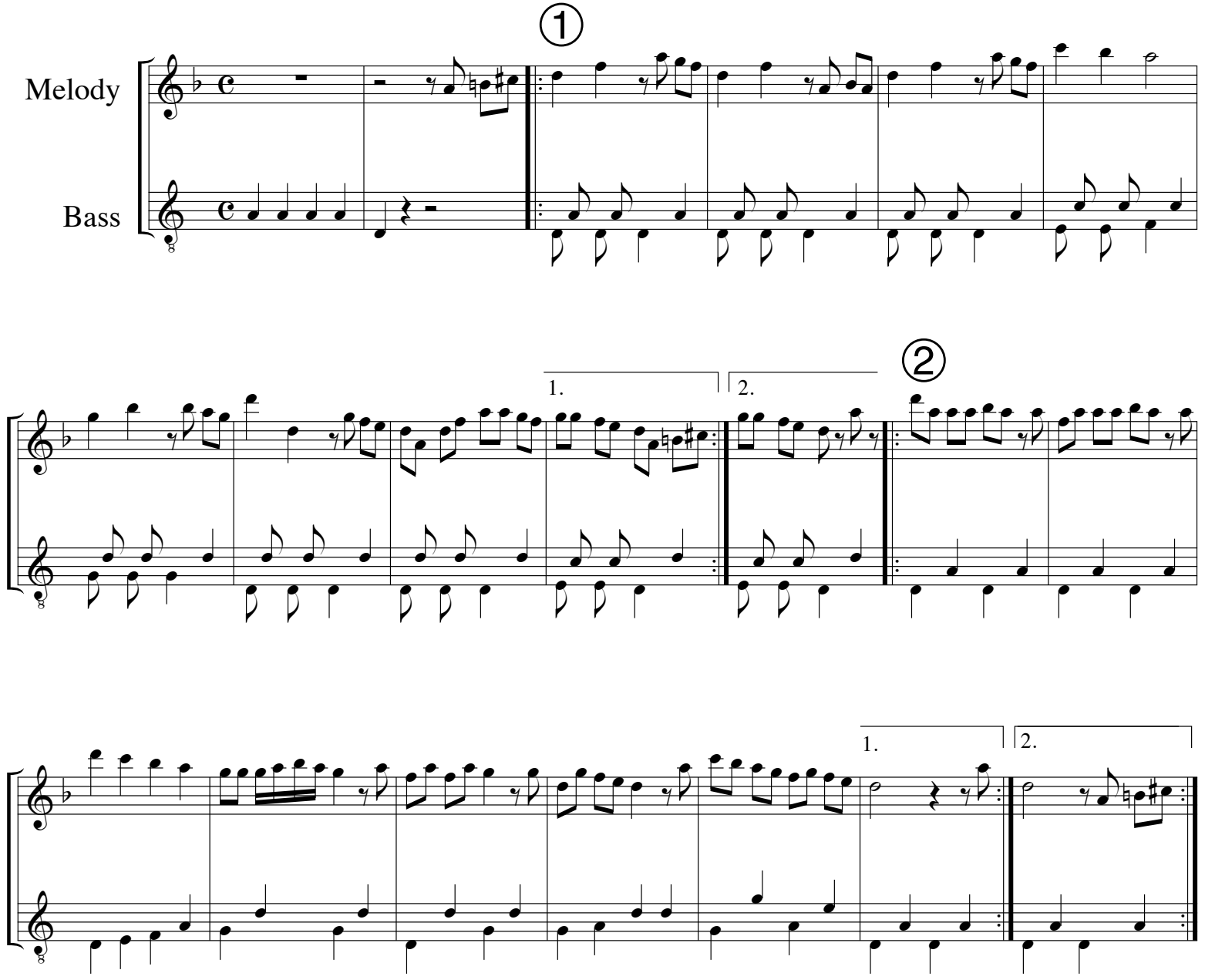
9 Chava (Israel)

Chava is danced to Klezmer music. A Klezmer is the musician who plays at Jewish (Chassidic) weddings and parties. Formation - Short lines, "W" hold. Introduction - 2 bars.

COUNTS	PART ONE
	Moving to right, and with body swaying slightly to right and left,
1...4	Step on right heel to side, step Lf behind. Repeat 3 more times
5..6	3 steps forward into centre RLR and lift on Rf
7..8	3 steps back out LRL and lift on Lf
9...12	2 grapevine steps to the left (start Rf on front)
13..16	8 crossing steps.....
1..2	step Rf in front of Lf, step back onto Lf
	3 step Rf to side
	4,5,6 repeat to other side
	7,8 repeat first two steps
17..32	Repeat all of part one again

COUNTS	PART TWO
	Face counter clockwise, put left hands on left
	shoulder, palm up, place right hand onto left hand of person in front.
1..4	4 walks forward RLRL
5..6	Touch right heel forward, lean back slightly
7..8	Step back on Rf, then forward on Lf
9..12	Step Rf to side, step Lf behind, step Rf to side
	lift on Rf and lift left knee up to side
13...16	Repeat above steps to your left
17..32	Repeat all of Part Two again.

Chava



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Alfred Calypso

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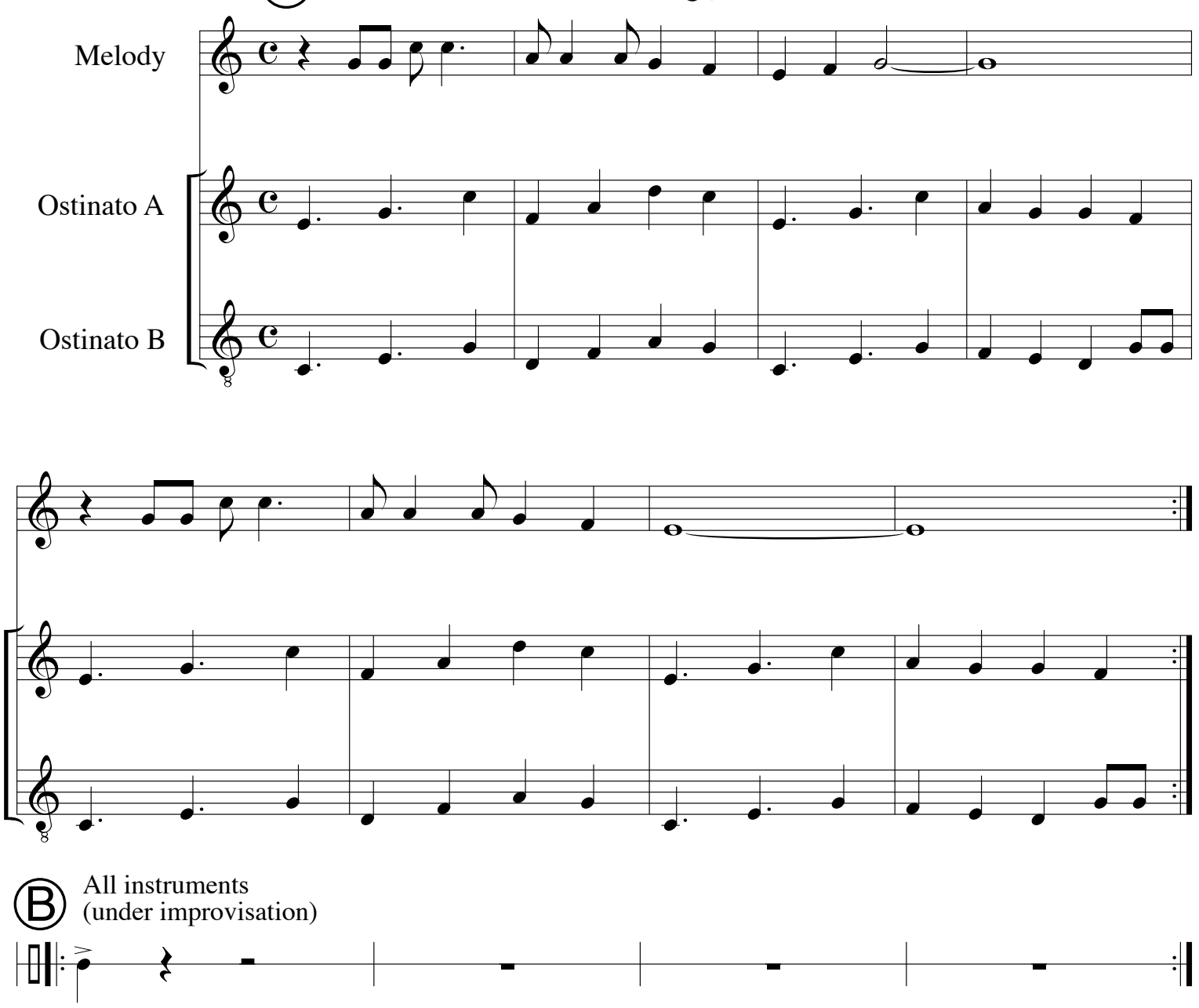
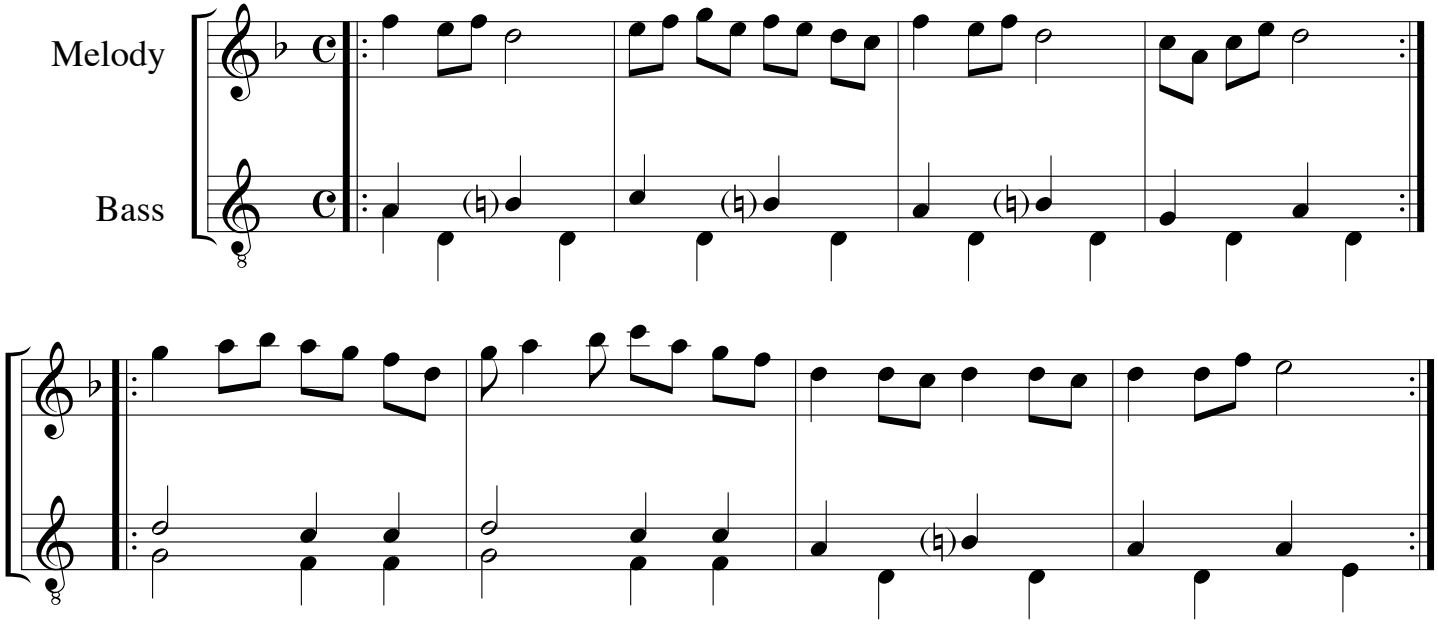


17 Le'or Chiyuchech (Israel)

Formation: Circle dance, hands in "V" hold. Introduction: 4 bars

BAR	COUNTS	PART ONE
1	1...4	Yemenite step to the left
2	1...4	Yemenite step to the right
3	1	step forward into centre on Lf arms raise up to shoulder height with bent elbows step back onto Rf and lower arms
	3	step on Lf beside Rf
	4	pause
4	1...4	Repeat measure 3, starting with Rf
5...8		Repeat all of Part One again.
		PART TWO
1		Moving counter clockwise, one bouncy 'two-step' LRL QQS rhythm
2		Repeat 'two-step' RLR
3	1..2	Step on Lf across in front of Rf
	3..4	Step in Rf to the side, arms raise up to shoulder height
4	1..2	Step on Lf behind Rf
	3..4	Step on Rf to the side, arms lower
5....8		Repeat all of Part Two again.



20 Fisherman's Dance (Germany)

This traditional North German item is a partner dance in circle formation. Each participant needs a team partner. Team partners hold hands and if this provides too much of a challenge, participants can hold short ribbons, scarves or ropes. The "Plü" step (in part B) symbolizes the rocking of the fishing boat. The dance and the music have three sections, A, B and C. Each section is repeated. The overall dance and music form is: AA BB CC.

Teaching process:
1. Warm up with locomotion activities. Stop and go to musical accompaniment (percussion). Stop and meet partner to musical accompaniment. Focus on locomotion activities to musical accompaniment.

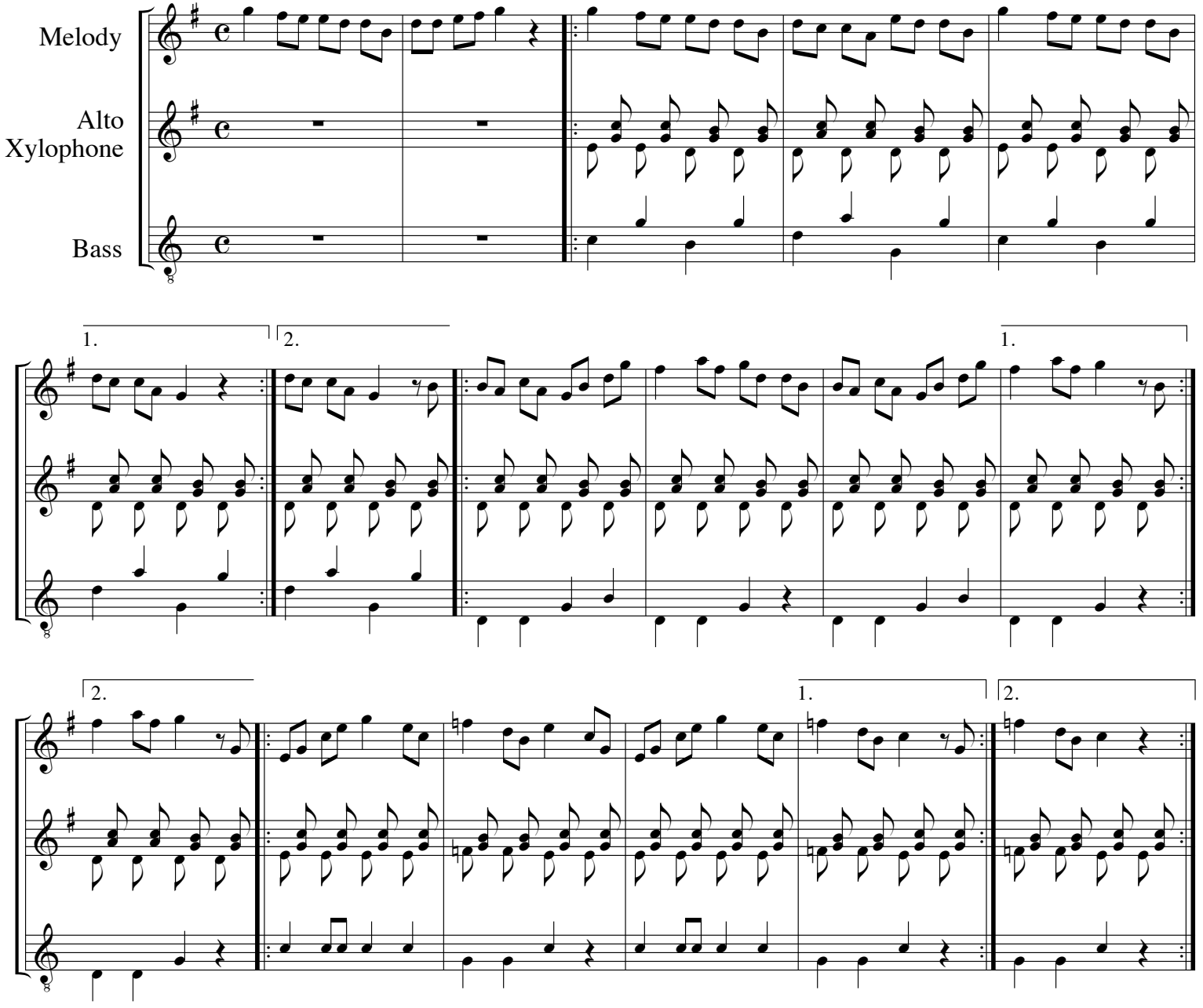
2. Teach the "Plü" step first (Part B). Copy leader as the call goes: "Together, one, one, one". Partners facing each other, hands held 'very open' waltz hold. Hop on both feet once and then hop on one foot three times. Partners mirror each others movements. Count: "Together, one, one, one". As both are hopping on one foot (one, one, one) the free foot describes a small circular motion to the front, the side and the back. Repeat everything with opposite footwork.

3. Teaching part A. Skipping steps or step hops. Participants stay with their team partner. With your team partner try and coordinate some skipping steps together, to the musical accompaniment. Try different directions and pathways, but stay well coordinated with each other. To a newly developed musical accompaniment try some step hops (slower). Try your skipping steps or step hops along the circle line (laid out on the floor with a rope) with your team partner, facing anticlockwise.

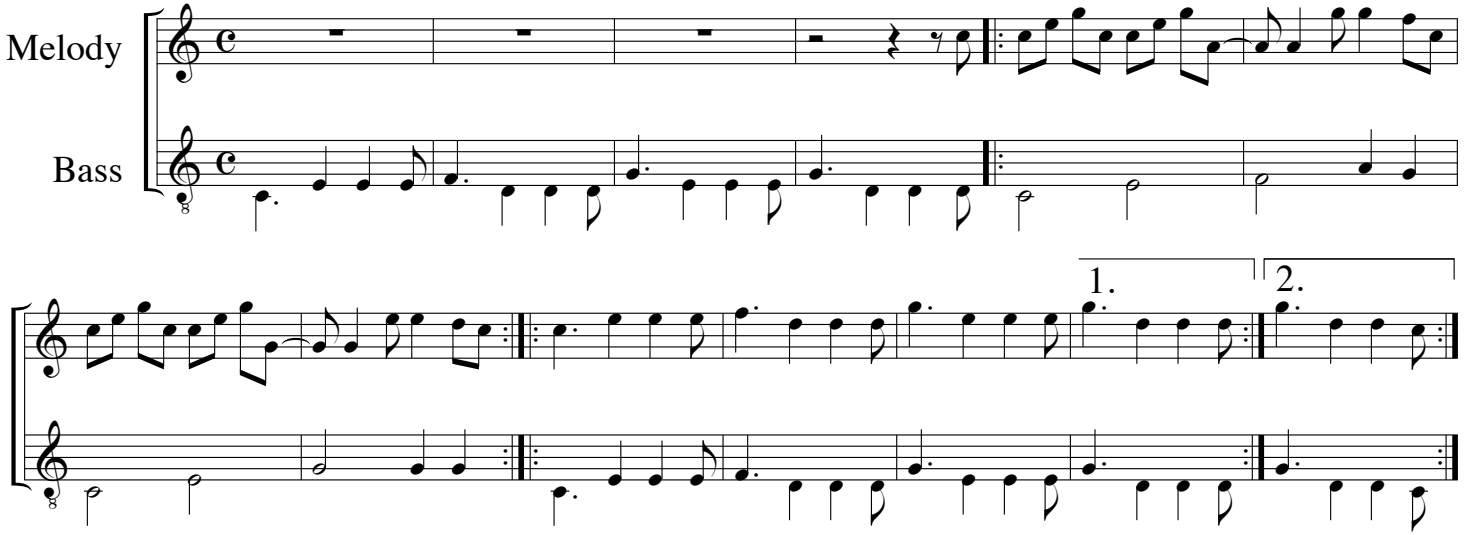
4. Teaching part B. Practice the Plü step. Work with your team partner facing along the circle line. i.e. One faces anticlockwise, the other one faces clockwise.

5. Teaching part C and D
Part C is a grand chain, a familiar movement also in Contra Dances. Turn towards your contra partner (that is the person who is not your original partner). To the beat of the music, move along the circle line meeting other dancers counting up to 8. Part D - Having arrived back with your partner after the grand chain, join hands and promenade anti-clockwise for 16. The dance then starts again from the beginning.

Fisherman's Dance



19 Pata Pata (South Africa)



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