

Possibilities in Partwork  
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## Cock a Doodle Doo

Traditional/arr. Sams

### Cock a Doodle Doo

- Learn the poem by rote.
- Read the notated rhythm of the ostinato.
- Divide in half and perform both poem and ostinato together. Switch jobs and repeat.
- Transfer the ostinato to hand drums.
- Transfer the rhyme to rhythm sticks.

The image shows two systems of musical notation for the song "Cock a Doodle Doo". Each system consists of two staves: a top staff with a treble clef and a bottom staff with a bass clef. The time signature is 4/4. The first system contains the lyrics: "Cock - a - doo - dl - doo, My dame has lost her shoe. My Lost! Stick and shoe. Lost! Stick and shoe." The second system contains the lyrics: "mas - ter's lost his fid - dle stick and knows not what to do. Lost! Stick and shoe." The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The lyrics are written below the notes, and the words "Lost!" and "Stick and shoe." are written below the bottom staff.

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### Forming a Folk Dance

- Individually, create two different shapes to represent searching actions. (You can suggest that students use a level change and/or a body facing change to add interest)
- Students make shape 1 and shape 2 while speaking the first line "Cock a doodle doo." Accompany movements with a sound cue on a low drum on beat 1 and beat 3.
- Repeat this process for the last measure, "knows not what to do."
- In small groups, students share their shapes with each other. Together they create two group shapes that contain a single point of contact (hands in center, back to back, elbows connected). Students perform the rhyme changing group shapes during the first and last measures.
- Students add a locomotor movement while connected for measure 2.
- Students add locomotor movement while unconnected for measure 3. Encourage the groups to end their movement where it can easily go into the connected shapes from the first line.
- Practice all movements while speaking the poem. Eventually, remove the words and move through the movements.
- As a class chooses a basic locomotor 16 beat opening (in, out, left, right) that will occur before their dance starts.

Consider accompanying these dances with the two-part percussion piece without the text. The dances often become something altogether different when you take the text away. Groups may also take turns performing with a recording.

"Brown Jug Polka" from The Bushwackers Band Dance Album

## Woodchuck Improvisations

- Practice traveling around the room while the teacher plays a drum and stopping when the drum stops.

How much wood could a wood-chuck chuck if a wood-chuck could chuck wood?

- Speak through the poem.
- Speak the first two measures of the poem three times before saying the entire poem. This creates an aab form structure.

- Add two measures of rest after each line for students to travel. The movements should match the aab form.

- Build a repertoire of rhythms by trading off 4 beat rhythmic patterns.
- Students pair up and trade off 4 beat rhythmic patterns. Ask that the students improvise a pattern that is memorable enough to be played back correctly. (This is a foundation of improv that students tend to skip)
- Return to speaking each line of the poem but insert the improvisation in the measures of travel. Improvisations should still fit the aab form. (repeat the first idea 3 times and then create a completely different pattern)
- Substitute the spoken sections with the teacher improvising patterns. This establishes a question and answer pattern. Advanced students can take over the teachers job and be in charge of the question.
- Establish a final form to perform (Suggested form: Speak the poem, perform the Q-A improvisations, Speak the poem)

## Go to Bed Tom

- In a circle, teacher leads the ostinato from a drum. Ask the students to try and copy the pattern on their lap.
- Students keep the ostinato going while teacher speaks the poem.
- Divide in half and practice performing both parts simultaneously.
- Learn the B section poem by rote. (aaba)

## Go to Bed, Tom!

Go to bed, Tom! Go to bed, Tom!  
Tired or not, Tom. Go to bed, Tom!

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- Ask for reasons that you would be out of bed and substitute them into all the a phrases as a four beat compound rhythm

- Break into small groups and have each group compose their own aaba reason for being out of bed. Keep the b phrase as written.

I don't want to go to bed! I don't want to go to bed!

- Give groups time to add movements to their B section. Ask them to practice an ABA form with the poem going first.

I'm not sleep - y. I don't want to go to bed!

- Perform a grand rondo. You may need to keep the ostinato going a few times before each group performs their excuse. The groups that are not performing their excuse section are responsible for maintaining the ostinato.

## Doubles and Triples

- Play the hand clapping game “Double, Double”.
  - ◊ Pat on “Doubles”
  - ◊ Clap palms with a partner on “This”
  - ◊ Clap backs of hands on “That”
- Try a new twist by moving to triple meter
- The same hand clapping game can be used however it may be less confusing if you allow the students to create their own movement game. Plus it promotes creativity.
- Set up the bars in any pentatonic pitch set to begin composing your melody.
- Choose to start in either the group of 3 bars (Do Re Mi) or the group of 2 bars (So La). This will be your “Triple” Motive. The other group belongs to your “This” and “That” motives.
- Choose one bar to play for each word. Make sure to speak the text as you play along. (Eventually you should be able sing your melody as you play)
- Allow students time to share their compositions with a neighbor.
- Transfer the rhythm of the poem to your chosen patterns.
- At this point students may feel comfortable to start embellishing their melodies by changing pitches.
- The teacher/students can accompany the compositions with a crossover bordun (Do So Do’) on a lower registered instrument.



Double	Double	This	This
Double	Double	That	That
Double	This	Double	That
Double	Double	This	That



Triple	Triple	Triple	This	This	This
Triple	Triple	Triple	That	That	That
Triple	This	This	Triple	That	That
Triple	Triple	Triple	This	This	That



Triple	Triple	Triple	This	This	This
Triple	Triple	Triple	That	That	That
Triple	This	This	Triple	That	That
Triple	Triple	Triple	This	This	That

