

# The 'Bulli'



sing,



dance,



play...

Orff Schulwerk Association of NSW

Volume 39 No. 3, July 2011

## INSPIRING WORKSHOPS WITH LENKA POPSILOVA

Report and photos inside, Page 25



Margie Moore  
Honoured with OAM  
(page 29)



# PRESIDENT'S REPORT

Dear Orff NSW Members,

Welcome to Term Three!

This issue of the Bulletin celebrates our wonderful, inspiring, caring, humble, generous and musical committee member, Margie Moore. Margie was awarded her OAM (Medal of the Order of Australia). Margie's contribution to Music Education in Australia is immeasurable, and we are delighted to see her contributions recognised through this award. Heartfelt congratulations Margie, on behalf of the committee and the whole NSW Orff Schulwerk Association! We are truly lucky to benefit from your passion and experience in our Association.

I want to thank Chris Belshaw (and her staff at St Andrew's Cathedral School) for the organisation and hosting of our 'Workshop in Music and Dance' with Lenka Pospisilova (from Prague), on the 2nd of June. It was an incredibly inspiring day of music and movement and all participants had a wonderful time together. Lenka led us seamlessly through musical experiences that were presented with a sense of fun and mystery. What a joy! Also, a big thank you to Susan Curbishley, for her organisation of the 'Lenka' workshop in the ACT, on the 4th of June. Please enjoy one of Lenka's pieces: "Jimba" included within. It was a unique and special experience, to experience such a skillful musician and teacher, from the Czech Republic. We are more and more enthused to host international presenters for courses in NSW.

A reminder to register for the Levels courses, as places are strictly limited and filling up fast. This year we are offering Level 1, 2 and 3, held from the 25th-30th September at Monte Sant' Angelo Mercy College in North Sydney. See brochure within to register. I also encourage you to get in quickly for Sue Lane's 'Dance as a Creative Art' workshop on the Central Coast on the 4th of August, and also James Humberstone's 'Australian Music' workshop at MLC Burwood, on the 16th October. Both relate so well to the BOS Syllabi (Primary and Secondary) and both are accredited as endorsed Professional Development by the NSWIT.

I also encourage you to register and make your travel plans for the 'Voices of the Swan' National Orff Conference in Perth, Western Australia between the 8th and 13th January, 2012. To register go to: <http://tinyurl.com/4lyu4fy>.

Thank you to all the contributors to this Bulletin. Your lesson ideas add to our member's teaching repertoire and are really valuable. Thank you to Michelle Rollins (Primary lesson), Stephanie Cipolla and Reyna Daroy (Early Childhood lessons), Aaron Trew (Secondary lesson) and Samuel Wright ('Integrating Technology with your Orff lessons'). Of particular interest is Samuel's technology-based approach, as opportunities for the integration of technology in the classroom grow, through the 1:1 learning environment (student laptops) and other resources such as SmartBoards etc.

Thank you to Peta Harper again, for her incredible "Peta's Patsch"; her account of visiting, as she puts it: "the ultimate... Orff's house and studio. There Frau Orff entertained us with stories and insights into what he was like as a person. When you walk into his workroom it's just as he left it and Frau Orff even encouraged us to play his piano and other instruments, look at his books and ask any questions we had. It was quite an incredible experience!"

All are very welcome to attend our Association's Annual General Meeting. It begins at 2pm, on Sunday 7th August 2011. It will be held at Michelle Rollins' home, in Five Dock and there will be friendly faces and yummy food! Please let me know if you'd like to attend: [orffnswpresident@gmail.com](mailto:orffnswpresident@gmail.com). We'd love you to join us.

Please check out our brand sparkling (long-awaited) new website: <http://www.orffnsw.org.au/> An enormous thanks to Jason Foy who's led the charge developing our brand new site to be a useful resource for course info, teaching resources, photos of workshops and MUCH more!

Have a great term!

Enjoy!

Amber Thomas  
NSWOSA President

## musicteachers.com.au

Are you in the loop?

**A**re you really sure you're making the most of all the exciting opportunities currently available for your students? Our on-line community at [musicteachers.com.au](http://musicteachers.com.au) is not only a proven way to advertise your studio but also represents a great opportunity to network with your colleagues and stay in tune with the very latest news in music education. From workshops and masterclasses to the most recent technological innovations in music education and performance, our regular FREE email news broadcasts will keep you right up-to-date.

**Entries for the coming year are Closing Soon – for further details on promoting your studio on [musicteachers.com.au](http://musicteachers.com.au) or to receive our FREE email news broadcasts contact Catherine or Warrick Dobbie – Ph: 02 9744 9233 or email: [contactus@musicteachers.com.au](mailto:contactus@musicteachers.com.au)**





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**FunMusic**  
FOR LITTLE KIDS

Music Resources  
for Early Childhood

**Animals**  
(Book and CD  
package)  
**\$45 plus postage**

**Animals** is the first title in a series designed to teach musical skills and concepts to young children.

The teachers' book (\$45pp) contains a sequence of eight lessons for 3-4 year olds written by Lynne Fibrow, a teacher specialising in early childhood music education.

The book includes sheet music of all of the songs and rhymes, checklists of intended outcomes and pictures of the animals. The multi-talented Ian Blake plays an amazing selection of instruments on the accompanying CD (40 tracks).

Next title coming soon: **Transport**  
(Book and CD package)

To listen to song samples and purchase resources, go to  
[www.funmusicforlittlekids.com](http://www.funmusicforlittlekids.com)

## YOUR 2011 COMMITTEE

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# ABOUT THE CONTRIBUTORS

**Stephanie Cipolla** is currently in her final year of study at the University of Western Sydney completing a Masters of Teaching (Birth-12 Years). She is passionate about meaningful education for young children, which builds on their funds of knowledge and also fosters their innate creative abilities. She takes delight in planning and implementing creative experiences for children because it provides them with the opportunity to utilise many different means of expressing their thoughts and ideas, but also their identities.



**Reyna Daroy** is a graduate from the University of Western Sydney with a degree in Early Childhood Studies (Child and Family). She had two years experience in the child care industry prior to enrolling in the Masters of Teaching (Birth-12 years). Her favourite part of working with children is their enthusiasm and their creative nature to explore and learn. She is furthering her studies to increase her understanding of practices, advance her learning in child development as well as to enhance her level of expertise. She looks forward to teaching and providing children with engaging experiences, that encourage children's creativity and promote reflective and collaborative learning.

**Michelle Rollins** has been the specialist music and drama teacher at Waverley College Junior School for the past 15 years. As well as classes she directs a recorder ensemble and a stomp group and conducts a 50 voice boys choir. She also teaches music at Waterford pre-school which forms part of the Waverley College Junior School campus. Michelle directs the school's Wakakirri item (story telling through drama and dance) which includes 110 boys this year. She holds a Bachelor of Education (primary) from CSU and a Bachelor of Arts (hons. in Ethnomusicology) from UNE. Michelle sings with the Leichhardt Espresso Chorus and works regularly as a piano accompanist with a special interest in the Lieder and Operatic repertoire.





**Aaron Trew** is a musician and music educator with a Bachelor of Music/Bachelor of Teaching (Hons). His teaching posts include Primary and Secondary schools as well as Tertiary music and dance education. Aaron has released albums and toured on a national and international level with bands: Zombie Ghost Train and The Snowdroppers. He has interests in humanitarian and environmental concerns and lives at Wyong Creek on the NSW Central Coast.

**Samuel Wright** Since completing a Bachelor of Music & Music Education double degree from UNSW in 2005, Samuel has been working in the Southern Highlands of NSW as both a classroom teacher and an ensemble manager. Samuel is now teaching music privately and developing musical resources for teachers in his immediate community and online at

[www.wrightstuffmusic.com](http://www.wrightstuffmusic.com). Dedicated to refining his practice, in five short years Samuel has been able to attain his Professional Competency Accreditation with the NSW Institute of Teaching;

Level 1 and 2 of Orff-Schulwerk's Teacher Accreditation; and complete two-thirds of a Masters of Music Technology through Newcastle University. Samuel also recently presented 5 hands-on lectures at the MTEC2011 Conference in Sydney (sponsored by SoundHouse). Samuel strives to provide a music education based on sound academic and practical knowledge, with technology integrated for content-rich lessons.



## Want to support music education and save on tax?

The Australian National Council of Orff Schulwerk has established the **ANCOS Donations Fund** to support Orff Schulwerk music education across Australia. All donations of \$2 or more are tax deductible.

Projects that will be supported by your funds include:

- Scholarships in music education training here in Australia and overseas
- Our biennial National Conference
- Supporting the State Organisations
- Funding music advocacy

Application forms can be downloaded from the ANCOS website at <http://www.ancos.org.au/main/index.php>

## Music for Early Childhood

# DRAGON DANCE

Stephanie Cipolla, Master of Teaching Early Childhood student at UWS

### Orff Principles and Techniques Used:

MOVEMENT EXPLORATION

*Stephanie planned this because there were nine children at a centre where she did Professional Experience who had Chinese background. The children for whom this was planned are in the 3-6 years age range. Previously, the centre had celebrated Chinese New Year in order to acknowledge diversity within the centre and the community. The development of this initiative has been at the request of the families. According to the Early Years Learning Framework, inclusive environments that respect all differences are important in fostering young children's belonging to the community.*

**Resources:** Calico for the dragon's body; glue, scissors, paint; one large box for the head; music for the dance (free MP3 download of *Dragon Dance* at <http://lucia-hwong-dragon-dance-mp3-down...> and Youtube files at <http://www.google.com.au/search?q=Chinese+music+for+Dragon+Dance&hl=en&biw=1737&bih=620&prmd=ivns&source=univ&tbm=vid&tbo=u&sa=X&ei=u9 JTb-wNYWavAOVgaXUBQ&ved=0CC0QqwQ>)

### Learning Experience Ideas:

1. Read the story "*Dragon Dance*" by Joan Holub to the children and discuss traditions and rituals people from China practise to celebrate Chinese New Year. Ask the children, if they have been part of Chinese New Year celebrations, to talk about their experiences. Talk about how Chinese people celebrate through dance.
2. Tell the children that they will make a large Chinese dragon for their dance. Provide the children with a range of craft materials to allow them to express their ideas and creativity. Show the children the final product (using the Youtube clips) and start a discussion. Talk about the colours used and the way the dancers move.
3. Gather the children and play the MP3 file. Ask children to move to the beat. Give children verbal cues so they begin to change their movements when the music becomes faster and slower. Explain to the children that soon their bodies will become one dragon. Have one child wear the head of the dragon and ask the children to line up behind the head. Play the music as the children slowly move together around the outdoor space.
4. Children can perform the dance to their families.

Develop a learning story to record the children's responses and evaluate their learning in accordance with the Early Years Learning Framework. Continue to collaborate with families and staff, seeking their comments and suggestions in order to take on different perspectives. Provide children with the opportunity to evaluate the experience by asking them questions about the experience, planning a follow-up experience to assess the children's learning and continue to observe children in play and interactions with their peers.



## Music for Early Childhood

# FLOATING, DANCING BUBBLES

Reyna Daroy, Master of Teaching Early Childhood student at UWS

### Orff Principles and Techniques Used:

MOVEMENT, SINGING

*This activity has been developed for children aged 2-3 years. One rainy morning, a child at the Centre asked to have the bubbles brought out. The children enjoyed catching bubbles and popping them in the air. Children enjoy the magic of bubbles. Here the children are discovering, classifying, observing and exploring bubbles through play. The following activity has been developed to extend children's interest in bubbles and through discussion, dance and music, children will be able to use their creativity and imagination by moving as a bubble themselves.*

**Resources:** Pictures of bubbles – blowing bubbles, bath bubbles, bubbles in air, bubbles in water etc; MP3 downloads such as 'Under the sea' (lyrics include "life is the bubbles under the sea") and 'I'm forever blowing bubbles'; music about water: Respighi's 'Fountains of Rome' <http://www.youtube.com/watch?v=1RD9a8EzfNs> from 2'05, Saint-Saens 'Aquarium' - at <http://www.youtube.com/watch?v=AsD0FDLOKGA>

### Learning Experience Ideas:

1. Move to an area of the room free from obstacles and large enough for children to sit together on a mat. Start singing (to the tune of Twinkle Twinkle):
  - Bubbles floating all around* (pretend to catch bubbles)
  - Bubbles fat and bubbles round* (make a circle with arms)
  - Bubbles on my toes and nose* (point to toes and then to nose)
  - Blow a bubble, up it goes!* (pretend to blow bubble and point up)
  - Bubbles floating all around* (pretend to catch bubbles)
  - Bubbles falling to the ground* (sing slowly while sinking to the ground)
2. Once children are happily engaged, sing the song again. This time, children will follow the actions allowing them to be more familiar with the song.
3. Have the children sit down on the mat and begin talking to the children about bubbles. Ask: where might we find bubbles? How do you think bubbles move? This will allow children to reflect and use their imagination.
4. Encourage children to stand and participate in moving with the actions of a bubble.
5. Show children pictures of various bubbles: bubbles in the bath, bubbles under water, in air, of various colours.
  - How do bubbles move?
  - Can you show me how they move?
  - Do bubbles make a sound when they float? What about when they pop?
  - How do they float in the air? Are they dancing?
6. Explain to the children that you will play music and they will dance like bubbles, floating (music collage of Respighi, Saint Saens and the 'Under the Sea', and 'I'm forever blowing bubbles'). But they need to listen carefully as the music will change. They will be deciding whether the music is faster or slower. The teacher joins in the activity so that teacher and children can enjoy the activity together.

## Music for Primary

# MONKEY AND TURTLE

Michelle Rollins, Waverley College Junior School

### Orff Principles and Techniques Used:

ECHO, SINGING, MOVEMENT, OSTINATO AND COMPOSITION.

**Song:** "Monkey and Turtle" (*Monkey and Turtle*) is a traditional Children's song from the Torres Strait Islands.

### Text:

#### Traditional

Monkey and turtle, them two go  
Them to find, e, one banana.  
Monkey speak for turtle, "You stop ya!  
I go knock your banana for youme e."  
Boss he come a-shoote them two.  
Them two fall down belli up e.  
Mutta bulli fly, fly, fly, fly, fly, fly, fly, bulli e.

The monkey and turtle went  
to find some bananas.  
The monkey said to the turtle, "You wait here!  
I'll go get some bananas for us."  
The boss came and shot them both  
They both fell down belly up.  
The flies buzz around.

**Resources:** Two different versions of this song can be found in "*Children's Songs of the Torres Strait Islands*" collected, transcribed and edited by Frank A. York, Owen Martin Publications. This wonderful collection of children's songs includes recordings and reproducible scores for educational purposes. This resource also includes some analysis of the songs and curriculum Ideas. Stephen Leek has also used this traditional song as the first of his three "*Island Songs*" Morton Music 1994.

**Background:** This lighthearted song has a strong moral message. Although there are many variations, the basic story remains the same. The banana loving monkey thief and his accomplice the turtle always finish "belli up"! The first version of this song comes from Moa Island. It has a fast, light Calypso feel and the highly syncopated melody can be tricky. It is based on "do" pentatonic and has a small vocal range. The second version comes from Yorke Island (and is also used by Stephen Leek). The traditional scoring is based on a dotted rhythmic pattern whereas Leek represents the melody using straight crotchets and quavers. The vocal range is also larger stretching to a 9th. I have based my lesson on the Yorke Island version.

### Lesson Ideas:

1. I like to start any lesson that deals with music of another culture by looking at a map and placing it in a geographical context. In particular, look at Moa and Yorke islands as part of the larger group. Discuss with the students what they might expect the music to sound like e.g. instruments used and melodic style.
2. As this resource contains two different versions of the song there is a great opportunity to compare and contrast e.g. rhythm, word stresses and vocal range.
3. After listening to the Yorke island version, learn the song through echo. Have the students identify the rhythmic and melodic patterns which define the structure of the song.
4. Introduce ostinati patterns to accompany the song. I like to have ostinati patterns that represent the characters of the song (monkey, turtle and flies). These can be composed by the students by using rhythmic arrangements of their character name or sound.

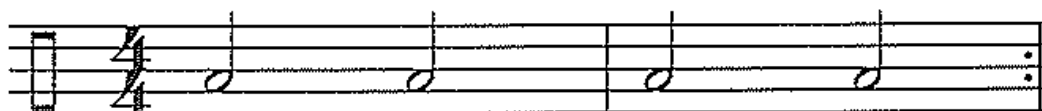


**Examples:**

Monkey

Monkey Monkey

Monkey



Tur - tle

Tur - tle



Buzz

Buzz Buzz Buzz Buzz

Buzz

Buzz Buzz Buzz Buzz

5. Transfer ostinati to percussion instruments. Where possible use traditional instruments such as tapping sticks or shell rattles to maintain the island character of the song.

6. This song lends itself to traditional, stylized movements. Dances from the Torres Strait Islands are usually fairly stationary with the feet used mostly (walking on the spot) to keep the beat. Have each group create a movement to match their character and the composed ostinato.

7. The song can now be performed with various combinations of ostinati (both vocal and percussion) and movements.

**Follow up:** Use the resource *"Children's Songs of the Torres Strait Islands"* to introduce other music from the area. *Taba Naba* is a well known song from the region. A popular recording of this traditional song can be found on *"It's a Wiggly, Wiggly World!"* (Sound recording 2000) Track 7 featuring The Wiggles and Christina Anu.

All resources used in this lesson can be purchased through Music Australia ([www.musicaustralia.org](http://www.musicaustralia.org))

## Music for Secondary

# CATCHBOTTLE - BY JON MADIN

Lesson ideas by Aaron Trew, The University of Newcastle

### Orff Principles and Techniques Used:

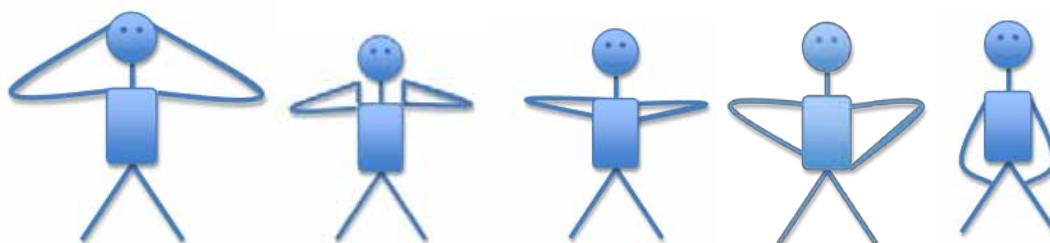
*SIMULTANEOUS IMITATION, WHOLE SONG TECHNIQUE, MOVEMENT, SINGING, ECHO IMPROVISATION, COMPOSITION, DANCE.*

*This is a great two-section piece from Jon Madin's Marimba Music 1 (2002). Elements and activities in the teaching phase have been adapted from Sarah Reeve's Technique and Improvisation class on Day Three of the Level 3 Orff certification course (2009), in which she presented "Kalendara" also from Madin's (2002) Marimba Music 1.*

### Lesson Ideas

(T = teacher, S = students)

1. Teach movement of A section through simultaneous imitation to S in random formation.



**Movements for the descending melody of the A**

2. Form circle, T: "I'm going to sing you the whole song, do the movements with me and afterwards tell me what you notice".

**Perform A section with singing/movements...**

Stepping in time with the bass part: anti-clockwise for 4 bars then clockwise (backwards) for 4 bars....

**Direction of movements...**



### ***Perform B section with singing/movements...***

This BP ostinato primes S for an additional half time drum kit pattern you may like to add:



patsch patsch clap

Sing B section melody whilst walking into the circle for 4 bars then walking out (backwards) for 4 bars.

Direction of movements...



**3.** Discuss S responses to “What did you notice?” ... Here are some possible answers (you may need to perform again):

*2 sections, the first is repeated at the end.*

*ABA/Ternary form.*

*Arm movements relates to the pitch of the A section.*

*We stepped in time (get them to clap the rhythm of the bass pattern for A).*

*Both sections are 8 bars each.*

*We kept the beat and changed movements for B section.*

*The A section melody descends, the B section ascends.*

**4.** Sing and perform BP and movements once more and encourage students to sing along.

**5.** In a circle stand still, sing melody of both sections and draw pitch contour in air (alternate hands, priming for melodic instruments). Some further questions to guide understanding of melody: How many phrases, How many bars, What is the time signature, how many notes etc.

**6.** At melodic instruments, give starting notes and allow S time to work in pairs to workout melody. Ask some pairs to play what they have, you may choose to echo melodies if they need assistance.

**7.** Mirror bass part (have S simultaneously imitate) for both sections with BP and sing notes.

**8.** Echo bass part of A section, assign to half of group and perform main melody. Swap parts if needed.

**9.** Echo bass part of B section, assign to half of group and perform main melody. Swap parts if needed.

**10.** Mirror BP for drumkit/percussion part and allow S to transfer to drums/percussion.

11. Assign all parts and perform. Swap parts so all S perform all parts. You may choose to add the chordal accompaniment on piano/guitar.
12. T to play chordal accompaniment whilst S as a group improvise freely over A section (encourage rhythmic complexity). Have them join in as a group for the written melody on bars 7 and 8.
13. T to play chordal accompaniment whilst S as a group improvise freely over B section (encourage rhythmic complexity). Have them join in as a group for the written melody on bar 16. Discuss chord changes and how to reference them in improvisation.
14. Perform piece with varying dynamics and lots of solo's. It might be useful to add rolls in the melody for the semibreves. Ask S to come up with possible arrangement/structure ideas.
15. After the above performance, S now know the melody and structure well enough to break off into groups to create and then notate their own dance sequence. While you play the piece, perform all groups at the same time first then groups individually.

### *Where to from here?...*

1. S could create new melodies for both sections and notate.
2. Bookwork; hand out staff and have them create lead sheet in pairs. You will need to model one of these on the board.
3. For performance possibilities add; costumes and think about staging for dancers; drumkit/chordal accompaniment/piano/guitar etc.

For more on Jon Madin:

<http://www.marimbamusic.com.au/>

# Music Education via Orff Schulwerk Techniques

*How it all comes together.*

MEDIA	TECHNIQUES	SKILLS	ELEMENTS/CONCEPTS
Vocal Sounds	Simultaneous imitation:	Listening:	Duration
Vocables	- same media	- auditory awareness	Pitch
Speech	- different media	- auditory discrimination	Dynamics
Singing	Over-lapping imitation	- auditory sequencing	Tone Colour
Body Percussion	Canon	- auditory memory	Structure
Non-melodic Percussion	Echo	- auditory imagination	Style
Melodic Percussion	Question & Answer	Movement:	Form
Environmental Sounds	Ostinato	- body awareness	
Movement	Exploration	- space awareness	
Dance	Alteration	- axial movements	
Visual	Arrangement	- locomotor movements	
Listening	Composition	Vocal:	
Notation:	Games	- physical production	
- graphic		- rhythmic control	
- traditional		- pitch control	
Instruments:		Playing Techniques for playing....	
- ethnic		- non-melodic instruments	
- traditional		- melodic instruments	
- electronic		- composing	
		- arranging	

Based on ideas from *Discovering Orff* by Jane Frazee, formulated by Dr Carol Richards.  
Layout - Cathy Aggett.

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# INTEGRATING TECHNOLOGY WITH YOUR ORFF LESSONS

Samuel Wright

Many teachers use notation software for their classroom worksheets, lesson plans and arrangements. You may use Sibelius, Finale or the open source program MuseScore. Some schools I have worked in even give their senior students a copy of Sibelius Student. Additionally, with the DET laptop<sup>1</sup> rollout lucky recipients have Finale Notepad and MuseScore preinstalled on their machines.<sup>2</sup> But I foresee some problems:

1. Does everybody know how to use these programs?
2. Can Sibelius, Finale & MuseScore swap files easily? Not really.
3. How do students submit works to teachers? Print out too much paper.

The best thing about Orff lessons is that they involve singing, body percussion, improvisation and movement, which are tangible and measurable activities.

*Why complicate learning and assessment by adding technology?*

I can give you three good reasons, but they require some experimenting. You need to be daring, willing to take a risk and above all passionate about getting your students to compose!

1. Technology can provide your lessons with extension opportunities
2. Technology can add collaborative learning to your classroom
3. Technology can allow teachers to create engaging assessment tasks



Enter online notation education software *Noteflight*.<sup>3</sup>

Developed by Joe Berkovitz and his team, <http://www.noteflight.com/> is a free music notation service that is easy to use, requires no tricky IT setup and will have your students composing and improvising straightaway. Not only can scores be played back, embedded into blogs and websites, but Noteflight has its own learning activity templates <http://activities.noteflight.com/> that give interactive lessons on melody writing or percussion accompaniments, plus, over 3000 scores shared by other users ready to view and hear. It also exports the scores as Music XML, MIDI and WAV files allowing direct importing to Sibelius, Finale and MuseScore, Garageband etc. But really, what is so significant about another notation program?

Noteflight is not just another notation program. Let's say you have worked on "Clap Your Hands," "Five Little Monkey's," "Down the Road," "Old Man Moses," and many other such pieces in your classroom. You have created textures with glockenspiels and xylophones, improvised over bordun's and your students have sung many rounds beautifully in Sol-fa! But now you want your students to write their own vocal rhythms, improvise their own melodies *and notate* them. This is where Noteflight becomes a great learning tool.

<sup>1</sup> NSW Education & Training, *Digital Education Revolution – NSW*, accessed May 2011 <http://www.tale.edu.au/tale/live/parents/learning/stages/dernsw-public.jsp?moid=309701&taleUserId=-445990256&userType=u&username=>

<sup>2</sup> MuseScore installed 2009-2010, Finale Notepad 2011

<sup>3</sup> Learn More, Noteflight K-12, [http://www.noteflight.com/info/learn\\_more\\_k12](http://www.noteflight.com/info/learn_more_k12)

My students had undertaken activities similar to those above and then I wanted them to compose, help each other compose and enjoy demonstrating their compositions. I first had them sign up to Noteflight (using their school emails) and complete the following:<sup>4</sup>

- Compose a 4-8 bar vocal rhythm based on something you did in the school holidays
- Then add a body percussion part that compliments the vocal rhythm
- Lastly, using the melodic intervals of La, So & Mi attach them to your vocal rhythm in a pattern (like the songs we had sung in class)
- Swap with a friend, sing/play your compositions and add a second rhythm part to your friends' work
- Notate the whole composition on Noteflight, email it to your teacher and comment on each others compositions (yes, both teachers and students can annotate compositions)



The incentive of being able to compose, hear it play back and get instant feedback on their creations negated any fear they may initially have had in 'notating a composition.' The tools in Noteflight made it easy for the students to access their scores and create great music. Here's why:

- Noteflight is completely online. Meaning students can work on their projects at home, in the library, classroom or on even holidays.
- There is no software to be installed. IT support staff love this.
- The note entry tools are not complicated but clear and user friendly
- As their teacher I can create annotations on their scores to help them
- Homework has never been more interactive and rewarding!

## Buzz & Woody

NK year 7 2010

Continued page 21...

<sup>4</sup> See the excellent student example live here: <http://wrightstuffmusic.com/2010/08/31/noteflight-toy-story-3/>

# Removable Resource List



	[Kids Music Company] On a High Note 2 Teachers Manual and CD [Kids Music Company]	Ch.	\$82.00	
	On a High Note 3 "In Christmas" Teachers Manual and CD [Kids Music Company]	Ch.	\$82.00	
	Recorder Zone 1 Teachers Manual and CD [Kids Music Company]	C, R	\$57.00	
	Recorder Zone 2 Teachers Book and CD [Kids Music Company]	D, R	\$83.00	
	Peggy (Picture book with CD and Backtrack)	B	\$16.00	
KLEINER, Lynn				
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	Babies Make Music DVD	B	\$25.00	
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	In All Kinds of Weather, Kids Make Music - real - Teacher's Book & CD	B,C	\$50.00	
	Kids Can Listen, Kids Can Move - book with CD inc.	B,C	\$50.00	
	Sound Stage Playback - book with CD inc.	B,C	\$50.00	
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	Jungle Beat Book & CD	B,C	\$60.00	
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	The Snowy Day	A	\$10.00	
	The Classroom Recorder-Book 2	R	\$10.00	
Harmon Recorder Book (Level 1-Soprano)	R	\$10.00		
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MADIN, Jan	Matrino Music for Little Kids - book with CD Matrino Songs Double CD Matrino Music 1 Matrino Music 2	H H H H	\$50.00 \$70.00 \$50.00 \$50.00	
MINTON S.C	Choreography: A Basic Approach Using Improvisation, LIS: Human Kinetics	I,C,D,E	\$39.95	
MELVILLE-CLARK, Paula	Music Moving & Learning in Early Childhood (A years program for 3-5 year olds includes 35 min lessons for every term, songs and CD)	B	\$140.00	
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NOTEABLE	Music Recite - Primary Lessons and Activities with Original Artist CD		\$70.00	
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SALBA, Corrie	Spice It Up	S	\$35.00	
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Ch. Singing, Chorus	H. Maritime Music Resources
D. Middle Years 4-8	I. Dance
	R. Recorder

COMPOSER/AUTHOR	PUBLICATION NAME	CAT.	PRICE	No.
ANCOS	American Ways with Orff Cd	A	\$20.00	
BRITISH KODALY SOCIETY	How can I jump from Singing Book with 2 CDs	C, Ch	\$55.00	
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CROWE, Robyn	Moving To Learn - from birth to 3 years - book with CD	B	\$44.95	
CREES, Gary and Carol	Orff the Wall Dance Volumes 1 and 2 Set with 2 cds	B,C,D	\$50.00	
Welcome To Music Series				
JAMES-SPITTER, Sude & SPITTER, Phil	BB. Hop in line Ball Teacher's CD Kit inc. CD with Baldrac (\$30) & Teacher's Book (\$49)	B,C	\$75.00	
	RTT. Rainbows, Trees and Tumbler-ton Teachers CD Kit - inc. CD (\$30) & Teacher's Book (\$49)	B,C	\$75.00	
	FM. Furry Monkey Teachers CD Kit - inc. CD (\$30) & Teacher's Book (\$49)	B,C	\$75.00	
	SSL. Sing, Jam and Jive - Teacher's CD Kit - inc triple CD (\$49) & Teacher's Manual (\$49)	C,D	\$99.00	
	ML. Move It - Teacher's CD Kit - inc double CD (\$48) & Teacher's Manual (\$49)	C,D	\$99.00	
	RLZ. Razzamajazz Teacher's CD Kit - inc double CD (\$48) and Teacher's Manual (\$49)	C,D	\$99.00	
	BJ. Bearswag Jam - Teacher's CD Kit - inc double CD (\$48) & Teacher's Manual (\$49)	C,D	\$99.00	
	Shag Jam and Jive Teachers Manual and CD	D	\$99.00	
	Take Drift with Jazz 1,2 & 3 Teachers Manual and CD \$59 each	C,D	\$149 for all sets.	
	Take Drift with Recorder Teachers Manual and CD	D,R	\$75.00	
Your Stage	E	\$79.00		
GAGNE, Denise	The Orff Source	B,C	\$25.00	
GODWIN, Doug	New's The Time Jazz for all Ages (book with double CD set)	B,C,D,E	\$100.00	
HOERMANBRIDGES	Catch a Song	B,C	\$45.00	
Beatn' Path Publications				
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	Canoe's Too	B,C,D	\$20.00	
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Hear samples of Kids Music Company on the web <a href="http://www.kidsmusic.com.au">www.kidsmusic.com.au</a>	Teddy Jumps CD and Manual	B, C	\$62.00	
	Feeding The Beat	B, C	\$72.00	
	Ecce Fied CD and Teachers Manual	B, C	\$72.00	
	Purple Stamp CD and Teachers Manual	B, C	\$67.00	
	Splice Splice Splice CD and Teachers Manual	B, C	\$72.00	
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The results were outstanding! Not only did the students create very entertaining compositions but they also shared them with their friends, homerooms, parents and other staff. I have included a student example (see previous page). Go to <http://wrightstuffmusic.com/2010/08/31/noteflight-toy-story-3/> to hear it play back and see the feedback I received from Noteflight's CEO Joe Berkovitz!

As a teacher the benefits of integrating Web 2.0 tools like Noteflight into your classroom are even greater. Here's why:

- You can access a worldwide community of teachers, composers and arrangers – and their scores
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- Each assignment, test, worksheet or activity can be stored, reused and even the students' works can be kept for a *learning portfolio*

Noteflight allows free use with just an email login. You can also subscribe here: [http://www.noteflight.com/info/learn\\_more\\_k12](http://www.noteflight.com/info/learn_more_k12) to Noteflight Classroom with full notation capabilities and up to 250 users.

### iPad Plug

- Did you know that iPad 2 can plug into an Interactive Whiteboard (IWB) and project its apps perfectly onto the screen?
- Did you know there are pentatonic composition apps on the iPad and iPhone?
- Did you know that there is a beautiful app called *Percussive* with Marimba, Xylophones and more for just \$2.49? That is, Orff Instruments that sound and play wonderfully with a choice of soft or hard mallets.

Stay tuned for more technology ideas and iPads in the Orff Classroom.

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life is better when you play

# Recorder Ramblings

Brenda Lander - Radford College Junior School. ACT

Effective ideas to introduce younger students to descant recorder are something that I constantly search for. Sara Glenie visited the ACT branch in May last year and shared a picture book called *The North Wind and the Sun* - a fable by La Fontaine, illustrated by Brian Wildsmith, published by Oxford University Press. Each page is beautifully illustrated with associated descriptive statements.

1. As the story is being told, children make appropriate vocal sounds and/or body movements in response to the pictures as a score.
2. Children discuss the choice of sounds and how they relate to the story. Appropriate sounds are explored on descant recorders. Selected small groups take each page of the book and the story is retold using these sound effects.
3. A graphic notation score can be created for each page.

As an extension of this idea, a simple poem was presented to the children as further development of graphic notation techniques and the exploration of sound effects on recorders. The same teaching process described above was adopted.

***Witches rode switches across the sky  
Black cats walk quietly by.  
The wind in the trees rustle and dies,  
And the ghost flies high.***

(Taken from Music for Children-Orff-Schulwerk American Edition Volume No.2 Primary (Schott Music Corp 1977) page 183

## Call for articles

Do you have a:

- Story
- Favourite Lesson
- Picture
- Anecdote
- Quote
- Song/Piece
- News



If so, we would love to hear about these for our Bulletin. Please email anything you would like to share with us to our Editor, Sue Lane at [gosfordlanes@hotmail.com](mailto:gosfordlanes@hotmail.com)



# ACT Orff

## In partnership with Orff NSW

After a very busy start to the year our ACT members have been waiting in anticipation for Lenka Pospisilova to visit Canberra for a workshop on Saturday 4<sup>th</sup> June. A number of the members were very fortunate to experience Lenka's approach in Adelaide at the Creating Blends Conference in 2010 and knew that participants would be in for a treat. Our 25 participants were definitely not disappointed. Lenka took us through an exciting musical journey using many thought provoking ideas. We played rhythms with bottle top lids and even pretended to be the substitute members of the Sydney Symphony Orchestra performing the Toreadors from Bizet's Carmen Suite. Lenka has kindly agreed to share this inspirational idea from her workshop.

# Jimba

Lenka Pospisilova

### Orff Principles and Techniques Used:

SPEECH CHANT, PLAYING , MOVING, OSTINATO, TEXTURE

### Lesson Ideas:

- Participants were asked to stand in a circle and close their eyes for a little surprise. Lenka crept around and gave each person a plastic bottle lid to hide in their hands (5 different colours).
- Each person responded around the circle to the following questions- How does your little *jimba* feel? What is his /her mood?
- Simple echo rhythms were played with the bottle tops.
  - participants moved around the room echoing rhythm patterns. When they found their lid colour they could tap and move with that person.
- Jimba* song introduced:
  - a) with rhythm patterns tapped on bottle lids.
  - b) melodic phrases.
  - c) simple dance steps were created.

Traditional

Jim-ba, jim-ba, jim-ba pa-pa - lus-ka, jim-ba jim-ba, jim-ba pa-pa - gai.

Tra-la-la-la la-la-la, jim-ba pa-pa - lus-ka, tra-la-la-la la-la-la, jim-ba pa-pa - gai

- Lid colour groups stood in a circle. Four different word/rhythm ostinati patterns were placed in the centre of the circle. Patterns were introduced and echo tapped by everyone.



6. The *Jimba* song was performed with the four colour groups on ostinati patterns.
7. These patterns were transferred onto rhythm instruments then onto melodic instruments.
8. A “plan” for the final performance was devised using movement, playing singing and layering of parts.

*Comments from our participants:*

*“It’s been a lovely day of music making. Thank you for the encouraging company and interaction” “Thank you for the chance to learn with like-minded people” This was truly fabulous. More Lenka Pospisilova!*


## ACT DATES FOR 2011

SATURDAY AUGUST 13TH  
MOVEMENT & DANCE  
AUDREY FINE  
9-3PM

SATURDAY NOVEMBER 5TH  
CELEBRATE IN STYLE  
SARAH BROOKE (Victoria)  
9-3PM

All workshops will be held at Northside Infants School, Blamey Crescent, Campbell, ACT

FOR MORE INFORMATION OR ENQUIRIES CONTACT SUSAN CURBISHLEY  
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# LENKA POSPISILOVA WORKSHOP

## REPORT

Julia Rennick, ECM Teacher, Gunnedah Conservatorium

*Julia attended the Orff Schulwerk Workshop in Music and Dance on Thursday 2<sup>nd</sup> June at St. Andrew's Cathedral School in Sydney. Lenka Pospisilova, was the inspiring and motivating presenter from Prague who presented the workshop. She has experience with musicians and dancers in the Conservatory in Prague and assisted in promoting Orff approaches in the Czech Republic.*

"I got up at 4am, showered and had breakfast, then jumped in the car for my hour's drive to Tamworth to catch my plane to Sydney. It was a frosty, dark and foggy morning, and I scanned the road constantly for kangaroos. On safe arrival at the St Andrews School, I was struck by the number and variety of quality instruments in the Music department. I was also desperate for a coffee!

As I have found with every Orff Schulwerk Course I have attended to date; the other participants were friendly, eager to start and full of knowledge which they were keen to share.

We began immediately with Lenka introducing a welcome song that had us singing and moving within a short period of time. We gained a wonderful new collection of repertoire; that could be used for children of all ages. Lenka was an energetic teacher and made the session fun-filled. The day consisted of 5 sessions with breaks in between where we consolidated our practical learning with some note-taking. We explored the ways in which dance and music interact focusing on the 5 elements of dance: action & space, time, dynamics, relationships and structure.

As with my previous Orff experiences, this course strengthened my skills and knowledge of music and dance in all stages. Attached are some photographs taken on the day. I'd like to say thanks too for the wonderful food we were given to keep us fuelled."





# PETA'S PATSCH

Grüß Gott Fellow Orffians.

As I write this during my final days in Salzburg, all things to do with the Special Course are coming to a close very quickly. We have just finished our final examinations, had excursions to Munich, Dießen am Ammersee, and Andechs to visit all things Orff, and are now having our final classes. Whilst I lament the close of such a brilliant year, I look forward to seeing friends at the Symposium in a couple of weeks time.

It will be so wonderful to be able to share some of my experiences with them in the place it all happened and introduce them to the special friends that are the Special Course.

Whilst I have had a brilliant time and openly admit to not wanting to come home, the following year has not been smooth sailing, but then again when is it ever?

Throughout the course there have been wonderful experiences both in and out of class, but the course has also not been without its frustrations or confusions. In these moments you have to ask yourself was it worth coming here and the answer for me is always 'yes'. As participants, we all came here for different reasons. For some they came to learn about the more functional side of things, whilst others came to investigate the philosophical side more. After my experience and observations on the year, would I recommend others to come here and do the course?

Yes, but I would advise not to come here with specific expectations, or rather, come with an open mind and be ready to receive. You also cannot come here expecting or wishing it to be the same as at home, otherwise why bother? The course, class structure and assessment is all most likely to be different from what you are used to, but for me that is all part of the experience of seeing how others do it and from this we learn even more. I would also recommend making full use of your time here. You cannot expect to learn all you wish through classes alone. Whilst I have loved every minute of the classes and learnt something from each one, I would say this made up 30 percent of my learning. The rest was made up of cornering teachers and having conversations with them on questions or topics on which I wished to better understand; taking elective classes; observing the children's classes that happen at the institute; using the library to do personal research; and

spending time really getting to know fellow participants and learning about their experiences and situations in their home countries. Having said this though, I still would like at least another year in which to do all of this as I feel I have only just scratched the surface.

As I said before, we have just finished all of our examinations. These final exams consisted of writing a paper on which we then had a colloquium, practice teaching and a mini-study (5 minute work we choreographed and composed the music for). It was a real privilege to be a part of these as all participants really made the most of the experience by trying out something new or discussing something personal, and therefore making themselves vulnerable. The fact that people were prepared to do this and let us all be a part of the experience is testament to the love and support we have given each other all year, and it is this I am going to miss most. The variety of topics discussed in the colloquia and ideas that came out through the mini-studies was fabulous. This alone has opened my eyes, ears and mind to other possibilities and perspectives. I was fortunate enough to be involved in six mini-studies (Phil was involved in six too!), and I learnt a lot in this experience due to the many different approaches people took to teach their choreography and music. It was lovely to see the different group dynamics depending on the ensemble or director. I have a DVD of these works, so if ever you feel like a great video night, just give me a call and I can supply the entertainment!

As part of these final examinations assessment has been present, mostly due to the requirements of the Mozarteum. I have stated in a previous article how being a full-time student has been a really good reminder for me of how my own students are placed, and this reminder has come up again during the assessing process. At work I would always complain about the need to write everything down in black and white for the students in order to make sure they fully understood what is expected from them. Why can't they just write this down for themselves? I've told them what's expected a million times! Oh, how I had clearly forgotten what it is like to be a student! I had forgotten that everyday you come home with information overload, you are tired and the last thing

you feel like doing is more work. Right now at the conclusion of the course, my head is in a big fog. It is going to take a long time for me to sift through (mentally and physically) what I have learnt and what experiences I've had. Each day I found I needed clear directions in all tasks in order to be able to carry them out successfully. Writing down notes ourselves was not always successful as was found in one class.

We were discussing the meaning of two words and what they mean in the context of the Orff-Schulwerk.

We had all written down these words and the definitions. During discussion of this topic several days later amongst ourselves we were disagreeing on what was meant by these terms, so we all pulled out our notes. Boy did they differ! This also happened with homework. We would write down what the teacher told us and what was required for the task, but because of people's different interpretations of what was meant, varying descriptions of the task were written down which resulted in many different versions of the same task. For me this highlighted how necessary it is for us as teachers to ensure clarification is given to the student via the means of print media. If we're being assessed as students, we need to know exactly why, how and what is being assessed. For me it didn't matter how or what was being assessed, but I (and my colleagues) needed clear expectations in order to avoid future mistakes.

Over the past couple of days our teachers, Andrea Ostertag and Shirley Salmon, have undertaken the brave move of taking us as a group out into the public arena on excursion. This is no mean feat with such an exuberant group let me tell you! We had the good fortune to visit Studio 49, Orff Zentrum, Carl Orff's house and studio, the Orff Foundation, the Orff Museum, the Carl Orff Festspiele in Andechs, and Orff's resting place in Andechs. The people we met were kind enough to give us such opportunities as Mr Bernd Becker-Ehmck (son of the founder of Studio 49) giving us a personal tour of the factory Studio 49 (it really is a Willy Wonker world for xylophone bars!) where we saw each xylophone bar being tuned and checked by hand. Dr Thomas Rösch (director of Orff Zentrum) gave us a wonderful tour and talks at the Orff Zentrum, which is located at the site of the old Güntherschule. Mr Marcus Everding (Artistic Director of Carl Orff Festspiele Andechs) talked to us about the upcoming production of Orff's work *'Die Kluge'* and the work itself, whilst Dr Ute Hermann (executive member of the Management Board of the Orff Foundation) accompanied us on our visits to the Orff

Museum, Carl Orff's house and to lunch. The obvious highlight was visiting Orff's house and studio and meeting Frau Lisolette Orff. She has left Orff's studio exactly as it was when he last worked there, so when you walk in it's as if he's just popped out to lunch. It was an unexpectedly overwhelming place to be. Frau Orff was fabulous, sitting at Orff's desk and going through the items on it, explaining tit-bits of his life and how he used to live and work. She was going through personal items such as his pipes, watch, fossils and minerals, and encouraged us to play his piano! The shelves are lined with books and scores, and the room is filled with instruments such as drums, xylophones, and a vibraphone. The grounds of the house are absolutely beautiful, overlooking fields of Dießen, and Frau Orff was kind enough to provide refreshments, postcards and booklets for us to enjoy before shouting us lunch at a local Italian restaurant. What an experience!

I am very sad the course is rapidly coming to an end and I would not have traded this year in for anything.

The course itself has been wonderful, but it really is the people who make it what it is. It is impossible for me to describe in words the kind of people who have been the participants and my new lifelong friends in this course. They have embraced both Phil and myself as if they've known us all our lives and we've treated each other as family all along. The teachers have been wonderful, taking the time to sit and have a chat with us whenever we've desired, inviting us over to their houses for dinner, and showing good humour and patience throughout the year. Andrea and Shirley especially, deserve a medal for enduring the usual havoc that goes with administration. Lastly, I have to thank ANCOS, OSANSW and the Orff Foundation for the support and faith they have shown in me by enabling me to be here. It is an honour and quite humbling to think other people see value in what I have to offer, given there are so many talented and selfless music practitioners out there. Thank you.

Whilst I pretty much have to be dragged kicking and screaming back to Australia, I can't wait to catch up with you all (hopefully at the ANCOS conference in Perth or the Levels courses in Sydney!) and share my experiences with anyone who will stand still long enough to listen.

Auf Wiedersehen,

Peta Harper.



# MARGIE MOORE HONoured WITH MEDAL

Congratulations to the wonderful Margie Moore who was awarded an Order of Australia Medal, announced in the 2011 Australia Day Honours, for her contribution to Services to Arts through Music Education! The award recognises her role in developing the Sydney Symphony Orchestra education and musician training program and her contribution to the Orff Schulwerk Association for creative music education and movement in Australia.

Margie feels very humbled and proud to have received this amazing award and has a message for her Orff family. 'I believe I am part of a big team and we've all worked together to achieve great things. The area of Arts and Music Education is one that is dear to us all. May it continue to be so for the kids for the future. Let's all do what we can to make that happen. Thanks to you all for being a part of the journey – I am very privileged to have such amazing people to work with and to have been awarded in the same cohort as Lindsay Aked and Roger Smalley, both composers and musicians of huge talent and imagination. I am extremely grateful to the Orff movement, both in Australia and overseas, for the wonderful mentoring it has offered me through the exceptional people who are part of its extended family. Thank you for the chance to long for the sea with you all.....

*'If you want to build a ship, don't drum up people together to collect wood and don't assign them tasks and work, but rather teach them to long for the endless immensity of the sea'*, Antoine de Saint-Exupery, French pilot and author of 'The Little Prince'



Photo: Margie and husband, Paul. Both with their order of Australia Medals (Image provided by Margie Moore)



# Open Invitation for all OSANSW members:

## Orff Schulwerk Association of NSW Annual General Meeting, 2011

Sunday, 7<sup>th</sup> August 2011  
2pm

Michelle Rollins' home:  
32 Waterview St, Five Dock NSW, 2046

All interested musicians, teachers, Orff-practitioners etc are VERY welcome to come and join our Committee at its Annual AGM.

Please RSVP if you're keen to attend, to Amber Thomas:  
[orffnswpresident@gmail.com](mailto:orffnswpresident@gmail.com)

Hope to see you there! ☺



## Orff Schulwerk Association of NSW

### Professional Development Courses and Workshops 2011

#### DANCE AS A CREATIVE ART

**Where:** Niagara Park PS,

Narara Valley Drive, Niagara Park

**When:** 4<sup>th</sup> August, 4 - 6.30pm

**Presenter:** Sue Lane

**Cost:** Member \$45

Non-Member \$55

Student \$35

**Closing Date:** 27<sup>th</sup> July

**SEE FLYER FOR DETAILS**

#### DANCE AND MUSIC

**Where:** Northside Infants School, Campbell, ACT

**When:** 13<sup>th</sup> August, 9-3pm

**Presenter:** Audrey Fine

#### EARLY CHILDHOOD CONFERENCE of PERFORMING ARTS (ECCPA) "Once Upon a Story..."

**Where:** Kew, Melbourne,

**When:** 20th-21st August.

#### ORFF SCHULWERK ACCREDITATION COURSES

**Levels 1, 2, and 3**

**Where:** Monte Sant'Angelo

Mercy College

North Sydney

**When:** 25<sup>th</sup>-30<sup>th</sup> September

**Closing Date:** 12<sup>th</sup> September

**SEE FLYER FOR DETAILS**

#### AUSTRALIAN MUSIC COMPOSITION

**Where:** MLC School, Burwood

**When:** 16<sup>th</sup> October, 1- 4.30pm

**Presenter:** James Humberstone

**SEE FLYER FOR DETAILS**

#### CELEBRATE IN STYLE

**Where:** Northside Infants School,  
Campbell, ACT

**When:** 5<sup>th</sup> November, 9- 3pm

**Presenter:** Sarah Brooke

#### VOICES OF THE SWAN 2012

**Creative Music and Movement Education**

**17<sup>th</sup> Biennial Conference of the**

**National Council of Orff Schulwerk**

8<sup>th</sup>-13<sup>th</sup> January, 2012

Perth, WA

# 2011 MEMBERSHIP



## ORFF SCHULWERK ASSOCIATION OF NSW INC.

ABN: 45 129 664 926

PO Box 302  
THORNLEIGH NSW 2120

Email: [orffinswtreasurer@gmail.com](mailto:orffinswtreasurer@gmail.com)  
[www.orffinsw.org.au](http://www.orffinsw.org.au)

Name: \_\_\_\_\_  
Postal Address: \_\_\_\_\_

Postcode: \_\_\_\_\_ Ph: \_\_\_\_\_ Email: \_\_\_\_\_

School / Centre: \_\_\_\_\_

NSWIT Accreditation No. for Professional Competence: \_\_\_\_\_

Please tick membership and payment option/s and return by post.

I would like to receive my bulletin by:

- Email  Paper (posted as per 2009 membership)

### Membership Registration

Electronic

- Member \$55.00  School/Institution \$80.00  Student \$35.00

Paper

- Member \$80.00  School/Institution \$100.00  Student \$55.00

Full-time Students to complete

Student ID: \_\_\_\_\_ Institution: \_\_\_\_\_

### Payment Method

- I enclose a cheque for \$ \_\_\_\_\_ being the cost of \_\_\_\_\_ membership(s).
- Please send an invoice to our school/institution  address /  email above.  
(This option is for Schools/Institutions only.)
- I have paid via direct debit \$ \_\_\_\_\_ being the cost of \_\_\_\_\_ membership(s).  
Direct Debit – Account Name: Orff Schulwerk Assoc. of NSW Inc. BSB: 082 330 Account No: 50938 9530  
(Please use your name/school/institution in the banks' reference if using this method.)

Confirmation & receipt will be by email.

The NSW Orff Schulwerk Association respects your privacy. Members' personal details are kept strictly confidential, in line with the Privacy Act. If you would like more information, contact the Federal Privacy Commissioner's hotline on 1300363692 or the Privacy Commissioner's website at [www.privacy.gov.au](http://www.privacy.gov.au)

