

# Preface

Welcome, dear reader, to a new and different way of approaching music through 'embodied learning'. Perceiving material through intuition and muscle memory. In practical terms, this means that you teach music by using movement to remember and support the melody, dynamics and lyrics. After this step it is an option to deepen the work with the singers by adding a mental analysis of the musical piece through the use of the score but this is not always necessary. You will notice that when a melody is experienced by moving the body, it can be easier to get to the essence of making music immediately. This is my philosophy and it came to me many years ago when I started to create *choireographies* for choirs of the world. I believe that this is a wonderful way to teach music. It is, of course, not the only way but I think it is an interesting journey and development.

I noticed in the last few years that whenever a canon sequence was involved in a piece it always resulted in a magical effect when I added motion. Physical, coordinated movement can provide a certain visual clarity and it supports and blends the arrangement. After talking to different conductors about this phenomenon and sharing my feelings about canons, I came up with the idea of *choireography* for canons occurred to me. I instantly posted on social media and Thorsten never reacted

quickly. He told me that HELBLING publishing might be interested. Many thanks go out to Thorsten and HELBLING for believing in my idea and my work. Now, after two years, a choir series is born and with this birth one of my dreams has come true.

I talked about the content and realised I needed a partner in crime. Someone who understood my work and with whom I could build a bridge that would lovingly connect music and movement and allow them to go hand in hand. I found the perfect partner in Tom Johnson. We've had a lot of fun preparing and creating the material and we've learned a lot, too. The next step was finding composers who could write organic music for singers. We found six composers who were very enthusiastic about this assignment. They have composed all kinds of canons in different styles, languages and levels based on a poem that I wrote for this project. The theme of the first 18 pieces is *Mother Earth & Father Time* which I feel is an important topic for all the citizens of the world. If we sing about the love for our planet, we can help it heal.

Will you join in and perform these canons in your next concert? Go for it and enjoy!

**Panda van Proosdij**



**Panda van Proosdij**

Panda van Proosdij studied at the Rotterdam Dance Academy in the Netherlands. She has been a teacher at Codarts, Music Theatre in Rotterdam and worked with The Netherlands Children's Choir, The Netherlands Female Youth Choir and Wilma ten Wolde as a movement coach and director for more than 10 years. For 15 years now, Panda is working on *Voice & Physique*, a method for teaching voice by creating good physical awareness and a means to let movement contribute to the quality of singing. She gives workshops and masterclasses all over the world, creates *Choireographies* for different choirs and directs musicals, light opera and music theatre performances. In 2014 she won an award for 'Best Director' and in 2016 for 'Best Choreography'.



**Tom Johnson**

Violinist and choral conductor. For him singing is one of the most accessible forms of making music. Tom reaches out to all groups in society: children and adults, choirs and schools, professionals and beginners. He hopes everyone can experience the joy of singing together. It's his goal to combine this fun and playful style with a professional and vocal approach. He conveys his ideas to future conductors and teachers to make singing an important part of our society. He conducts the C-Koren, the largest choir family in Belgium, with over 300 singing members. In this organization he conducts a children's choir and a youth choir. In Mechelen Tom conducts the mixed ensemble Viermaliks.

# Mother Earth and Father Time

Lyrics: based on the poem *Mother Earth and Father Time*  
by Panda van Proosdij

Music: Ramón Gil González  
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$\text{♩} = 60$

\*) tongue clicking

1.

Moth-er Earth hears na-ture's call, Fa-ther moves sum-mer

7 2.

to fall. Moth-er gives birth to the fair and she feeds the liv-in'

11 3.

her brew. Moth-er and

18 1.

Her wells and hills gh-er round mother soul and spir-it go

22 2.

round. Earth and Time

26 3.

go and in hand.

\*) Singers can also click their tongues at the end of each section whilst the other voices finish their melodies.

## Mother Earth and Father Time

Piano accompaniment

Lyrics: based on the poem *Mother Earth and Father Time*  
by Panda van Proosdij

Music: Rafael González  
© HELBLING

Relentless ♩ = 60

Voice

Piano

7 \*) Tongue clicking as a ticking clock

12

Moth-er Earth has a na-ture and Father Time moves sum-mer to fall.

17

Mother gives birth to the fair 'n' new, and she feeds the liv-in' her brew.

\*) Singers can also click their tongues at the end of each section while the other voices finish their melodies