

Captain Clip-Clop



Music	Ralph Hamer, Maria Speth, Marlies Toxopeus
Dance	Maria Speth
Time	3/4 (chorus + 1 st island), 6/8 (2 nd island), 4/4 (3 rd island)
Intro	4 bars
Formation	Front circle or sitting close to each other on the floor and open space
Target group	suggested 4 – 10 years
Equipment	drawing materials, treasure map

Background Information

- For many a year Captain Clip-Clop has been sailing the 7 seas searching for his hidden treasure. Finding it is not so easy, all of the islands resemble each other and... some islands seem to be inhabited!
- It is valuable to first listen to the music together with the pupils. Are they able to identify the different islands through the music?
- The music in this dance is divided over 4 tracks. This enables the various parts of the dance to be studied separately.

Dance Exploration

During our search we come across many strange islands. The method of movement is different on each island.

- On **island #1** we come across quicksand and immediately begin to sink, so we quickly lie down on our tummies. But we still want to search for the treasure. Very carefully we push ourselves up, on hands and feet, on elbows and knees, we roll over carefully and push ourselves further up. Bit by bit we stand completely upright and with much effort we can lift our legs to take steps... and another... and another... It is exhausting and costs so much energy! This couplet emphasizes the tightening and releasing of muscle energy. Working slowly with gravity, in motion searching for support points that are sometimes large and sometimes minimum.
- On arrival on the **2nd island**, we notice more treasure hunters waiting on the coast. In order to discourage them we create strange footstep in the sand, like walking on our toes, heels, or the sides of our feet. There are many other ways to create strange markings in the sand: alternate between toes and heels, insert a zigzag pattern in between, crawl on knees and elbows, wiggling on your bottom, sliding on your back, or sliding on your stomach by first lifting your legs and pushing with your arms like a caterpillar. Rolling, rocking, anything is possible as long as you don't leave footprints behind.
- We discover inhabitants on the **3rd island**. We can hear the drums from far away. When we hear the pan flute we may creep over the island. When the flute stops, we must quickly freeze in a statue. Can the pupils hear when they are very close to the drums? We must very carefully creep by and each time the flute stops create another beautiful statue.

Experience shows that this last island actually offers many different assignments at the same time. With the ideas below you can easily spend an entire lesson on it and you will achieve a nice deepening in dance!

The 3rd island can be viewed from different objectives.

1. *from variations in locomotion (stealth techniques)*
2. *from shape change (creation of statues)*
3. *from spatial orientation (route across the island)*
4. *from the musical point of view (following the pan flute in legato/staccato)*

1. from variations in locomotion (stealth techniques)

The picture we paint is an exciting one so locomotion is mainly based on sneaking. If you start from inventory, you can enter into a dynamic exchange by means of asking questions and continuously articulating what you see. "How do you crawl? Do you go quickly or slowly? What is the difference between creeping low to the ground or high on your toes? How far can you creep? Can you suddenly create a beautiful statue without wobbling? Can you creep over wiggly paths, under bushes or over rocks?"

You not only give the pupils the opportunity to demonstrate the various sneaking techniques, you also make them sensitive to the ideas of other pupils. From my own practice I have noticed that naming the movement ideas that pupils show has a clear added value for all other pupils. For example, by stating that the pupil walks high on tiptoe, or that he slightly bends his upper body while sneaking, you achieve two things.

- You show the pupil in question that you are really observing and therefore show an interest in what they have come up with. Usually, the pupil immerses himself even more in the movement when it is mentioned, after all he becomes aware of it!
- At the same time, the attention of the other pupils is focused on specific details in the pupil's movements that show something. That in turn can lead to new inspiration, or the need to try out that one specific movement yourself. This inventory phase is also good for starting the process of participating, gaining new ideas and letting them sink in.

2. From Shape-shifting

Don't immediately link working with shape-shifting to the story, but let them focus on this item.

For example, start from a game form with the statue game. When the music stops the pupils make another image again and again,

Choose a different pose each time, large, small, crooked, with extended points, close to the ground, hanging forwards like a bush, or almost as tall and straight as a palm tree

Can you suddenly make a beautiful statue without wobbling?

Or working from the 'erosion idea', the statue sometimes changes almost imperceptibly. We have to trim/pick up pieces. The pupils make an image, let it change (playing with TIME, EFFORT and SPACE).

3 and 4. From a spatial orientation and from music

An interesting and less obvious angle is the combination of space and musical phrasing. By means of drawing (graphic notation) you can bring the two together nicely. In this case, the pupils can draw a route around the island (only if the pan flute is playing!) and when the pan flute stops, they make a cross. There might be a statue there later.

In this way, you make the pupils sensitive to the phrasing in the music and to the orientation in space (draw first and then dance your own path).

Once you have tried all these different perspectives, it is easier for the pupils to understand these different possibilities. to build up in one dance on the 3rd island.



Dance Structure

Bars

Intro

1 – 4 the pupils sit in the ship of Captain Clip-Clop

A

a1

1 – 34 the pupils sing the song sitting in the boat

Interlude

1 – 4 the pupils jump from the ship to the 1st island

B

b

1 – 39 the pupils move over the quicksand

Interlude

1 – 4 the pupils get back on board the ship

A

a2

1 – 34 repeat a1

Interlude

1 – 4 the pupils jump from the ship to the 2nd island

C

c

1 – 34 the pupils create various footprints and markings

Interlude

1 – 4 the pupils get back on board the ship

A

a3

1 – 34 repeat a1

Interlude

1 – 4 the pupils jump from the ship to the 3rd island

D

d

1 – 26 the pupils creep over the inhabited island and create statues
in order to not be discovered

Interlude

1 – 4 the pupils get back on board the ship

A

a4

1 – 34 repeat a1

Lyrics (2X)

We sail forever over sea
Blow wind blow!
And sometimes you'll hear: "land ahoy"
There we go!!

Intro: 2 bars

The image shows two staves of musical notation in 6/8 time. The first staff contains the lyrics: "We sail for- e- ver o- ver sea, blow wind blow! And". The second staff contains the lyrics: "some- times you'll hear: 'Land a- hoy', there we go!". Chord symbols 'C' and 'G' are placed above the notes. The first staff has a 'C' above the first bar, a 'G' above the second bar, and a 'C' above the third bar. The second staff has a 'G' above the first bar and a 'C' above the second bar. The music consists of eighth and quarter notes with stems pointing down.

Tips

- Encourage the pupils to find places in open space by telling them that they must each search for the treasure on different parts of the island...
- The music of the 3rd island also encourages the creation of a graphic representation. When they hear the pan flute, they may wish to draw their route, the stops may symbolise the statues. The map may be even further illustrated with trees, rocks, etc. This is how you create a beautiful map! When the map is complete half of the group may wish to dance their route while the other half observes, then they may switch roles. Does the map make sense?
- Use the pause button to extend the statue time and provide more time for the pupils to be creative.