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DEVELOPING THE WHOLE CHILD THROUGH MOVEMENT
IN THE MUSIC CLASSROOM

By

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Developing the Whole Child Through Movement in the Music Classroom

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The early twentieth century brought forth some very strong figures in the world of arts pedagogy. Among them were Carl Orff and Emile Jacque-Dalcroze. Both were composers as well as music educators. Both believed that in order for a musician to perform expressively rather than mechanically, one had to feel music in the body. Orff and Dalcroze followers today uphold these men's idea that movement is an essential part of the music class.

Seeking to feel more comfortable and knowledgeable about movement in teaching K-6 general music classes, I set out to research through books, films, my own movement experiences and activities through which I guided my students. Through the process, I discovered how important movement is for complete human development.

In this paper I present examples of movement activities that can be incorporated in music classes. All examples have been tested in my classroom. Through the engagement of such activities we can find a means to bring craft beyond function and into the realm of art. We can be enriched through movement in our co-ordination, learning, problem solving, sense of community and healthy well being. We can find a means of self expression as well as an empathy toward others, important ingredients for living in a free world.

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TABLE OF CONTENTS

1. Movement and Human Development.....	1
2. The Selection of Music to Accompany Movement.....	4
3. Movement Activities for the Music Classroom.....	6
Brain Gym.....	6
Dance Elements.....	8
Boal’s Games.....	11
Ideas from Anne Green Gilbert.....	17
Other Sources of Movement Ideas.....	21
Observing Art Through Outside Sources.....	23
4. Students Taking Ownership.....	24
5. Student Reflection and Assessment.....	29
6. Conclusion.....	33
Appendices.....	36
Bibliography.....	46

PREFACE

The acuteness of our musical feelings will depend on the acuteness of our bodily sensations.

--Emile Jacques-Dalcroze (Leck & Frego 2005, DVD)

When I was exposed to the Dalcroze philosophy that in order to give music beautiful expression it must be felt in the body, I began to suspect that some of my shortcomings as a musician could be a result of my lack of dance instruction and a great deal of shyness about trying to dance. Echoes of my mother imploring me as a child to play the piano with “pizzaz” came to mind. I had been reading the printed music just fine, but my mother’s words told me something was missing in my performance. If my parents had sent me to dance classes, as I so much wished as a child, might I have developed into a finer musician along the way? As an adult, my own frustration with my inability to execute every note with clarity, accuracy and just the right articulation gnawed at my mind.

Then in my first exposure to African drumming, I experienced a change. Upon returning home from a one-week drumming seminar, I could suddenly play entirely through a difficult eleven-page piano composition. Previously I had been successful at struggling through only the first six pages. With the drumming experience I felt freer and much more able to let loose with the joy of the music I was playing. These newly-found abilities I attributed to the larger motion required of the arms and a sharpened awareness of all other players of the drum circle and their parts and how they all fit together. The visual beauty of the hands in sync with one another—a dance of the hands—was something that added pleasure to the experience and heightened awareness that visual appearance can enhance a musical performance. Later on, creative dance classes through the Creative Pulse at the University of Montana and follow-up dancing at home the next two years brought even more quickness, accuracy and expression to my piano sight reading, practice and performing. At first, these transformations seemed mystical. My recent

search for ways to include movement in K-6 general music classes, has revealed the importance of movement, not just to enhance one's musical abilities, but also to develop the individual as a whole.

Research which I began in 2007 has exposed me to the field of physiology of brain development and exercises designed specifically for intelligence and emotional development as well as physical coordination. It has enabled me to bring to my K-6 general music classrooms a rich variety of lessons on creative dance elements and movement across the curriculum. Some movement has always been a part of my curriculum; but beyond finger plays, instrument playing, circle games and simple dances I now include whole body movement coupled with a lot of creative expression on a daily basis.

The value of playful, non-competitive movement and its effect on human development should be brought to all teachers' awareness. Such an awareness could revolutionize how teachers handle their classes, and lead to a happier, more cooperative, and enhanced learning environment for all.



ILLUSTRATIONS

Figure 1 Brain Dance distal stretch.....	2
Figure 2 Brain Dance cross-lateral movement.....	2
Figure 3 Thinking cap.....	7
Figure 4 Sitting hookups.....	7
Figure 5 Standing hookups.....	7
Figure 6 Cross crawl in front.....	8
Figure 7 Cross crawl in back.....	8
Figure 8 Minimal surface with hand - asymmetric.....	12
Figure 9 Minimal surface with knee - symmetric..	12
Figure 10 Minimal surface with toes - symmetric.....	12
Figure 11 Orchestra with brass players.....	13
Figure 12 Orchestra with dancer.....	13
Figure 13 Orchestra with woodwind players.....	13
Figure 14 Balloons.....	14
Figure 15 Blind Car.....	14
Figure 16 Rhythm in Chairs followers.....	15
Figure 17 Rhythm in Chairs leaders.....	15
Figure 18 Rhythm in Chairs all seated.....	16
Figure 19 Rhythm and Movement 1.....	16
Figure 20 Rhythm and Movement 2.....	16
Figure 21 Spelling.....	17
Figure 22 Geometric Shapes - triangle.....	18
Figure 23 Geometric shapes - rectangle.....	18
Figure 24 Bear walk in “Tongue Song”.....	19
Figure 25 Shape Museum with scarves.....	19
Figure 26 Totem Pole.....	20

Figure 27 Body Percussion.....	21
Figure 28 Tubanos.....	26
Figure 29 Kokorikos.....	26
Figure 30 Claves.....	26
Figure 31 Movement with junk band.....	26
Figure 32 Movement and rhythm with basketballs.....	26
Figure 33 Fifth grade A.....	27
Figure 34 Fifth grade B.....	27
Figure 35 Sixth Grade.....	28

1. MOVEMENT AND BRAIN DEVELOPMENT

Our nervous system is fragile. Its healthy growth can be inhibited by stress, malnutrition, illness, and environmental factors. It also has plasticity, the flexibility under favorable environmental factors to achieve abilities though inhibited at an earlier stage of life or to recover from damage, especially at an early age (Gardner 1985, 38). Educators who have emphasized in books they have authored that movement is a key factor in healthy brain development include Brain Gym founders Paul E. and Gail E. Dennison, creative dance teacher Anne Green Gilbert, and biologist and neurophysiologist Carla Hannaford.

With Hannaford's book, *Smart Moves*, the reader may ponder how smart the schools are and if they are really causing more stress than they are promoting productive learning. In our 21st century schools' push to have children meet state and national standards and score high on what are primarily multiple-choice tests, many factors that promote healthy development and truly sound intelligence are often overlooked. Skills are pushed without an understanding if the brain or body is really developed enough to handle such skills (Hannaford 2005, 148). Hannaford explains that researchers are finding that poor physical coordination is often associated with poor learning (Hannaford, 107-120). Learning to crawl and do other cross-lateral activities can do more for a poor reader than actual tutoring or harping about the child's aversion to completing homework assignments. Allowing time for the natural development of muscles, can prevent a lot of stress on the student as well as those who try to educate. Allowing the child to explore the world in a variety of ways with his own body can develop frontal lobes of the brain's cortex, which allow a person to reason, to understand consequences, and to empathize with others (Hannaford, 146).

In developing *Brain Gym*, the Dennisons seem to have invented a sort of acupuncture without the pins. Activating certain parts of the body in prescribed ways can stimulate growth in specific areas of the brain to promote calmness, focus, and better hearing,

reading, writing, and overall coordination. I have read and heard testimonials to the effectiveness of Brain Gym, and I have experienced good results among my own students and in my own use of it.

Creative dance teacher Anne Green Gilbert notes that after about a decade of teaching dance, she noticed a decline in her students' coordination and behavior (Gilbert 2006, 4-5). In an attempt to counter that, she turned to her training in the Bartenieff Fundamentals, movement patterns based on an understanding of the development of babies. She found that exercises done in her training made her feel particularly better. She adapted the movements to small spaces, since she was reaching out to classrooms where space was often limited. The series of eight exercises—breathing, tactile, core-distal, head-tail, upper-lower, body-side, cross lateral, and vestibular—she called the Brain Dance. This series worked wonders with her students' ability to focus, become energized and ready to learn and also made her feel more relaxed and ready to teach (Gilbert 2006, 36). I have noted the same results with my use of the Brain Dance in my music classes. I have also noticed a calmness, enhanced patience and a feeling that I am on top of what I am doing, less likely to be daunted if someone has a problem in the classroom.



Figure 1 - distal stretch



Figure 2 - cross-lateral movement

In *Brain-Compatible Dance Education*, Gilbert includes nursery rhymes and songs to go along with the exercises (Gilbert 2006, 50-63). Young children have fun with

the combination of movement and chanting or singing. In kindergarten and first grade classes, sometimes we use these songs and chants. Sometimes we move to a musical recording, and other times we use a combination of some portions done with a recording and some with singing or chanting. Older students primarily move to recordings. Generally gentle, slow to medium tempo, smooth flowing music works best. A CD entitled *Brain Dance Music* is available (Chappelle 2007). I purchased and tried it, but I prefer to use music from my own collection in order to expose students to a variety of great classics. See Appendix D for some samples.

2. THE SELECTION OF MUSIC TO ACCOMPANY MOVEMENT

Using movement activities in the classroom presents the opportunity to expose students to a rich variety of styles of music beyond their singing. Occasionally my students dance to music they make by singing or playing instruments or to music I improvise at the piano. My improvisations work well for movement that requires frequent stop and go. Usually I use recordings, many of which I have stored in playlists on my iPod for quick access to whatever style, tempo, meter, or energy level I want to use. For shorter works digital players with a repeat setting can be very helpful. My students have danced to classical music, jazz, folk music, show tunes, new age, world music, and music specifically written for dance.

Two excellent sources of recorded dance music are the four-volume *Music For Creative Dance: Contrast and Continuum* (Chapelle, 1993 and later) and the nine-volume folk dance albums, *Rhythmically Moving* (Gemini, 2003). Chapelle's albums were created in working with The Creative Dance Center in Seattle Washington under the direction of Anne Green Gilbert. Flyers that come with the albums contain stylistic notes as well as suggestions for using the music taken from *Creative Dance for All Ages* (Gilbert, 1992). In *Brain Compatible Dance Education* Gilbert makes many suggestions for music from Chapelle's albums to use with her activities (Gilbert 2006). Gemini's albums are companions to dance instruction books by Phyllis Weikart (Weikart 2006 and 2002). They contain folk music from around the world performed by this versatile duo.

Tempo is very important to musical selection. It has the power to set mood. At the beginning of the school year, I found slow music worked best to prevent chaos until my students became familiar with procedures. Whenever students seem to need calming down, I use slower music. Faster music is a treat when students become accustomed to procedures and they demonstrate self control in their behavior. Sometimes I choose tempo according to my own needs. If I feel tense, I select from a slow list. When my energy is low, I'll choose from a faster playlist and find myself much more invigorated

and ready to teach with energy. As a teacher I need to keep my mind clear and demeanor calm and assertive. It is important for students that their teacher is in a good frame of mind. Music can help, but dancing to the music will do even more as one uses the whole body for self-expression. Anne Gilbert Green likes to have her students explore contrasting movements (Gilbert 2006, 77-83). Chapelle's albums contain individual works with contrasting styles and tempos well suited to such exploration (Appendix D).

Meter, the organization of music into measures, can be a determining factor in musical selection. From meter we get a sense of where the stronger and lighter beats lie. Students show their awareness of meter when they move to it. When a music student ignores it, his feeling can be all wrong. Moving to the music allows one to naturally feel where to place emphasis.

Besides using the recordings listed above, I draw music from an eclectic music library which I have collected, from CDs purchased many years ago to recent downloads from the iTunes Store (<http://store.apple.com/us>). A sampling of some favorite recordings according to tempo and meter can be found in Appendix D.

The way a student reacts to music reveals much. I have found that stressed students often do not move to the flow of the music. Those who have a strong feel for the beat or the meter of a given work can easily be spotted by their appropriate movement.

3. MOVEMENT ACTIVITIES FOR THE MUSIC CLASSROOM

Practices emphasized by No Child Left Behind test preparedness squelch creativity and self-expression, cause stress, promote unhealthy competition, and fail to recognize multiple intelligences (Hannaford, 2005, 206-214). Movement activities in the classroom provide the ability to do just the opposite. Hannaford emphasizes the need for movement, creative and non-competitive play, art, music, and interpersonal/intrapersonal experiences to promote healthy growth of real intelligence (Hannaford 2005, 230-235). Lessons in this chapter have all been tested by my students and have been proven most effective in fulfilling those needs.

Brain Gym

While Anne Green Gilbert's Brain Dance became my favorite warm-up for my classes, I did try everything in Paul E. and Gail E. Dennison's *Brain Gym, Teacher's Edition Revised* (Dennison, 1994). The quick, simple exercises explained in this book are designed to unblock problems in accessing use of the whole brain through integration of opposite hemispheres of the brain working together. The integration opens the mind for optimum learning. They look upon the hemispheres as being three-dimensional: left and right, front and back, and upper and lower (Dennison 1994, 1-2). A few of the warm-ups are particular favorites, and I continue to use them regularly.

The Thinking Cap (Dennison 1994, 30). My favorite exercise for music class from Brain Gym is The Thinking Cap. This stimulus promotes better listening and involves unfolding the outside edges of the ears. Often when my students are not together in their songs and instrumental pieces, I stop them and remind them that they need to listen to one another and then we proceed with the thinking cap. It seems to work every single time, bringing precision to their rhythm and/or intonation. When I first introduced this exercise, my students laughed and said "Oh sure, Mrs. Morris." I just told them to try it

and see what happens. It worked like magic. Now when I stop the music and ask the students to listen carefully to one another, I often find at least one student automatically doing the Thinking Cap without direct prompting from me.



Figure 3 - Thinking Cap

Hookups (Dennison 1994, 31). My second favorite exercise is Hookups. This exercise which crosses the legs, arms, and fingers locking the individual into a very cross-lateral position, promotes calmness when stress levels rise. I use it often when the noise level of a class causes my own stress level to rise, and I do it along with the students. Quiet settles into the room, enabling me to speak calmly. The children generally become more settled down to listen. I find that doing Hookups in a standing position with eyes shut offers an excellent focus on balance. It promotes concentrated self-awareness and control.



Figure 4 - Sitting Hookups



Figure 5 - Standing Hookups

I try to teach the children an orderly fashion of entering and exiting my classroom, and most of the time the students are good about it; but we do have days when someone gets carried away trying it his or her way. In one instance a kindergarten student was particularly distraught and arguing over a chair. I interrupted the ranting by having the entire class assume the hookup position. I stood directly in front of the distraught boy showing how to fold oneself into the position and promising him it would make him feel better. He calmed down immediately, and we heard no more arguing from him for the rest of the class. His frustration and anger had quickly dissipated.

Cross Crawls (Dennison 1994, 4). An arm moves simultaneously with an opposite leg. Often they touch one another. Some students have special trouble at first reaching to touch the opposing foot and hand behind their backs. Helping them to learn to do this seems to very much help their overall coordination. This activates the receptive and expressive hemispheres of the brain and enhances hearing, vision, writing, reading, and comprehension. I use cross crawl ideas regularly in the Brain Dance cross-lateral component.



Figure 6 - Cross Crawl in front



Figure 7 - Cross Crawl in back

Dance Elements

Karen A. Kaufmann's *The Language of Movement: An Idea Book for Teachers*

became my bible for teaching basic elements of dance. During my first year field project, I tended to select for a lesson one of four main elements: the body, space, time, or energy. Covering many possibilities with these elements seemed to take quite a long time. At the Montana Education Association's annual convention in the fall of 2008 (as I worked on my final project) in a session with Ms. Kaufmann, it became clear to me how to run through all the elements in a quick and very efficient exercise. A large chart Kaufmann brought to the convention prompted me to make a chart for my classrooms' smart boards to remind my students and myself of many possibilities for movement using all of the elements (Appendix B). I use it for quick and efficient warm-up exercises. I especially like using it with my older students, who initially tended to have more resistance to dance than my younger ones. They gradually loosened up and had fun with it and were often better-behaved and more attentive after a workout using the chart. In her book *Smart Moves*, Carla Hannaford stresses the need for vigorous play like climbing, crawling, rolling, spinning and jumping for healthy growth (Hannaford 2005, 123, 173). My students who were most resistant at first were not so resistant when they found it was OK to get down on the floor and crawl or roll around. In the second half of the school year, grades 4-6 referred to the chart when preparing their own creative dances, which they worked out in small groups for a recital.

Anne Gilbert Green offers reproducible charts in *Brain-Compatible Dance Education*. One shows the four basic elements (Gilbert 2006, 66) and the other gives a sampling of locomotor and nonlocomotor movements (Gilbert 2006, 122). I refer to these charts to further expand on vocabulary for the elements. I found that the more the vocabulary is developed, the more nuances one can discover in movement experiences. For instance in the core-distal portion of Brain Dance, one can stretch tall or wide and shrink, grow and shrivel, feel like a balloon inflating and then deflating, or stand firmly and melt. While each pair of opposites describes expanding and contracting, each suggests a different kind of action and sensation.

I added use of formations to my lessons. I found an importance for using a variety of formations in group efforts. It takes concentrated interpersonal awareness for a group to move, for instance, from a straight line to a V to a circle to a scattered formation. Grades four through six did lessons trying out a variety of formations.

Beginning dance education with creative exploration of dance elements is important. In *Creative Dance for All Ages*, Anne Green Gilbert explains,

Class time should be spent learning and exploring the elements of dance not just learning a few steps for a recital piece. I spent my youth learning “cute,” often inappropriate routines. It was not until I took modern dance in high school that I really began to understand and utilize the principles of dance. I was finally able to express my own feelings through movement, rather than just mimic my teacher’s steps (Gilbert 1992, 53).

I was first attracted to Phyllis Weikart’s *Teaching Movement and Dance* because it is a rich resource for over a hundred folk dances (Weikart 2006, 121-446). Weikart cautions that the learner must be developmentally ready before he attempts to master any folk dance. He needs to have a firm foundation in movement with experiences that develop “strength, balance, coordination, timing and awareness of personal and general space” (Weikart 2006, 6). She offers many ideas for creative exploration in those areas before getting into the specific dances. The first year I began to explore movement, I went right to the folk dances, but I avoided that in the second year. Taking heed of Weikart’s and Gilbert’s words, I decided to stick with promoting creativity and self-expression through understanding dance elements. As I became wiser through research and experience, I adopted a stance that real understanding comes through creative exploration.

Boal’s Games

2008 Nobel Peace Prize nominee Augusto Boal has worked around the globe to help people, through the dramatic arts, solve problems and promote understanding where oppression is felt. In *Games for Actors and Non-actors* Boal gives directions for more than two hundred games whose purpose is to get actors to know their own bodies and make

them more expressive, to help them shed their inhibition, and establish a form of theatrical communion (Boal 2002, 18).

I discovered when I introduced Boal's games, or at least variations of them, that the vocabulary one uses with students can make all the difference in the world in their acceptance. The terms *dance*, *choreography*, *movement*, and *exercise* were all met with some resistance by at least a few students in most classes, but no one had any objection to playing a game. My rules or classroom rules seem to be challenged every day by someone, but rules of the game seem to be accepted universally. Since I want my students to hear and feel the music I use for the games and because I want them to concentrate on their movement, my main rules are: (1) use no voices and (2) no touching others, unless speaking or touching is part of the game. Time out in a chair is the consequence of breaking the rules. Those who stay in the game the longest without having to sit in a chair are the winners. Students show great enthusiasm when everyone is declared a winner. Even my most noisy and unruly classes become civilized and respectful during games at the beginning of the class, which sets the stage for improved attitudes and attention for the entire class time.

Minimum Surface. In one of my first experiences trying the "game" approach, I combined ideas from Boal's "Minimum Surface Contact" (Boal 2002, 56-57) and some lessons on teaching symmetry and asymmetry found in several books on creative dance. Each student has one partner. The teacher or leader calls out a body part, such as hand, thumb, toes, shoulder, elbow, for the place of partner contact. With slow motions they create shapes. They experiment with symmetry along the line of partner contact and also asymmetry. I observed some very beautiful movements in this activity. Participants enjoy the engagement with a partner. Boal's version of this game calls for partners counterbalancing so that they are supporting one another from falling. Without mats in my room, I didn't want to take the chance of young children falling and getting hurt, so I left out that part of the game and substituted the symmetry/asymmetry exploration.

I noted in my journal in mid-November that it was in this game, which I tried with K-3 students, that I marked for the first time totally quiet voices as they concentrated on their movements and strived to stay in the game. My first graders especially showed markedly good behavior after this activity, and they have been wonderful ever since.



Figure 8 - minimal surface with hand - asymmetric



Figure 9 - minimal surface with knee - symmetric



Figure 10 - minimal surface with toes - symmetric

Orchestra. As a music teacher, I have observed young children's eagerness to mime playing an instrument. In one of Boal's games called "Orchestra," players get to do that very thing (Boal 2005, 108). Two orchestra's are formed, one on each side of the room with members miming the playing of specific instruments. A dancer travels from one side to the other, and then picks an orchestra member with whom to switch places. That player then becomes the dancer and dances over to the first side and switches with a player there. Play continues until everyone has had a chance to be the dancer. I remind dancers to make their movements interesting by using elements from my chart. I have adapted this game to introduce sections of the orchestra, using ensemble music recordings such as a string quartet or brass quintet. Using a poster I show students pictures of the instruments first, teach them the instrument names and have them mime playing each one. I have each student pick the instrument they would like to start playing, turn on a recording, and let the first dancer begin.



Figure 11 - Orchestra brass players



Figure 12 - Orchestra with dancer



Figure 13 - Orchestra woodwind players

In one instance I encouraged students to play only when they heard their instrument. This was with Tchaikovsky's "Dance of the Sugar Plum Fairy." (Warsaw National Philharmonic, 1960) I noted how clear the form of this piece became with this game, beginning with pizzicato from the strings followed by entry of the celesta. Solos appear from the bassoon, oboe, clarinet and flute in that order. I have never before had occasion to introduce pizzicato to kindergartners, but with this particular piece I did. It was fun to have them listen for the plucking and the bowing of the strings and try to use the correct motion in appropriate places. I had listened to this piece of music many times in my lifetime, but never had its form become so clear to me as it did in this game.

Balloons. In "A Balloon as an Extension of the Body," players keep balloons afloat using any part of their body and try to make their bodies feel the lightness and floatingness of a balloon (Boal 2002, 68). I tried this with music with two-beat measures. I had the students try to hit the balloon on the beat and then on the first beat of each measure for a feel for meter. This is a very good hand-eye coordination activity, so important to reading. As Boal notes, it is very calming. I have found it allows a teacher to spot who has excellent coordination and a good sense of the beat and/or meter. Any music with an unhurried, strong, steady beat in duple meter works nicely with balloons (Appendix D).



Figure 14 - Balloons

Blind Car. Students enjoy physical contact with a partner. “Blind Car” is a game that offers communication through appropriate physical contact (Boal 2002, 21). One student is the blind car who stands with eyes shut and his back facing his partner, the driver. The driver must guide the car around the room without running into anyone or anything. Drivers use a finger to guide the car. Touch between the shoulders to move forward, the right shoulder to move to the right, the left shoulder to move to the left, and the neck to move backwards. Release the finger to stop the car.



Figure 15 - Blind Car

I urge everyone to take baby steps, so that if they should crash, no one gets hurt. The object is to stay out of the repair shop (sitting in a chair). Small bumps are OK, but speeding cars and their drivers who crash into others or into walls or furniture must go to the repair shop. Noisy cars and drivers have something wrong and must go to the repair shop. When there are an odd number of students in the room, I play the game so everyone will have a partner. I have found there is a great feeling of trust by the “car” for his partner, and I am happy to report that I have had some very good drivers. Usually students are so engaged in this game that I can trust them when I have my own eyes shut. If I hear noise, I stop and open my eyes and send offenders to the repair shop; but mostly a quiet atmosphere prevails as students concentrate on their roles, and the accompanying music does not have to be turned very loud. If I had had much problem with breaking of rules, I would have assigned my partner to the role of fellow traffic officer.

Rhythm in Chairs (Boal 2002, 68). Five children strike a pose in relation to their chairs. Each pose is labeled with a number. A leader calls out a number. The rest of the class assumes that pose. After awhile two numbers are called out with the class doing both poses, one after the other. Then 3 numbers are called. I have my students combine a sound with each pose. One can make sounds with the voice or by clapping hands, stamping feet, patting lap or snapping fingers. This is a good memory game, and the sounds make it more of a musical activity.



Figure 16 - Rhythm in Chairs followers



Figure 17 - Rhythm in Chairs leaders



Figure 18 - Rhythm in Chairs all seated

Rhythm and Movement. While working on my first year field project I came up with the idea of adding some movement to my percussion rhythm echo games. Participants echo the leader's movement as well as body or instrument rhythmic sound. Inspired by Boal's rhythm games (Boal 2002, 92-93), I used a variation in which the rhythm change evolves without a call and response, but more of a mirroring so that each participant matches as soon as they can adjust to changes. A leader steps forward to lead a rhythm and movement. After everyone has settled in the leader's pattern, a new person comes forward with a new pattern and everyone listens and watches to make the change. This way everyone keeps moving and playing all the time. Musicians must constantly be thinking ahead of where they are actually playing. By keeping both the leader and the followers going all the time, this activity causes students to meet that challenge.



Figure 19 - Rhythm and Movement 1



Figure 20 - Rhythm and Movement 2

Ideas from Anne Green Gilbert

Three books by Anne Green Gilbert are great guides for beautiful and fun child-tested movement. They are *Brain-Compatible Dance Education* (2006), *Creative Dance for All Ages* (1992), and *Teaching the Three Rs Through Movement Experiences* (2002). I found these books especially good for my K-3 classes. The following activities from Gilbert's books were among the favorites that I used during my final project.

Alphabet and Spelling (Gilbert 2002, 25-30, 47-53). Students make alphabet letters with their bodies. Individual letters can be made by a single person, or two, or as many as one likes. A list of the week's spelling words for the children to spell with their bodies can be obtained from the students' home room teacher, who appreciates that that the music teacher is helping reinforce the curriculum.



Figure 21 - Spelling

The alphabet and spelling movement activities brings to mind a story that has stuck with me for more than a decade. In the introduction to kinesthetic learning in *Teaching and Learning Through Multiple Intelligences* a story is told of a young girl with a special education label who was encouraged to dance her spelling words by her fifth grade teacher (Campbell and Dickinson 1992, 7-8). Over four months, the girl made great gains in her academic achievement and self-confidence and she was soon able to read and write on grade level. When I first read the story I was intrigued, but the idea of dancing spelling words seemed quite vague to me. I couldn't quite picture it in my mind.

Now that my students and I have actually done it, it is a very clear reality. I know that if the activity helps just one kinesthetic learner who may be struggling in our school, it has plenty of power to do tremendous good.

Geometric Shapes. I made large loops of elastic tape for pairs of students to stretch into various shapes. Gilbert recommends 4 feet for ages 2-9, 5 feet for ages 10-15 and 6 feet for for adults. (Gilbert, 1992, 362) I think another foot or two would be better. 18 Students make horizontal shapes and vertical shapes. Students learn more about relationships by moving over, under, through, beside, and around the shapes.

This activity offers a challenge for students to make decisions on how to form their shapes without talking. Non-verbal communication is a concept I have come to realize is very important to the arts, and this activity offers a way to practice it that the participants really enjoy.



Figure 22 - Geometric Shapes - Triangle



Figure 23 - Geometric Shapes - Rectangle

Tongue Song. *Brain Compatible Dance Education* contains a song that gets students moving at various levels: on their belly (lizard), crawling on all fours (puppy), walking on all fours (bear), and walking on feet (person)(Gilbert 2006, 56). Each verse ends with a fun sound for each animal. This activity takes only a few minutes, and is a great way to release some energy and become refreshed and relaxed. I like the way this activity makes me feel, and I know my kindergartners and first graders do, too. The melody is

not written in the book, but it can be learned from her film *Brain Dance Variations for Infants through Seniors* (Gilbert, 2003). The imaginative play makes this a very fun song to add to the early grades repertoire.



**Figure 24 - Bear Walk
in “Tongue Song”**

Muscle and Joint Shape Museum (Gilbert 2006, 112). Half the class are dancers and the rest are statues. Statues assume a stance in a scattered formation in the museum. Dancers enter to dance around the statues and touch their joints. When touched the statue moves the joint that was touched. Dancers can use scarves to brush or dab the statue. Statues and dancers trade roles. Statues get a gentle tactile stimulation, and dancers love the manipulation they have over the statues.



Figure 25 - Shape museum with scarves

I see students everyday who are unaware that where their bodies are in space can mean being in others' way, and that can often get them into trouble. This game offers them an opportunity to take control over their muscles as they move and then freeze until a sculptor sets them in motion.

Totem Pole (Gilbert 2006, 203). Students are in groups of three. The front person is on the floor, the middle sits in a chair, and the third stands behind the chair. The person at the front leads, and those behind follow the movements, which should flow with the style of music. Students switch places so everyone gets a turn to lead.



Figure 26 - Totem Pole

I used the totem pole experience early in the school year in grades two through six. When I first set them up in their groups of three and told them they were going to do some moving, there were some moans; but when they got going, most admitted they had fun. Some were very good leaders, and others did not enjoy leading. When students get a feel for the focus they must have on the leader, the movements are very beautiful to watch. This works especially well for the upper grades, because a great many children that age like to have their turn at being in control of others.

Variations for Brain Dance. Toward the end of the school year I sought ideas for keeping the Brain Dance fresh. Gilbert's Chapter 25 of *Creative Dance for All Ages* (Gilbert, 1992, 299-306) provided inspiration for fresh nuances in energy and focus for the components of the Brain Dance. The usual squeeze, tap, pat, brush and scratch for the tactile component could be replaced with dab, gently punch, and flick the fingers against the

body. The usual stretch, grow, and shrink for the core-distal component could be replaced with melt and float up, inflate and deflate like a balloon, pull down an imaginary rope from above and be pulled up by the rope, and curl and uncurl. For upper-lower, left-right, and cross-overs students could sway with a partner, sometimes in the same direction and sometimes in the opposite direction. The vestibular component could be varied by spinning like a top, turning like a merry-go-round, whirling like a tornado, swirling like a whirlpool, or spinning like a propellor.

Other Sources of Movement Ideas

Body Percussion. Percussionist/rhythm dancer Keith Terry's film *Body Music with Keith Terry Part One* instructs the audience on intriguing body percussion using claps, slaps, snaps and steps (Terry 2002, VHS). The first activity uses patterns in groups of one, three, five seven, and nine beats. One clap is expanded gradually to three beats (add a pat to each shoulder blade area, one at a time), five (add one tap to each front thigh), seven (add a pat to each hip), and nine (step to the side and close).



Figure 27 -Body Percussion

My second, third, and fourth graders have enjoyed trying this, and show good focus. I find that even my noisiest classes will totally quiet their voices to focus on the complex beat patterns and to hear the terrific sounds that come from patting various body parts. Changing meters and meters in five, seven, and nine are not often experienced in elementary music classes. This is terrific exposure to unusual meters, and it has proven very fun for this age group.

I had purchased the VHS version of Body Percussion many years ago, and found it so difficult to follow that I put it on the shelf and never used it with my students until I gained some confidence in my own abilities with movement. When I dusted it off and tried it again after my attending first full summer of Creative Pulse and working with some films at home to shed my inhibitions about my own dance abilities, I found it quite easy to handle. I think this is proof positive that body and brain do keep developing well into middle age and beyond. There is no doubt in my mind that exercise is very important for more than physical well-being. Most of my students pick up the rhythms quite quickly, but some struggle. I am patient and understanding, because I can recall my own struggle when first exposed to this activity.

Scarf Juggling. Juggling offers plenty of cross lateral movement and requires concentrated hand/eye coordination. Scarves are a good way to begin as they are not too hard to catch and are noiseless when accidentally dropped. We tried throwing one on the beat, every other beat (1. throw, 2. catch), and every fourth beat (1. throw, 2. catch, 3. pass behind back, 4. return to original hand behind back). This is a great way to get a feeling for the beat and meter while developing movement skills important to reading.

Ball Bouncing and Rolling. In *Creating Artistry Through Movement* (Leck and Frego 2005, DVD) students bounce balls to the beat of music and roll balls to partners on the prescribed beat. My students also listened for the meter of the music, bouncing or rolling on the first beat of the measure. Balls rolling or bouncing out of control are sometimes a disturbance, so I prefer the scarf juggling for beat and meter awareness. Balls add variety, and the students enjoy using them well enough to request time to play with them. Allowing them to do so at the end of the class is a good incentive for keeping on task and getting through all the curriculum I planned to do during a class.

Observing Art Through Outside Sources

To produce good art, I believe one must be exposed to masterful art. Hearing a great performance of a Beethoven sonata, for instance, can raise one's own performance to a higher level as one notices fresh and exciting nuances. What we hear may inspire us to work on our own technique to add clarity, expression, or drive to our own playing. If a painter uses line or color in a way that intrigues us, we may be inspired to try a new technique to enhance our own skills. When we can observe another performer in action we can be inspired by the self-discipline, focus, and energy he may convey. Ultimately, great artists can make us see the world in a new light.

In a small rural town with no professional dance studio or theater, movies can expose students to a variety of choreography. I showed students portions of *Stomp Out Loud* (Stomp 1997, VHS) and the *Beijing 2008 Complete Opening Ceremony* (Ten Mayflower Productions 2008, DVD) to inspire them toward their own creations. Stomp is noted for thinking outside the box in musical performance. Their performance using basketballs was an inspiration and helped me persuade some fourth grade boys that creating their own choreography can be fun. Beautifully choreographed drumming of Olympics entertainers can imbue the viewer with awe for the precision and focus of 2008 performers in sync with one another. It is a beautiful example to show students that another dimension can be added to playing instruments through choreography. After the Stomp movie my fourth graders discussed the variety of ways the performers used basketballs on various surfaces to produce rhythms. I asked them to explore their own rhythms with basketballs borrowed from the physical education department. We discussed dance elements used by the Olympics drummers, before my students explored using dance elements with drums and junk band instruments. For my own inspiration I enjoyed live productions of *Chorus Line* in Seattle and a production of Bizet's *Carmen* in Billings. *Chorus Line* is noted for its impressive choreography, but the comparatively simple choreography in the Rimrock Opera's production of *Carmen* showed that even simple choreography can be beautifully effective in adding feeling to a stage production.

4. STUDENTS TAKING OWNERSHIP

As students mature, they need to be given opportunities to take ownership for projects. In the process they find themselves in situations in which they learn to make choices, express themselves, listen to and respect others, regulate the use of their time to accomplish a goal, and use their creative minds.

One goal I had set forth for my final project was to have students create their own choreography for a formal program. The students in grades 4-6 would play the music as well as dance to it. While preparation for such a program can eat up a lot of time, causing some curriculum goals to have to wait and possibly be dropped altogether, I found so many valuable experiences surfaced in this project that made it very worthwhile. Children at this age can become quite cliquish, and problems arise as prejudices against one another surface. Working in small groups my students learned, with many bumps along the way, to work cooperatively together, listening, sharing ideas, and respecting one another and their ideas. They learned not to abuse the freedom to make choices along with the necessity of making good use of their time. They needed to be creative and be willing to take constructive criticism, as well as learn how to offer commentary to others in a positive manner. Leadership talents came to the forefront as some urged others to get the job done, brought organization to their groups and cheered positive results.

Preparation for a program for my fifth and sixth graders is a specially complicated task because I rarely have a full class, since some always go to band sectionals during general music class time. This situation created a further challenge for the participants because they had to keep communication clear for those who missed a day in my class.

At first the process was a challenge, not just because it was a new kind of project for me to guide, but also because some students were resistant and I had to come up with ways to keep them interested. Fourth grade boys were the most resistant. I decided to let one group of them experiment with basketballs and showed them a portion of my *Stomp Out Loud* video for inspiration (Stomp 1997, VHS).

Books that contain lesson ideas on dance across the curriculum served as an inspiration for creating musical and choreographic compositions. I did not use specific lessons from these books, but found them useful for sparking my own creativity. The following were inspiring: *Teaching the Three Rs* (Gilbert 2002), *Minds in Motion: A Kinesthetic Approach to Teaching Elementary Curriculum* (Griss 1992), *Interdisciplinary Learning Through Dance: 101 MOVEntures* (Overby, Post and Newman 2005), and *85 Engaging Movement Activities* (Weikart and Carlton 2002). Cross-curricular themes for the program performances were poetry, geography, African music, and musical form.

One fourth grade built choreography upon one of my favorite poems, “Clickbeetle” by Mary Ann Hoberman (MacMillan/McGraw Hill 2003 271).

*Click beetle
Clack beetle
Snapjack black beetle
Glint, glimmer glare beetle
Pin it your hair beetle
Tack it to your shawl beetle
Wear it at the ball beetle
Shine, shimmer, spark beetle
Glisten in the dark beetle
Listen to it crack beetle
Click beetle
Clack beetle.*

I created percussion patterns from parts of the poem to be played with kokorikos (wood slat clickers), shakeres (rattles), tubanos (drums), and claves (hard wood sticks).

Students would begin in a specified formation with the entire rhythm of the poem performed by kokoriko players, beginning with two instrumentalists and adding groups until all were playing. The ending would have the same formation with kokoriko parts dropping out until two players were left. Students were on their own to create all choreography in between after being refreshed on dance elements in warmups using our

chart (Appendix B). Each instrumental group would take turns performing their choreography while other groups kept rhythms going.



Figure 28 - Tubanos



Figure 29 - Kokorikos

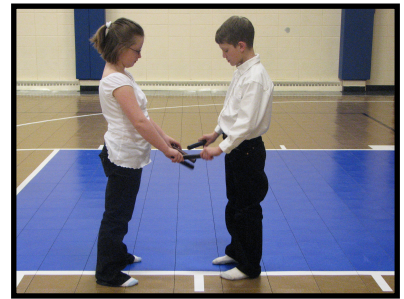


Figure 30 - Claves

Another fourth grade created their choreography based on the seven continents. I had written a chant several years ago to help students remember all seven, and we developed rhythm for each group of instruments from sections of the chant. In my first year field project I had used some African dance steps from a film, *African Grace* (Bono 2004, DVD) for dancing pathways that indicated the continents map relationships. For my final project, students were completely on their own to use the pathways along with dance elements we had covered earlier in the year. I also taught them something about musical form. They chose a rondo form when a student came up with one whose letters formed a fun sounding word: ABACABABA. All instruments play on the A sections, some drop out on the B sections, and everyone plays the the rhythm of the chant on C.



Figure 31 Movement with junk band

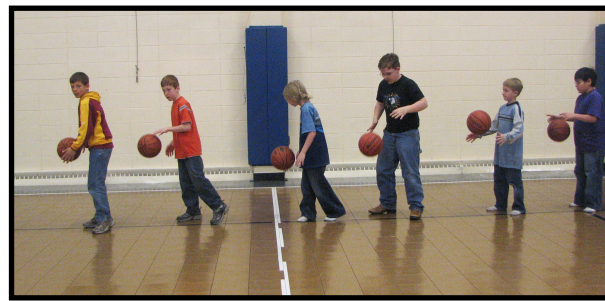


Figure 32 - Movement and rhythm with balls

A lively South African song, “Kalimba,” mentions south, west, north and east. I found that my fifth grade students were unaware of where those directions lay in relation to our town, so we worked on it. I figured out how to play the melody by listening to a recording (*African Playground*, 2003) and taught the whole class to play it on recorder. Traditional African music is learned by listening and imitating, never by reading; so this method was very appropriate. Next I worked out some drum, shakere, and bell parts to be used, with a place for someone to improvise on a kalimba (thumb piano). Next they divided into four groups to work out choreography that would show some indication of the four directions. The students alternated between playing instruments and performing their dances. It was a rather complex performance with everyone having to work out when and where to change places, and they handled it quite well. This group can be quite laid back with most of the class hanging back to let just a few answer all questions. This activity got everyone involved in doing the thinking, planning, and performing.



Figure 33 - Fifth grade A



Figure 34 - Fifth grade B

The sixth graders learned two Zimbabwean-style songs by Walt Hampton, “Balafon” and “Two-Three” from *Hot Marimba*, to play on Orff instruments (Hampton, 1995). Part of the class worked out choreography, which only they would perform. The entire class prepared for this number by going through preliminary exercises in learning dance elements. The dancers were mostly on their own to create their number while I

worked with the instrumentalists. We occasionally paused in our instrumental rehearsals to observe the dancers, and students would offer constructive comments and suggestions with dance elements in mind.



Figure 35 - Sixth grade

The performance took place on April 8, 2009. A one-hour all-school rehearsal was held on April 7th. It was to be an educational program for grades 1-3 and their teachers. As an introduction to the program and as each class of performers left the floor removing instruments and a new class came onto the floor and set up their instruments, I explained various aspects of the program, including improvisation, unusual instruments, African music, and the basis of each number. Our audience was very attentive, and my performers were very good about efficiently getting themselves and their instruments on and off the stage.

I received many very enthusiastic comments about the program from teachers and students the rest of the school day. My principal, who usually doesn't say much about my programs, said it was an impressive performance. Choreography clearly adds energy to a musical program, making it especially enjoyable to the audience.

STUDENT REFLECTION AND ASSESSMENT

General music classes in our school system run only twenty to twenty five minutes per session. The shortness of time creates difficulties in finding time for reflection and assessment, so they must be kept quite simple. Oral comments shared by students and the teacher are easiest, sometimes assessing in the middle of a project to help improvement of the activity. Sometimes the assessment comes after the activity. Written comments can have great advantages and are worth taking the time to do occasionally. They can allow the teacher to get to know her students better. Ideas and forms for assessment can be found in *Brain-Compatible Dance Education* (Gilbert 1992, 341-349) and *Creative Dance for All Ages* (Gilbert 2006, 247-254) and in *Interdisciplinary Learning Through Dance 101 MOVEntures* (Overby, Post, and Newman 2005, 273-288.)

My students used forms of my own making for self-reflection (Appendix A). One form was designed for a specific project. I wrote at the top of the paper:

You have been doing a great job on creating your own choreography for a program. Please write a few sentences to tell what you think of this project.

The compliment at the beginning gave encouragement to some students, and one student showed her appreciation for that statement:

Megan-grade four: It was all good. But the hard part was trying to get away from the boys when they are rolling. My most favorite part was when we switched parts. Like we went in a circle. Thank for the good note on the top.

Some students are quiet in class and rarely volunteer much orally. Such students sometimes offer interesting thoughts on paper, when they don't have to worry about how their peers will react. The written comments help bring to light much that the teacher might otherwise miss and enable her to know her students better.

Such was the case of the following:

Brianna-grade six: I liked the Africa beat, it's exotic. It'll bring a zestiness to the program. What I didn't like was the people who wanted to goof off, and people who wouldn't learn their part.

Isaiah-grade four: I like to roll. I don't quite like the girls. the girls are to bossy, and argue and step on us. megan should be kicked out because she is to bossy.

Moriah-grade four: I like what all of us do. I don't really like when we had to go in a line and go out. I would like to do it where we are in a circle and then a square. It would be better.

Special needs students benefit much in music classes. Playing instruments and working with others on choreography allowed an autistic child to feel like part of a group. At first I didn't know if she could be worked into the program. Happily the other students in her group were very nurturing toward her. With the help of her aide she wrote:

Kelsey-grade four: I liked playig the marocka. I like working with friends.

When a new student comes from another town, it can take some time to fit in the new environment. Such a student expressed her appreciation for being part of a creative team:

Jordan-grade four: I dislike going up and down. I like all the rest its fun when we swich palces. It's a great orpetuned to being in the group.

One can learn about students relationships to one another:

Daniel-grade four: I think it was fun because I was with my little uncle. We had fun thinking of our own stuff that we did.

David-grade four: I think it was fun practicing with my nephew. I liked the poem "Click Beetle" my favorite part was nothing.

Reflections can reveal who enjoys the challenge of creativity and who has an appreciation of what other classmates are doing and who doesn't:

Isaac-grade four: It's very fun to pick what you want to do. That's why I like. It's very fun, but it isn't the best project I've done because I have to work with a girl. My favorite part is the cloba (claves), because they came up with a really cool dance. I really enjoy hearing the poem, too.

Lauren-grade six: I think choreography is fun and it should be a part of musical activity. You have to think about what you're going to do and then put it all together. You have to make sure you're all on the same beat and together.

Jesse-grade five: I hate dancing and it was a little hard.

My second form asked the students to name the activity, tell whether or not they liked it and why, and if they learned anything from doing the activity. I am happy to report that most comments were very positive:

Michael-grade five: I learned from this activity that everyone is good at something.

Melissa-grade four:you got to be creative and you were free.

Megan-grade four: ...we all got something to make up Kendal, Jaden, Tessa, and me all had something to do.

Jaden-grade four: It was fun trying to come up with things to do. I learned how to be together with a classmate.

Keegan-grade four: it easier to remember the contnets

Teryn-grade four: we got to expereince our self in movement.

Matthew-grade five: no because we had to make up our own movements

Taylyn-grade five: ...it was fun and it expressed our in self. It doesn't matter how you dance just have fun and be creative.

Taylyn's reflection is reminiscent of one of my favorite quotes from the great dancer Martha Graham. Graham's words were most encouraging to me as I began my quest in 2007 with Creative Pulse to get over my apprehensions about trying to dance:

Nobody cares if you can't dance well. Just get up and dance. Great dancers are not great because of their technique. They are great because of their passion. (Lewis, 2009)

I had not shared this quote with my students at school, so it was interesting to me that this young girl came up with such similar thoughts.

Although he hasn't been officially diagnosed, I would be willing to bet that a boy named Oscar (not his real name) may have Asperger's Syndrome. When we started the group creative choreography project he seemed to be off on his own as usual, not fitting in with the others. In the meantime the strongest leadership of the group was emerging, and I talked individually to the boy who seemed to be the group leader, asking that his group make Oscar feel included. This group of boys, who stopped dreading the project and had fun once they had basketballs in their hands and received a few positive remarks on their creative efforts from me, became very good about bringing Oscar into the group. They made him feel comfortable with his part. The following quotation is from Oscar's assessment form after the performance.

Oscar-grade 4: It felt great to do my part.

CONCLUSION

In the complexities our society, we hardly know what we have created that is actually harmful to the development of a child. In stressing one part of a child's development we can inhibit or destroy another part. Babies in walkers, baby seats, and jumpers may not learn to crawl and may therefore have trouble with reading (Hannaford 2005, 112). Drugs that are supposed to help the hyperactive child may inhibit enzymes necessary for learning and healthy socialization (Hannaford 2005, 219-223). Emphasis on a battery of tests that measure a narrow amount of intelligences and ignores the importance of others (Gardner 1985, 3-4), places labels on students causing stress, which inhibits learning and affects behavior for many students (Gilbert 2006, 5). Highlighting competition, whether it's in sports or academics, puts pressures on kids to use parts of their bodies and brains before they are developmentally ready causing physical, mental and/or emotional stress (Hannaford 2005, 92, 116-118).

Vendors push products such as drugs, technological devices, and structured lesson books that promise miracles in students' success in school. A better approach would be to train teachers to understand how human intelligence develops. A good educator recognizes intelligences beyond verbal/linguistic and mathematical/logical and addresses those intelligences well. A well rounded education needs to include opportunities for children to explore the world through play, arts exploration, cooperative problem solving, and plenty of movement without competition (Hannaford 2005, 215, 218, 230-235).

With a new understanding of the importance of movement to human development, I have included movement games, dance elements, and therapeutic exercises such as Brain Gym and Brain Dance in my K-6 general music classes. In doing so, I have felt positive self-improvement as a musician and a teacher as well as enhancement of my students' performance. A music and dance program that my students performed as a culmination of my Creative Pulse Final Project received more enthusiastic response than any program I have ever directed in my 38 years of teaching.

At the beginning of the school year a kindergartner labeled autistic tended to wander, unable to join others in class activities. By spring he was voluntarily joining in movement games, needing little if any assistance and enjoying the camaraderie of his fellow students. While his language is not developed enough to sing with the rest, because of the movement activities, he has a sense of belonging. He is far less the wandering distraction he was at the beginning of the school year.

I have seen positive gains in student coordination and behavior. First grade teachers tell me their students this year are further along in their readers and other subjects than they have ever been. I find them more well behaved and easier to teach than any classes I have had for many years. My kindergartners' ability to play rhythm instruments in the middle of the year was equal to what I used to expect of first graders in the middle of the year. The kindergarten and first graders in my classes are the first children to fully experience Brain Dance and other movement games at an early age in my classroom. At this point it is too early to prove that these movement activities contribute greatly to making the positive difference, but the research I have done leads me to believe that it is making a difference. If the next few years show a consistency, I shall be convinced.

Throughout the project I have reached out to other educators to share some of my discoveries and experiences through direct conversation and through an article I wrote which is to appear in *The Orff Echo* summer 2009 edition (Appendix C). *The Orff Echo*, publication of the American Orff-Schulwerk Association, has a circulation of over 4,000 readers.

I puzzle much less than I did a year ago over why we see a rising number of learning and behavior problems. I have found many answers to that in Hannaford's *Smart Moves*. With assurances from the books of Gardner, Hannaford, Gilbert, Dennison and Boal, information and skills I have gained in Creative Pulse classes, and the experiences I have had in applying ideas from these sources, I feel I have gained some command over methods that have proven to make a positive difference.

My research has been like a key to a box containing answers to mysteries of what constitutes effective education. During the final month of the school year I was fortunate to acquire a new key that became an inspiration for reflective analysis of how I work with my piano students, which could be a whole other study. It is a newly published book entitled *Rudolph Laban* (Bradley, 2009). Laban, one of the most influential choreographers of the twentieth century, was very verbally articulate when it came to movement analysis. This book helped me realize that when I recall tips I have gained as a piano teacher from lessons, master classes, books, and seminars, the most valuable seem to have had to do with movement. Terms such as rotation, weight, direction, body parts, and balance coupled with expressive inner feelings (requiring imagination) enter into the execution of fine expressive performance that clearly reaches out to audiences. This mixture of function and expression is very much a part of the Laban philosophy (Bradley 2009, 90-91). I used to encourage my students to try my suggestions to see if they would work for them. As my understanding of movement and its importance increased, I became more assertive. I implore my piano students to trust me when I say that careful attention to movement will enhance their playing. Convincing them can take time, but this year my high school senior students have trusted me and very willingly have adjusted their playing to my suggestions. Both played with fine expression and received superiors at the Montana State High School Music Festival. One of them received a perfect score, a very rare occurrence. Her performance wasn't perfect. She missed a few notes on a couple of very wide leaps. I believe it was her outstandingly mature expression that caused her adjudicator to erase her score of 29 and change it to a perfect 30. As these seniors leave their study with me and head for college, I feel satisfied that I have done all I could to help them understand how play with "pizzaz" in a way I wish I could have as a teen.

A newly acquired book awaits my next reading. This one is about using Dalcroze methods with the piano student. Its name is *Dalcroze HanDances* (Abramson and Reiser, 2000). In the meantime I have learned that even pianists can and should dance, not just with the hands, but with all of themselves. Pianist, or not, all can be enriched by dance.

APPENDIX A
FORMS FOR ASSESSMENT/REFLECTION

Date _____

Name _____ Class _____

You have been doing a great job on creating your own choreography for a program. Please write a few sentences to tell what you think of this project.

Name _____ Class _____

Date _____

Name of activity _____

Did you like this activity? Yes No Explain why.

What did you learn from this activity?

APPENDIX B
DANCE ELEMENTS CHART

<u>BODY</u>			<u>SPACE</u>		
<u>Parts</u>		<u>Ways of Moving</u>	<u>Direction</u>	<u>Pathways</u>	<u>Shapes</u>
head	hips	<i>Axial</i>	forward	straight	wide
neck	legs	bend push pull	backwards	curve	narrow
shoulders	knees	shrink grow lift	sideways	zigzag	long
arms	ankles	open close reach	right	circle	short
elbows	feet	shake freeze melt	left	square	symmetrical
wrists	toes	slap pat rub	diagonal	triangle	asymmetrical
hand	heels	spin slash kick		spiral	angular
fingers	nose	<i>Locomotor</i>	<u>Levels</u>	scribble	smooth
trunk	mouth	walk run leap	high	<u>Relationships</u>	
waist		jump hop gallop	medium	under over	beside in out
spine		slide skip crawl	low	near far	apart connected
		roll tip-toe stomp		between	around through
		march flip float			
<u>TIME</u>			<u>ENERGY</u>		
fast			strong	delicate	
slow			heavy	light	
medium			smooth	sharp	
regular			shaky	swingy	
uneven			active	passive	
pulse			free	bound	
pattern			intense	relaxed	
grouping			direct	wavering	
breath					

APPENDIX C

ARTICLE TO BE PUBLISHED IN THE ORFF ECHO SUMMER 2009 EDITION

Movement Beyond the Classroom

Orff teachers recognize that movement is an essential part of developing fine musicianship. But what about the teacher who is uncomfortable about dancing? Can she find a place for it in her life? Can a teacher who is old enough to be a grandmother change her mind and let her toes tap and her body sway?

The approach of a sixtieth birthday, can trigger much reflection and raise many questions. What have I accomplished? Has my life had meaning? What do I want to accomplish before my years are gone? In recent years all these questions have crossed my mind.

The last question was brought to my attention some years ago by Randy Bolton, a professor at the University of Montana who founded and headed the Creative Pulse program, a master's degree program designed to promote arts in education. The question perplexed me for sometime, until I came up against a wall almost every time I took a workshop on movement. Heated embarrassment ran through my veins because of my awkwardness, yet I was fascinated by the Orff and Dalcroze philosophies that music would be better felt and better understood if movement were part of the process in learning. As a child, I had been teased by family members about my klutziness, and dance

lessons had been out of the question. As an adult, I had not outgrown the resulting self-consciousness. I needed very much to do so.

At U of M I found a very patient dance instructor. Karen Kaufmann runs an excellent dance program at the university, but she also works with a lot of teachers in the Creative Pulse program who have not had much dance experience, and she reaches out to the public schools to work with young children---not necessarily to make great dancers out of people, but to allow them to experience the joy of dance. With her inspiration I found my way to developing projects on movement in the classroom. At the same time I experienced great personal growth.

Back at home in a small eastern Montana town, 600 miles from the University and a great many miles from any dance studio, I faced the need to continue to explore movement. I began to compile a library of movement and dance materials for use in my classroom, but also for my own personal development. Loving to include drumming in my classroom, I decided, in the fall of 2007, to personally explore African dance. Thank goodness for dance videos! I chose Debra Bono's *African Grace: A West African Dance for Cardio Fitness*. In the privacy of my living room I stumbled greatly, but never gave up. Some weeks later the knots of self-doubt and confusion that entangled my mind and kept my body from flowing began to loosen and I could move on from the warmups to the dance instructions segments that followed. Little by little I began to grasp the movements, until by spring I could follow the whole dance and commit it to memory. A broken toe the following autumn kept me from my video explorations, and I was afraid I was

getting out of shape. During Christmas break, toe finally healed, I turned on *African Grace* from the beginning and sailed through the entire warmup and about three-fourths of the first segment of dance instruction before I began to tire---a far cry from the few minutes fraction of the warm-up my confused mind and body could handle when I first began. To realize such progress brought a happy sense of triumph---not bad for a 60-year-old grandmother!

Beside my bed are piles of books by movement experts, including Kaufmann, Phyllis Weikart, Anne Green Gilbert, and Paul and Gail Dennison. In my living room near the TV are videos and DVDs that include the work of Gilbert, Keith Terry, Debra Bono, Henry Leck with David Frego, and Debbie and Carlos Rosas. As I have explored these materials in addition to the dance classes at the U of M, I have found not only great usefulness for my students, but great personal growth as well. My total shyness about dance is changing to extroversion as I constantly share my findings with my students. My body is healthier, my mind seems more alert and more sure. My awareness of the structure of individual compositions is far more solid as I listen for musical cues to signal choreographic patterns. As a pianist, I believe my technique has improved greatly with the self-assurance gained in muscular control. It seems I sight read better than ever.

As for tapping toes and letting the body sway, I can hardly sit these days through a concert or listen to a recording without the feeling that at least a foot or finger or something-or-other wants to move with the music. Once upon a time the music stirred my mind to visualize ballets I wished I could dance. Today it offers a different kind of

feeling--one that embodies body, mind and soul; one of being more complete, more whole. Today I find peace of mind and feel much gratitude for having found the means to embark upon such a great and satisfying journey.

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APPENDIX D

CATAGORIZED LIST OF SUGGESTED MUSIC

Note: Most works within each category are listed by composer. For albums that contain folk songs or works of multiple composers the albums may be more recognizable by artists and are so listed. Since the world of technology is constantly changing, some albums may no longer be available. The majority of the works are enduring, so other artists may offer very excellent renditions. See bibliography for additional album information.

Classics - nice for Brain Dance

- Albinoni, Tomaso. "Concerto in D Minor, Op. 9, No. 2 for Oboe, Strings and Continuo: 2. Adagio" from *Albinoni: 6 Oboe Concertos*. Tk. 2. 1992. (Baroque)
- Delius, Frederick. "The Walk to the Paradise Garden (Intermezzo)" from *Sir Neville Marriner: A Celebration*. Vol. 3, Tk. 3. 2004. (Impressionist)
- Ginestera, Alberto. "Danza de la mozo donosa" from *Ginestera: the Complete Piano Music*. Vol. 1, Tk. 2. (Neoromantic)
- Gluck, Cristoph Willibald. "Allegro Maestoso from Don Juan" from *Relax with the Classics*. Vol. 2, Tk. 3. 1987. (Rococo)
- Grieg, Edvard. "Morning - Peer Gynt Suite" from *101 Essential Classics*. Vol. 1, Tk 11. 2001. (Romantic)
- Mozart, Wolfgang Amadeus. Concert Rondo for Piano and Orchestra, K382: I. Allegretto Grazioso" from *Alfred Brendel Plays Haydn & Mozart*. Vol 2, Trk. 6. (Classical)
- _____ "Eine Kleine Nachtmusic, K525: II. Romance (Andante)" from *Sir Neville Marriner: A Celebration*. Vol. 1, Tk. 18. 2004. (Classical)
- _____ "Piano Sonata No. 12 in F, K332: II. Adagio." from *Alfred Brendel Plays Haydn & Mozart*. Vol. 2, Tk. 2. 2006. (Classical)
- Telemann, Georg Phillip. "Andante from Flute Concerto in D" from *Relax With the Classics*. Jean-Pierre Rampall, perf. Vol 2 Tk. 9. 1987. (Baroque)
- Vivaldi, Antonio. "Largo from Concerto for Two Violins and Lute. RV93" from *Relax with the Classics Collection 1*. Vol. 2, Tk. 4. 1987. (Baroque)

Slow tempo (largo, adagio, andante)

Albinoni, Tomaso. "Concerto in D Minor, Op.9, No.2 for Oboe, Strings, and Continuo: 2. Adagio" from *Albinoni: 6 Oboe Concertos*. Tk. 2. 1992. (Baroque)

Bizet, Georges. "Symphony in C: II. Andante" from *Sir Neville Marriner: A Celebration*. Disc 2, Tk. 3. 2004. (Romantic)

Cody, Robert Tree and Clipman, Will. "Grandmother's Lament" from *Heart of the Wind: Music for Native American Flute & Drums*. Tk. 9. 2006.

Nakai, R. Carlos. "Song for the Morning Star" from *Canyon Trilogy*. CD Tk.1. 2004. (Native American flute)

Singer and Hurst. "Counting" from *Moonlit Castle*. CD Tk. 3. 1990. (Japanese shakuhachi and harp)

Medium tempo (moderato, allegretto)

Cantiga. "Branle de Bourgogne" from *Martha's Dragon*, Tk. 9. 2004. (New Age with Renaissance influence)

Mozart, Wolfgang A., "Concert Rondo for Piano and Orchestra in D. K. 382 I. Allegretto Grazioso" from *Alfred Brendel plays Haydn and Mozart*. Vol. 2, Tk. 6. 2006. (Classical)

Searles and Yslas, perf. "Courante" from *Dance of the Renaissance*, by Praetorius. CD Tk. 10. 1988.

Searles and Yslas, perf. "I Wonder as I Wander" from *Dance of the Renaissance*, Traditional. CD Tk. 15. 1988.

Shimabukuru, Jake. "Blue Roses Falling" from *Gently Weeps*. Tk. 6. 2006. (pop, ukulele)

Fast tempo (allegro, vivace, presto)

Cinelu, Mino and Jinda, George; "Village" from *The Big Bang*. CD Tk. 10. 1997. (Contemporary Percussion with African influence)

Corbiere, Paul and Mader, Steve. "Sands of Time" from *Music of the Village* CD, Tk. 5. (Contemporary Percussion with African influence)

Desplat, Alexandre. "The Legend of Casanova - Tambourins I/II from Daro" from *Casanova*. Tk. 2. 2005. (show tune)

DiLorenzo, Anthony. "Ace's High" from *Bernstein Tribute*. Proteus 7, perf. CD, Tk. 6. 2000. (Jazz influenced by Leonard Bernstein)

Gemini. “Bele Kawe” from *Rhythmically Moving CD3*, Tk. 9. 2003. (Caribbean Folk)

Vivaldi, Antonio. “The Four Seasons, RV 269 ‘Spring’: I. Allegro” from *Sir Neville Marriner: A Celebration*. Vol. 1, Tk. 1. 2004. (Baroque)

Contrasting Tempos

Chapelle, Eric. “Checkerboard” from *Music for Creative Dance, Vol. II*. CD, Tk 3. 1994

Chapelle, Eric. “Lucky Stiff” from *Music for Creative Dance, Vol. I*. CD, Tk. 4. 1993

Chapelle, Eric. “Western East” from *Music for Creative Dance, Vol. I*. Tk. 9. 1993.

Duple Meter:

Albinoni, Tomaso. “Concerto in D Minor: Opus 9, No. 2 for Oboe Strings and Continuo: 2. Adagio” from 6 Oboe Concertos. Heinz Hollinger, perf. Tk. 2. 1992. (Baroque)

Corbiere, Paul and Mader, Steve: “Mufasa’s March” from *Music of the Village*. CD Tk. 8. 2003.(Contemporary Percussion with African influence)

Cody, Robert Tree and Clipman, Will. “Grandfather’s Breath” from *Heart of the Wind*. Tk. 2. 2006. (Native American)

Gemini. “Happy Feet” from *Rhythmically Moving No. 1*. CD, Tk. 4. 2003. (American Folk)

Handel. “Water Music Suite: IV. Lentement” from *Sir Neville Marriner: A Celebration Vol. 1, Tk. 7. 2004*.(Baroque)

Mozart, Wolfgang Amadeus. “Piano Sonata No. 12 in F, K 332: II. Adagio” from *Alfred Brendel Plays Haydn and Mozart*. Vol. 2, Tk. 21. 2006. (Classical)

Searles and Yslas. “Round Dance” from *Dance of the Renaissance*, by Susato. CD, Tk. 11. 1988.

Searles and Yslas. “Courante” from *Dance of the Renaissance*, by Praetorius. CD, Tk 10. 1988.

Singer/Hurst. “Counting” from *Moonlit Castle*. CD Tk. 3. 1990. (Japanese)

Vivaldi, Antonio. “Andante from Sinfonia in G, RV149” from *Relax with the Classics Vol 2: Adagio*. CD Tk 1. 1987. (Baroque)

Triple Meter

- Gemini: "Hole in the Wall" from *Rhythmically Moving 4*. CD Tk. 11. 2003
(English Folk)
- Handel. "Water Music Suite: II Hornpipe" from *Sir Neville Marriner: A Celebration*.
Vol. 1 Tk. 5. 2004. (Baroque)
- Handel. "Water Music Suite: III. Minuet" from *Neville Marriner: A Celebration*
Vol. 1, Tk. 6. 2006. (Baroque)
- Mozart. "Eine Kleine Nachmusik, Serenade in G, K. 525: IV Rondo" from
Neville Marinner: A Celebration. Vol. 1. Tk. 20. 2006. (Classical)
- Tamizo Narito, "Song of the Seashore" from *Flute For Relaxation*. Tim Galway, perf.
Tk. 3. 2000. (New Age)

Compound Meter ($\frac{6}{8}$)

- Gemini. "Oh How Lovely" from *Rhythmically Moving No. 1*. CD Tk. 5. 2003.
(American Folk)
- Greig. "Morning - Peer Gynt" from *101 Essential Classics*. CD#1, Tk 11.
2001. (Romantic)
- Searles and Yslas. "I Wonder as I Wander" from *Dance of the Renaissance*. CD Tk. 15.
1988.
- Schumann, Robert. "Sicilienne" from *101 Essential Classics*. CD 3, Tk. 16. 2001.
(Romantic)

Mixed Meter (all Contemporary)

- Bernstein, Leonard. "Sanctus - From Mass" from *Bernstein Tribute, Proteus 7*,
perf. CD Tk. 15. 2000.
- Mussorgsky, Modeste. "The Gnome" from *Mussorgsky: Pictures at an Exhibition*.
Vladimir Horowitz, perf. Tk. 2. 1992.
- Khachaturian, Aram. "Sonatina (1959): III. Allegro mosso" from *Aram Khachaturian*
Piano Works. Murray McLachlan, perf. CD Tk. 5. 1992.

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