

Playing Together

Music	Rob van den Berg, Maria Speth, Sielke Smeets, Tine Vandewege and Melle Weijters
Dance	Maria Speth, Sielke Smeets and Tine Vandewege
Time	4/4
Intro	1 bar
Formation	front circle, open space
Target group	suggested 8 – 12 years
Equipment	drawing material, graphical scores

Background Information

- Who knows what a musical instrument is? Can you name a few? What can you do with them? Making music. You can play with them and you will hear music. What other things can you do with music? Yes, sing and dance! And that is exactly what we are going to do!
- There is a graphical score for each parameter (see the drawings below). They may be offered to the pupils as examples, with which they will begin to record their own score. You may, of course, offer your own examples.
- The music in this dance is divided over 4 tracks. This enables the various parts of the dance to be studied separately.

Dance Exploration

- In the various verses three instruments will play a central role. They each have a different parameter that is clear to hear in the music.

The guitar	slow/fast
The clarinet	short/long
The drum set	loud/quiet

Beforehand you may record 3 graphical scores that clearly illustrate the different parameters. Or use the examples that are provided with this dance explanation. The parameters of this dance approach are joined by various elements of dance.

- **1stverse: the parameter of slow/fast is joined to the elements of space and time.**
First, listen carefully to the music together with the pupils while following the graphical notation and discuss the difference between fast and slow. Can they show the difference in the tempo they are hearing, also in dance? Sometimes I refer to quick movement as ‘impulsive’ movement, the impulsive being that you are moving so fast that you often don’t have time to think out every move before you do it. This is opposite to slow movement that always allows time to contemplate which way to turn next, or which body part you wish to use. These are ‘planned’ moves.
- Allow the pupils to create a step-by-step pattern for the slow part. The best suggestion here is to use a ‘step-close’ step. Here the step may be noted as a stripe and close as a dot. (see example below). With this they may move in all directions: forwards, backwards, left, right and even diagonally. During the quick part they may come away from their recording and move all over the space freely. They will note that during the fast part they will cover more of the space than during the slow part but that they will not likely be able to re-trace their steps exactly.
- From 2-dimensional to 3-dimensional. The pupils may also create a graphical notation for this section. Notating a pattern throughout the space can be good inspiration for movement. Allow the pupils to listen to the music and record their own pattern (using

squared paper is most effective). The drawn pattern will then be danced throughout the space.

- *Variation 1:* take the notation a step further by adding style to the step-close step. How can you illustrate this a little differently? The step can vary in size, it may be a jump, slide or a turn. Mini steps on your toes. Stepping with hands and feet, with crooked movements. The entire body may be involved in the movement. And, how do you note a jump, or a shuffle, or a turn?
- *Variation 2:* work in pairs and while number 1 is going through his pattern (the slow as well as the fast part) number 2 will observe and record the pattern. Each new step is a stripe or dot. The fast section, naturally, does not need to be recorded. Then switch roles. Allow the pupils to share and compare their patterns and perhaps perform each other's dance.
- **2ndverse: the parameter of short/long is joined to the elements of space and time.** Here again, listening to the music with the pupils and recording and reviewing graphical scores are the key issues. What do the pupils notice here? Sometimes the notes are very short (staccato) and sometimes they are played longer (legato). How can we dance this? Can you feel the difference between fluent ongoing movement and short, woody moves? When do you use more muscle control? When the music is playing or when it stops? During this graphical notation not only the parameter of short/long will be emphasized but also high/low. These may be taken into the dance.
- *Variation 1:* You may move while standing on one spot, but also while you are moving around in the space. How do you move to short or quick notes and how do you move to longer, fluent sound? What is the difference in your movement? Can you try this at different levels? The following idea might be a good starting point. On the short notes you jump in any direction. Maybe you can even try to meet someone else while jumping. On the long notes your finger points in a certain direction. But with every change of the tone your finger chooses a new direction. Of course, your entire body may follow! This can lead to unexpected encounters with other fingers. Especially in the beginning when the music is still unknown, this assignment puts demands on concentration.
- *Variation 2:* Can you show the difference between movement with parts of your body and then your whole body? As the music plays long, follow the music with your whole body (total movement). As the music plays short, use parts of your body: larger parts like arms, legs, body, head, but also smaller parts like one arm, a foot, like a robot (isolated movements). This variation requires more familiarity with the music.
- *Variation 3:* When the pupils are more familiar with the music, you may ask them to offer new moves using the whole body during the legato sections as the tone changes. The movement continues but the direction may change.
- **3rdverse: the parameter of loud/quiet is joined by the elements of space and effort.** This verse is played alternating the use of the entire drum set and various parts of the drum set. Here we alternate between total movement on the spot (whole drum set) and silent movements either to another place or using isolated movements on the spot (part of the drum set). The first step is to listen and record in graphical notation. Discuss with the pupils the various ways in which you may dance to this music. Could you imagine that you sat entirely inside the drum set? Rhythms are drumming all around you and in your hands, feet, your whole body. How can you find a new place afterwards, as quietly as possible? For the isolated movements: in how many different ways can an isolated movement be performed?
- Think about the difference between movements that are executed with or without effort. Stamping, clapping, jumping, touching, sliding, wiggling and fussing. Or large movements as compared to small mini moves.

- This verse also encourages graphical scoring of the dance moves. Allow the pupils to create their own symbols (e.g. in pairs, or with the entire group) and when they have recorded their dance statement, it becomes a set movement. Can someone else dance this statement? Is it danced the same or do you notice differences? How can this be? Does everyone experience music in the same way? The above assignments and questions may lead to some very interesting conclusions!

Dance Structure

Bars

Intro

1 the pupils stand ready in pairs, in open space or in a circle

A a1

1 – 16 the pupils sing the song (in pairs, in open space or in a circle)

B b

1 – 21 the pupils follow the music in their dance (see Exploration)

1 – 10 fast section

Interlude 1

1 the pupils come back into the circle or into pairs

A a2

1 – 16 repeat a1

C c

Open the pupils follow the music in their dance (see exploration)

Interlude 2

the pupils come back into the circle or into pairs

A a3

1 – 16 repeat a1

D d

Open the pupils follow the music in their dance (see exploration)

Lyrics

On the page and with this song
 You can make yourself a dance
 Instruments will show the way
 Where your steps will lead today
 Hear... and see... then you'll know
 Just where you want your dance to go
 A stripe... a dot... listen too
 And then you'll know just what to do

Intro: 1 bar

The musical score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a C major chord and contains the lyrics 'On the page and with this song, you can make your- self a dance.' The second staff continues with 'In- stru- ments will show the way, where your steps will lead to- day.' The third staff has 'Hear... and see.... then you'll know, just where you want your' and includes chords am, dm, F, C, am, dm. The fourth staff continues with 'dance to go. A stripe.. a dot.. lis- ten too, and then you'll know just' and includes chords F, C, am, dm, F, C, am, dm. The fifth staff ends with 'what to do....' and a G7 chord. The music features a simple melody with eighth and quarter notes, and rests.

On the page and with this song, you can make your- self a dance.

In- stru- ments will show the way, where your steps will lead to- day.

Hear... and see.... then you'll know, just where you want your

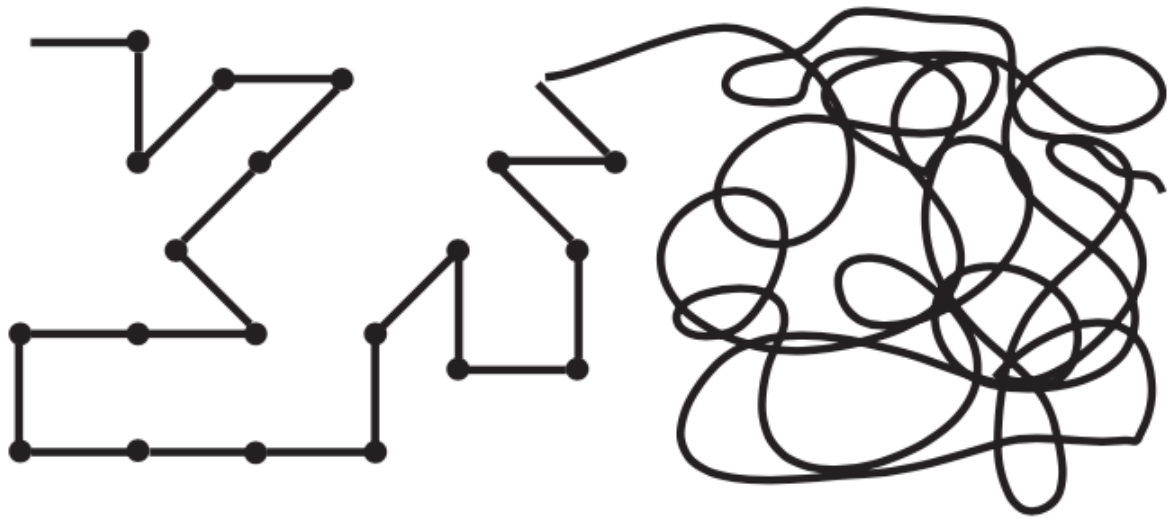
dance to go. A stripe.. a dot.. lis- ten too, and then you'll know just

what to do....

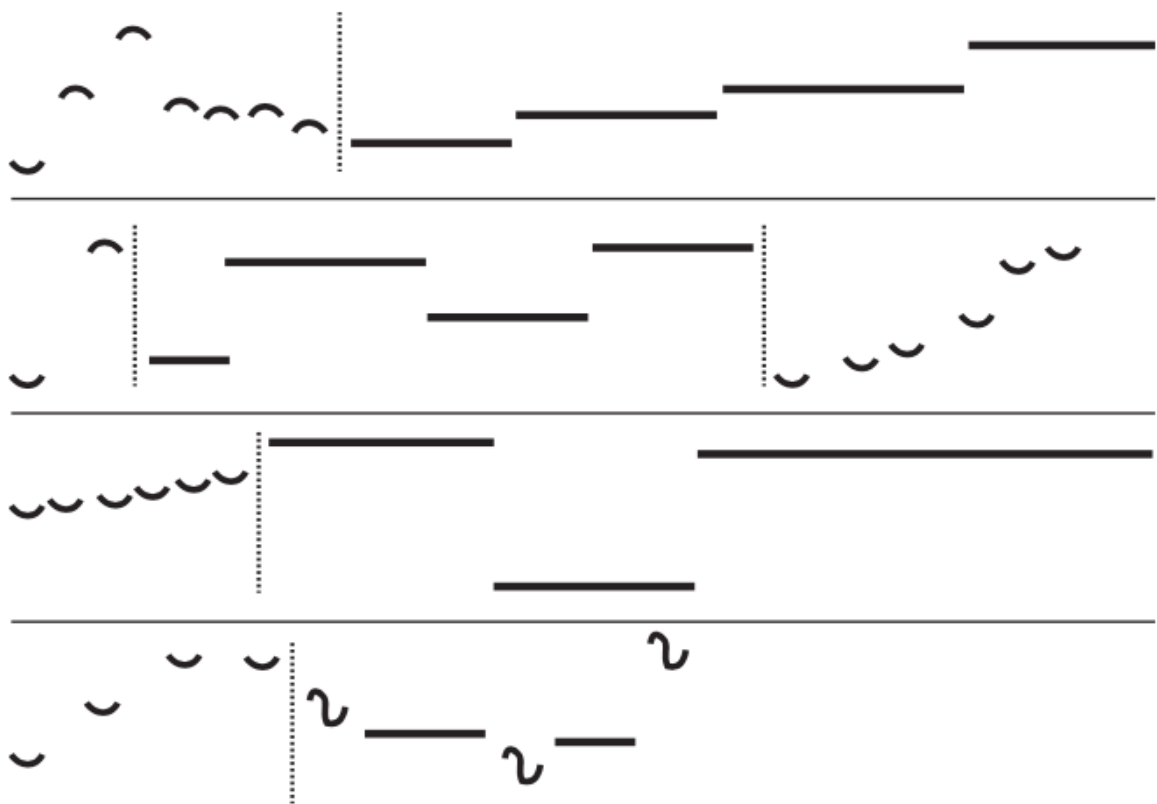
Tips

- collect pictures of instruments to allow the pupils to become familiar with the variety.
- Looking for and experimenting with symbols for graphical scoring is something that may extend to a lesson outside of the dance lesson.
- Feel free to alter the activities to be most appropriate for the age group of the pupils.

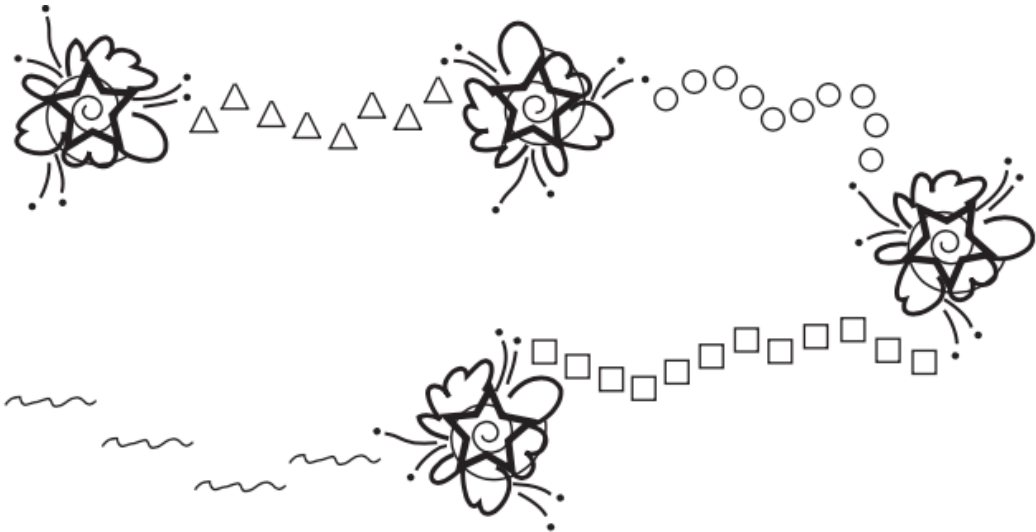
Guitar: slow / fast



Clarinet: short / long



Drums: loud / soft



△ snare drum ○ bass drum □ tom tom ~~~~~ cymbals