

For music teachers ...

The Audio Library is made up of musical improvisations focused on various elements that make up the language of music. This educational material was created at the request of music teachers who took part in Dalcroze eurhythmics lessons; it is aimed at anyone who teaches music, regardless of his/her training. It was designed with the aim of promoting the learning of music and the overall development of children and adults by associating body movement with music. This association is more than a simple “I move with the music”; it engages the primordial vehicle of the human being which enables all learning: the body. It is through the body - and bodily movement - that the human being feels, understands, integrates and best appropriates his or her learning.

The musical pieces offer a range of possibilities, from the simplest to the most complex; each of them is accompanied by teaching proposals adapted to the level of the pupils and to the size of the space available for body movement. These pieces are sometimes - but not always - grouped by theme (one per volume) and may present a progression in the level of difficulty.

To give meaning to this material, the teacher must first make it his/her own by listening to the piece of choice several times to memorize the unfolding of the music, in order to guide his/her pupils in an adequate manner. Then, he or she could read the text accompanying this piece and imagine the teaching process; or even design his/her own developments. He/she will need to adapt the ideas of the teaching guide or to invent new ones, to create preparatory exercises for the use of a piece, according to his/her teaching conditions.

The educational guide leaves room for the creativity of its users. This project is a collaboration between the music source and you. The important thing is what everyone will be inspired to do from these musical tracks. You are invited to share new ideas or comments on the use of this material on the FB page : Music and Education Françoise Lombard.

In order to promote understanding of the “music - movement” approach and to create a link between the musical proposals and classroom practice in a live contact, I offer “**pedagogical meetings**” online on the zoom platform (75 min.). The musical learning themes will follow the chronology of the volume I.

- Languages: French, English
- Consult the schedule of meetings on FB [Music and Education Françoise Lombard](#).

- You are invited to register on stareyesmusiceducation.com

Notice: This material is intended to promote the learning of music through body movement, but it does not constitute a professional "music and movement" training. Therefore, its use does not authorise one to use the title of Dalcroze teacher. However, the experimentation of the Library could inspire and motivate a person to pursue a more advanced training of Jaques-Dalcroze Eurhythmics, with the option of obtaining, after several years of study, professional recognition. This material does not pretend in any way to be a professional music-movement training. Nevertheless, it could inspire and encourage more advanced training in Dalcroze Eurhythmics.

... and professional Dalcroze students

The Audio Library is also aimed at professional students in Dalcroze eurhythmics and anyone interested in the development of spontaneous musical creation. All the pieces can stimulate their imagination and accompany them on the path of improvisation. Being able to serve as examples to be explored in their own approach, these improvisations constitute a didactic resource for future rhythmics teachers. However, it is important to remember that this library should not be a substitute for their own musical creativity. Without excluding the contribution of recorded musical repertoire, the singularity of the dalcrozian pedagogy lies in the ability of teachers to create instantly the music best suited to stimulate or accompany body movement and present the musical elements under study. The dalcrozian eurhythmics teacher improvises: he creates in the present moment, he takes risks and adapts to the immediate conditions in a spontaneity that these recordings cannot replace. However, I hope that this first edition will spark interest in the practice of improvisation and give as many people as possible access to the pleasure of learning music with their whole body.

Other volumes of the Audio Library will be released in the coming months; one of them consists of advanced-level pieces (volume X), intended for students pursuing Dalcroze professional training, for their personal practice of rhythm.

... by highly qualified Dalcroze teachers and practising musicians :

Françoise Lombard (creation of the project, improvisations, pedagogical guide)

Lisa Parker (USA), **Cheng-Feng Lin** (Canada), **Mary Brice** (Switzerland) international Dalcroze colleagues contributing to the realisation of the project through their participation in the educational content.

Audio library

“music and movement”

Pedagogical guide for music and rhythmic teachers

VOLUME I

pulsation & locomotion

Educational concept : Françoise Lombard

Improvisations : Françoise Lombard

Participation in educational content : Lisa Parker

Cheng-Feng Lin

Mary Brice

Producer : Stareyes Productions inc.

Recording : Northmount Studio, Montreal

INTRODUCTION

Listening to the audio library

First take the time to listen to the music and let yourself be immersed in it, without actively looking for what you could invent for your students. Music breathes, it is made up of sentences and punctuation, like verbal language; most of the time it has a direction, a line, a structure. It is sometimes evocative of a place, it makes you want to dance, it expresses emotions. Like a child who has no theoretical knowledge of music, start by letting yourself react spontaneously to what you hear. Then, listen as often as you need, for a good integration of the musical structure of each piece will guide you to make the proposed changes in relation to the musical phrases.

The pedagogical guide

The proposed activities are often presented in a progression of difficulties or skills. Sometimes it feels as if you're in front of a range of activities that at first glance don't necessarily require progression. But the fact of experimenting with this range requires the person to have another presence in front of the educational act which will stimulate the development of his skills. The suggestions are diverse. They invite you to make your choices, adapt and develop their content or also create your own exercises according to the level and needs of the students, the programs and your teaching context.

Improvisation exercises

For Dalcroze practitioners, improvisation is at the very core of their teaching, and therefore vital to the pedagogical process. Nevertheless, all music teachers may benefit from the creative and exciting world of improvisation, whether it be for their own enjoyment or to enrich their teaching. At the end of this document you will find some musical excerpts from the first volume with suggestions for improvisation exercises. These can be explored at any level. Improvisation does not need to be complicated to be beautiful. At whatever level you improvise, it is important to be attentive to the melodic line, to a simple but sensitive harmonic structure and to the musical phrase.

VOLUME I : pulsation & locomotion

This volume includes ten musical pieces mostly focused on the theme of locomotion. Through walking, running, galloping, skipping, slow walking, dance steps etc., the pulsation, which is the basis of music, is incarnated in the body. The pulsation (beat), in the body, results in steps. You cannot experience the beat outside of the musical phrase. Between the beat and the musical phrase, there is the grouping of the beats which creates the measure and the grouping of the measures which creates the phrases.

From pulsation to measure, and then to phrasing, **VOLUME I** brings together these musical notions intimately linked to each other, which give life and meaning to the musical discourse.

Pay attention to the structure of the musical piece to give in advance vocal instructions that prepare students for the changes suggested by the music. In their simplest form, these exercises are welcome at the start of class, as a setting in motion of listening and of the body, in space and with one's classmates.

A) Teaching exercises

Track 1 : walk

This music has a regular pulsation which lends itself to walking: walking following the pulsation = one step for each sound. What is the style of this music? What type of landscape are we in? Walk in rhythm in the landscape that we imagine (the desert?) And stop sometimes (teacher's signal in connection with the musical phrases), to mime an activity, always in the same tempo as the music; then return to walking. Walk and change direction when you hear the beginning of a new phrase.

Track 2 : walking forward/in place

Make the distinction between walking forward (melodic movement) and walking in place (repeated notes). Children might react slightly after the music changes but the music gives enough time to adapt. One child holds a green scarf and a red scarf, and shows the appropriate colour, like traffic lights, according to the music; students follow. If the space is too small for walking, this exercise can be done by clapping in different places when the melody moves, and with a static robotic movement when the notes repeat. 7 years old and up.

Track 3 : 1 voice, 2 voices, many voices

Warm up exercise for listening, the use of space and the interaction with classmates. Begin with: 1 voice = 1 finger moves, 2 voices = 2 fingers move, many voices = all fingers move. Then: 1 voice = walk alone, 2 voices = walk two by two, many voices = groups of four, make a form (circle, line), move by walking, as if you would design your own floor pattern, or make a big circle for the whole class and walk on a circle. An ear training exercise for adults or more advanced young students: take the beginning of the track only (until "many voices") and sing the soprano; add the bottom part and write it down (two part dictation).

Track 4 : changing tempo

Listen to the ostinato pattern of the bass grouped in four beats : walk 4 steps forwards, 4 steps backwards. Step forwards only, stepping 3 steps and snap the 4th. Progressively replace a step by a snap . Then step beat 1 and 3; snap 2 and 4. Adapt your way of moving and stepping to the character of the piece. Does the music remind you a little bit of flamenco? Legs move according to the accelerando, but the upper part of the body remains centered (calm). Accelerando: beat time and step the beat. Dance with a partner.

Track 5 : phrases in 4/4

Move with each phrase, paint it, breathe with the music, step and adapt simultaneously to the length of the phrase (proportional). You will notice that some phrases end in suspension and others in conclusion. Students need to have already experienced in their physical movement contrasting reactions to phrases which finish and those which remain in suspension. Make a dialogue between two partners: each in turn expresses a phrase in movement.

Track 6 : playing with five different rhythms in 4/4

These are all rhythms made of quarters, eighths and halves. Find a gesture/movement in the body which corresponds to each rhythm, expressing the particular energy of the rhythm. Clap the rhythm; add stepping either quarter, half or eighth notes. Write the values on the board: one student shows the different note values of the rhythm while listening to it. Students write the rhythms. Make up your own rhythms with the same note values.

Track 7 : walk in 3/4

Listen to the music and walk the beat (one beat = one step). Feel the groups of three steps and the phrases. Be aware of the quality of the walking: draw a line or indicate with your arm the direction you are taking (direct the body linearly in space), to tune into the linear quality of the music. In this piece there are several modulations which create changes of colour (some are predictable, some not): walk two by two, change partner when the colour changes (modulations). This concept could be treated at different levels: either through instinctive reaction or in more analytical ways. In the latter case, instinctive work would precede analysis but not replace it.

Track 8 : five beats, changing tempo

Listen to the bass and sing it (long values), to feel the globality of the measure. Trace the length of the measure with hand/arm gestures, change hand at each measure, adapt gesture to the accelerando. Beat time, following the accelerando; add stepping the first beat, feel the transfer of weight. Step all the beats, changing direction at each measure. Stepping 5 beats imposes a change of foot at each first beat, as does a measure of 3 beats. In a measure of 5 beats the weight change happens more slowly. Feel the sensation of the feet on the floor; the faster the tempo, the more you feel the ball of your foot.

Track 9 : quarter notes & syncopations

Feel the difference between the straight quarter notes and the undulation and suspension of the syncopation by stepping what you hear (one note = one step) and turning or pivoting on the long note of the syncopated rhythm, or stepping beat 1 and 4 forwards and beat 2 backwards. Find a way to emphasize the downbeat (beat 1) of the syncopated rhythm (bend knee, change direction) to avoid shifting the feeling of the downbeat to the long note. Adapt the energy and space used to the tempo of the music. Learn the sequence so you can anticipate the changes and incorporate them in a joyful and smooth way.

Track 10 : Folk Dance in 2/4

In a circle, or two lines facing each other: create your own dance, according to the musical phrases: use step patterns such as walking forward/backward, left/right, making a turn, changing partner. Middle part (call/response between bass and group or between partners): soloist goes in the middle of the circle and expresses the call parts, group answers. Step beats, or twice as fast, or twice as slow.

➤ Choreography suggestion, simple version:

1. 2 by 2 on a double circle arm in arm, walk together 16 steps counterclockwise to the beat (given in the introduction); turn around and take 16 steps in the other direction; stop in a single circle, look towards the center and join hands.

2. Walk 8 steps forward by raising your arms and 8 steps backward by lowering your arms, twice slower than the original pulsation.

3. Clap 4 times in the hands of the partner, turn around, clap 4 times in the hands of the other neighbour; U-turn, take your own partner by the right hand and make a circle of 8 beats in place. Repeat sequence 3 a second time. Repeat sequences 1 and 2 and finish by greeting each other on the circle, facing the centre of the circle.

➤ Advanced version:

1. 2 by 2 on a double circle, arm in arm, walk all together 16 paces counterclockwise to the beat (given in the introduction); turn around and take 16 steps in the other direction; stop in front of your partner in a single circle.

2. Make a “**Grand Chain**” (chaîne anglaise) over 16 beats: start by giving the right hand to your partner; as you let go of your partner’s hand and walk forward (pulsation tempo), take the left hand of the person coming towards you and pass her by the left (2 steps for 1 handshake); keep on passing right and left alternately 7 times and make a U-turn to finish the musical phrase; repeat the same pattern in the other direction (starting again by giving the hand to the partner with whom we have just turned around in place) to return to your first partner. (Exercise the “Grand Chain” first in place by walking the pulse and alternately giving the right hand then the left hand to your partner, before doing it while advancing towards the next person).

3. Clap 4 times in the hands of the partner, turn around, clap 4 times in the hands of the other neighbour; turn around again, take your own partner by the right hand and make a circle of 8 beats in place. Repeat sequence 3 a second time. Repeat sequences 1 and 2 and finish by greeting each other on the circle, facing the centre of the circle.

B) Improvisation exercises



- Harmonize the melody with chords of 3 or 4 notes (1 chord / measure) to create a sequence of 4 chords; then choose 4 other chords to create a second phrase. Invent a melody above the chords. Repeat the first phrase and find 4 chords to end the piece (4 phrases of 4 measures in total). Complete the melody.
- Transpose your entire piece (4 phrases of 4 bars) one tone above or below the original key. Modify the melody, the touch and/or the dynamics to create contrasts; create an ABA form by inserting the second part transposed between the first part and the third (which is a repetition of the first).

- Play the whole score then start again by playing the melody with the left hand; on measure 5, adapt the accompaniment to the right hand.
- Choose the rhythm cell of one of the first three measures. **1.** Play a melody (one voice) with this rhythm, alternating right and left hands. **2.** Repeat, this time add quarter or half notes with the other hand; **3.** Change each measure or every two measures. Create an expressive dialogue between the two voices.



- a. Play the ostinato with the left hand, invent other melodies; adjust ostinato notes (harmonies) if the melody requires it. Transform the ostinato (first 3 notes) into a binary three-beat measure and create your own Bolero ...
- b. Use the ostinato by transforming it rhythmically into a jump or a gallop.



- a. Play the two phrases, start the first phrase again and complete with a last phrase concluding on the tonic. Harmonize these 4 phrases.
- b. Change the character of the 4 phrases by creating rhythms or by transforming the measure into 12/8, or 6/8 (jig), into a slow waltz, a polka, a tango.