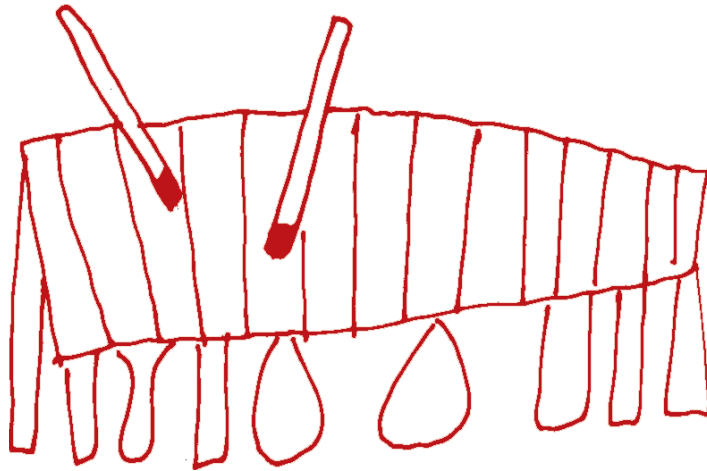


Step Back

music for listening,
moving and creating



CHRISTOPH MAUBACH

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

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 regarding 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	
Couple Two	R L R L away back to place	
	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

Recorder,
Piano

Alto
Xylophone

Bass

The first system of the musical score consists of three staves. The top staff is for Recorder and Piano, the middle for Alto Xylophone, and the bottom for Bass. The music is in 6/8 time and begins with a key signature of one sharp (F#). The Recorder/Piano part starts with a whole rest for the first three measures, followed by a melodic line. The Alto Xylophone part plays a rhythmic pattern of eighth notes throughout. The Bass part has whole rests for the first three measures and then plays a simple bass line of dotted half notes.

The second system continues the musical score with three staves. The Recorder/Piano part continues its melodic line. The Alto Xylophone part maintains its rhythmic pattern. The Bass part continues with its dotted half note bass line.

The third system concludes the musical score with three staves. The Recorder/Piano part ends with a melodic phrase. The Alto Xylophone part ends with a rhythmic phrase. The Bass part ends with a dotted half note. The system concludes with a double bar line.

5 Setnja

(Serbia, former Yugoslavia)

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

Translation:

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)

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

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 laa.

8 Marko Scace

(Slovenia)

The song Marko Scace 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.1 Ai, ai, ai ai ai, pozelenoj trati.

B.2 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.

The musical score is arranged in four systems, each with a different instrument. The top system is for Piano, Recorder, and Voice. The second system is for Glockenspiel. The third system is for Tenor Marimba. The fourth system is for Bass Marimba. The score is in 2/4 time and consists of two measures. A circled 'A' is placed above the first measure of the Piano/Recorder/Voice staff. The first measure contains a melodic line for the Piano/Recorder/Voice and a bass line for the Bass Marimba. The second measure contains a melodic line for the Piano/Recorder/Voice, a bass line for the Bass Marimba, and a rhythmic pattern for the Glockenspiel and Tenor Marimba.

Piano

AGL

TM

BM

This system contains four staves of music. The Piano staff has a treble clef and contains a sequence of eighth and sixteenth notes. The AGL staff has a treble clef and contains a sequence of quarter notes. The TM staff has a treble clef and contains a sequence of quarter notes. The BM staff has a treble clef and contains a sequence of quarter notes, with an '8' below the first note. All staves end with a double bar line and repeat dots.

Ⓑ

Piano

AGL

AX

TM

BM

This system contains five staves of music. A circled 'B' is positioned above the first staff. The Piano staff has a treble clef and contains a sequence of eighth and sixteenth notes, with a '3' below the first note. The AGL staff has a treble clef and contains a sequence of quarter notes. The AX staff has a treble clef and contains a sequence of eighth and sixteenth notes. The TM staff has a treble clef and contains a sequence of quarter notes. The BM staff has a treble clef and contains a sequence of quarter notes, with an '8' below the first note. All staves end with a double bar line and repeat dots.

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

Melody

Bass

①

The first system of music consists of two staves. The top staff is labeled 'Melody' and the bottom staff is labeled 'Bass'. Both are in common time (C) and have a key signature of one flat (Bb). The melody begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The bass line starts with a quarter note G2, followed by quarter notes A2, Bb2, and C3. A circled '1' is placed above the first measure of the melody.

1. 2.

②

The second system continues the piece. The melody staff shows a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the melody, while the second ending leads to a new melodic phrase. The bass line continues with a steady eighth-note accompaniment. A circled '2' is placed above the second ending.

1. 2.

The third system continues the piece. The melody staff shows a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the melody, while the second ending leads to a new melodic phrase. The bass line continues with a steady eighth-note accompaniment.

16

(A)

Alfred Calypso

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Melody



Musical staff for Melody in treble clef, common time (C). The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and a dotted quarter note C5. The second measure contains quarter notes D5, E5, F5, and G5. The third measure contains quarter notes G5, F5, E5, and D5. The fourth measure contains a half note C5 and a whole note G4.

Ostinato A

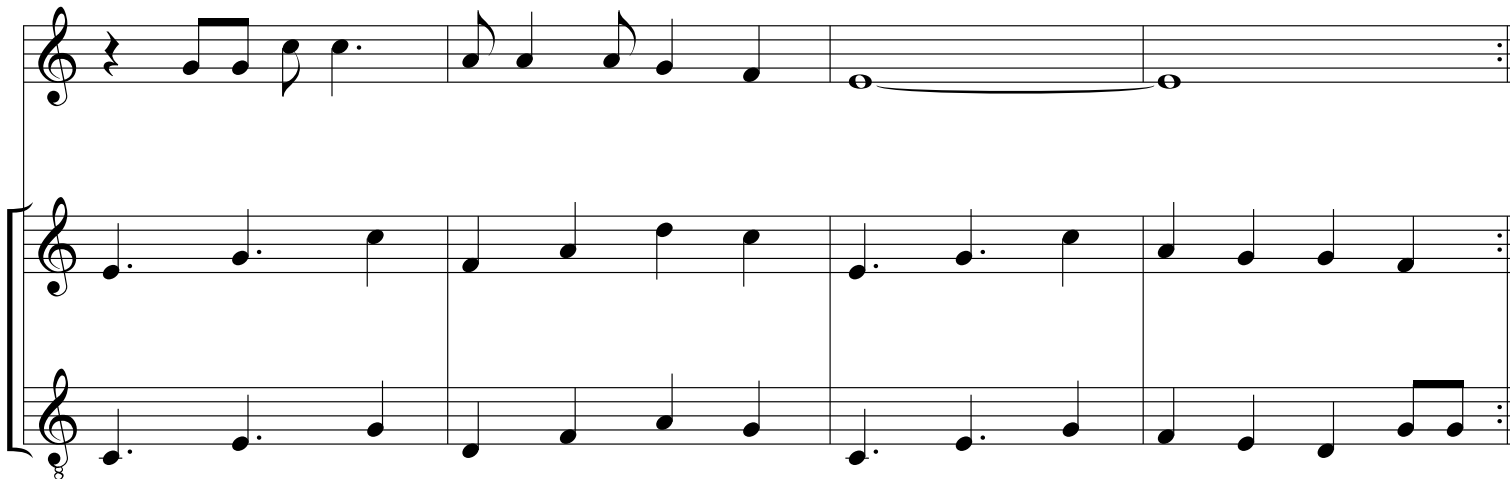


Musical staff for Ostinato A in treble clef, common time (C). The pattern consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.

Ostinato B



Musical staff for Ostinato B in treble clef, common time (C). The pattern consists of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4.



Full musical score for section A, consisting of three staves: Melody, Ostinato A, and Ostinato B. The notation is identical to the individual staff descriptions above.

(B)

All instruments
(under improvisation)



Musical staff for section B, starting with a double bar line and a repeat sign. The staff contains a quarter note G4, followed by a quarter rest, and then four measures of whole rests.

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.

Melody

Bass

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

Melody

Alto Xylophone

Bass

The first system of the musical score consists of three staves: Melody, Alto Xylophone, and Bass. The Melody staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a repeat sign and another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Alto Xylophone staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a repeat sign and another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Bass staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest, followed by a series of quarter notes: G3, A3, B3, C4. This is followed by a repeat sign and another series of quarter notes: G3, A3, B3, C4.

1. 2.

The second system of the musical score consists of three staves: Melody, Alto Xylophone, and Bass. The Melody staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a repeat sign and another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Alto Xylophone staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a repeat sign and another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Bass staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of quarter notes: G3, A3, B3, C4. This is followed by a repeat sign and another series of quarter notes: G3, A3, B3, C4.

2. 1. 2.

The third system of the musical score consists of three staves: Melody, Alto Xylophone, and Bass. The Melody staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a repeat sign and another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Alto Xylophone staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This is followed by a repeat sign and another series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Bass staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of quarter notes: G3, A3, B3, C4. This is followed by a repeat sign and another series of quarter notes: G3, A3, B3, C4.

19 Pata Pata *(South Africa)*

Melody

Bass

1.

2.

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