

## GHOSTLY GALA

Music	Mariëlle Streun, Renate Rothbauer and Esther Vullers
Arrangement	Ton Vennix
Dance	Maria Speth, Mariëlle Streun, Renate Rothbauer and Esther Vullers
Time	2/4 (3/4 during the Noble Ghosts and 4/4 during the Happy Ghost)
Prelude	none
Formation	free use of space
Equipment	bedsheets or blankets for the dance exploration (white or coloured)
Target group	suggested 6 to 12 years

### *Explanation*

- At the stroke of midnight bedsheets transform into ghosts, each dancing in their own, individual way.
- The music of this dance is divided into 7 tracks in order to easily distinguish between the various parts of the dance: the first part is the introduction, where the sheets transform into ghosts, the second part starts with the song, followed by the appearance of the different ghosts and finally the conclusion.

### *Dance Exploration*

- The following questions might help you to create a concrete dance concept through a structured approach. It also encourages dancers to envision various manners in which each movement can be interpreted and represented.

1. **WHAT** is moving? This question focuses upon the movement you wish to make (e.g. stretching) and how you use your body in doing so.

For example, to stretch you can use isolated movements\* or total body movement\*\*.

Thus: What do you extend: your entire body, only your legs, your shoulders, your arms?

2. **HOW** are the movements expressed (dynamics of movement)? In a set tempo, with a certain strength and energy?

Thus: How do you stretch: quickly, slowly, very gently and carefully, with great and sudden power?

3. **WHERE** is the movement taking place within the space around you? At different levels, in different directions, patterns?

Thus: Where do you stretch, in which direction or level?

4. **WITH WHOM**? Will you stretch alone, with the whole group at the same time, with a partner? Or, do you stretch with your sheet?

Thus: Are you moving alone or with others?

\* Isolated movement: movement of a part of the body while the rest of the body remains stationary. For example, move only the head or arms or shoulders, etc. [Also see Movement Terms.]

\*\* Total movement: involves movement using the entire body, in contrast to isolated movements [Also see Movement Terms.]

- As the Ghostly gala commences the bedsheets turn into ghosts. But, how does a bedsheet dance? Create a visual example by using a real bedsheet. You can crease it (squeezing it and releasing it), fold it (large and small folds), let it float or be dragged behind, shake it loose... Demonstrate these dancing movements with a bedsheet and allow the pupils to mimic with their own bodies. Note: the pupils must mimic the motions of the bedsheet and not the arm motions which the teacher will use to move the bedsheets.
- On the bed, in the cupboard, in the washing basket, hanging on the washing line. You can find bedsheets everywhere! The location of the bedsheet will affect the movement the bedsheet will make. A bedsheet on the washing line will hang, flutter, billow or wave in the wind. A bedsheet in the washing machine tumbles and rocks softly back and forth, or turns at high speed, round and round – depending upon the washing cycle! A bedsheet on the bed lies crumpled up where the person had been lying down. Allow the pupils to brainstorm all of the places where you can find a bedsheet. Once there was a pupil who found his brand-new bedsheet still in the packaging... Remaining on their spot in the space, allow the pupils to choose the beginning position of their bedsheet and then to change into a ghost after the twelve counts of the clock.

Practice Music #16

- During this dance a variety of types of ghosts emerge one after the other. The following suggestions offer an impulse to initiate movements, perhaps the pupils have other ideas:
  - **Noble Ghosts:** dance slowly, seemingly snobby, and stately. These ghosts glide or hover with their heads held high, nose raised. Quite regal in their presentation. Each movement is meticulously performed, proper and controlled. On occasion they might greet each other with a slight tilt of the head or they may bow with flair.  
Practice Music #9
  - **Jolly Ghosts:** dance with springy, hoppy and free movements. The entire body joins in the motions. Waving, turning and weaving amongst each other.  
Practice Music #7
  - **Spooky Ghosts:** behave tricky and sneaky. How can you avoid disturbances from silly billies making creepy sounds? Create a clear framework for these ghosts. They do not move through the space, as the other ghosts do. They remain on their spot and move, for the most part, in slow motion. They are only visible when they freeze in a pose. Explore, with the pupils, the many possibilities of slow motion. Elements for deep exploration are balance and muscle tension during position change. And what is a typical spooky ghost pose? How can you express yourself with your body and keep your face expressionless? This framework uses slow motions which are constantly changing: coiling, turning, twisting and thrusting. Sometimes they shrink into themselves and then they become large and stretched in all directions. These spooky ghosts use stop moments in which they 'freeze' in a definite shape and then slowly dissolve. 'Now you see them; now you don't.'

The students determine their own 'freeze-pose' moments. The final 'freeze' is held at the end of the couplet and everyone is clearly visible.

Practice Music #3

- **Sleep Walking Ghosts:** wander aimlessly in a trance throughout the space in every direction. When they hear the hiccup sound, they are shocked awake making an upwards jump. This only lasts a moment and then they are off sleep walking again.

### *Dance Structure*

#### **Bars**

intro

- 1 - 6            12 strikes of the gong, everyone chooses their own starting position with a corresponding minimum flow (swaying in the wind, turning or spinning in the washing machine, etc.).
- 7 - 18           beginning in their own pose everyone changes from a bedsheet into a ghost

interlude

- 1 - 4            in a front circle\*\*\*, everyone gets ready by sitting with crossed legs

A

a

- 1 - 8            Hands are placed upon the knees while elbows point outwards. The body leans forwards and the ghosts take a look around.

- 9 - 12           sit up straight and each ghost points with right hand to a place in front of themselves

- 13 - 14           rock slowly side to side

- 15 - 18           lean slightly forwards and backwards

- 19 - 20           reach forwards and stretch arms

B

b1

- 1 - 20           dance like a Noble Ghost

interlude

- 1 - 4            everyone sits back down with crossed legs

A

a

- 1 - 20           repeat a

B

b2

- 1 - 10           dance like a Jolly Ghost

interlude

- 1 - 4            everyone sits back down with crossed legs

\*\*\* Front Circle: the students sit in a circle facing inwards towards the center.



Bars

A  
1 - 20 repeat a a

B  
1 - 24 dance like a Spooky Ghost b3

interlude  
1 - 4 everyone sits back down with crossed legs

A  
1 - 20 repeat a a

B  
1 - 33 dance like a Sleep Walking Ghost b4

closing  
1 - 16 all ghosts dance slowly back to their own spot where they take their original pose as a bedsheet at the beginning of the dance

17 rest

18 The clock chimes one o'clock. The Ghostly Gala is over!



prelude (interlude)

The score consists of six staves of music. The first staff is a prelude with chords Em, Em/D, Em/C, and Em/B. The second staff has chords Em, D, C, Bsus4, and B. The third staff has chords Em, Am7, Bsus4, and B. The fourth staff has chords Am, B, C°, and B. The fifth staff has chords C°, Em, and Am. The sixth staff has chords Bsus4, B7, Em, Bsus4, B7, and Em. The lyrics are: 'The stroke of midnight and what do we see The castle in the glen is the place to be We dance all night to-gether at the Ghostly Gala Ghostly Gala The Noble Ghosts of Zanzibar, Zanzibar'.

**Lyrics with Movement suggestions**

**Refrain:**

The stroke of midnight and what do we see

*Hold hands on knees, elbows pointing outwards. Lean slightly forwards and look around.*

The castle in the glen is the place to be

*Sit up straight and each ghost points with right hand to a place in front of themselves.*

We dance all night together at the Ghostly Gala

*Rock back and forth.*

**Ghostly Gala**

*Lean slightly forwards and backwards. Reach forwards and stretch arms.*

**Verses:**

1. The Noble Ghosts of Zanzibar, Zanzibar
2. The Jolly Ghosts of Zanzibar, Zanzibar
3. The Spooky Ghosts of Zanzibar, Zanzibar
4. The Sleep Walking Ghosts of Zanzibar, Zanzibar

