Possibilities in Partwork 2018 IMEA



Traditional/arr, Sams

Professional Development Conference

Presenter:

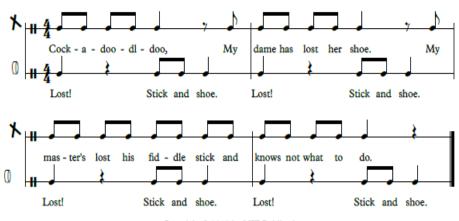
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Cock a Doodle Doo

- 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.

Cock a Doodle Doo



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Forming a Folk Dance

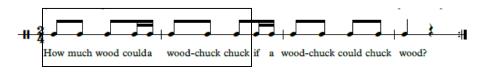
- Individually, create two different shapes to represent searching actions. (You can suggest that students use a level change and/or a body facing change to add interest)
- Students make shape 1 and shape 2 while speaking the first line "Cock a doodle doo." Accompany movements with a sound cue on a low 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 choses 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.



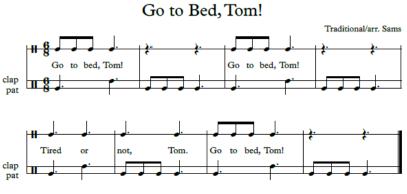
- Speak through the poem.
- Speak the first two measures of the poem three times before saying the entire poem. This creates an aaab form structure.
- Add two measures of rest after each line for students to travel. The movements should match the aaab form.



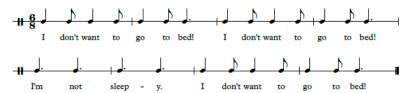
- Build a repertoire of rhythms by trading off 4 beat rhythmic patterns.
- Students pair up and trade off 4 beat rhythmic patterns. Ask that the students improvise a pattern that is memorable enough to be played back correctly. (This is a foundation of improv that students tend to skip)
- Return to speaking each line of the poem but insert the improvisation in the measures of travel. Improvisations should still fit the aaab 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)
- 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.
- Give groups time to add movements to their B section. Ask them to practice an ABA form with the poem going first.



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• 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.

