Movement Exploration

Strategies to Successfully Integrate Movement to Music into your Primary Music Program

Presented by Ruth Friend

Movement within a music program serves many functions. It encourages mindfulness, kinesthetic understanding of musical concepts, focus, ability to work with others, sensitivity to music, listening skills and of course music appreciation. Movement requires well-established parameters and classroom rules along with the development of a vocabulary/repertoire provided by the teacher.

Music and movement are inextricable linked. Embedding movement into my Prep - Year 6 music program has seen the students flourish in their musicality and expressiveness. As John Feierabend would say, they are more "...artful, beatful, tuneful". I was fortunate during my Grad. Dip. in Movement and Dance, in the late 1980's, to study Laban and choreography. It provided me with the tools and confidence to engage students actively through movement and **promotes their understanding of musical concepts** .... and it's so much fun for students and teachers alike!

Establishing a sequential plan for the introduction and development of movement skills ensures success, enjoyment and above all sensitive, creative young musicians.

Strategies:

1. Seated
2. Stationery
3. Travelling

*******These strategies can be used to differentiate the curriculum for student needs*

Rules:

1. No talking, singing or noise - allows for focus on the music or musical cues
2. No touching – spatial awareness
3. Soft feet, soft hands – enables effective collaboration and development of social skills

Types of Movement activities

I have identified 4 key approaches to movement in the music classroom that serve specific purposes:

1. **Movement that accompanies singing**. Students play singing games, sing with actions or body percussion. These activities offer opportunities for structured interaction while emphasizing the text or focusing on the elements form, beat and/or rhythm in music.

2. **Folk Dance where** students learn structured dance movements from multicultural sources. This is a rich learning opportunity where students hear instruments from different cultures and focus on the element of form.

3. **Choreographed Movement to Art Music** where students are taught movement sequences modelled by the teacher. Students:
    - explore personal and general space relating to others
    - discover inner feelings connected to the aesthetic appreciation of art music
    - experience both the form and the expressive quality of music while drawing on the emotional power of gesture. This can have parallels in conducting gesture which students may see in orchestral clips on YouTube.

4. **Creative Movement:** when children are given the opportunity to deliberately explore space, time, dynamics, and relationships with accompanying music. These activities can be used to convey a kinaesthetic understanding of musical elements.

1. Movement that accompanies singing

- Beat actions
- Rhythm performance
- Simultaneous Beat & Rhythm performance

Kodaly singing games for P - 2:

- Mr Sun
- Go In and Out

Upper years:

- Body Percussion - Hotaru Koi
  form in music, re pentatony, ta titi za, listening to a performance of a canon
- Movement and Dance - AOAO

2. Folk Dance

The Longer the Faster

Ref: Shenanigans, 'Children's Dance of Terra Del Zur' Track 3

Fabulous to develop a sense of length of an 8-beat phrase. Especially good preparing for the transition from 4-beat to 8-beat dictations. Lots of fun!

3. Choreographed Movement

Seated movement

- Saint Seans, 'Aquarium'

Extend to using instruments - Ref: Lyn Kleiner 'Kids Can Listen, Kids Can Move'

Standing Stationary movement

Move It DVD & CD - Ref: John Feierabend – 'Move It 1' Tracks 3 & 4.

- Satie, 'Trois Gymnopedie #1'
- Respighi, 'Ancient Airs and Dances Suite' No. 3 'Siciliana'

The main foci will be for students to:

- listen actively to art music
- feel the expression in the music and express this through dance
- use these experiences as a moving meditation to develop focus and concentration within the music lesson

4. Creative Movement (requires space)

Exploring Space and Time

- Engine Engine – students form a line behind teacher initially who creates pathways through the room. Change leaders after a few repetitions/lessons
- Well, you walk and you walk and you walk and Stop! …… Teacher led using voice then instruments

Travelling Movement Exploration

- The Syncopated Clock
  Ref: Lyn Kleiner 'Kids Can Listen, Kids Can Move'
  This is best done as a stationery activity first so if you don't have a large space to enjoy the full experience, it can still be added to your 'must do' list

- In the Hall of the Mountain King - 'Listen and Move' activity
  Ref: Take Note Music - Listening & Responding. Teacher watches video to copy or get ideas for possible movements to create a warmup or students copy the video.

Developing Creative Movement skills

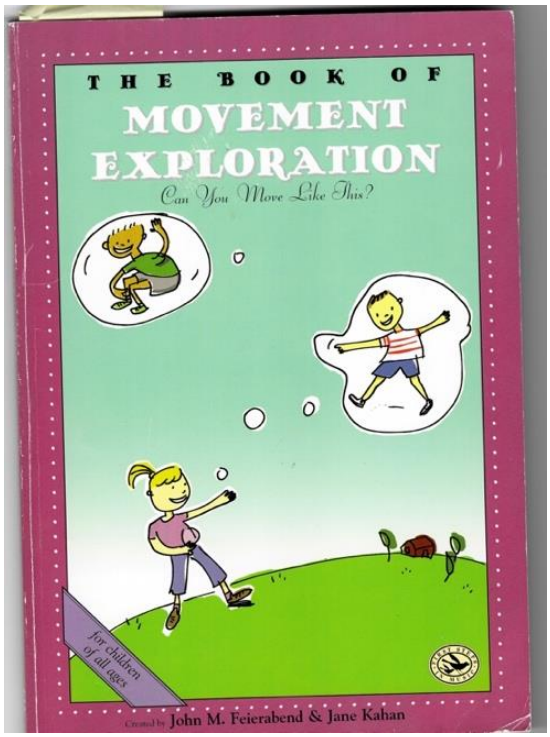
Recommended Resources:
Ref: John Feierabend, 'Movement Exploration'
See Mark O'Leary Publishing: Email sales@markolearymusic.com

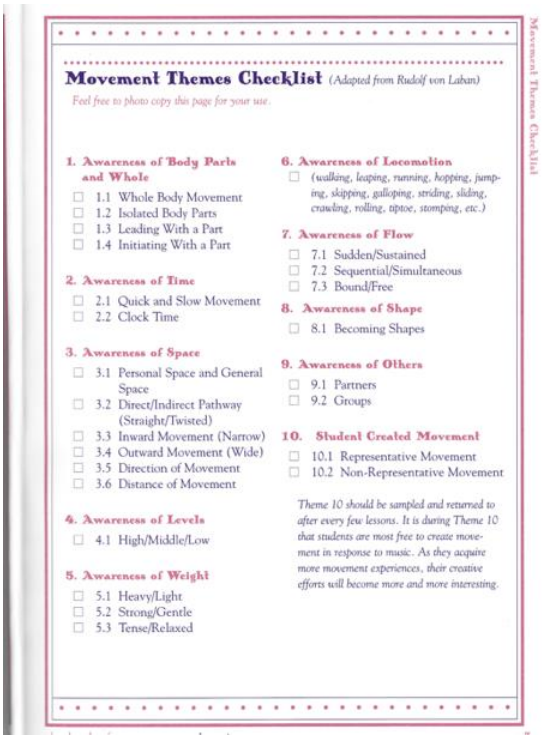
Ref: Take Note Music, Listening & Responding - Peer Gynt – 'In the Hall of the Mountain King'
A Listening & Responding digital resource available as digital download - Take Note Music
https://www.takenotemusic.com.au/music-listening-responding-resources/

Ref: John Feierabend, 'Movement Exploration'

This book by John Feierabend and Jane Kahan is based on the work of Rudolph von Laban. It has a check list for movement exploration at the start to assist your planning. The activities do not have to be done in any order, but all come together to build the skills necessary to develop well-skilled students who feel confident to create and explore with their bodies.

Rudolf von Laban, a movement theorist, a choreographer and dancer is considered a pioneer of modern dance. Laban categorized human movement into basic component parts. For a long time Laban movement was primarily used for dancers and dance choreography to discover new ways to move. In the 80s and 90s, it began to be used to help actors and improve their performances.





Ref: Take Note Music, Peer Gynt – 'In the Hall of the Mountain King'

This digital resource includes a strategy to incorporate creative movement exploration into your lower primary classrooms. We invite you, as the teacher, to develop your creative movement kit-bag!

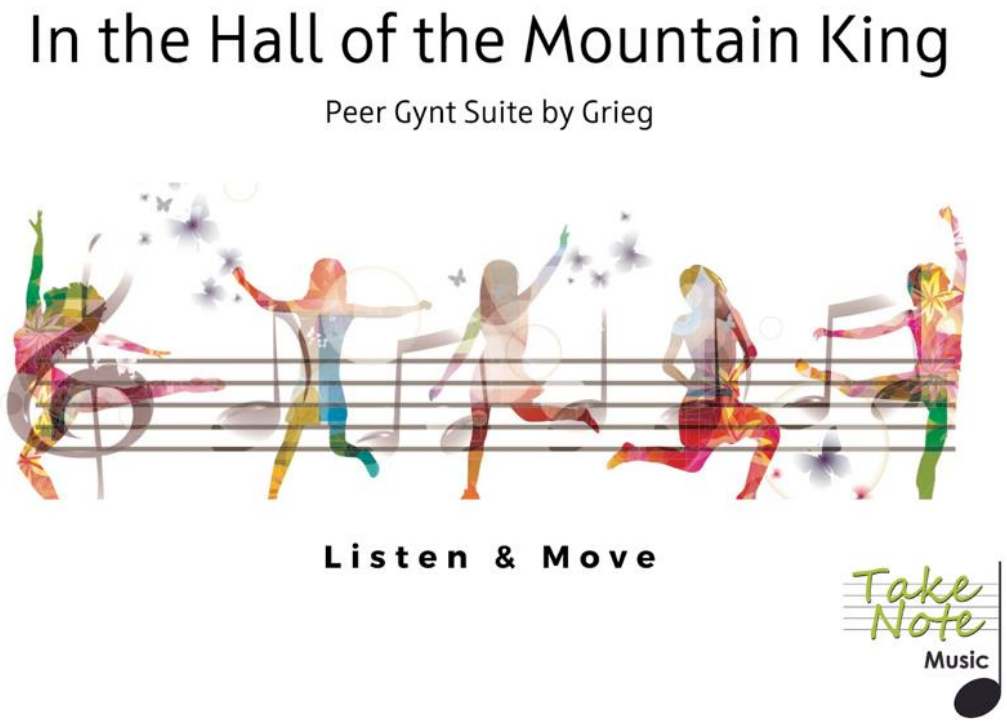
NEW RELEASE: **Peer Gynt – In the Hall of the Mountain King** from Take Note Music

Worksheet 2: Listening Map
Having developed an understanding of the work and the fact that the melody or theme is repeated 18 times but with growing volume and tempo, the children connect this concept with movement.

Creative movement session
Children form a circle with Teacher.
Teacher demonstrates one action per melody while the children join in.

- soft and slow = gentle/small actions to the beat
- louder and faster = gradually bigger and faster movements

Use the warm up video 'Listen & Move' on the TNM resource to lead the students or to get ideas to lead your own warm up.



Ways We Move

Creative Movement prompt sheet

Upper Body	Flick
	Peer
	Pray
	Windscreen wiper arms
	‘Train wheel’ arms
	‘Egyptian’ arms
	Swing
	Shake
Lower Body	Spring
	Bounce
	Jump
	Swing
	Knees up
	Twist
	Reach
	Run on spot
	Shake
Levels	High
	Middle
	Low
	Hi/Low Swooping Climbing Sinking
Direction	Forwards
	Backwards
	Sideways
	Across body
Shapes & Body Parts	Circles
	Lines
	Curved
	Pointed
Travelling	Walk
	Tiptoe/sneak
	Stomp
	Skip
	Gallop
	Slide
	Leap