

## To 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](http://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 Audio 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 8**

#### **Compound Meter**

**Improvisations :** Françoise Lombard

**Educational concept :** Françoise Lombard

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

**Writing of the pedagogical 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 8 : compound meter

### Glossary

Meter = measure = bar

Simple meter = beat division in two (binary division)

Compound meter = beat division in three (ternary division)

Just as volume 7 addresses the simple division of meters, volume 8 presents the compound division. The last track of volume 7 may be used as a transition between the two volumes, giving the opportunity to divide the beats into 2 or into 3.

Volume 8 begins with compound measures of two beats, then 3 beats, 4 beats, and finally one track at 15/8. The tracks do not appear in order of difficulty.

Some pieces present an alternation between dotted quarter note beats and eighth note subdivisions, as well as between the soprano and the bass. It is not necessary to consider them systematically as musical instructions or signals to be translated literally by the movement: one can choose to do so, but one can also consider these alternations as the expression of a musical fluidity allowing the music to breathe when and where it wishes.

This remark applies generally to all tracks containing various musical elements such as phrasing, rhythm, melody, range (soprano or bass). Depending on the level of the students, the pedagogical intention and his/her musical sensitivity, the teacher chooses which element(s) to emphasize.

Tracks 8 and 9 feature the superimposed compound trochee and iamb rhythms. Each rhythm has its own momentum and dynamics that can be felt and distinguished through body movement. Here, these two rhythms are played together to make one hear the forward movement created by their complementarity. It will be interesting to experiment with these two rhythms in different tempi. In Irish folk music we find numerous examples of these rhythms in all sorts of characters, for example, the famous "Hunsdon House".

When offering activities such as ball games, care must be taken to ensure that the physical movement always expresses the physical/body sensation of compound time. Essentially, compound time induces a feeling of roundness, while simple time suggests a straight movement.

## A) Teaching exercises

### Track 1 : 6/8 beat and division

This first track allows the students to feel compound meter (division of the beat into 3), simply by hearing either the beat or the subdivision.

- ❖ Begin by clapping the beat or the subdivisions when they are heard.
- ❖ When one hears the beat, sway with a lateral movement of shifting the weight of the body from one foot to the other. When the music plays the subdivision of the beat, step the 8th notes - one sound equals one step (this allows the students to feel the left-right alternance of the step on each beat, and the lighter steps required by the rapid tempo).
- ❖ A development of this activity would be to do the contrary: when one hears the beat, one steps the subdivision, and vice versa.
- ❖ In pairs with one ball: throw the ball to the partner on the beat (dotted quarter note) and catch it on the second beat. (This could also be done individually, but it needs a high ceiling and a certain ease with ball games).
- ❖ Dance freely with the music by inventing your own sequences (alternance between dotted quarter notes and eighth notes) according to the form and the phrases: use either beats or subdivisions, clapping or stepping according to your inspiration! Dance by yourself or with a partner.

8 years and up

### Track 2: 9/8 beat and division

This track is essentially “circular”: by this we mean that it scaffolds the feeling of the roundness of compound time with that of measures at 3 beats.

Listen to the natural circularity of the meter: it opens and curls back. How can you feel it and express it? Do whatever comes to mind: for example, lie down and draw the measures with a legato movement of the lower or upper part of the body (one measure = one movement); be expressive from the toes to the fingertips.

Lying or sitting, show the line of music with a movement of the head, the gaze, a slow rotation of the torso, with the elbow, change direction with the phrases. Let oneself become the music.

Standing up, show the direction with your arm in a continuous movement during one measure and walk nine steps (division) in this same direction during the next measure; the quality of the walk must reflect the legato of the music.

(next...)

- ❖ Then alternate freely between showing the global value of the measure with a gesture and the subdivisions of 8th notes by stepping.
- ❖ Step either beat or division and beat time.
- ❖ Notice the dialogue between bass and soprano. This dialogue could be expressed through partner activities, or alone. What do you want to do?
- ❖ Rhythmic development: different rhythms can be placed in these meters, clapped or walked. Ties can also be added to create syncopated rhythms.

8 years and up

### Track 3: 9/8 playing with repeated rhythms

This track plays with five different rhythms, each of one measure, in 9/8 time. The music dances, inviting an instinctive approach.

- ❖ Listen to the different rhythms and respond spontaneously by moving, clapping or dancing. Internalize and integrate them by choosing how to embody them.
- ❖ Follow and express dynamics and rubato. Move your fingers in the air or along your arm (one note value = one finger).
- ❖ Perhaps work with a partner.
- ❖ Identify and write the different rhythms.
- ❖ Use these rhythms to improvise vocally.
- ❖ Take the rhythms of this track and place them on the beats of the next track (vol 8 no 4).

Intermediate level or adolescents.

#### Track 4: measures of three (beats only)

This piece of music can be used in a beginner or an advanced lesson.

- ❖ Begin by stepping the beat, tap the first beat of the measure on the moving leg, with a circular movement of the arm to express the duration of the measure.
- ❖ Beat time while walking. Alternate between beating time while walking and simply beating time.
- ❖ Students step the beat; the teacher calls "2"! or "3"! indicating the division to be done. Give them several measures to hear this division internally before clapping it. At first, return to beats only before calling the other division.
- ❖ Clap, then step rhythm patterns like "trochee" or "iamb" (each lasting one measure) by not clapping or stepping beat 2 or 3 of the measure at vocal signal given one beat in advance (this gives dotted half note/dotted quarter note or vice versa).
- ❖ Younger children would enjoy working with gymnastic ribbons, showing either the beat, or the trochee or iambic rhythms.
- ❖ Experiment with putting other compound rhythms onto the beats (9/8): In a circle students walk 3 steps forwards (towards center) and 3 steps backwards. Each student in turn claps a rhythm while everyone walks 3 steps forwards; the class repeats this rhythm while walking backwards.

All these activities can be done while thinking of the measures as binary 3/4; in this case the divisions will be by 2.

- ❖ Create all kinds of rhythm patterns in a 9/8 or a 3/4 meter.
- ❖ Alternate one measure in simple time and one in compound time.
- ❖ Advanced level: make combinations of simple and compound divisions or even rhythm patterns in the same measure. Notice that starting on the strong beat with two eighths notes tends to make it a 3/4, and starting with a division of three makes it a 9/8.

For other ideas, see track 11, volume 7.

8 years and up, experienced children

### Track 5: 9/8 repeat the division

- ❖ Clap the beats and repeat the division (3 eighth notes or a duolet) one beat later. Draw the attention of the students to the “roundness” of the 9/8 meter as well as to the difference of articulation between the division in three (legato) and in two (staccato). Express it physically in the way of clapping (you may also want to conduct or move your arms freely while snapping your fingers). Enjoy embodying the sensation of the three compound beats, involving the whole body.
- ❖ Do the same exercise but this time step the beats (pulsation) and clap the beats and the subdivisions one beat later, as before.
- ❖ Finally, step everything that was previously clapped, i.e., the beats and subdivisions one beat later. Note that when stepping the three beats only, without subdivisions, you are dealing with alternating feet on the strong beat of each measure. Find a way to link the steps of the beats and subdivisions in a fluid way (pay attention to the balance of the body) without interrupting the musical line. Be aware of which foot comes on the strong beat, depending on the configuration of each measure.

8 years and up

### Track 6: 12/8 beat and division

This track alternates beats and divisions, through which it draws a clear melody line.

- ❖ Find various ways to explore these elements: for example, during the divisions, step the beats, and vice versa. In this case, notice that the division, be it at the piano or in your feet, gives a direction to the dotted quarter notes by giving momentum to the melodic line.
- ❖ Standing, sitting or lying down, feel the length of the measure by “painting” with different parts of the body (one line per measure).
- ❖ Face to face with a partner: touch palms on the first beat and walk backwards in 4 steps; step the next measure forwards; repeat.

Variation: start the same, but use the 4 steps forwards (2nd measure) to find another partner, and so on. Make the movements breathe with the music (like an inhale and an exhale of one measure each).

- ❖ Express the music through any alternance of clapping and walking, beats or subdivision. Make sure to maintain the melodic line even during the subdivision.

These activities require sensitive listening and movement well adapted to the music.

8 years and up

### Track 7: 12/8 beat and division (fast tempo)

- ❖ The music begins by playing the beats of dotted quarter notes: start by designing the length of the measure with a body movement.
- ❖ Draw the duration of the meters by swinging the arms sideways in place and alternate with walking sequences.
- ❖ Use a ball, bouncing it on the strong beat of the measure.
- ❖ When this is well established, alternate bouncing once (measure 1) and 4 steps (measure 2) thus creating a phrasing per 2 measures.
- ❖ Afterwards, one hears the subdivision of 8th notes: here we could imagine setting the ball rolling on the floor on the 1st beat and catching it on the 4th beat (with or without a partner).

The subdivision is too rapid to show by running; but it does give the momentum for an activity such as \*skipping for example.

- ❖ The alternance between the beat and the subdivision could also be shown with two different movements with the gymnastic ribbons: one decisive gesture showing the beats, and a round or fluid movement (circle, for example) for the subdivisions.
- ❖ The bass/soprano dialogue can be played with a partner.

The skip is a step which rebounds on the same foot - left, left, right, right, on a trochee rhythm (long-short).

8 years and up

### Track 8: compound time trochee (follow the melody)

- ❖ Follow the melody (trochee), playing with a light scarf: toss on "long" and catch on "short".
- ❖ Step the trochee rhythm (don't ask the children to skip because the tempo is too slow) and make three steps (eighth notes) at the end of each phrase (4 or 8 beats) to change the weight-bearing leg.
- ❖ In a circle, do slow \*"*pas chassés*", (without rebounding); change direction (and therefore the supporting leg) at new phrases.

(next...)

- ❖ Children are in a circle, with one gymnastic ribbon. One child uses the ribbon to show the trochee rhythm three times and during the fourth time gives it to the child on his/her right, who takes the ribbon with the right hand. Change direction at the signal, and use the left hand.
- ❖ Sing the melody while clapping the trochee rhythm.
- ❖ Follow the baseline by stepping the iamb rhythm.
- ❖ Try to do both actions at the same time!
- ❖ For advanced students: toss a ball in the air with the rhythm of the soprano and step the rhythm of the bassline. Do the contrary with the next track - step the trochee rhythm and bounce the ball on the iamb rhythm.

\* The “pas chassé” is a bouncing side step - open, close, open, close. Its rhythm is the same as a skip, but the feet alternate: R LR LR. The skipping step would be: R RL LR RL.

At least 8 years and up

### Track 9: compound time iamb (follow the melody)

- ❖ Listen to the music (a slow 6/8) and sing the melody.
- ❖ Step either the strong beats, or all the beats while singing.
- ❖ Follow melody (iamb), using a gymnastic ribbon.
- ❖ Tap the rhythm pattern freely on your body, drawing the musical line. You may then step the first note of each pattern, while continuing to tap.
- ❖ Step the iamb rhythm 3 or 7 times in a row and make three steps (3 eighth notes at the end of each phrase) to change the weight-bearing leg. This pattern makes the stepping more comfortable and shapes a nice phrasing in two or four measures. Draw the musical line in space by taking a clear orientation at the beginning of phrases and by adapting energy and space to the dynamic and phrasing.
- ❖ Tap the three 8th notes on the body: 1= knees, 2=waist, 3= shoulders. The iamb rhythm happens by not tapping on shoulders. When working with children it is useful for them to do the gesture towards the shoulders, but without tapping. In this way they fill up the time of the third 8th note. Feel this in the body.

We could do the same exercise with the trochee rhythm of the previous track, when we would not tap on the waist.

7 years and up

### Track 10: 12/8 rhythmic and melodic dictation

This piece consists of short rhythms each of one measure. Each rhythm is played three times, followed by one note value of one measure. Then, during the following 4 measures the students repeat the melody just heard. There are 6 different rhythms.

- ❖ At first, listen to the whole track, step the beats and beat time; indicate the measure also by a change of direction.
- ❖ Step the beats while listening to the rhythm, sing the melody back during the following 4 measures.
- ❖ Then, continue to step the beats, this time, clapping the rhythms during the 4 following measures.
- ❖ Finally, step the beats while listening to the rhythms, then step them (the last two rhythms cannot be stepped because they are too fast, it is more comfortable to clap them).
- ❖ Repeat any or all of these steps until you can write the rhythms on the board.
- ❖ For more advanced students: improvise vocally on the rhythm during the 4 following measures.

Intermediate level or older children/adolescents.

### Track 11: 15/8 beat and division

- ❖ Standing still, show the 5 beats with 5 different movements of the arm; alternate arms each measure, change direction/movements freely, but always show clearly the beginning of the measure.
- ❖ Standing still, design big circles with arms, torso, head. Make slow movements showing clearly the beginning of the measure and its duration.
- ❖ Step the beats, changing direction at the beginning of each measure.
- ❖ Learn how to beat a 5-beat measure; add stepping the beats to the arm movements.
- ❖ Step the beats and add a rhythmic element on one beat. For example, on beat 5 clap three 8th notes; on beat one clap a trochee. The teacher can vary instructions in order to add, subtract or change rhythmic elements to be clapped.
- ❖ In a circle, take 5 steps forward and 5 steps backward, and clap your own rhythm, all together at first. Then, each participant in turn proposes a rhythm which he/she claps during the 5 steps forwards; the class repeats this rhythm on the 5 steps backwards.
- ❖ Write several examples of compound rhythm patterns on the board. The teacher indicates which ones to clap.

12 years and older (the students need to have already become familiar with 6/8, 9/8 and 12/8).