



Pearson



**Sing Me A Song Through Purposeful Play**

Gary Arnold  
Summer Music Institute  
Boone, North Carolina  
Thursday, June 20, 2019



**Ja Da**

*Pat, pat, clap, clap, finger flick, finger flick*

*Pat, clap, snap, clap, pat/ REPEAT*

*Jazz Square/ right foot, left foot, right foot, left foot/ REPEAT*

*Pat, pat, clap, clap, finger flight, finger flick*

*Pat, clap, snap, clap, pat*

**Gymnopedie No. 1**

*Discuss mirroring*

*Follow the leader doing motions with the music using different levels/high, medium, low*

*Questions to ask/ What was your highest point, lowest point, etc.?*

*Use scarves as a prop to enhance the experience.*

**Add On Machine**

*Have students listen for the different sounds of the instruments*

*Create movement for each of the sounds*

*From a Human machine/ each group creates a movement/ each group connects to the group before them*

**Hot Chocolate**

*See attached choreography*

### **Air from Orchestral Suite No. 3**

*Divide into groups of 4*

*#1 Do a free movement and pass on to the next person*

*#2 continue the sequence*

*#3 continue the sequence*

*#4 continue the sequence*

*Leader calls out number randomly to begin movement*

### **Cement Mixer**

*Teach the swing movement/ side, side, back, step*

### **Flip, Flop, and Fly**

### **Forked Deer/Fishers Hornpipe**

Use as Follow the Leader activity to keep 8 beat phrases

Lead into canon at 8,4,2



# Hot Chocolate!

*Music by Andy Beck*

*Words by Andy Beck and Brian Fisher*

## Movement: Choreography

### INTERACTIVE LEARNING AND PRESENTATION OPTIONS

- Movement Activity Video
- Song Notation (Interactive Performance)

### AUDIO OPTIONS

- Song Vocal Track
- Song Accompaniment Track

### RECORDING ROUTINE

Intro (6 m.); refrain 1 (8 m.); verse (17 m.); refrain 2 (8 m.); "speech" ensemble (12 m.); verse (9 m.); refrain 3 (10 m.); coda (4 m.)

### INTERACTIVE OPTION GUIDELINES

The Song Notation (Interactive Performance) option may be used to adjust the tempo to facilitate teaching and learning the choreography.

- Experiment with different tempos as students learn the choreographed movements.
- Have students practice each section of the choreography until they master the movements at the selected tempo, with attention to transitions between sections.
- Select a tempo at which students can perform the choreography successfully.
- Gradually increase the tempo until students can successfully perform the choreography with the Song Vocal Track, Song Accompaniment Track, or Song Notation (Interactive Performance).

## PREPARE

### BACKGROUND

Materials needed: Plastic coffee or hot chocolate mugs.

- View the entire Movement Activity Video with students to identify repeated sections and actions.
- Forward the video to 3:02 and watch the end of the instruction for the breakdown of the individual steps and movements.
- See the instruction below for the sequential movements, aligned with the song.

## MOVEMENT ACTIVITY



### Hot Chocolate!

### Movement: Choreography, continued

#### TAKE ACTION

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##### FORMATION

- Divide students into 4 groups. Students stand with their backs to the audience.
- Mugs are held in R hand throughout the song.

##### INTRODUCTION

- Slow turn on R foot, count 1-2-3-4-5-6.
- Whiff "hot chocolate" in mug on count 7.
- On count 8 (*Sss*\_\_), push out circle to L, with mug in a circle, for 4 counts.
- Hold for counts 1-2-3, and on count 4 (*Hot!*) shoot both hands up and then roll it down for 4 counts. "Drink" for 2 counts, down for 2 counts, and refrain begins.

##### REFRAIN 1

- On the first word *Hot*, group 1 pushes towards the audience and turns profile, or sideways. Continue and hold until all 4 groups have completed the "wave" effect.
- Bring it back for 2 counts and drink for 2.
- Roll the mug diagonally down to the R for 2 counts, diagonally down to the L for 2 counts, then upper R and upper L (2 counts each).

REPEAT the step-forward/profile-push sequence above. (This can be added to feet with 1 step to the R with a L knee "dig," or lean, into R knee, followed by 1 step to the L with a R knee "dig," or lean, into L knee. If space is limited, bodies can lean and push the mug out to the L side and bring to the mouth on the word *chocolate*.)

##### VERSE

- Both hands behind the back.
- Double-step touch to the R, and double-step touch to the L.
- Single-step touch to the R, and single-step touch to the L.
- Shiver down for 2 counts; shiver up for 2 counts.
- Repeat double and single-step touch above. Instead of shiver up and down, raise mugs for 4 counts.
- Mambo step – free L hand in front of stomach, with spread fingers shimmering or shaking while the R hand holds the mug high above the R side with a slight bend in the elbow.
- R foot steps forward and back on L foot; then add a *cha-cha-cha* step (R-L-R).
- L foot steps forward and back on R foot; then add a *cha-cha-cha* step (L-R-L).

REPEAT sequence.

## MOVEMENT ACTIVITY



### Hot Chocolate!

#### Movement: Choreography, continued

- Then circle mug in front of body clockwise, returning on count 4 to the starting position. Shimmering hand continues to shake at stomach.
- Take one more Mambo step with R foot, and then “cut” above the mug 2 times (in-out-in).
- Take L hand and cut or pull over the top of the mug 2 times.
- Place R hand in the air, L hand in the air, roll down the center of the body with the mug and free hand.

#### REFRAIN 2

REPEAT refrain 1 directions.

#### “SPEECH” ENSEMBLE

In a 3-group ensemble, students perform the following parts. All waiting groups bend at waist slightly and roll mugs and empty hands in small motions.

Group 1—tap mug, rising with 4-beat taps on the mug and falling with 4-beat taps on the mug.

Group 2—mug is at the mouth; push a circle out towards the L on *Sss* and then push out diagonally to the L, and in; push out diagonally to the R, and in (to the words *Rich and creamy*).

Group 3—mug in R hand –push up diagonally 2 times to the R (*Marshmallows*) and then push up diagonally 2 times to the L (*are floating on*); on the word *top*, circle up and around and down.

REPEAT entire sequence.

Prepare open hand on the shoulder of the person in front to form Conga line.

#### VERSE

REPEAT Mambo sequence from Verse above.

#### REFRAIN 3 (WITH DESCANT)

REPEAT refrain sequence from above.

- Descant part (Conga line formation) – Mugs held in R hand. Turn to R side and walk R-L-R and kick out and mugs up on count 4.

#### CODA

- Rolling hands diagonally all 4 corners, hold mugs for 2 counts, clink partner mug for 2 counts, hold mugs for 2 counts, clink different partner mug for 2 counts.
- With mugs in R hand, L hand pushes the bottom of the mug up for 4 counts; lifting up, take a drink for 2 counts, wipe mouth with L hand and then push mug up into the air.

# MOVEMENT ACTIVITY



## Hot Chocolate!

### Movement: Choreography, continued

#### REFLECT

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#### DISCUSSION

**ASK** **What levels of movement are used in this choreography?**  
(middle and high)

**Why are both middle and high utilized, but low is not?**  
(Movement at a low level would not be able to be seen.)

For further study of choreography, blocking, and staging:

**ASK** **What is blocking or staging?** (It is the process of creating and designing the placement and movement of bodies, actions, costumes, and props in a performance.)

**When a choir blocks a song, why is it important to know the blocking?** (It enables students to practice their movements with the song as it is learned, so the group moves together.)

**What can blocking or staging give to a song or a performance?** (It can provide deeper meaning of the piece, express feelings or thoughts, and enhance an expressive quality of the music.)

**Before movement can be choreographed or blocked, what should be known about the choir, music, and facilities?**

**Why are these important?** (They all contribute to the success or possibilities of the performance.)

Brainstorm lists on the board. For example:

**Choir:** Beginning, intermediate, or advanced? How many sections in the choir? Are groups numerically balanced? Are the members comfortable moving and singing? What would be considered challenging, or too easy, to perform while singing? How large is the group? Are there specific uniforms, costumes, makeup, hair needs that all should wear? Can people move and sing easily in these?

**Music:** Solos, duets, trios? Are there sectional "solos" in the song? What is the meaning, mood, tempo, and form (introduction, repeated refrains, interludes, verses, coda)? How does the piece build and where does the climax hit? How does the piece change, by accompaniment or verse, throughout? Will movement enhance the music? Will the music require props? Should the movement be literal (movement that defines the lyrics), interpretive (expressive movement that supports or evokes a feeling), or historically accurate (time period dance movements such as the Charleston and the Twist)? Where should the song be placed in the program order? Why?

**Facilities:** Risers, or platforms? Where will the performance take place? What does the space look like? How much space is available? Will there be hung choir mics, standing mics, solo mics (wireless? cable?), a piano, monitors to hear recorded accompaniment? What types of lights (gels, cans, light trees, spotlight) are available? How can lights be added or deleted to help create the mood of the piece? Who can create the lighting and work the lights? Who will write the script to inform the light controller when to change or add the lights in the piece?

## MOVEMENT ACTIVITY

### Hot Chocolate! Movement: Choreography, continued

Let students know that the choreography does exist for the song, but some of the blocking or movements can also be adjusted to meet the needs of the choir and performance space.

Remind students that the blocking will be created according to the song's and group's needs—specific needs of the song should determine location and movement. As an illustration, discuss the "speech ensemble" section of "Hot Chocolate!" and how this can create a visual *crescendo* when staged.

Relating the Discussion to "Hot Chocolate!"

**SAY** Listen to "Hot Chocolate!" and let's brainstorm how and where we would start and where we might move or stand still during the song. Let's also think about what our ending "shape," or position, should be.

Have students listen to the song and invite them to volunteer ideas, discussing each. Determine which ideas are feasible and why.

**ASK** **What is the form of "Hot Chocolate!"?** (Introduction, refrain, verse, refrain, speech ensemble, verse, refrain, coda)

Discuss what costumes or props are possible for the piece and how these might be used in the song. Determine if they enhance or take away from the music or performance.

**ASK** **Should the movements be literal, or express a mood? Why?**

**What are the dynamic levels at the beginning, compared to the end? (mezzoforte/forte) How can this be shown through movement?**

**Is there a strong, constant beat present that we can count and move to? How will this help?** (Students can be given counts for precise unison movement.)

Discuss with students

- How the refrain changes the third time, with the added descant.
- How the repeating refrain can be the "glue" in the piece, both musically and visually, with movement.
- Whether the descant part should be given different or additional movement. Determine if movements will be from the waist up, in place (non-locomotor), or moving in place or to a new location (locomotor).

Invite students to create movements for each section that would support the desired outcome. Ask them to create actions that can be counted to the strong beat.

Diagram, on a performance space map, where students will be positioned in each section of the song.

Practice the blocking/staging while singing the song or using the Interactive Player.

## MOVEMENT ACTIVITY

### Hot Chocolate!

#### Movement: Choreography, continued

Have students listen to the coda and determine how the choir should end visually. Create that ending space and then determine and discuss how the choir will reach that with the given lyrics and the chosen movement.

Have students watch Listening Video: West Side Story Symphonic Suite, Mambo and determine whether or not they can use their new "mambo sequence" to create a dance for it.