

MOVEMENT ACTIVITIES

Movement is the foundation of all music experience. Movement enhances musicianship at all levels of development and should be included in music instruction throughout children's development. The intent of beginning movement activities is simply to stimulate movement. It need not be precise rhythmically nor imitatively. Through movement and saturation activities the child will come to rhythmicity by level 4. Until then, movement is for movement's sake, not for precision. It is wise to include at least one movement activity within every lesson plan, whatever the level of the children.

Props do wonders to stimulate movement and free the inhibited child, however, props often distract the musically inexperienced child, as he first associates the prop with its traditional uses rather than its musical uses. It is often wise to use very few props until the children have begun to tune into tonality and meter. When their audiation is plugged in, children will use the props for musical play. Some of the techniques below facilitate the appropriate use of props.

TECHNIQUES

1. The prime technique is to let the meter or tonality dominate the activity. Neither the logistics of running the activity, the prop, nor verbal instructions should get in the way of the tonality or meter.
2. The teacher models the activity with her own movement.
3. Passing out and/or collecting props is done in the context of the meter or tonality.
4. The longer the activity, the better. The longer the child hears and becomes involved in the meter or tonality, the more he will attend to the meter or tonality.
5. A string of activities serves well to lengthen the exposure to a meter or tonality. For example, the teacher might begin the experience with an activity without a prop, pass out the prop while continuing to chant the meter, move into the prop activity, perhaps do a couple of different activities with that prop, and then collect the prop, all while maintaining the meter.
6. If props are not available for each child, or inexperienced children are viewing the prop as a toy in its traditional usage, two props serve well--one for the teacher, one for a child. Two props only can facilitate classroom management, but one for each child stimulates movement.
7. For inexperienced children who view the prop in its traditional usage, the teacher can model the activity in the context of the tonality or meter with one prop. When the children have observed the appropriate usage, she can hand out the props one at a time, moving slowly into a full active class, taking the prop away from any child who might not be appropriately using the prop for musical purposes.

[OTHER]

1. Props that demand greater skill for manipulation are listed as a level 1+ activity. The age of the children as well as the musical experience would be a factor in choosing those activities.

RHYTHM CONTENT

1. Chants--alternating difficulty levels
2. Patterns, difficulty levels.

3. Tonguing
4. Syllables
5. Improvisation

TONAL CONTENT

1. Tonality songs--alternating difficulty levels
2. Improvisation
3. Resting tone
4. Syllables