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## A presentation for the WVMEA Conference, March 11, 2016

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Folk Dances Used: "Bele Kawe" – Afro-Caribbean Folk Dance<sup>i</sup>  
 "Nigun Atik" – Israeli Folk Dance<sup>ii</sup>

### Concept:

Folk dance has long been considered beneficial for all students in terms of kinesthetic development, beat competency and cultural awareness amongst a host of other benefits. This session will show how starting with movement, and using it throughout the learning process will yield a deeper understanding of the music concepts and how folk dance can become a vehicle to creating music in the classroom.

### Process:

*The process is the same for both dances – see the table below to see how they vary*

#### Seated Folkdance for all!

<b>Bele Kawe</b>	<b>Nigun Atik</b>
Part 1 – hands demonstrate foot pattern alternating right and left as a touch in front of the body (8 counts)	Part 1 – hands walk on thighs for 5 beats in a 8 beat pattern – clap 1/8 <sup>th</sup> notes then ¼ note on beat 6 and 8 (repeat 4 times)
Part 2 – hands “raise the roof” and push away from the body with the same rhythm that was used for the feet in part one (8 counts)	Part 2 – pat-snap, pat-snap (snap is high) for 4 counts then arms arc down in front of the body fulfilling the whole note for 4 counts (repeat 4 times)
Part 3 – three beats of roll with the hands and a clap on beat 4 (8 counts) repeat part 3	

- Begin with seated dances – this is excellent for dance that includes all learners, but it is also perfect for classroom management and helping students to think of the dance elementally rather than just a combination of foot patterns – more students will be successful with this approach of instruction
- Take the dances to whole body movement using a “Follow the Leader” approach with Nigun Atik and mirroring with “Bela Kawe”
- As students show mastery of the movement, stop dancing with them and just say the words, finally take all the words out and ask them to hear the change of section by the music

#### Philosophy “From word to music”

- I have found that students are more successful when they say the words to the pattern while they dance or play. This connection to language is the vehicle that I also use for musical experiences.

- Although I am giving you the words that go with the instrumental experience in this session, in my classroom, the students create the word patterns that become the music. We base the word choice on the number of syllables that is inherent in the rhythm of the dance.
- Although I represent the rhythm of the words on the board in standard notation, I do not say the standard notation rhythm since it does not accurately sound the syllables for the note *i.e.* *quarter note has 3 syllables. I may use “ta” or “titi” but I find that the kids have more fun with “apple” and “orange.” Do what fits for your students and your curriculum.*

### Creating the arrangement

- After creating the rhythm using words, transfer the words into clapping and saying
- Take away the saying of the words to experience the rhythm. It is important for the students to put the words back in while they are playing the instruments for accuracy.
- When students are familiar with this process they can creatively help arrange. You can also give them limited choices *i.e.* “Should we use the bongos here or the tunbanos?”
- Follow the chart below to see how the two arrangements were similar and different

BELE KAWE	NIGUN ATIK
Part 1 – transfer the words to the lower drums	Part .5 – create a bass bordun to keep the harmony for the piece BX
Part 2 – transfer the words to the higher drums – we decided to augment the rhythm so it wouldn’t be the same as Part 1	Part 1 – assign AX notes (either teacher or student directed) to the walking counts assign Glock notes for claps
Part 3 – transfer the words to the talking drum – depending on the skill level of your class, you could simplify this rhythm	Part 2 – assign AX notes (we used chords) for the steps and Glock notes for the snaps

- When teaching this part, I have students work in pairs where one student plays and the other one watches/helps.
- When the teaching finishes, one of the partners dances and one plays.

### Form and Staging

Another way to bring creativity to the folk dance and music experience is to allow student to have an educated say in the concept of Space. Staging the dancers can be done in a variety of ways, but empowering your students with movement concepts will give them lasting creative tools and allow them to have artistic choice in the future.

- Talk to the students about how many repetitions there are in the dance
  - Talk about the idea of theme and variation in all art
  - Give students specific choices: *(The choices below are what I’ve created for this song – many more are possible.)*
  - Use a sound cue to get large group attention – I use the tone bar
- Choice 1: Facing
  - Choice 2: Pathways
  - Choice 3: Accumulation
  - Choice 4: Standing vs. Seated/Adaptive choreography

# BELE KAWE PERCUSSION ENSEMBLE

ARR: LAURA WEBSTER AND HB 3RD GRADE

Musical score for Percussion Ensemble in 4/4 time. The score consists of three staves: PERCUSSION, SMALL TUBANOS, and LARGE TUBANOS. The lyrics are: NA-NA BA-NA-NA, BA-NA-NA ORANGE. BA NA-NA, BA-NA-NA, BA-NA-NA ORANGE. AP - PLE ORANGE, AP - PLE ORANGE. AP - PLE ORANGE, AP - PLE ORANGE. ORANGE, ORANGE, ORANGE, ORANGE.

## Melody Inspired by Nigun Atik

Laura Webster and HB 3rd Grade

Musical score for Melody Inspired by Nigun Atik in 4/4 time. The score consists of six staves: Alto Glockenspiel, Alto Xylophone, Bass Xylophone, Alto Glock., Alto Xyl., and Bass Xyl. The lyrics are: flow-ers bride, flow-ers bride, wal - king up the stairs, wal - king down the stairs, cake cake cake cake cake cake cake cake, veil veil LOVE, groom groom some - thing else that wedon't know groom groom some - thing else that wedon't know. tremelo...

*i "Bele Kawe" –Creole-African: Caribbean Island of Carriacopu. This dance can be found in the following sources:*

1. Longden, Sanna, DANCES OF SEVEN CONTINENTS FOR KIDS AND TEACHERS Vol I, Folkstyle Productions - music on accompanying CD
2. Weikart, Phyllis, TEACHING MOVEMENT AND DANCE, Ypsilanti, Michigan; The High Scope Press. 1982 "Rhythmically Moving " – Disc 3 : High/Scope Educational Research Foundation

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***ii “Nigun Atik” –Israeli Folk Dance for weddings translation – “ancient melody” This dance can be found in the following sources :***

1. Weikart, Phyllis, TEACHING MOVEMENT AND DANCE, Ypsilanti, Michigan; The High Scope Press. 1982
2. “Rhythmically Moving “ – Disc 1 : High/Scope Educational Research Foundation – note this one is called “Zemer Atik” but is essentially the same dance with slight variations.
3. Shenanigans and Gary King, Dance Music for Children Level 1 track 15

***You can find the full power point presentation at:***

<http://www.laurawebstercleveland.com/workshop-clinician.html>

or scan with this QR code:

