

## High Five

Music	Rob van den Berg
Dance	Maria Speth
Time	4/4
Intro	2 bars
Musical genre	Latin American
Formation	pairs, open space, double diagonal line in lane formation
Target group	suggested 9 – 12 years or variation for 4-8 years (see description at the end of this document)

### Background Information

- Hello, Good day to you, Hi, G'day, Yo, Ciao, Bonjour. There are so many ways to greet each other. Everyone greets each other. What else can you do? You offer a hand, always a good idea... The catchy South American rhythm and the creative freedom of the 'code shake' make you want to join in! Further, it is an easy and fun way to get in contact with each other.
- The music is divided into four parts, A-B-C-B. A good approach is as follows: develop the pre-skills below together with the pupils. Then allow them to listen to the various parts while you explain the structure of the dance. Finally, Get to it!

### Pre-skills practice

Stand together in pairs. Begin learning the 'code shake'.  
Do it in 4 counts.

1. give each other the right hand
2. turn, without letting go of your hands, until your thumbs hook together
3. slide by each other's hands, again without losing contact, until only your fingers hook together
4. give High Five

Practice this technical part a number of times, alternate with the right and the left hands. Begin slowly and build up your speed.

Follow with the assignment for the pupils to create their own movement with the 4<sup>th</sup> count. Let the pupils observe each other's variations, and eventually join in.

### Dance Structure

Bars

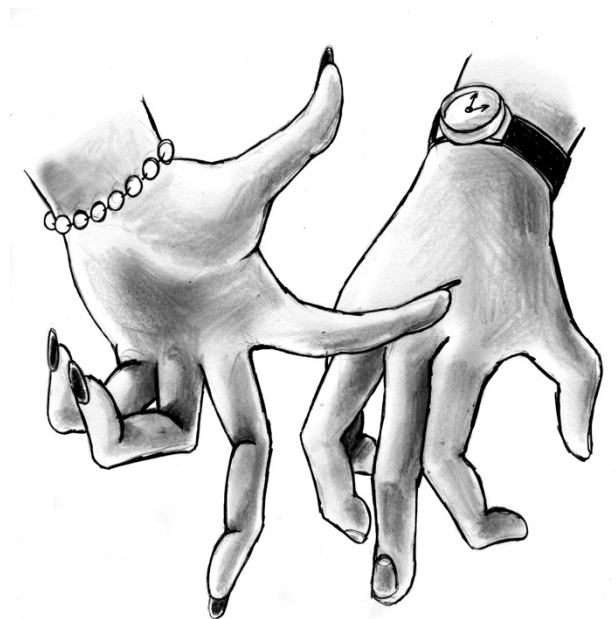
Intro

1 – 2 the pupils stand across from each other with hands behind back

A

a

1 – 8 the pupils dance criss-cross through the room and arrive on time back together on their spot



B	b
1 – 4	the pupils do the ‘code shake’ (right – left – right – left)
C	c
1 – 4	number 1 demonstrates a movement (maximum 2 different ones)
5 – 8	number 2 copies these moves, while number 1 watches
B	b2
1 – 4	the pupils do the ‘code shake’ (right – left – right – left)

The dance is repeated 4 times, numbers 1 and 2 take turns leading the moves (C). The A-section is danced again as a closing to the entire dance.

### Tips

- The handshake can be executed in many different ways, allow the pupils to come up with their own shakes. Apart from greeting with hands, other parts of the body may also be used.
- A fun variation of the above theme is the following:  
the initial set up is a double diagonal lane across the room, the pairs stand across from each other. Everyone must remember his or her partner! During the A-section everyone moves freely through the room and is back in time for B-section. That part remains pretty much the same but you may allow the pairs to create their own move for the 4<sup>th</sup> count and allow the entire group to adapt these ideas. It works beautifully! During the C-section the lines step a little wider from each other and one or two pairs may move swinging and dancing through the double lane, to join onto the lines at the end. The lanes move up a step while the couple is dancing down the middle. Naturally, the pupils will support the dancers with clapping or swaying...
- This dance is also perfectly designed to do in the classroom: A-section remains the same; you may wish to divide the group in two in connection with ‘traffic jams’. Even the B-section may be danced as recorded above. The C-section may be substituted with the clapping of rhythms, even with showing new ideas and copying them.

### Also highly recommended...

#### HIGH FIVE variation target group 4-8 years

The music is divided into part ABCB.

- On the **A-part** jumping/skipping through the room etc.
- On the **B-part** (percussion) make drum movements in place with different parts of your body around you as if the space around you is one big drum head. Choose one body part at a time, for example drumming with your feet, or with your shoulders, with your head or with your buttocks. Alternate with large and small movements, alternate tempo and use the space around you.
- On the **C-part**; for and participate on the spot. You can work with isolation movements, but also with different combination movements.
- Repeating the **B-part**.