

For music teachers ...

The Audio Library "music and movement" 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 rhythmic 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 [FB 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.

- Languages: French, English, Italian
- Consult the schedule of meetings on FB [@Françoise Lombard Music and Education](#)
- You are invited to register on stareyes-music-education.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.

... 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 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 rhythmics 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, we hope that this volume 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)

International Dalcroze colleagues, including **Lisa Parker** (USA), **Cheng-Feng Lin** (Canada), **Mary Brice** (Switzerland) who contributed 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 4

Contrasts

Educational concept : Françoise Lombard

Improvisations : Françoise Lombard

Participation in educational content : Lisa Parker, Cheng-Feng Lin, Mary Brice

Writing of the teaching guide : Françoise Lombard, Mary Brice

Producer : Stareyes Productions inc.

Recording : studio Northmount, 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 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 4 : contrasts

Teachers working with very young children have likely noticed that children can be extremely sensitive to even the smallest changes in music they hear. The subject of contrasts is one way in which young children can begin to put words on what they hear. It is an excellent didactic tool for making conscious what is often intuitive listening. Teachers provide learning activities and tasks which expose children to contrasting musical notions, for example, loud and soft, fast and slow, light and heavy, high and low. If we take high and low as an example, we would firstly introduce children to very high sounds and very low sounds, at either end of the keyboard; little by little we would reduce the space between them, until they are separated by only two octaves... we would again reduce the space between them until advanced students were hearing and identifying intervals of a 5th, a 3rd, a 2nd and a semitone.

In the beginning, teachers do well to give children only one contrast at a time, so that they know where to put their attention. This volume introduces contrasts one at a time, with, most of the time, no other parameters... (this being said, the richness of the improvisations often displays other parameters, but since we do not draw attention to them, they are heard, but not necessarily brought to the forefront of the children's attention). The music in this volume is, at its most simple level, music of contrasts, but there is often a subtlety in the improvisation which makes it appropriate not only for young children but for older children and even adults. The acuity of perception becomes more refined with musical experience.

“Forte” tends frequently to be associated with fast and “piano” with slow; we need to be careful to avoid these stereotypes.

Contrasts involve an incredible number of concepts! In Dalcrozian terms, all contrasts are perceived by changes in the relationship between **time, space and energy**. For music teachers who are not Dalcroze trained, it is important to become aware of this basic phenomenon through experiencing it in their own bodies.

Contrasts become more conscious for the child when he or she expresses them with his/her entire body. In return, the associations between music and movement favour bodily consciousness and the body schema.

A) Teaching exercises

Track 1 : Walk forte/piano

- ❖ Children listen to the piece and share what they have heard. Seated on the floor, they tap on the floor beside them the beats of the loud phrases and those of the soft phrases gently on their knees.
- ❖ Staying in two groups, facing each other, one is "f" and the other is "p". Step the phrases, clap them or move with the music in place. Children are left free to choose two different ways of clapping, stepping or moving which correspond to the dynamics of the phrases.
- ❖ Show the phrases by a gesture of the arm and hand; the quality of this gesture will make visible the dynamic quality of each phrase (more energy, larger movement for loud phrases, less energy, smaller movement for soft phrases).
- ❖ Choose a movement of the whole body which corresponds to the phrase, and adapt this movement to the dynamic of the phrase.
- ❖ Children make a big circle, step forwards for the "forte" phrases and backwards for the "piano" phrases.
- ❖ With a partner: walk together ("f") and apart ("p"), but still connected. How are one's steps different for "f" and "p"? Younger children would enjoy the story of Jack and the Beanstalk, where the giant would be represented by the loud phrases and Jack by the soft phrases. Older children could choose a character and experiment with making this character "loud" or "soft".
- ❖ With a partner: make gestures in place, interacting.
- ❖ In small groups or one at a time make a parade of characters. Teacher draws their attention to the crescendo which announces a reversal of dynamics.

From 5 years of age

Track 2 : Ball Games (4 sequences)

Ball games are always enjoyable activities for children, but they are not as simple as they may seem. The Dalcroze concepts of time, space and energy are vital when using the ball. When rolling, either individually or with a partner, one must manage the path of the ball so that it rolls during the 8th notes and is caught exactly on the last note.

- ❖ ROLL : seated on the floor, children are in groups of 2, facing each other. Roll and catch for oneself during short phrases. During the long phrases, roll the ball to the partner : the ball must roll with the correct energy so it arrives on time, which is also influenced by the space between two children.
- ❖ TOSS (in the air) and catch by oneself. The music is very clear : the children must toss the ball with the beginning of each phrase and catch it on the last note.
- ❖ ROLL and TOSS on your own, kneeling. Again, the music is self-explanatory. Its structure is: 4 rolls, 4 tosses (x2), 2 rolls, 2 tosses (X4).
- ❖ Children who are expert with the ball could try this activity with a partner: roll and toss the ball to the partner (difficulty is that the balls do not touch each other!)
- ❖ BOUNCE/TOSS : the structure is as follows: 2X8 bounce, 4X toss, 4X bounce, 4X toss, 4X bounce.

The music for tossing is generally high (or higher), and that for bouncing low (or lower). However, it is important that the teacher helps the children to be aware not only of the changes in range of pitch, but also of the more subtle changes of energy. Direct the children's attention to the different energy one needs to bounce a ball or toss it, and listen for this energy in the music.

8 years

Track 3 : Sounds and Rests

This piece in 4/4 is about the development of the ability to keep a regular beat within. The first task is for the children to feel and identify the pulsation (beat) of the music, whether it be in sound or in silence, from the beginning to the end of the track. They could do this in a variety of ways: clapping, patching, stepping, snapping etc. Note that the number of silent beats is always equivalent to the number of heard beats (for example, 4 beats in music and 4 beats in silence).

- ❖ Before attempting to fill in the rests in the recorded music, “echo” the number of regular beats given by the teacher - either played on the piano or on a percussion instrument by clapping, then by stepping or simply making a body movement. Instead of counting the number of beats, the children should be encouraged to show by their gesture the length of the phrase. The teacher could give any number of beats, not necessarily the series of 4, 8 or 2 in the track.

Stepping - during the silence - the beats heard just before demands not only memory of the beats given by the teacher but also anticipation in order to begin to step on the first “silent” beat, and to stop on the last “silent” beat.

- ❖ With the musical track, fill the periods of silence by clapping, stepping or moving the missing beats.
- ❖ Then all together, fill them by clapping the rhythm of your choice. This is a way of developing an instinctive feel for the beat.

Being capable of clapping a rhythm which lasts for a certain number of beats implies the ability to experience the beat in an organic and musical way which is not dependent on counting.

- ❖ The children could take turns at clapping a rhythm during the silence, so each child has the opportunity to be creative and a soloist.

7 years and up

Track 4 : bass-treble / staccato-legato

4a) **BASS-TREBLE** : this piece of music makes one want to skip. Its structure is simple and contrasts bass and treble, which one hears in alternance, similar to a dialogue. In the first half, the bass begins and often, the treble imitates its melody, although not always. Notice that each “pair” of phrases (bass/treble or treble/bass) is of the same length. In the second part it is the treble that begins the “conversation” and the bass which follows.

- ❖ While listening to the music, use the two hands, one higher than the other in space, to move with the phrases. The hands are like two puppets which speak to each other. Make them dialogue.
- ❖ Divide the class into two groups; one group reacts to the high phrases, the second group to the low phrases. Move with the relevant phrases, stopping the movement exactly with the end of the phrase and handing the movement to the other group. Groups maintain visual contact with each other. Groups do not need to change roles as the music reverses the dialogue by itself.
- ❖ Children are in pairs : A and B (A follows bass, B follows treble). They stand side by side. A traces a path with skipping* steps for the first phrase. B imitates the path to rejoin A at the end of the second phrase, and so on. The children need to know this music, as the phrases are not always of the same length.

*Skipping is a universal motor skill of children at a certain stage of development : it is a step which rebounds on the same foot - left, left, right, right, in a trochée rhythm (cf volume 3).

4-5 years and up

4b) **STACCATO-LEGATO** : another short and contrasting piece. The same melody is played staccato and then repeated legato with a short coda at the end. This piece lends itself to painting activities.

- ❖ The children use an imaginary paintbrush to paint spots while they hear the “staccato” music and smooth lines during the “legato” music. They could do this in different positions: 1. lying on the floor and painting the ceiling; 2. sitting and painting the walls; 3. standing up and using the foot as one’s paintbrush to paint on the floor.
- ❖ The music lends itself also to a movement activity where the teacher calls out a body part, and the child moves this part of the body either “legato” or “staccato” according to the music.
- ❖ Groups of four children move solo : one child begins and chooses an appropriate moment to “pass the movement” to the next child. This requires the children to be very clear about the phrasing. There are several possible options.

5 years and up

Track 5 : “Up and Down the Ladder”

- ❖ Children listen to part A and share what they hear (rhythm/melodic movement). How can we show when the music ascends and descends? (the children will have many ideas and all can be tried out). Part A is a skipping or “pas chassés”* melody.

*The pas chassé is done with a bouncing side step - open, close, open, close. It uses the same rhythm as a skip (trochée), but the foot changes each time.

- ❖ Follow the up and down melodic movement by moving fingers of one hand up and down the other arm. Find other ways of showing with movement that the melody ascends and descends.
- ❖ Designate one place in the room for high pitches; choose the opposite side of the room for low pitches. Skip (always forward) towards the correct place according to the melodic movement. Young children will do well to recognise the general melodic movement, up or down, but if one wishes to insist on precision, they will possibly need help for some of the very short melodic fragments which ascend and descend over only a few notes.
- ❖ One could also walk Part A: forwards with the ascending melody and backwards when it descends.
- ❖ Use hands to mime climbing up and down a ladder while stepping on the spot.
- ❖ PART B is a walking melody with no ladder - a calm melody which is attractive and singable. It gives a moment of relaxation after the concentration required for Part A. Nevertheless, the children are to be encouraged to walk with attention to the musical phrases. They could walk with a friend for the first part and change partner for the second part.

This (A B A) piece lends itself to the idea of structured movement. Use your imagination or accept the plentiful ideas of the children!

7-8 years

Track 6 : Dialogue bass/soprano

Two part counterpoint.

- ❖ Children listen to the piece and identify soprano and bass as the two constituents of the melody. They raise their right hand when the soprano is featured, and their left hand when it is the bass.
- ❖ Divide class into two groups, of which one follows the soprano and the other the bass. Ask children to draw the length of the phrases in space. To do this precisely, they need to be familiar with the piece, as the phrase lengths change.
- ❖ Take a partner, (1 = bass, 2 = soprano) for a walk; lead or follow according to your role. The leader could change direction at the beginning of the phrases.
- ❖ With a partner, move freely according to the phrases each one follows (bass or soprano); establish a dialogue, showing a difference between the "important part" and the accompaniment. Make it into a theatrical scene expressing action and reaction.

These activities would suit children 10 years and up.

Track 7 : Suite

This three-part suite features changes in tempo and character that influence the way you move (energy of movement and use of space).

- ❖ Through the staccato articulation as well as the middle Eastern mode, the first part suggests a walk with knees raised a little more than usual.

The legato walk in the second part is articulated in phrases with a long note at the end, indicating fluidity and continuity in movement.

The third part induces light skipping.

To be done individually, freely in the room.

- ❖ Students are in a circle: the staccato walk is done around the circle.

For the legato phrases of the second part, a designated student crosses the circle in 7 steps and stops on the long note, taking the place of another student who will walk the next phrase towards someone else (adapt the length of the steps to accommodate the available space, as the steps must remain regular).

In the third part, instead of skips, do pas chassés* around the circle, beginning anti-clockwise for 7 beats plus 1 beat to change direction.

- ❖ Invent a story integrating these three different parts, and present it as a spontaneous choreography.

*The pas chassé is done with a bouncing side step - open, close, open, close. It uses the same rhythm as a skip (trochée), but the foot changes each time.

8 years and up

Track 8 : Gigue major/minor

The most obvious contrast in this piece (ABA) is from major to minor and back. It is in 6/8 time, with three beats of introduction and then an upbeat of 3 eighth notes. Pay attention to the bass which indicates the first beat.

- ❖ A part : “pas chassés”* around a circle, beginning in an anti-clockwise direction. The anacrusis (upbeat of one beat) is used to prepare the movement. Step 1 is on the down beat, so we have 7 pas chassés and a step to stop and prepare the change of direction. B part: 8 steps forwards, towards the centre of the circle and 8 steps backwards.
- ❖ Children form two lines, one behind the other, facing the same direction, and about two metres apart. Part A : 7 “pas chassés” towards the other line (lines cross in the middle) and the next 7 “pas chassés” in the other direction. Part B : leave the line and walk freely in the room, be prepared to be back in one’s place in the line when A part resumes. Apart from the major-minor contrast, Part B has a calm character, created by the use of legato playing. Part A rhythmically sustains the “pas chassés” with the trochée rhythm as in volume 3; Part B uses dotted quarter notes which correspond to a walking pace.

*The pas chassé is done with a bouncing side step - open, close, open, close. It uses the same rhythm as a skip (trochée), but the foot changes each time.

8 years and up

Track 9 : Rondo major/minor

This piece is in a fast 3/4, the only one in this volume.

- ❖ It is useful for the children to be able to identify the first beat by clapping it, firstly without walking.
- ❖ Part A is music which advances, and children can step the beat, holding hands with a partner and swing arms forwards and backwards on the first beat. Part B, children stop walking, face their partner and clap in partner’s hands on the first beat. Part C: either children leave their partner and walk by themselves, returning to partner when Part A resumes OR each couple invents a dance step together.

This piece contrasts major and minor using the form of the rondo. Children need firstly to be able to identify major and minor before they are expected to be able to sing in major and minor tonalities.

- ❖ To practice major and minor: children sing back short melodies created by the teacher (keep always the same rhythm, but alternate between major and minor).
- ❖ In pairs: A=major = sing and clap, B=minor = sing and draw, looking at one’s partner.

7-8 years old

Track 10 : One Voice, Two Voices, Many Voices

Warm up exercise for listening, the use of space and interaction with classmates.

- ❖ Begin with: 1 voice = 1 finger moves, 2 voices = 2 fingers move, many voices = all fingers move.
- ❖ Children pretend they have a paintbrush: 1 voice = paint by oneself, 2 voices = paint with a partner, mirroring his/her gestures, many voices = paint in a group.
- ❖ Put large pieces of paper on the floor; each student has 4 coloured pencils; draw along with the music with one, two or four pencils at a time: make a visual souvenir.

For children at an advanced level

Track 11 : Tableau

This last bonus track is evocative music, which calls for everything one can imagine visually or sensorially. It develops firstly musical memory; it is in the form of a rondo.

- ❖ Identify the three musical elements which structure it. What do you hear? What do you see?
- ❖ Everyone experiences these three elements with body movement, finding his/her own way to illustrate them. The teacher might suggest some ideas : for example, the discovery of a crystal cave with invisible creatures - do we bother them? Or a forest with animals or dwarfs ... Part C: the two creatures could be moving together. At first, all children move at the same time.
- ❖ Then they could interact in small groups: create your own story, and have the class guess what your story is about a) through body movement and mimics only b) same as in a) followed by adding the element of drawing on a big sheet of paper to help the story come up. Then the group presents its story and the class guesses. Children could either move all together or each one takes his/her part.

8 years and up