

# Duval County Public Schools

## Movement Level 1

July 6 - 17, 2009

Instructor:

**Brent M. Holl**

302 East College Street  
Bridgewater, VA 22812  
540-478-4833

[brentholl@mac.com](mailto:brentholl@mac.com)

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## Day 1: The Pulse

### Good Cheer (Canons Too! - Brent M. Holl)

**Good Cheer**

Brent M. Holl

1. Wel-come here, wel-come here, and now

2. be of good cheer, and

3. now be of good cheer.

4. Wel-come here! Wel-come here!

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#### Aim:

- Sing and walk the pulse in 2 and 4 part canon.
- Create simple movements to show the canon.

#### Process:

- Sight read in unison from the overhead using solfege. Step the quarter note pulse.
- Sing in unison with the words. Continue stepping pulse.
- Find a partner; sing together in unison. Continue stepping pulse.
- With your partner experiment with simple movements in self-space to create an easy unison movement pattern for the song. Work in 2-measure phrases, find 4 movement patterns.
- With your partner, find another set of partners and share your movement patterns. Decide on a set of movements and sing in 2 part canon.
- Gather up two couples and share movement patterns. Decide on a set of movements and sing in 4 part canon.
- All groups perform together. Welcome to movement class!

### Mixer - Howdy Do! (Brent M. Holl) with an assist from Gilbert and Sullivan.

#### Aim:

- Pulse; gain a concept of phrase length; getting to know each other.

#### Process:

- All walk starting at any tempo and in any beat, come to unison.
- Teacher picks up rhythm of the footsteps to determine quarter note pulse.
- On signal, freeze/stop/halt.
- Teacher calls out a beat or combination of beats in a measure (1&3, 2&4, 1&4, etc.)

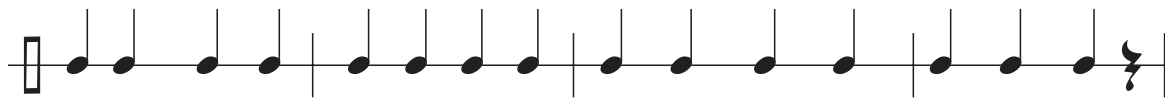
- » Students only step on those beats.
- While stepping quarter notes use imitation to learn speech. Repeat until learned.
- Stop and say the text, walk the length of the text.
- Say and walk, stop and “chat” to someone once through while teacher keeps pulse.

## Howdy Do!

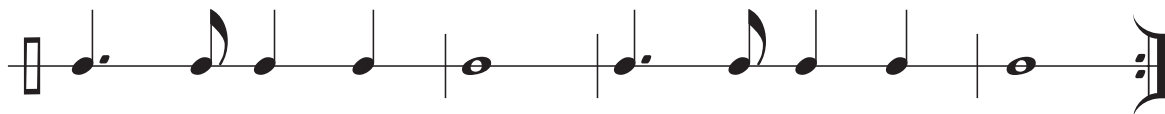
BMH



Here's a how - dy do! Here's a how - dy do!



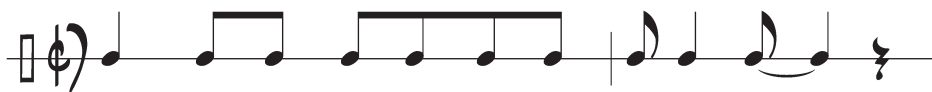
<sup>5</sup> All I real-ly want to do is sing and dance and play with you!



<sup>9</sup> Here's a how - dy do! Here's a how - dy do!

## WHO STOLE THE COOKIES?

FOLK GAME  
COLLECTED BY JESSICA HOLL



Who stole the cook-ies from the cook-ie jar?



Brent stole the cook-ies from the cook-ie jar! Who



me? Yes you! Couldn't be! Then...



<sup>8</sup> Who stole the cook-ies from the cook-ie jar?

### Who Stole the Cookies

Aim:

- Continue working with Pulse.
- Reinforcement of Body Percussion.
- Reinforcement of imitation.
- Review/Introduce the anacrusis.

Process:

- Learn the game by imitation.
- Decide on the rules.

The Game:

- Standing in a circle, say the rhyme once in rhythm using a pulse body instrument accompaniment.
- First player “makes a motion” as they travel around the circle looking for the one who stole the cookies. When the thief is found they start the song, adding the culprit’s name with “encouragement” and rhythmic help from the class ad lib. All contribute to the “dialogue” with improvised expressive motions. Culprit, in denial, continues the game to try and find the “real” thief...

Extensions:

- Add an improvised conga, clave, and tambourine.
- Make up a new body percussion pattern to replace the pulse pattern
- Add mouth sounds and body percussion improvisations to the break.

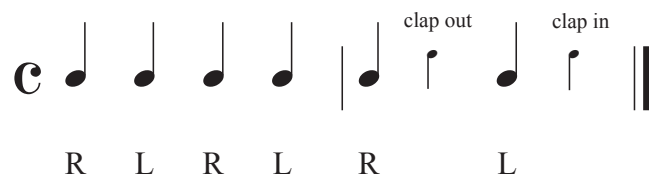
### Folk Dance - (Nigun Atik. Shenanigans. Dance Music for Children)

Aim:

- Learn a dance using conjunct rhythms.
- Introduce circle formation; in; out; clockwise; counterclockwise.

Process:

- Seated, learn the rhythm of the A Section by imitation:



- Then the B section:



- Stand and make a circle; step the rhythm of the a section in place.
- Turn clockwise, holding hands, travel with the rhythm of the a section (4 times)
- Turn to the center; step the rhythm of the b section in place.
- Transfer the rhythm to the in and out pattern of the dance (4 times).
- Add the clap, the hand formation and dance the Nigun.

## Day 2: Text and Movement

### Moving to the Words

Aim:

- Find action words that describe actions and initiate actions. (verbs and adverbs)
- Learn to incorporate action words into movement compositions

Process

- List action words on the board: ex. bend, stretch, shake, rock, twist, drop, roll, wiggle, fall, bounce, jump, spin. These words can be done in “Self Space.” (Only the space around the student. Self space does not touch anyone else’s self space.)
- Make another list of Locomotor action words: ex. crawl, roll, walk, crawl, run, leap, scurry, scramble. These words can be done in “Shared Space.” (the space containing all the students, ie. the room including boundaries.)
- Make yet another list of Stopping words: ex. Freeze, perch, pause, hold, grip, settle.

The Game:

- Start with a stopping position:
- Select one word from each list. Move in self-space to the two words. (rock, roll; crawl, twist; etc)
- Alternate with stopping position. Experiment. Let students try it.
- Apply the techniques to this rhyme:

Old Mother Witch  
Fell in a ditch  
Picked up a penny  
And thought she was rich.

- Create a scene around the rhyme. Find just the right pair of words for each line.
- Add props. Decide on what kind of witch you’ll be.
- Create a form.
- Embellish the story ad libitum.....

### Name Game (Music for Children, Vol. 2 , Am ed. p. 9)

**NAME GAME**

BMH

VOICE

Tell me what your name is. My name is Brent

Aim :

- Reinforcing pulse with movement.
- Learning each other’s names
- Getting acquainted with phrase length.
- Reinforcing metered text using quarter notes and pairs of eighth notes.

Process:

- students are seated in a circle.
- hand the ball to a student while you say the first 2 measures.
- the student hands the ball back to the teacher while saying the last 2 measures.
- make sure and go slowly, starting with a free rhythm and no pressure!
- very gradually work into a half-note pulse and add a patchen to the activity.

Extensions:

- Stand and toss the ball or bean bag
- Change to quarter note pulse (diminution); whole note pulse (augmentation)
- Change your name to a favorite story book character
- Add a simple bordun in C

Discussion:

- Work at getting a steady pulse. It will happen with practice.
- Try to create a steady flow, it's music after all! In every activity go for a high quality musical experience.
- Use a light, easy toss; eye contact is important!

### **Folk Dance: Patty Cake Polka**

Aim:

- Reinforce pulse with locomotor movements

Process: (seminar: sit down and write out the process together)

### **NOTES:**

## Day 3: Locomotion and Ostinato

### The Laugh Canon continued from Recorder Day 3....

- Review the song on recorders. Memorize.
- Learn the Hand Drum Part. Memorize.
- Half play Drum, Half Play recorder and move in one direction for every two measures in self-space (down, around, up, sway). Make it simple, but use the instrument as an expressive element.
- Expand the movements to shared space with a partner.
  - » Alternate movements with partner every eight beats.
  - » Add some locomotor movement in different directions to your shared space movements (forward, backward, sideways). Let the instruments be the focus and work together.
- Perform with your partner as a song with movement and hand drums. Let half the class move while the other half sings and plays.
- Combine recorder, singing, movement, and hand drums for a final performance.

### This is my place

#### Aim:

- Improvise locomotor movements using free rhythm vs. unmeasured pulse
- Review pulse, duration, and phrase length

#### Process:

- Move to the sound of the cymbal (Free Rhythm) in self space. Use direction, level, and motion for the duration of the sound. Then in shared space.
- Move to the sound of the Drum (pulse) in self space. Use direction, level, and motion that reflects the regular pulse. Tempo and Dynamics will vary.
- With a partner, move together in the rhythm of a hand drum pulse. Use direction, level, and motion through shared space reflecting the regular pulse.
- With your partner, at the sound of the cymbal, connect with your partner by finger tips and move together for the duration of the sound.
- Alternate between drum and cymbal, changing the way you connect with your partner. (hips, arms, legs, elbows, etc.) Be nice! Discuss safety issues.
- Expand the routine to groups of 3 - 5.

#### The Game:

- Students are seated in a circle.
- Memorize your place. Who's on the left? Who's on the right?
- Learn the song by rote. Sing while seated. (It can be on a visual for reference.)
- Stand up to play. Everyone is in "their place."
- Students leave the circle to improvise movements to the drum or the cymbal. At the end of the sound or the 16 beat phrase, everyone must be back in the circle to sing again.

## THIS IS MY PLACE

DANAI GAGNE

VOICE



CHILDREN ECHO



CHILDREN ECHO



This is my place. This is my space.  
This is my place and this is my space.

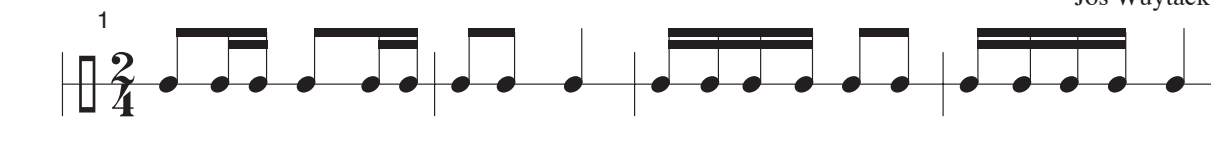
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## Ees Para Dees (Jos Wuytack)

## EES PARA DEES

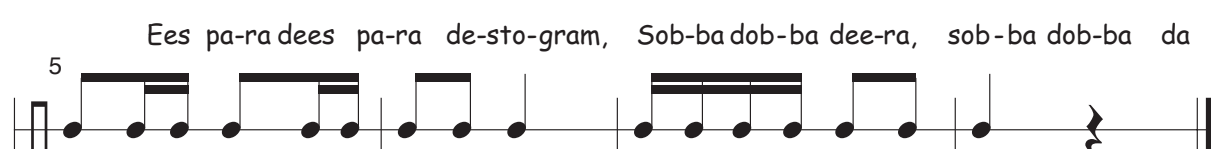
Jos Wuytack

1



Ees pa-ra dees pa-ra de-sto-gram, Sob-ba dob-ba dee-ra, sob-ba dob-ba da

5



Ees pa-ra dees pa-ra des-to-gram, Sob-ba dob-ba dee - ra da.

### Aim:

- Introducing the ostinato with speech and body percussion.
- Combining pulse and metered speech with imitation, movement, and creativity.
- Use speech ostinatos as accompaniment for movement, speech and recorder.

### Process:

- Walk the beats, use drum sounds to dictate movement, out and back; high and low.
- Using imitation, learn to say while walking: (drum plays pulse).
- Change directions, levels, finding a routine for the whole thing.
- Find two complementary speech ostinatos; discuss related and derived, diminution and augmentation.

**SPEECH OSTINATOS:**

dees, pa - ra des - to, pa - ra

sob - ba dob - ba dee ra

des - to gram

ees pa - ra dees

Extension:

- Say in canon (4 measures, 2 measures, 1 beat).
- Decide which one works the best and perform a movement canon.
- try canon with ostinatos
- add a coda and an introduction:
  - EES High, squeaky voices freely
  - PARA bel canto everyone
  - DEES lowest voices freely
  - perform the whole thing.

**Folk Dance: Little Brown Jug**

Easy version (Mixer) Formation:

- Everyone chooses a partner and scatters throughout the room.
- Boys all face “north” girls all face “south.” (Ones and twos will do too!).
- Do the above dance first to the front of the room, then the back.
- When it’s “on to the next” drop your partner and run find another!
- Mixing ensues!

Formation for the real thing:

- Outer circle, boys facing in; Inner Circle girls facing out. Opposite is partner.
- Then:
  - » To the Left - Heel, Toe, Heel Toe, Slide Slide Slide Slide
  - » To the Right - Heel, Toe, Heel Toe, Slide Slide Slide Slide
  - » Clap Partners Hands: Right, Right, Right; Left Left Left, Knees Knees Knees, Both Both Both
  - » Swing your partner “On to the next” Girls progress to the next fella Counterclockwise

## Day 4: Imitation in Movement


### O How Lovely is the Evening (Traditional Round)

**OH HOW LOVELY IS THE EVENING**

TRADITIONAL

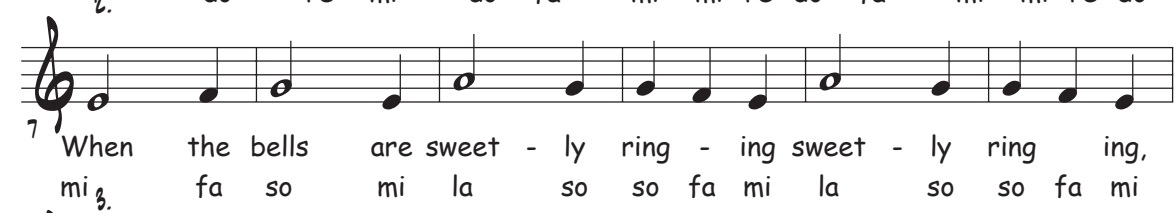
1.

VOICE




Oh how love - ly is the ev - ning is the ev - ning,  
do re mi do fa mi mi re do fa mi mi re do

2.



When the bells are sweet - ly ring - ing sweet - ly ring ing,  
mi fa so mi la so so fa mi la so so fa mi

3.



ding dong ding dong ding dong  
do do do do do do

#### Aim:

- Sing and move in three-part canon
- Develop simple movement patterns that show the canon in movement.

#### Process:

- Sing in unison, then canon.
- Develop three movement patterns that reflect the canon; circle formation to start (because it's a round!)
- Perform the whole piece in 3 part canon with movement.

### Imitation in Movement

#### Simultaneous imitation:

- Move at the same time in the same way as the leader using mirror motions.
- Mirror with a partner.
- Mirror in groups of 4 and 5. Experiment with formations. Squares, (Diamonds), Lines. Take turns as leader.
- Add Music

#### Echo Imitation:

- Leader moves, class follows. Unmetered.
- Echo with a partner
- Echo in groups of 4 and 5. Take turns as leader
- Add Music

## **Machines**

### Aim:

- Learn some possibilities for ostinatos in movement
- Movement with unpitched instruments
- Review complementary rhythms

### Part 1:

- Give everyone an unpitched instrument; let it be a wood, rattle, metal, or drum.
- Warm up with imitation. A drum leads the drums, a wood the woods, etc.
- Teacher (with tamborine) leads everyone.

### Part 2:

- Eyes closed; all instrument groups must find each other by timbre.
- Each group finds a rhythm for themselves. Perform together.
- Class listens and decides if all are complementary. Fix them.
- Perform the rhythms when ready.

### Part 3:

- Each group is a circle; make a group movement that goes along with the rhythm.
- Perform for each other and check for complementary movements.
- Make the circles concentric and perform the whole thing.

### Part 4:

- Find a new group of 4 (one instrument for each family).
- One person makes a moving shape in self space with an accompaniment on an instrument of choice.
- Each person joins in adding a movement and a sound that is complementary.
- Show and tell.

**Complementary Rhythms** - sound well in ensemble and don't come together in unison.

**Diminution** - halve the note values

**Augmentation** - double the note values

## **Folk Dance: Seven Jumps (Shenanigans- Best of ... Volume 1)**

- A1-16 Facing CCW, beginning with R foot, seven step-hops around circle
  - » On count 15 face the center
- A2-4 All Clap 3 times, pause on count 4; repeat clapping.
- B Imitate the leaders actions:
  - Raise R leg
  - Raise L leg
  - R knee on the floor
  - L knee on the floor
  - R elbow on the floor
  - L elbow on the floor
  - Forehead on the floor
- Using a hat, pick a new leader after every verse by handing him a hat.

## Day 5: Speech, Movement, Drama, and Recorders.

Here's a Pretty Song - (from *Canons Too!* by BMH p. 15)

### HERE'S A PRETTY SONG!

BRENT M. HOLL

1. Here's a pret-ty song that we sing for you to keep you cheer-ful

2.

3. all the year through, so lis-ten once a-gain.

SG/AG

AX

Triangle

Temple Blocks

BX/CBX

#### Aim:

- Sing as canon with pitched ostinato accompaniment.
- Review note values.

#### Process:

- Sight read from the visual.
- After it's memorized, go and walk the pulse as you sing.
- Change note values of foot steps on command.
- Create a pattern of note value steps.
- Add direction, level, arrive at a routine.
- Sing and move.
- Add pitched instrument accompaniment, sing and move in 2- and 3-part canon.

**Two Pieces for Speech Ostinatos** *The Cock doth Crow, Forbidden/Famine.*

Aim:

- Use speech ostinatos and movement as accompaniment for a text.

Process:

- Learn the sayings by rote.
- Combine them.
- Learn *forbidden* in canon as accompaniment to *famine*.
- Find some action words to interpret the text.
- Discuss some scenarios and creative movement possibilities.
- add intro and coda on recorders.
- Add a solemn drum rhythm (pavanne) and play int a moderate tempo.
- Make a form and perform.

**FORBIDDEN/FAMINE (SPEECH)**

VOICE 1  
More die by food than fam - ine

VOICE 2  
For bid - den fruit is sweet! For - bid - den fruit is sweet! for

VOICE 3  
sweet! For - bid - den fruit is sweet! for bid - den fruit is

The score is written for three voices in 2/4 time. Each voice part begins with a repeat sign. The lyrics are: VOICE 1: More die by food than fam - ine; VOICE 2: For bid - den fruit is sweet! For - bid - den fruit is sweet! for; VOICE 3: sweet! For - bid - den fruit is sweet! for bid - den fruit is.

**FORBIDDEN/FAMINE (RECORDERS)**

SOPRANO RECORDER 1

SOPRANO RECORDER 2

SOPRANO RECORDER 3

TENOR RECORDER

The score is written for four recorders in 2/4 time. It consists of four staves, each with a treble clef. The music is a simple, rhythmic melody consisting of quarter and eighth notes.

## THE COCK DOOTH CROW

ARR. BMH

The musical score is arranged in three systems, each with four staves. The top staff is the vocal line, and the other three are instrumental parts. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: "The cock doth crow to let you know and thou be wise, tis time to rise!" The instrumental parts include rhythmic patterns of eighth and sixteenth notes, and ostinatos labeled "toc toc toc toc", "tocak", "ur-ururrr", and "cok toc toc-ak".

The cock doth crow to let you know  
toc toc toc toc toc toc tocak toc toc toc toc  
rise! Time to Rise!  
ur-ururrr ur-ururrr

4  
and thou be wise, tis  
toc toc toc-ak toc toc toc toc cok toc toc-ak  
Time to rise! Time to rise!  
ur-ururrr

7  
time to rise  
toc toc toc toc toc toc toc-ak  
ur-ururrr ur-ururrr

### The Cock doth Crow

- Learn the saying by rote.
- Add the ostinatos.
- Add some appropriate movement.  
Make a form and perform.

**Freaky Friday Folk Dance *Fanga Alafiya***

Learn a Fanga Alafiya Dance (with CD or LIVE!)

Welcome movements in a circle: (follow the leader)

- 4 - 3 step Spin Left, clap on 4
- 4 - 3 step Spin Right, clap on 4
- 4 - Present Left from right to left
- 4 - Present Right from left to right
  - » repeat
- 4 - 3 steps forward present arms low to high
- 4 - 3 steps back present arms high to low ending crossed on chest
  - » repeat
- Add more movements. Brainstorm, improvise, freestyle! Think of the ideas of welcoming, harvesting, making friends, preparing a feast, presenting “the village.” etc.

**Day 6: Listening - Make a Dance**

**Ding Dong Diggidiggidong - (MM ed. Music for Children V. 1, p. 24)**

Process:

**DING DONG DIGGIDIGGIDONG**

KEETMAN/ORFF

1.                      2.                      3.                      4.

VOICE

Ding, dong, dig - gi - dig - gi dong dig - gi - dig - gi - dong the cat she's gone.

Ding dong dig - gi - dig - gi - dong dig - gi - dig - gi ding dang dong.

© 1968 BY SCHOTT & CO. LTD., LONDON

- Learn the song using hand signs.
- Add the words and sing in 2-part canon then 4-part canon.
- Add body instruments (Ding = Step; dong = Clap; diggidiggi = patsch; gone = snap).
- Play the elimination game (substitute BI for words one at a time). Sing 4 times through to complete the cycle.

- Sing in canon using the elimination game, 2-part then 4-part.

### **Listening and Trust**

Aim:

- Developing an awareness of the instrument colors.
- Learning to listen intently.
- Learning to focus on one sound among many.

Process:

- Trust walk with a partner.
- **Rules:** slowly, safely, eyes closed in charge, stay in bounds. Unsafe sits.
- Trust walk with vocal sound.
- Trust walk with instrumental sound.
- Find the tree in the forest.
- One is “tree” other with eyes closed finds the correct tree in the “forest”. Trees in straight line signal with an instrumental sound. Trees stop their sound when found.
- Find the tree in the forest, this time spread the forest through out the space.
- To extend the activity, limit the number of times the “tree” can make their sound.

### **Shake Them ‘Simmons Down *(adapted and arranged by Brent M. Holl)***

Aim – Orchestrate a Folk Song and add a Dance:

Process:

- Add ostinatos.
- Sing, add verses.

Extension:

- Add the dance:
- 8 - Circle Left
- 8 - Circle Right
- 4 - in, 4 - out; Balance all -(into the middle and back)
- 8 - Round your corners (“boys” go left, “girls” go right, do si do)
- 8 - Round your partner (do si do partner)
- 8 - Promenade all (walk the circle “girls” on the “boys” right)
- Add more motions as desired:
  - » Make a bridge and come on under;
  - » take a dive and come on back.
  - » Allamande left your partner, allamande right your partner. Swing your partner; swing your corner
  - » Rights and lefts can make it better

## Shake Them Simmons Down

American Play Party  
arr. Brent M. Holl

The musical score is arranged in two systems. The first system includes a vocal line and four instrumental parts: Sop/Alto Glockenspiel, Soprano Xylophone, Spoons, and Bass Xylophone. The second system includes a vocal line and four instrumental parts: SG AG, SX, Spoons, and BX. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Cir - cle Left, Do - oh, Do - oh, Cir - cle Left, Do - oh, Do - oh, Cir - cle Left, Do - oh, Do - oh, Shake them 'sim - mons down."

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### Folk Dance: - Make up a dance for "Soldiers Joy"

Aim:

- Create a folk dance for presentation to a specific grade level.

Process:

- Chart the form, finding repetitions and contrasting sections.
- Brainstorm dance formations, steps, partner steps, self-space movements, shared space movements.
- Decide the level of difficulty.
- Pick appropriate dance formations and steps.
- Learn the dance
- Present it to the class.

## Day 7 Question/Answer in Movement

Fly Fly Fly (from "A Circle is Cast" - Libana)

### FLY, FLY, FLY

ERDELY, BORG

VOICE

1 2

Fly, fly, fly, the leaves are leav - ing the

4 3

branch, cold are the winds, win - ter is com - ing.

The musical score is written on two staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff contains the first two phrases of the song, with measure numbers 1 and 2 above the notes. The second staff contains the final two phrases, with measure numbers 4 and 3 above the notes. The lyrics are written below the notes.

Aim:

- Find some expressive movement for a song
- Sing in Aeolian a three-part canon

Process:

- Sing in unison first using a visual.
- Find action words and interpret in self-space
- Sing in unison with action word movement in self-space
- Decide on a specific set of movements for the choir.
- Try 2-part canon with movements.
- Try 3-part canon the same way.
- Perform: Unison, 2 part canon, 3 part canon, unison.

### Question/Answer in Movement

Aim:

- Learn to feel the phrase length.
- Transfer Q/A technique to movement.

Process:

- Establish a phrase length of 4 measures of 4/4 (slow cut time) with Hand Drum as students listen.
- Snap on the last strong beat of the last measure (beat 7).
- Walk the pulse through shared space and stop on the snap.
- When secure, experiment with direction, level, locomotor movements during the phrase, again freezing on the snap.
- Get a partner and take turns. Teacher adds accompaniment on an instrument of choice.
- Make sure that the movement reflects the proper Question/Answer procedure.
  - » Movements are related.
  - » Try for the best combination of positive and negative space, shared and self space.
- Improvise a question/answer dance to the recorded music (*Bayushky Bayu* - Debbra, Margot, and

Noah Schwartz with Sunita Staneslow).

- Listen First:
  - » Note Form: Intro 4/ Q-A/Q-A (solos) // interlude 8 // Q-A/Q-A Duet // interlude 8 // Q-A/Q-A // Outro
- Decide how to handle Intro/Lude/Outro.
- Decide what do to with solo/duets.
- Decide with your partner how do switch off with question/answers.
- Perform as a class.

### A Classic Rondo *Ronde by Susato*

Aim:

**RONDE**

A B A C A

T. Susato, 1551  
(Danserye)

The musical score for 'Ronde' is written in G major (one sharp) and common time. It consists of six staves of music. The first staff is labeled 'A' and starts at measure 1. The second staff continues from measure 5. The third staff is labeled 'B' and starts at measure 9. The fourth staff continues from measure 13. The fifth staff is labeled 'C' and starts at measure 17. The sixth staff continues from measure 21. The piece ends with a double bar line and repeat dots at the end of the sixth staff.

- Dance a classical Rondo.
- Create solo and couple movements in question answer form.
- Integrate with Recorder training, movement and instruments

Process:

- In a circle do the following steps for the A section:
  - » Hold hands for the first 8 beats.

Clockwise circle. Turn CW in self space, end at beginning position

R L R HOP L R L HOP Turn Turn Turn Turn

- » Turns are 360 degrees CCW in self space, letting go of hands. Step on each half note.
- » Rejoin hands and repeat.
- Solo couple improvises a dance in the B section and a different couple improvises in the C section. Questions and Answers are 4 measures each. There will be 2 questions and 2 answers.
- Solo couples must return to their place in the circle by the first strong beat of the last measure (showing the final point)

### **Folk Dance: The Irish Reel (Sounds Like fun - Mitzie Collins)**

#### First Tune:

- 8 - R, slide, L, Slide, R heel, L Heel.
- 8 - R, slide, L, Slide, R heel, L Heel.
- 8 - R, slide, L, Slide, R heel, L Heel.
- 8 - R, slide, L, Slide, R heel, L Heel.
- 8 - Alamande Right with partner
- 8 - Alamande Left with corner
- 8 - Do si do with partner
- 8 - Do si do with corner

#### Second Tune:

- Trade R, slide for Kick R, Kick L
- Swing Partner and Corner

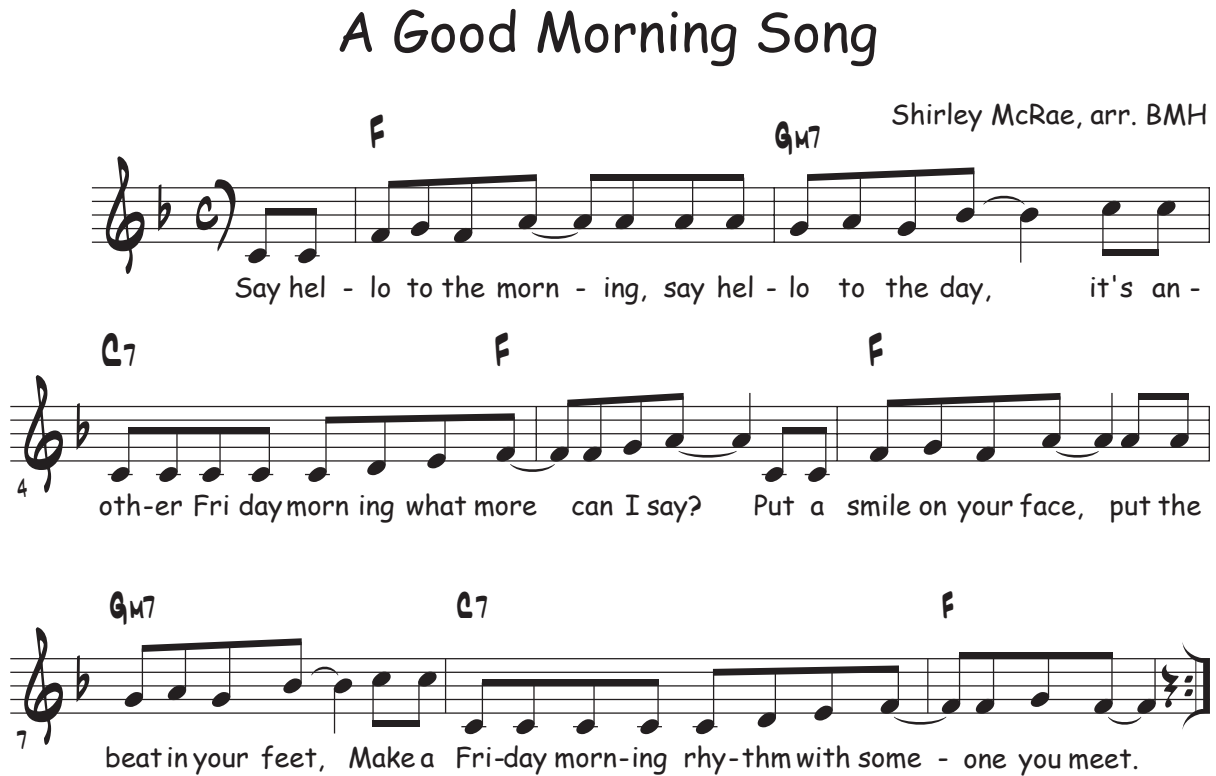
#### Third Tune:

- Trade Kick for Rock in and Out
- Buzz Swing with Partner

## Day 8 - Notation and Movement

### A Good Morning Song! (Shirley McRae)

Shirley McRae, arr. BMH



Say hel - lo to the morn - ing, say hel - lo to the day, it's an -

oth-er Fri day morn ing what more can I say? Put a smile on your face, put the

beat in your feet, Make a Fri-day morn-ing rhy-thm with some - one you meet.

#### Aim:

- Review Question/Answer technique in Jazz style.
- Try some Jazzy Body Percussion.
- Combine movement and body percussion.

#### Process:

- Learn the song by rote.
- Chart the Form. Find the Antecedent and Consequent Phrases. (Trading Fours)
- Find a partner and “Trade Fours” using body percussion of your choice
- Move through shared space as you sing once through. End up with a new partner and Trade Fours with them.

#### Extension:

- Try Trading Fours using vocal scat.
- Try body percussion.

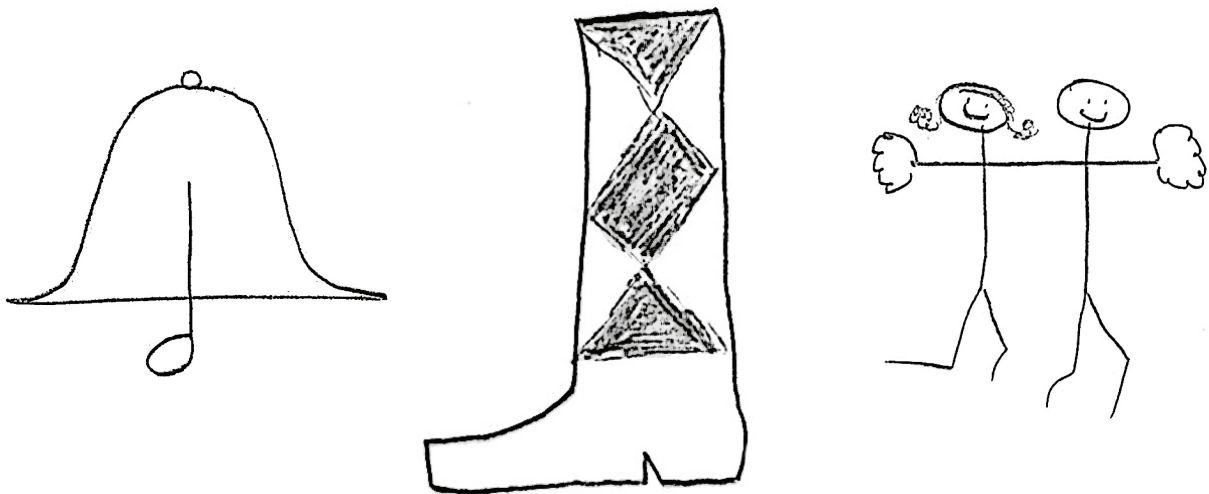
**Bells, Boots, and Buddies. (Jos Wuytack, Musica Activa, P. 85.)**

Aim:

- Reading games for teaching note values
- Using visual images to introduce symbolic notation
- Reinforcing the learning of note values with movement
- Reinforcing the concept of high and low

Process:

- Draw the symbols on the board:  
BELL, FOOT, TWO KIDS WITH ARMS AROUND EACH OTHER.



- Point to the bell, ask students to say, “ding dong.”
- Point to the step, ask students to say, “step.”
- Alternate between these two until students are secure.
- Point to the kids, ask students to say, “ha, ha.”
- Now, point to all three in various combinations.
- Let students try it.
- Do the motions for the students and they respond with the appropriate vocal sound.

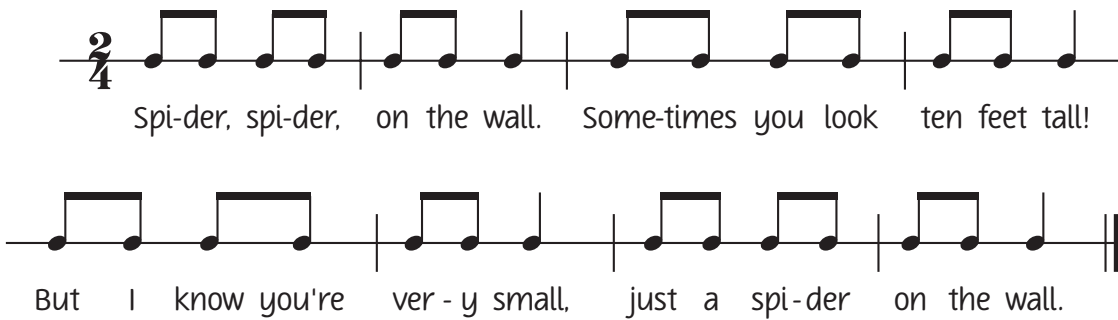
Add Movement:

- All improvise a movement for “ding, dong,” “Step,” and “Ha,Ha.”
- First point to the pictures on the board. Then transfer the signaling to the piano. Demonstrate the signals and then play...
- Divide class into 3 groups. One for each note value.
- Play eighth note patterns on the upper third of the piano signaling the “buddies” to move. Quarter note patterns in the middle third for the “boots,” and half note patterns in the bottom third for the “bells.” Each group responds to their cue with the appropriate movement.

Extensions:

- Change the game to elephants, kangaroos and chickens. ( Many other combinations are possible from the animal kingdom)
- Erase the outlines of the pictures and transform the caricatures to real notes. Discuss.

**Spider, Spider. Sue Mueller, Simply Speaking, p. 30**



2/4  
Spi-der, spi-der, on the wall. Some-times you look ten feet tall!  
But I know you're ver-y small, just a spi-der on the wall.

Aim:

- Reading Dynamic Markings
- Exploration of dynamics through speech and movement.

Materials Needed:

- Four spider manipulatives with dynamic markings; Visual of the text

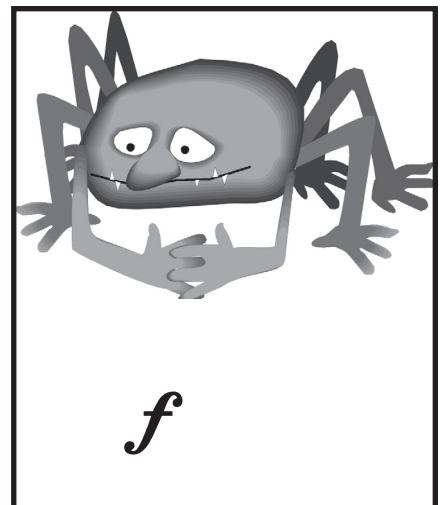
Process:

- Help students create movements in self space to illustrate loud and soft dynamic levels.
  - » Teach poem using echo process speaking at varying dynamic levels.
  - » Teach students the symbols for varying dynamics using spider manipulatives.

*p* = soft • *mp* = mezzo piano • *mf* = mezzo forte • *f* = forte

- Students assign one of the dynamic levels above to each phrase and speak poem again.
- Divide class into three groups. Let each group represent one “spider group.” (Students connect arms and/or legs to create a spider-like formation that can move through space.)
  - » Each spider group creates a movement for each dynamic level.
  - » Each spider group moves through space illustrating dynamics while speaking poem.
  - » Share with the class.

A sample manipulative:



## The Virginia Reel

- All forward and back: Join hands, 4 steps forward, 4 steps back.
- Forward and back again.
- Right hand round: join right hands w partner, go around them in 8 steps
- Left hand round: same thing to the left.
- Both hands round: same thing with both hands
- do si do: round your partner in 8 steps with no hands.
- head couple sashays to the foot of the set and back
- Reel: hook elbows with partner and go around 1 1/2 times. Extend left arm to the side person (girls will hook arms with boys and boys with girls), hook elbows and go round once, return to the center, hook arms with partner and go round once. Reel each one in line. When the bottom of the set is reached sashay back to the top of the set.
- Cast off: Head couple leads their line around outside the set to the foot where they...
- Make a bridge and let 'em through: Head couple joins hands up high and each couple joins hands and sashays through and back to the top of the set.
- Head couple stays at the foot and the new head couple leads the dance.

## Day 9 - Put it all together

### Down in the Valley by Bessie Jones (Slice the Ice by Fulton and Smith, p. 40.)

Aim:

- Reinforcement of *high & low* through movement and singing.
- Reinforcement of Pulse
- Improvise movement patterns as a solo; as a couple. Use imitation, mirror, or just “make a motion.”

Process:

- Learn the melody by rote with hand clapping accompaniment.
- When secure add the game:
  - » Students stand in a circle, 2 or 4 students in the center are kneeling;
  - » On the word “rise” they stand and “make a motion;” they can move individually or as partners;
  - » They change their motion on the second verse;
  - » Each dancer picks a new dancer from the circle and the game continues.

### Jingle at the Window (American Play Party by Mrs. Leslie Beall, arr. Brent M. Holl)

Aim:

- Learn a play party style folk dance.

Process:

- Learn the song by rote from a visual.

Play the game: Collected from Maria Alley ([http://www.doremiandmaria.com/CD/Lessons\\_web-preview.pdf](http://www.doremiandmaria.com/CD/Lessons_web-preview.pdf))

- First clap on each “ti-de-o”
- Hand an instrument (something jingly) to the first one in line. He/She gets to play the first ti-de-o and passes the instrument to the next person, etc.

## JINGLE AT THE WINDOW

AMERICAN PLAY PARTY  
ARR. BRENT M. HOLL

The musical score is written in G major (one sharp) and 2/4 time. It consists of two systems of music. The first system includes a vocal line and four instrumental parts: Sop/Alto Glockenspiel, Alto Xylophone, Cabasa, and Bass Xylophone. The second system includes a vocal line and four instrumental parts: SG AG, AX, CBSA, and BX. The lyrics are: "Pass one win - dow, ti - de - o; Pass two win - dows, ti - de - o; (I) asked that girl to be my wife, She said, "No, not on your life." Pass three win - dows, ti - de - o; Jin - gle at the win - dows, ti - de - o; asked her mo - ther she said, "No!" Jin - gle at the win - dows, ti - de - o."

Play another version (<http://www.traditionalmusic.co.uk/playparty-indiana/playparty-indiana%20-%200196.htm>)

- Pass one window, Tideo, Pass two windows, Tideo, Pass three windows, Tideo, Jingle at the windows, Tideo.
  - » All form a single circle, with each boy in front of his partner. Each player has his left hand on the right shoulder of the person in front of him. Circle left.
- Tideo, Tideo, Jingle at the windows, Tideo.
  - » Each boy makes a half turn to the right and swings his partner.

- I asked that girl to be my wife, She said, “No, not on your life.” I asked her mother and she said, “No.” Jingle at the windows, Tideo.
  - » Each girl steps in front of her partner and all form a single circle again in position as 1.
- Tideo, Tideo, Jingle at the windows, Tideo.
  - » Each boy turns and swings the girl behind him in the circle.
- Add the orchestration and bop till you drop.

**(The Maestro Plays: by Bill Martin, Jr. and Vladimir Radunsky)**

Aim:

- Putting it all together with a Children’s book.
- Brainstorm action words; verbs and adverbs;
- Interpret a story in movement using action words

Process

- Read the book together.
- Make a list of all the action words.
- Divide them up in the group
- Create patterns of movement that interpret the words.
- Try and use as many of the tools of movement as you can:
  - » Imitation; Mirror; Call/Response; Q/A; solo; duet; ensemble; self-space; shared space; Levels; dynamics; connections; negative space; positive space; locomoter; non-locomoter;
  - » Include props, instruments, improvised dialogue.
  - » Prepare for a class performance with narrator.

Day 10 - Pick up, Clean up, Finish up.

**Hush Little Baby (from Canons Too! - BMH, p. 15.)**

**HUSH LITTLE BABY**

BRENT M. HOLL

1. Hush lit - tle ba - by, don't you cry,  
An - gels guard you while you sleep,  
Al - le - lu - ia, Al - le - lu.

2. You'll be an an - gel by and by.  
Pray to the Lord your soul to keep.  
Al - le - lu - ia, Al - le - lu.

3. 4.

Aim :

- Sing and move to reinforce the learning of the note values half note, quarter note, and eighth note.

Process:

- Learn the song from the overhead.
- After it's memorized, go and walk the given note values as you sing
- Change to a different note value on command.
- Learn the pattern of note value steps.



- Add direction, level, and arrive at a routine.
- Sing and move. Incorporate elements of the song
- Add orchestration
- Sing and move in 2 and 4 part canon.

**Goin to Boston**

- Circle Left all the way to Boston
- Saddle Up Girls (Forward in your lines, join with your partner and promenade counterclockwise)
- Rights and Lefts (Grand Right and Left)
- Reel Miss Maggy (Head couple reels opposite line and partner in alternating pattern)
- Johnny Johnny gonna tell your Papa. (Head couple finishes the reel and stays at the foot. New head couple and dance starts again.)

**Note to Basic Level 1 Students:**

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Brent M. Holl  
302 East College Street  
Bridgewater, Va. 22812  
540-478-4833  
brentholl@mac.com  
www.brentholl.com