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YELLOW

MUSIC AND MOVEMENT

METHODOLOGICAL GUIDELINES

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Põltsamaa 2020

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MUSIC AND MOVEMENT

“Music begins with being a human, the same is with teaching. It does not start from the instrument, with the first finger or first position, it does not start with this or that chord. To start, one needs to find his/her own inner silence, listen to yourself, be ready, be open to the music – one needs to recognise his/her own pulse and breathing.” (C. Orff)

In music and in movement there are the same means of expression, but they manifest themselves differently – in music we will hear and in movement we will see. That is why children naturally perceive music and movement as a single action. In primary education, means of expressing music are metre, rhythm, melody, tempo, dynamics, timbre and character. Paying attention to means of expressing music, gives movement an extra quality, it teaches to listen and understand music. Everyone learn based on different senses – visually (with the help of pictures), audibly (with external voices and internal sounds) and also kinaesthetically (through movement, action and emotion). The younger a person is, the more important the kinaesthetic way of learning is for them or acquisition of material learned through physical experience.

In this collection of music and movement we have been directed from two important directions: Idla movement teaching and Orff pedagogy.

Ernst Idla (1901-1980) – Estonian gymnastics educator. Idla’s physical education is based on the teaching and development of five physical skills and abilities: coordination (dexterity), flexibility-mobility, strength, endurance and speed.

Carl Orff (1895-1982) – German composer and music teacher. Orff pedagogy is based on combining speech, movement and music into a learning process in which rhythm is a component that binds music education elements.

Idla and Orff had a common source of inspiration, unknown to each other:

Emile Jaques-Dalcroze (1865-1950) – Swiss music teacher, founder of Rhythmics. In Rhythmics, one learns, develops and interprets musical rhythms using his/her own body.

Rudolf von Laban (1879-1958) – Hungarian dancer, choreographer and movement theorist. Musical movement is based on the elements of the theory of motion he has developed: body, space, time, and power.

They all (Dalcroze, Laban, Orff and Idla) emphasize the ultimate goals of their teaching: to awaken the human body with all its senses through music and movement, to embrace healthy mobility, to influence and develop man as a holistic human and to enrich one's emotional and thought world.

The collection of music and movement is divided into two parts: music and movement activities for 3-7 years old (tracks 1-15) and for 7-11 years old (tracks 16-30).

In terms of child development, each age group is broad in scope, with very rapid and different child development. Therefore, targeting activities require each teacher to think carefully about which activities best support student development.

3-7 years old – playtime age. During this period, the fantasy world develops and connections develop. Children need not only versatility but also clarity and simplicity. Games and exercises are needed to develop the rhythm, the ability to listen to the music, the sense of the body, the ability to stretch and relax parts of the body and the skills of collaboration and creativity. Creating a supportive environment can strengthen musical assumptions. As a result of the developmental direction, the qualities that form the musical abilities as a whole (musical hearing, rhythmic perception, musical memory and music reception and expression) are formed.

7-11 (12) years old – learning the skills age. During this period, we build the foundation for all our motor abilities, develop our perception and reaction, and train our physical fitness for future. Musical abilities evolve vigorously with the necessary experience.

The overarching keywords for both, Idla's movement and rhythmical movement, are sense of rhythm and coordination. A sense of rhythm is the ability to perceive and express the evasion and accentuation of sounds. It is the basis of all musical activity and is, for the most part, a developing ability of all human beings. The sense of rhythm is based on motility, it is sensing regular movement based on muscle movements. Understanding the rhythm is by nature an active process. It is not only possible to hear the rhythm in order to sense the rhythm, but the person has to bring the rhythm to himself, to live with it. Coordination is the ability to perform complex movements in a meaningful way with minimal energy consumption. Coordination is the result of cooperation between the nervous and musculoskeletal systems. Good coordination is the basis for daily activities, developing reading and writing skills, studying any instrument and dance.


There are description of two uses for each piece of music: Idla's movement and rhythmical movement (based on Orff approach, Dalcroze Rhythmics and Laban movement theory). Walking and running school, physical school, floor exercises and coordination are the cross-cutting topics in Idla's movement. The tool is a ball. The topics in rhythmical movement are perception of metre, rhythms and other forms of music expression and musical form. Percussion instruments, balls, towels, tapes, etc. are used as tools. Multi-layered exercises offer ample room for manoeuvre here. Movement descriptions are provided in free form.


The human voice, the playing an instrument and the rhythmical movement of the body – they are the emergence of music and dance as an art form. Let music and movement always be a source of joy for us!


“In movement education, we can develop the interaction between music and movement to such an extent that music becomes visible through movement and movement through music is heard.” (E. Idla)


RHYTHMS


 = TA

 = TI-TI

 = TIRI-TIRI

 = TAI-RI

 = TA-A

 = TA-A-A

1. WALKING MUSIC

Measure: 4/4

Music: moderate walking pace (100)

Solo instruments: guitar, piano, *cajon*

Idla movement

Topic: calm walking, feel the metre

Effect: general physical mobility

- normal, over the heel walk along the hall, back and forth with hand movements (suitable for warm-up)

Rhythmical movement

Topic: metre accented and without an accent part of bars

- 4 bars walking through the room freely – 4 bars standing on one spot (improvisation of rhythms on the body)
- moving in different directions – 4 or 2 bars in one direction, then change (back and forth, right, left, face to front, back to front, etc., in addition hand movement)

2. FOUR STOPS

Measure:	4/4
Music:	stops forming a triad
	1. Do
	2. Do-Mi
	3. Do-Mi-So
	4. Do-Mi-So-Do´
Solo instruments:	violin, glockenspiel

Idla movement

Topic: different walks, right and left side

Effect: general physical mobility, coordination, spine mobility

- at the beginning and between stops there is always 8 bars walking
 - 1st stop – touching the right knee with your hands
 - 2nd stop – repetition of previous activity and adding touching the left knee with your hands
 - 3rd stop – repeat previous activities and adding the lift of your right hand
 - 4th stop – repeat previous activities and adding the lift of your left hand, stretching up

Rhythmical movement

Topic: metre, contrast in movement, triad, movement levels

- various walks – over-the-heels, on the heels, on half point, etc.
- different directions – onward, backward, circular, criss-cross, etc.
- during stops:
 - standing, posture change or statues (from lower to higher or higher to lower)
 - different levels:
 - 1st stop Do – squat
 - 2nd stop adding Mi – semi-squat
 - 3rd stop adding So – standing
 - 4th stop adding Do´ – stretching, hands up
 - greetings with different parts of the body
 - different points of support:
 - 1st stop – one supporting point (e.g. leg)
 - 2nd stop – two supporting points (e.g. two feet or foot and hand) etc.

3. MARCH

Measure: 4/4

Music: marching music

Solo instruments: saxophone, clarinet, snare drum

Idla movement

Topic: moving in a specific rhythm, metre-keeping, space cognition

Effect: general physical mobility, posture

- moving around the room in different motion drawings (column, circular, diagonal, mixed)

Rhythmical movement

Topic: metre, accented and without an accent part of bars

- marching
- the teacher or a child is leading a gymnastic exercise and followers are doing it in a mirror, as an echoing game etc.

4. SKIP AND RUN (A B)

Measure: 4/4

Music: 2-part form A B A B B A (part-A in tai-ri-rhythm 8 bars;
part-B ti-ti-rhythm 8 bars)

Solo instruments: piano, glockenspiel

Idla movement

Topic: jumping, fast running

Effect: coordination, rhythm, speed

- jumping and running according to changes in musical rhythm

Additional ideas:

- different activities with the ball: part-A – bouncing, patching or jumping the ball in the hand; part-B – moving between balls or around your own ball

Rhythmical movement

Topic: A B form instruction, tai-ri-rhythm – skip or gallop step,

ti-ti-rhythm – running step

- part-A – skip or gallop step (in a circle); part-B – twirling on the spot
 - the same activity in two groups: part-A – 1st group in a circle; part-B – 2nd group in the middle of the circle
- A group that does not move, huddles and watches others

5. SKIP AND WARMUP (AA B)

Measure: 4/4

Music: form AA B AA B AA B AA (part-A 4 bars;
part-B 4 bars) all in major

Solo instruments: piano, glockenspiel

Idla movement

Topic: skipping

Effect: general physical mobility, coordination

- part-A – skipping around the room in different motion drawings (e.g. in a circle, mixed); part-B – stationary gymnastic exercises by teachers lead (e.g. squat-upright, clapping, arm swings, leg lifts)

Rhythmical movement

Topic: form instruction AA B, tai-ri-rhythm – skipping movement

- circle game: part-A – children are walking or skipping around the circle, some children are inside the circle and play the rhythm on the percussion instruments; part-B – the circle stops, insiders are choosing new children to step inside the circle and giving them their instrument
- same activity using balls

6. RUN, WALK AND DANCE (A B)

Measure: 4/4

Music: 2-part form A B A B A B A B (A-part 4 bars;
B-part 4 bars) in between the parts 2 beats for transition

Solo instruments: clarinet, saxophones, percussions

Idla movement

Topic: ti-ti- and ta-rhythm, movement in the rhythm of music

Effect: sensing different rhythms in movement

- running, walking and jumping

Rhythmical movement

Topic: expression of 2-part musical form in movement, visualization of musical rhythms (ta and ti-ti) in movement

- part-A – moving according to rhythm with running or walking steps;
part-B – free dance
- playing on percussion instruments or drums:
part-A – playing along in ti-ti- and ta-rhythm;
part-B – improvising your own rhythm

7. RUN WITH THE BALL (A B)

Measure: 4/4

Music: 2-part form A B A B A B A B (part-A in ti-ti-rhythm;
part-B in different rhythms)

Solo instruments: glockenspiel, piano

Idla movement

Topic: running or jumping and ball action

Effect: dexterity, coordination

- part-A – moving criss-cross with running or jumping steps, with the ball in hand
 - 1.B – bounce the ball
 - 2.B – throwing the ball
 - 3.B – roll the ball around yourself
 - 4.B – roll the ball forward

Rhythmical movement

Topic: perception of 2-part musical form and expression of musical contrasts in movement

- during one musical form the child is showing movements or playing a rhythm in his/her body, the others imitate him/her at the same time etc.
- role play: The child chooses a role for himself (e.g. cloth, bird, etc.).
In part-A agreed movement, (e.g. everyone walking in a circle);
in part-B each child finds his/her own movement according to his/her role and mode of the music.

8. RUNNING 1

Measure: 4/4

Music: moderate running tempo (100)

Solo instruments: piano, percussion, melodica

Idla movement

Topic: running

Effect: endurance, attention

- the teacher is leading a run around the room in different patterns (e.g. in a circle, snake, diagonals)
- “Straight line race”: Children are standing at the back of the hall in a straight line facing the hall, one child is standing at the front of the hall facing others. A single child runs across the hall to the first child, grabs his/her hand and the two of them run back across the hall, forming another straight line at the front of the hall. The activity is repeated - the child who came last, runs and brings the next child etc. Run ends when all children are brought into the new straight line. Arriving children can clap or jump on the spot etc.
- running in pairs

Rhythmical movement

Topic: running rhythm, movement direction

- “Rocks and water”: one group of children are “rocks”, they squat. Another group of children are “water”, they move between the “rocks”. The teacher is directing when the roles exchange.
- different running steps (lifting the knees, lifting the heels)
- movement direction changes (facing, backward, right sight, left sight, spinning)

9. RUN AND THROW THE BALL (A BB)

Measure: 4/4 and 2/4

Music: 2-part form A BB A BB A BB (part-A 4 bars; part-B 4 bars)

Solo instruments: xylophone, piano

Idla movement

Topic: throwing and catching the ball

Effect: dexterity, eye-hand cooperation

- part-A – running the ball in the hand; part-B – throwing and catching the ball
- balls are on the floor
part-A – running between the balls; part-B – throwing and catching the ball

Rhythmical movement

Topic: perception of a 2-part contrasting musical form and its expression in movement

- play with “parachute” or cloth:
part-A – moving in the agreed direction with one hand on the edge of the fabric;
part-B – lifting and lowering the fabric in standing position
- doing the same thing alone with a smaller fabric, moving in a circle or across the room
- expressing two contrasting characters (e.g., mice-cats, raindrops-rays of sun)

10. RUN AND PARTICIPATE

Measure: 4/4

Music: A1, transition bar (sounds chord); A2, transition bar (sounds chord). B1, transition bar (sounds chord); B2, transition bar (sounds chord). Each section lasts four bars.

Solo instruments: piano, xylophone, percussion instruments

Idla movement

Topic: cooperation skills

Effect: attention, stamina

- The children are freely in pairs behind each other.
A1 – one child runs after another. In transition bar the child in front is making a downward dog pose as a gate.
A2 – the child in back runs through the gate several times throughout this period of music. Transition bar – the climber becomes the front pairing and everything is repeated during B1-B2 music.
Option: children can make different gates and move through them differently.

Additional ideas:

- mirror game in pairs: one child is a mover or activity director and the other is an imitator, roles are changed during the transition measure
- same action with the balls

Rhythmical movement

Topic: listening to a musical phrase and expressing it in motion (4 bars)

- making motions and movements in a circle or freely in space
- playing on a body instrument
- activities in the mirror or echo

11. BEETLES (A B C)

Measure:	4/4
Music	3-part form A B C; with different tempos, in between each part a prepared transition to a next part (new music E. and L. Idla „Beetles“)
Solo instruments:	piano, <i>celesta</i>

Idla movement

Topic: playful imitation of beetles, running

Effect: persistence, tightening and relaxation

- part-A – running through, hands spread out as wings;
- part-B – flat on the back, intense shaking of the hands and feet to the tips of the fingers and toes, spine is on the ground; relaxation during the chord;
- part-C – rolling, hands up; hands and feet are kept extended while rolling

Rhythmical movement

Topic: perception of a 3-piece contrasting musical form and its expression in movement

- creative movement according to the changing nature of the music

Topic: three basic rhythms (ti-ti, ta, ta-a) in movement, suits better for elementary students

- clapping the rhythm while sitting on the floor:
part-A – ti-ti-rhythm; part-B – ta-rhythm; part-C – ta-a-rhythm
- moving in space freely, using different directions in movement (face, back, side):
part-A – running; part-B – walking; part-C – stretching-relaxation
- lying on the floor:
part-A – shaking hands and feet in ti-ti-rhythm; part-B – lifting the limbs in ta-rhythm; part-C – expanding and contracting yourself in ta-a-rhythm
- same activity in three groups (A ti-ti, B ta and C ta-a):
part-A – group A activities; part-B – group B activities;
part-C – group C activities
During the other parts, squatting and watching.

12. SNEAK AND JUMP (A B)

Measure: 4/4 and 2/4

Music: 2-part form A B A B A B; intro before every A part;
tempos A - slow, B - fast

Solo instruments: clarinet and violin

Idla movement

Topic: walking on half point, jumping

Effect: attention, balance

- part-A – sneaking; part-B – jumping

Rhythmical movement

Topic: expressing in motion the pace and character of the music

- part-A – sneaking while moving freely; part-B – finding a couple and dancing with them
during the intro (introduction to part-A), except at the very beginning, thanking your partner (e.g. hugging, giving a hand or curtsy and bow);
repetition of the music in part-A moving alone and in part-B the pairs alternate
- expression of two contrasting characters

13. STRONG AND GENTLE

Measure:	4/4
Music:	2-part form of very contrasting nature A B A B A+B (powerful and gentle theme sounds at once, 8 bars); part-A 8 bars powerful, wind instruments; part-B 8 bars gentle, piano
Solo instruments:	horn, piano

Idla movement

Topic: activities with the ball

Effect: sense of rhythm, coordination, dexterity

- all activity while sitting (kneeling, legs crossed in front, legs out to the sides)
part-A – bounce the ball; part-B – roll the ball
The same activity is suitable for exercises in couples.

Rhythmical movement

Topic: contrast in music and in movement, index/level – low and high

- role-playing: imitating the movement of your character according to the nature of the music
- action in two groups or pairs – “strong” moves, “gentle” watches, or on the contrary “strong” watches, “gentle” moves, last time doing together
- part-A – low-level movement (e.g. paw, rolling, crawling, etc.);
part-B – high level movement (e.g. on the half point, arms up, etc.)

14. RHYTHM AND CHARACTER 1

Measure: 4/4

Music: part-A – continuous repetition (8 bars);
part-B – different sounds of nature (water, birds, cat,
dog, wind, rain, thunder, wind chimes)

Solo instruments: *cajon*

Idla movement

Topic: focus, move and stop

Effect: rhythm, attention

- during the rhythmic part, playing on the body instrument (sitting with legs crossed in front), listening to the sounds of nature with closed eyes
- during the rhythmic part, moving in the circle (holding hands), listening to the sounds of nature in a squat (loose hands)

Rhythmical movement

Topic: the contrast between static and movement

- part-A – sitting on the floor a “drum game” on your body and on the floor;
part-B – while moving, imitating the sound you hear with your body
- part-A – moving through the room freely, the whole space is a “drum”;
part-B – static representation of the sound you hear

15. RELAXATION MUSIC WITH SONGBIRDS

Measure: 3/4
Music: A B A form
Solo instruments: piano and birds singing

Idla movement

Topic: relaxation

Effect: relaxation

- lying down in a comfortable position
- finger drawing on the back of another child

Rhythmics

Topic: listening to a musical phrase, sensing its length and expressing it in movement

- “Magic Forest”: Each child is a tree shape (e.g. bulky, straight, branch, laying down, etc.) and stays in that shape. Part-A – during one phrase (4 bars), one child (or teacher) moves calmly in front of someone and takes his/her tree shape. During the next phrase, the selected child moves on to the next child and takes his/her tree shape, etc. Part-B – all together changing the poses and positions and relaxing (in ta-a-a-rhythm). Part-A repeats.
- “Mirror play”: One child is the leader and makes movements, the other “mirrors” him/her, imitates the same movements.
- “Pick with me”: Children are lying on the floor. The teacher touches one child who gets up and comes next to him/her. Holding hands they move around touching one by one all the children until all are “picked up”, everybody walk calmly until the end of the music.

16. STEPPING MUSIC

Measure: 4/4

Music: calm walking tempo

Solo instruments: saxophone, guitar, glockenspiel

Idla movement

Topic: walk

Effect: cooperation, attention, perception of space

- Separation and concentration
 1. The group moves in one column from the centre across the hall. At the end, the first mover moves to the left, the second to the right, and so on. Everybody move back to their original position.
 2. The group move across the hall in couple columns, in the end dyads move left and right.
 3. Move four in a column and divide into dyads left and right.
 4. Again move in couple columns, at the end move left and right one at a time.

Additional ideas:

- different steps (e.g. crossing, skipping, swapping, etc.)

Rhythmical movement

Topic: metre, accented and without accent bar parts

- moving with different steps (8 or 4 beats), standing (tasks on the spot, e.g. shapes, clapping rhythm, etc.)
- changing the rhythm of the steps and movement directions

17. EIGHT STOPS

- Measure: 4/4
Music: each phrase 8 bars, stops forming a scale:
1. Do
2. Do-Re
3. Do-Re-Mi
4. Do-Re-Mi-Fa
5. Do-Re-Mi-Fa-So
6. Do-Re-Mi-Fa-So-La
7. Do-Re-Mi-Fa-So-La-Ti
8. Do-Re-Mi-Fa-So-La-Ti-Do'
Solo instruments: violin, flute, glockenspiel

Idla movement

Topic: different walks and body postures, right and left side, moving and stopping

Effect: general body mobility, coordination, spinal mobility

- in the beginning and in between the stops there are always 8 bars for walking
 - stop 1 legs spread out, bending forward, arms to the right lower leg
 - stop 2 repetition of previous and add bending forward, arms to the left lower leg
 - stop 3 repetition of previous and add incline forward, palms on your knees
 - stop 4 repetition of previous and add legs spread out, arms on your hips body stretch
 - stop 5 repetition of previous and add side bend to the right
 - stop 6 repetition of previous and add side bend to the left
 - stop 7 repetition of previous and add hands on the back of the neck fingers crossed
 - stop 8 repetition of previous and add hands up, rising to the half point

Additional ideas:

- rhythmic bouncing of the ball while walking, different ball throws during stops
- fixing the right and left sides when bouncing and throwing the ball

Rhythmical movement

Topic: metre, movement and stop

- walking alone freely – during the stops groups are formed 1st stop – alone, 2nd stop – two together, 3rd stop – three together, 4th stop – four together, etc.
- walking with the partner – body contact points are found during stops according to the number of music beats (1-8)
- Circle game: 8 children are walking holding hands in a circle, facing the walking direction.

During the 1st stop, one child walks into the circle and says the number “one”. The movement continues with the walking music, the child inside the circle walks in the opposite direction.

During the 2nd stop, the first child in the circle first says “one”, then the second child enters the circle and says “two”. The game continues until all the kids have come into the circle and move in the opposite direction.

18. PARTNERS TAKE TURNS

Measure: 4/4

Music: *celesta* and the guitar are playing the melody in turns, respectively by 8 - 4 - 2 - 1 - 1 beat. The first half of the piece is in a ta-rhythm, the other half is in the ti-ti-rhythm.

Solo instruments: *celesta* and guitar

Idla movement

Topic: ball and rhythm

Effect: dexterity, rhythm, coordination

- bouncing the ball in two groups; starting position: sitting legs crossed in front, ball is in front of you

Bar 1-2 1st group bounces the ball 8 times in a ta-rhythm while the 2nd group are sitting legs crossed in front.

Bars 3-4 Groups alternate.

Bar 5 1st group bounces the ball 4 times, 2nd group are sitting legs crossed in front.

Bar 6 Groups alternate.

Bar 7 1st group bounces the ball 2 times, then 2nd group bounces the ball 2 times.

Bar 8 1st group bounces 1 time. Then 2nd group bounces 1 time. On the third beat of the measure both groups bounce the ball strongly and simultaneously. Catch the ball in the air.

Bars 9-16 Repeat the action of bars 1-8. The 2nd group is starting.

Bars 17-32 Repeat the action of bars 1-16 in ti-ti-rhythm.

Rhythmical movement

Topic: ta- and ti-ti-rhythm

- walking, half point walking, running or jumping according to the rhythm of the music, alone, in pairs or in two groups
- playing a rhythm on a body-percussion or percussion instruments, in standing or moving

19. ACTIVE WALKING AND SWINGING (4/4 AND 3/4)

Measure: 4/4 and 3/4

Music: music in 2-parts – part-A 4/4 and part-B 3/4

Solo instruments: violin

Idla movement

Topic: general body warm up, ball activities

Effect: total body mobility

- part-A (4/4) – walking; part-B (3/4) – swinging

Additional ideas:

- part-A – bouncing the ball while walking; part-B – throwing the ball while standing
- part-A – bouncing the ball while walking; part-B – throwing the ball as an echo, watching and imitating the teacher

Rhythmical movement

Topic: alternating measure, accented and unstressed bar part, length of the phrase

- part-A – walking alone (8 bars A1), finding the nearest person and moving together (8 bars A2); part-B – spinning with the partner, swinging or other dance moves
- in couples – part-A – handshaking; part-B – spinning in pairs
- sitting in a circle – part-A – in an accented part of music hand-to-hand ball transfer (8 bars A1), in a new phrase to the other direction (8 bars A2); part-B – in the first beat of the bar rolling the ball to each other in a circle

20. MOVE, TIGHTEN, RELAX (AA B)

Measure: 4/4

Music: 2-part form AA B AA B AA B aa b AA;
A/B for a major, a/b for a minor;
AA (4 + 4 bars) and B (4 bars)

Solo instruments: guitar, piano

Idla movement

Topic: athletic walking, effort and relaxation

Effect: body sensation, coordination

- part-A – athletic walking or skipping; part-B – on the spot effort and relaxation, in a minor part of the music on the spot – stretching, relaxation

Additional ideas:

- part-A – bouncing the ball, circles around the body; part-B – on the spot bouncing or throwing the ball; in a minor part of the music rolling the ball around itself or standing legs spread out rolling the ball between the legs or twist the ball in hand
- skipping and exercises on the spot, during the minor part bending and stretching

Rhythmical movement

Topic: form study AA (4+4 bars) B (4 bars), tai-ri-rhythm, major and minor

- Part-A – moving in a circle with walking, skipping or galloping (A1 anticlockwise, A2 clockwise);
Part-B – finding contrasts in moving, drawing/figure or plane:
 - moving in and out of the circle or squatting and standing
 - spinning on the spot in one direction (B1), in the other direction (B2)
 - body percussion from top to bottom (B1), body percussion from bottom to top (B2)
- in a minor part of the music stretching (2 beats ta-a) and relaxing (2 beats ta-a)
It is possible to do it also on the floor.

21. SPRINGY WALK AND RUNNING (A B)

Measure: 4/4

Music: 2-part form A B A B A B, each part A is preceded by an intro; tempos – A calm, B fast, last B part accelerating

Solo instruments: violin, guitar

Idla movement

Topic: springy walk, running

Effect: endurance, coordination

- part-A – springy walk; part-B – athletic walk and run

Additional ideas:

- Math dance:
 - 1.A – springy walk alone, moving freely in mixed ways; B – finding a partner and dancing together
 - 2.A – springy walk holding hands; B – finding another couple and dancing in fours
 - 3.A – springy walk in fours, holding hands, making a “worm”; B – forming a circle, moving in a circle

Rhythmical movement

Topic: different speeds and their manifestation in movement

- part-A – peaceful walk; part-B – dance, e.g. B1 – upper body and hands or body instrument, B2 – adding feet
- same action with a partner

22. TA - TI-TI - TA-A

Measure: 4/4

Music: 2-part form A B A B A B; in A-parts ta, ti-ti and ta-a rhythms in a specific order; in part-B different rhythms



Solo instruments: saxophone, clarinet

Idla movement

Topic: dance movement

Effect: rhythm, coordination

- part-A – springy walk; part-B – skip, gallop or polka

Additional ideas:

- basic dance training: part-A – walking step alone (ta, ta-a) and exchange step in (ti-ti) rhythm; part-B – with the partner practising couple dance technique, skip, gallop or polka

Rhythmical movement

Topic: basic rhythms ta, ti-ti, ta-a, 2-part musical form, coordination

- rhythms in movement: ta – step, ti-ti – run, ta-a – squat or standing
- part-A – moving in the rhythm of music (in the rhythm of ta, ti-ti, ta-a); part-B – free dance
- part-A – playing the rhythm on the body-percussion or percussion instrument according to the rhythm of the music; part-B – improvising the rhythm; advanced – simultaneous movement of the feet to the same rhythm as the instrument

23. EXCHANGE STEP OR TI-TI – TA

Measure: 4/4

Music:

EXCHANGE STEP WALK

EXCHANGE STEP RUN

EXCHANGE STEP SKIP

EXCHANGE STEP WALK

Solo instruments: piano, saxophone

Idla movement

Topic: dance movement

Effect: rhythm, coordination

- exchange step, walk, run, skip according to the rhythm of the music
- movement in the rhythm of music alone, in pairs, quads or groups

Rhythmical movement

Topic: musical form (a bar, sentence, phrase, repetition), listening to rhythmic patterns and anchoring them through movement

- listening to and distinguishing between ti-ti- and ta-rhythms in music; simultaneous imitation of rhythms in music with clapping hands, patting and playing the body instrument; the same in moving around
- ti-ti- and ta-rhythms with feet (ta – walking, ti-ti – running) all through the space, later in a circle
- joining the movements of hands and feet: ti-ti – hand claps, ta – walking step and vice versa
- clapping the metre (ta-rhythm) with your hands, movement of your feet according to the rhythm of the music in exchange step, walking, running or skipping
- movement as a snake or curve following the lead dancer, alone or in pairs, after the principle of column dance

24. BOUNCE THE BALL

Measure: 4/4

Solo instruments: electric guitar

Idla movement

Topic: bouncing the ball

Effect: dexterity, coordination

- ball exercises, bouncing the ball while moving or sitting

Additional ideas:

- sequential bouncing while sitting in a circle (new child joins every other bar) until the whole circle is playing
- ball combination in sitting

Rhythmical movement

Topic: metre, stressed and unstressed bar parts in music, coordination, dexterity and precision

- bouncing the ball on the stressed part of the music / bar
- bouncing the ball in front of you on different parts of the bar while moving through space without touching your companion
- while sitting in a circle, the ball is rolled through the centre on different bars or strokes
- In a circle, facing the middle of the circle, the teacher or a child in the centre of the circle bounces the ball to the child in the circle on the agreed part of the bar (1 or 2 or 3 or 4). This child bounces the ball back to the teacher during the next bar on the exact same stroke. The player in the middle of the circle bounces the ball to the next child, etc.
- Work in pairs - one child bounces or rolls the ball to another child on a specific bar part and the other child responds by bouncing or rolling the ball on exactly the bar part or stroke. Parts are exchanged.

25. RUNNING 2

Measure: 4/4

Music: by M. Moszkowski Etude in g-minor op 72 no 2

Solo instruments: piano

Idla movement

Topic: running

Effect: endurance, cooperation, sense of space

- running, swinging
- “Corner Running”: the children are divided into three groups and placed in three corners of the room, leaving one corner of the front wall free. The instructor is standing in front of the hall in the middle. On the tambourine alert, the invited group runs diagonally from the back corner to the empty front corner, and moves by walking along the hall to the other back corner, where will wait for the new alert. Therefore, each group runs on the diagonals and walks on the sides.

Rhythmical movement

Topic: metre, phrase, sense of space

- for moving typing run, rolling, spinning, circular patterns
- for room use long straight diagonals
- for tools gymnastic tapes, sheets, towels

26. THROWING THE BALL OR FLAT-FOOT WALTZ

Measure: 3/4
Music: flat-foot waltz
Solo instruments: bagpipe, Jew's harp, piano

Idla movement

Topic: throwing the ball

Effect: dexterity, coordination

- different throws of the ball
- throwing the ball as an echo – tracking and imitating the teacher, tracking and imitating the partner, the order of the throws are set in two groups

Rhythmical movement

Topic: 3/4 measure, flat-foot waltz step preparation

- stepping on the soles of the feet
- movement in different motion patterns (e.g. circle, as a snake, in a swath, curled up together)
- swinging alone, with a partner, in a large circle, simultaneously moving hands

27. LEGATO AND STACCATO

Measure: 4/4

Music: *legato* 4 bars, *staccato* 4 bars, *legato* 2 bars, *staccato* 2 bars,
legato 2 bars, *staccato* 2 bars; is repeated from the outset

Solo instruments: guitar, *celesta*

Idla movement

Topic: exercise to strengthen the torso muscles, effort and relaxation

Effect: power, muscle sensation, coordination

Musical intro 2 bars		Starting position lying on your back.
<i>Legato</i>	1st bar	Rise to sitting position, hands up from the front.
	2nd bar	Stretching.
	3rd bar	Falling on your back with curved back, hands from the front down.
	4th bar	Repeat 1st. bar action. Repeat 2nd bar action. Bend your legs in front of you.
<i>Staccato</i>	5th bar	In 1.-2. beat stretching your legs in front, tows up. Use effort.
	6-8 bars	In 3.-4. beat bend your legs. Relax. Repeat 5th bar action.
<i>Legato</i>	9-10 bars	Repeat 1.-2. bar action. Bend your legs in front of you.
<i>Staccato</i>	11-12 bars	Repeat 5th bar action.
<i>Legato</i>	13-14 bars	Repeat 1.-2. bar action. Bend your legs in front of you.
<i>Staccato</i>	15-16 bars	Repeat 5th bar action, but in the last beat put the soles of your feet down. Legs spread out a little bit.

<i>Legato</i>	17th bar 18-20 bars	In 1.-2. bars lift your hips, in 3.-4. bars descent to your back. Repeat 17th bar action.
<i>Staccato</i>	21st bar 22-24 bars	On the 1st beat, right foot forward, toes facing you, on the 2nd beat, left foot forward, toes facing you. Use effort. On the 3rd beat - relaxation of the right foot, on the 4th beat - relaxation of left foot. Repeat 21st bar action.
<i>Legato</i>	25-26 bars	Repeat 17th bar action.
<i>Staccato</i>	27-28 bars	Repeat 21st bar action.
<i>Legato</i>	29-30 bars	Repeat 17th bar action.
<i>Staccato</i>	31-32 bars	Repeat 21st bar action.
Musical outro	2 bars	On your back, curled up, hands around the knees, head towards knees. On your back, hands up. Stretching. Full body relaxation.

Rhythmical movement

Topic: legato – tied and staccato – briefly separated

- expressing different types of music in movement: *legato* – flowing, tied, *staccato* – sharp, distinctively
- the same in pairs – one is *legato*, the other is *staccato*, next time change the roles
- the brush is painting with alternated hands *legato* – long brush strokes, *staccato* – dots
- in pairs, drawing (with the finger or a small ball) on the back of your partner, lying on the ground

28. FIVE NOTE PIECE

Measure: 4/4

Music: introduction (2 bars + 2 beats), the saxophone plays one bar, the glockenspiel repeats the same melody, a total of 20 bars, followed by a musical ending; the melody uses five notes: C-D-E-F-G

Solo instruments: saxophone, glockenspiel

Idla movement

Topic: relaxation

Effect: calming down, coordination

- calm walking and stationary activity from bottom to top (toes, knees, hips, shoulders) and top to bottom (stretching, clapping hands over your head, touching shoulders, hips, knees)

Rhythmical movement

Topic: metre, bar, melody drawing

- walking or activity on the spot imitating the teacher (advanced selects the sequence of activities themselves)
- a mirror or echo game while moving
- showing the direction of the melody movement by hands; singing after the melody

29. RHYTHM AND CHARACTER 2

Measure: 4/4

Music: part-A – rhythm, *cajon* and Jew` s harp (4 bars);
part-B – different sounds (kids running, high heels, walking on gravel, bicycle, motorcycle, car, train, helicopter, kids laughing)

Solo instruments: *cajon*, Jew` s harp

Idla movement

Topic: concentration

Effect: dexterity, speed, coordination

- movement and stop

Additional ideas:

- part-A – rolling (pushing) the ball with your foot; part-B – stop, stopping the ball with your foot, for advanced touching the ball with different body parts
- part-A – rolling the ball with your foot; part-B – moving on to a new ball

Rhythmical movement

Topic: contrasting movement, directional perception, metre

- part-A – different stepping rhythms, movement possibilities and directions to move during this rhythm;
part-B – during the sound stay in one shape, to maintain balance
- part-A – stationary shape; part-B – imitating the sound you hear while moving
- part-A – walking in a circle or freely; part-B – imitating the sound you hear while moving

30. RELAXATION MUSIC WITH THE SEA

Measure: 4/4

Music: very slow tempo

Solo instruments: piano and voices of the sea

Idla movement and rhythmical movement

Topic: relaxation

Effect: calming down

- Children are prone on the floor, forehead resting on their hands, eyes closed. Teacher moves between the children, he/she touches one student who rises and slowly moves in front of the teacher. The forward child gently touches the next child lying on the floor, who gets up and starts to move in front of the column etc., until everyone is up and moving in the column.
- Starting position is the same. Teacher touches the first child and goes to the previously agreed end-of-class position (for example, sitting on the floor in the middle of the class). The student in turn touches the next child and then follows the teacher etc., until everyone has reached the end of class position.

