

XII. The Mixed Up, Irregular Rondo

A ♩ = 252-264

Jim Solomon

CL $\left[\begin{array}{c} 5 \\ 8 \end{array} \right]$

P $\left[\begin{array}{c} 5 \\ 8 \end{array} \right]$

CL

P

To B
To C
Fine

B ♩ = ♩

CL $\left[\begin{array}{c} 6 \\ 8 \end{array} \right]$

CL $\left[\begin{array}{c} 3 \\ 4 \end{array} \right]$

CL $\left[\begin{array}{c} 6 \\ 8 \end{array} \right]$

To A

C

CL $\left[\begin{array}{c} 7 \\ 8 \end{array} \right]$

ST $\left[\begin{array}{c} 7 \\ 8 \end{array} \right]$

(4x's)

(4x's)

(4x's)

(4x's)

To A

hold hands up high by head; switch sides of head that you clap on with each measure

walk away with a dramatic flair; can include turns

walk back to initial position

hold hands up by head as in measures 1-4

Form: ABACA

Keep the eighth note pulse internally ticking throughout!

A section: Feel the five as two plus three. Move around the room in two plus three (take steps on the accented beats, $\overset{\sim}{1}$ 2 $\overset{\sim}{1}$ 2 3, etc.) to get the feel before echoing any patterns. Alternate hands when patsching the sixteenth notes. Use only one hand (i.e., R hand) for the patschen in parts where there are no sixteenths. Keep L hand above leg ready for the claps.

C section: Feel the seven as two plus two plus three. Move around the room in this manner before beginning the body percussion.