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This chapter describes the pedagogical possibilities and offers practical examples of receiving and responding to music through movement, and learning through and from kinesthetic experience, in music teaching and learning in school or community music settings. It also offers theoretical underpinnings from the research literature of applying movement in music education. General ideas for assessment are offered in a separate section. The pedagogical ideas of applying body movement draw mainly on Dalcroze pedagogy—a music education approach that integrates body movement (rhythmics), ear-training (solfège), and improvisation to facilitate, establish, and reinforce musical perception, understanding, and expression. All the presented exercises are expected to build upon students’ responses and previous learning and to serve as inspiration for teachers to experiment, adjust, and further develop them in their own classrooms in ways that best support reaching their curriculum objectives and/or other educational aims.

[music-and-movement](#), [body movement](#), [embodied learning](#), [kinesthetic experience](#), [Dalcroze](#), [school](#), [community music](#)

## Part IV

### Responding

#### Chapter 16

### Movement: An Integral Component of General Music

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## Introduction

Music is closely connected with body and movement. Movement is a natural way to respond to music, to experience it, and to learn about it. In music-and-movement teaching, students can sense, perceive, and internalize music through movement. Movement stimulates and guides listening to music; it also deepens the experience and understanding of music (see Gault, [Chapter 1](#))

Reciprocally, movement expresses what a person hears, feels, understands, and knows. Movement is simultaneously a means of personal, social, and musical discovery, and a tool for analysis.

Hence, movement expression offers teachers a window into students' music perceptions and understanding. In addition, music-and-movement offers possibilities for creative exploration and improves a wide range of capabilities and skills, such as sense of rhythm, movement, and social skills as well as attentiveness, awareness, and concentration ([see MacGillone, Chapter 12](#)).

This chapter describes the pedagogical possibilities and offers practical examples of using movement, of receiving and responding to music through movement, and learning through and from kinesthetic experience, in music teaching and learning in school or community music settings. All the presented exercises are expected to work as inspiration for teachers to experiment, adjust, and further develop them in their own classrooms in ways that best support reaching their curriculum objectives and/or other educational aims.

## Theoretical Underpinnings of Applying Movement in Music Education

The pedagogical ideas of learning music through the body, movement and experience, as opposed to learning music solely intellectually, resonate with *phenomenological philosophy*. In phenomenology, the body is considered the primary mode of knowing (Merleau-Ponty, 1962). The central notion *embodiment* is used to refer to the integration of the physical or biological body and the lived, experiential, or phenomenological body, which suggests a network that integrates thinking, being, doing, and interacting (Varela et al., 1991). Embodiment means viewing the mind

as embodied and the body as mindful (Sheets-Johnstone, 2011) and is considered important in understanding how musical experience is shaped (Juntunen, 2017). Learning through movement implies learning from experiences through senses, multimodal perceptions, and mind-body action and reaction, and thus reflects the theories of embodied learning (Juntunen, 2020a, 2020b; Stolz, 2015). Recent studies from multiple research fields on the topic of embodiment and (music) learning support the use of body movement in music education.

In line with phenomenology, *embodied cognition research* describes how the body and environment are related to cognitive processes and argues that cognition is embodied and grounded in the sensorimotor and motor experiences. These studies underline the close connection between music and movement in the brains, where the motor and auditory systems are inextricably intertwined. They address the relationship between the properties of musical sounds and the way musicians and listeners experience them in their body-minds as well as how music—and rhythm specifically—“moves” us (Maes et al., 2014). The enactivist approach (Matyja & Schiavio, 2013; van der Schyff, 2015) in particular uncovers how various aspects of the mental processes involved in listening to, creating, and performing music are dependent on our sensorimotor abilities and skills. In line with phenomenological and social constructivist theories, the embodied approaches to (music) cognition underline the role of interaction in learning and suggest that joint action and participation can result in an understanding that extends well beyond any individual accomplishment (Gallagher & Lindgren, 2015).

Within educational psychology, it is argued that learning processes and body movements are inextricably bound and that body movement, such as gestures, can help offload working memory, which in turn allows working memory resources to be used in creating a deeper understanding. Thus, part- and whole-body movements can positively affect children’s learning and performance, especially when movements are infused into the classroom environment and integrated into learning tasks (Chandler & Tricot, 2015; Gallagher & Lindgren, 2015).

## Dalcroze and Other Music Education Approaches Applying Movement

Applying body movement in music education started in the late 19th century as educational philosophies initiated “a shift from traditional curricular goals focused on singing and note-reading to the more progressive view of rhythmic movement as an avenue for the total development of the physical, social, cultural, and expressive needs of the child” (Campbell, 1991, p.12). The ideas were first presented by Émile Jaques-Dalcroze. His pedagogical efforts concerned how musical experiences and understanding could become more rooted in perceptions and in bodily experiences.¶ As a result, the main goal of the Dalcroze approach is to ensure that music is effectively experienced, expressed, understood, and learned through body movement. Dalcroze teaching integrates the interrelated areas of rhythmic movement, solfège (ear training), improvisation, and “plastique animée.”²

Jaques-Dalcroze’s ideas have been adopted and modified in other (music education) approaches, such as Laban, Orff, Kodály, and Gordon, which have also influenced each other in many ways (Abril, 2011). There are similarities but also differences between the approaches regarding the role of movement, but all of them build on the inseparable link between music and movement/dance. In a Kodály-inspired approach, movement (e.g., hand signs) is applied as a means of engaging visual and kinesthetic modalities to learning (sight) singing and for developing a sense of intervallic relationships. For Laban, movement was a way to develop self-awareness and creativity. His ideas for creative movement are especially applied in an Orff-based approach, which also builds on Dalcrozian ideas and integrates music, (rhythmic and creative) movement, speech, and drama. In a Gordon-based approach, consistent with Dalcroze approach, movement is used for improvement of musical understanding and musicianship at large (Abril, 2011).

# The Possibilities and Challenges of Movement in Music Teaching and Learning

In music classrooms, there are many possible ways to integrate movement: Movement can be used to explore and gain an (1) understanding of musical phenomena, such as basic music concepts (e.g., high–low, fast–slow), dynamics, harmony, musical form. It can be used to (2) learn or reinforce rhythms, melodies, form, or style. Movement can also be (3) integrated with singing (see Bartolome, [Chapter 2](#)). For example, a song can be learned through movement. Integrating movement with vocal exercises frees the voice since movement releases unnecessary muscular and mental control related to voice production. Through improvement of movement and body awareness skills one gains (4) physical preparation for other musical activities and performance. Movement can also be used to (5) practice and strengthen musical expression, for example, through exploring expression of different timbres. Through integration of elements of drama, it is possible to deepen expression. In addition, (6) the study of music of different styles, times, and cultures can be enlivened by movement, as well as a study of music history or ethnic culture by a dance. Movement can also be used to (7) explore and practice improvisation and other forms of creative expression. From (improvisational) movement exercises, it is possible to proceed to playing instruments, reading and writing music, composing, and numerous other musical behaviors.

Movement activities usually take place in small and large groups where students learn with and from each other, practicing social skills. In carefully designed movement exercises, students constantly interact with each other, mostly non-verbally, through movement, gestures, facial expression, and voices. Hence, movement can enable interactions and communication among people who do not have a common language or for whom verbal expression is not the most comfortable or preferable mode of expression and communication.

Music moves us, not only physically but also emotionally, and moving (with others) evokes a range of emotions. Therefore, emotional aspects should be carefully considered when working with movement. To ease the possible excessive self-awareness and criticality of participants, movement exercises can be formulated as games, in which students play “against” the music, according to set rules but without competition between each other. The spirit of play and enjoyment has potential to motivate participation, and enhance courage, imagination, and expression. Even then, music-and-movement experiences are not self-evidently positive, thus, it is important to attend to students’ responses and reactions. It may take some time to make students feel comfortable to move in a music classroom. Therefore, it is beneficial to make movement a regular part of music learning and start the practice at an early age.

The teaching examples utilized in this chapter are expected to build upon students’ responses and previous learning. The teacher can play the music for the exercises or utilize recordings. While suggestions regarding grade levels are provided, these are only general guidelines. General ideas for assessment are offered in a separate section.

## Preparing for Music-and-Movement Teaching

### Space and Form

Movements that require students to move from one point in space to another (locomotor movements such as walking, jumping, running, skipping, hopping, leaping, sliding, galloping, and crawling) work best in a relatively large and open space. This may require moving desks and chairs aside in a classroom. Movements in place (non-locomotor movements such as clapping, tapping, arm swinging, balancing, swaying, bending, and curling) can be accomplished in more confined spaces by standing beside a desk. Movement in a circle formation helps the teacher maintain contact with each individual and all participants at the same time. However, lateral movements and codycat movements are challenging for students in this formation (e.g., confusion with left and right sides), in which case the teacher should model with their back toward the students. A wooden floor is an

ideal surface for movements, but carpeted floors also work well. Both of these are easier on the body than is a hard surface floor such as concrete. It is recommended that students make direct contact with the floor. Therefore, if the conditions allow, bare feet, socks, or low-heeled shoes are ideal, and better than thick-soled shoes.

## Starting and Ending a Lesson

As always in teaching, it is important to consider how a lesson/session starts and ends. Motivating students to move in a music classroom can be challenging, especially in upper grades. Therefore, it is important to make everyone feel comfortable while engaging in these activities. One way to start is by warming up each individual and the entire group mentally, emotionally, physically, and socially. A simple warm up exercise (possibly connected to the musical material of the session) is to begin with a common pulse, a foundational way to bring students together in time. Such an exercise enhances attention, awareness, and concentration. The five lesson ideas that follow offer more specific warm-up examples to try.

### Lesson Idea 1: Steady Pulse (elementary)

Objectives: Performing a steady pulse; collaboration

Procedures:

- Stand in a circle.
- All clap (or tap lightly on the body, play with sticks) together in a common pulse by following the leader's tempo (the teacher or one of the students) or music.
- Tempo
  - o Steady
  - o Accelerating tempo
  - o Slowing tempo
- Move the pulse around the circle so that everyone, one after the other, claps only one beat.
- Change direction.

## Lesson Idea 2: Internalizing Pulse Exercise 2 (elementary)

Objective: Internalizing and performing a steady pulse

Procedures:

- Listen to the pulse of music (improvised or played from a recording) while standing still.
- When the music stops, express the pulse of the previous music
  - a. with some movement
  - b. with your voice
  - c. with both

Extension:

- Play with variations on that theme.

## Lesson Idea 3: Locomotor Pulse Exercise 3 (elementary)

Objectives: Performing and sensing pulse

Procedures:

- Everyone walks in a common tempo (with music).
- If the teacher calls “seven,” everyone stops for seven beats (the beat after the call is the first one and will be stepped upon).
- Then everyone starts walking again until the next call.

Extension:

- Instead of walking, how else can students express the pulse?
- What could make the exercise more challenging?

## Lesson Idea 4: Tempo Exercise (upper elementary and secondary)

Objectives: Finding and keeping a common tempo with a partner

Procedures:

- In pairs, side by side (hand in hand or with other kind of contact or no contact), walk in a common tempo (each pair chooses a tempo).
- Change the tempo of walking
  - o by following the leader (one leads, the other follows)
  - o simultaneously without anyone leading.
  - o walk away from/coming closer to your partner (one is leading, or without a leader)

## Lesson Idea 5: Large Group Pulse Exercise (upper elementary and secondary)

Objectives: Finding a large group; common pulse

Procedures:

- Walk freely as silently as possible at personal tempo, focusing on one's self.
- Gradually change tempo to reach the same walking tempo with everyone else. The goal is for the entire group to end up walking at the same tempo without making sound.

These are just a few ideas for warming up through movement in a music lesson. A music and movement lesson may continue, for instance, with a process that integrates rhythmic movement, ear-training, and improvisation or other creative activities that evolve around a common

musical topic or material and concern a range of other relevant learning objectives. There are several ways to progress and those should be guided by keen observations of students' responses.

A lesson can end with an exercise that brings previous learning together (e.g., an improvisation exercise, or creating simple choreography in small groups to the music explored earlier) and/or with a calming and relaxing activity (e.g., a slow-motion lead-follow exercise, or massage with a tennis-ball with a partner with peaceful music) that offers an enjoyable culmination and prepares the learner for upcoming events. In addition, learning can be reinforced by encouraging students to remember, think of, reflect on, and share their experiences verbally.

## Improving Movement Skills and Body Awareness

One reason for applying movement in music teaching and learning is to improve student's overall motor skills, coordination, and body awareness. Often, teaching young children starts with exploring movement, discovering one's own body, and practicing balance, locomotive movements, and body placement. Exercises may include moving in different ways and in different body positions; imagining or realizing movement when singing songs, listening to stories, or watching pictures; or telling a story in movement (a teacher tells a story that can be accompanied with improvised music as children interpret the story through movement). Young children enjoy movement, imitating those of animals, humans, or objects in action. When pretending to move like an astronaut, or a machine, a child uses imagination but also practices different movement qualities that can be integrated, at a later point, with sound qualities. In addition, tools such as hoops, balls, or scarves can be used. A long-term objective is to master movements in related activities such as playing an instrument, singing, and conducting.

With older students, developing body skills is often included in warm-up exercises. Suitable exercises for this purpose are, for instance, breathing and body awareness exercises, physical warm-up, rhythmic movement, and name and singing games as well as dances. The exercises should be easy enough to motivate and encourage participation while still providing a challenge. Copying

teachers' movements can feel safer than starting with improvisation right away. Making students follow teacher's movements without verbal explanations strengthens attention and awareness. Ensuring that everyone knows each other (at least by name) in the group is primary. It adds a sense of security, inspires confidence and ease, and makes it easier and more comfortable to cooperate and interact in the exercises. It is also important to guide participants to be present at the moment, to pay attention to and become aware of their body positions and movements, and to listen to their kinesthetic sensations. Music teachers might consider what areas of motor skill development students need to improve and how movement exercises might best advance their movement skills in a meaningful and effective manner.

## Lesson Idea 6: Rhythmic Binary Exercise (upper elementary and secondary)

Objectives: Steady rhythmic binary movement (also against the triplet in music); fine motor skills.

Procedures:

- In pairs, facing each other
- Make a fist with your left hand, tap it with your right hand. Change hands.
- Make a fist with your left hand and tap the (left) fist of your partner with your right hand.
  - o Change the role of the hands. Repeat continuously.
  - o Continue the movement with the song "Oh o bon so ni." Start slowly, then accelerate.
  - o Ask students to invent other rhythmic movements.

Oh o bon so ni

Traditional, GHANA



## Lesson Idea 7: Crossing the Body Line Exercise (all levels)

Objectives: performing and feeling beat and binary rhythm; crossing the body line; exploring peripheral movements.

Procedures:

- Choose rhythmic music with a clear pulse in 4/4 (e.g., “Bad” by Michael Jackson or Bilenge Musica’s album *Rumba Is Rumba*).
- Stand in a circle (or in lines) facing the teacher, bend slightly with the beat (keep the knees soft).
- Perform a different movement together with music, led by teacher or a student.
- Tap on different body parts (shoulders, knees, one foot) while crossing the center line of the body and/or behind the back (forehead, neck, stomach, chest, etc.); then, change the movement always on the first beat.
- With one hand, tap on four different body parts (four different places): e.g., fingers, wrist, elbow, and shoulder (for one beat each, reflecting 4/4 meter); then alternate hands/arms.
- Variations
  - o Tap on the shoulders (or knees, back) of the students beside you.
  - o Stand on one foot only when tapping or clapping; change the foot.

- o Combine four different body positions, one for each beat.
- o Combine any of those movements with stepping on the beat (locomotion).
- o Invent movements that are interesting and useful for your students.

## Connecting With Others Through Movement

There are many music-and-movement exercises that can be used to greet and meet others. They are also helpful for learning each other's names. Names can even be used as material and rhythmic inspiration for improvisation and composing. Two examples follow.

### Lesson Idea 8: Who Is by My Side? (all levels)

Objectives: Responding to music, finding a place in the space, getting to know others

Procedures:

- Stand in a circle.
- Play the music with an instrument or use any musical recording suitable for walking.
- When the music plays, everyone walks (other locomotor movement can be also used) freely in space.
- When the music stops, everyone returns to one's own place as quickly as possible.  
One asks the names of and says hello to persons on both sides: "Hello, Lisa."  
Gestures, such as shaking hands or tapping on a shoulder, can be added.
- As the music starts again, everyone moves as before. When the music stops, everyone finds a new place in a circle and greets new people.

### Lesson Idea 9: Playing With Names (upper elementary and secondary)

Objectives: Learning names; experiencing and internalizing pulse; binary rhythm; improvisation with names and different pitch levels; integration of activities (positive multitasking); coordination

Procedures:

- Stand in a circle, facing the center.
- Everyone taps/claps with both hands, in a common pulse (binary meter): two times on thighs and two handclaps.
- Variation, more advanced: Instead of tapping and clapping, take sidestep-close -steps to alternating directions.

With names, solo–tutti (echo):

- One person at a time says her /his name during two beats (aps on thighs), and everybody together repeats the name (including rhythmic expression and intonation) during the following two beats (handclaps). The turn moves clockwise in the circle.
- Then, attention can be paid to the way of using voice. Students can be encouraged the use different pitch levels (then, the exercise becomes an ear-training and vocal exercise<sup>9</sup>).
- Once the names are learned, the names are repeated together, each name right after the other (always new name on the first beat), using two or four beats for each name. When doing this, students can be encouraged to vary the pitch level of their voice freely.

Continuation, more advanced (grade 5 and up)

- Practice: four steps into the circle and four steps backwards to one's place (two measures)
- Keeping the movement, everyone at the same time improvise with voice by using the name of one student as material (two measures / name; varying pitch level,

dynamics, rhythms “Li–lililili–li–li–sa,” etc.). The person in question can step with others and listen.

- Improvisation material can be enriched by adding a positive adjective that starts with the same letter as the name, for example, “lovely Lisa.” In the improvisation, both words, rhythms, and melody are varied.
- Variation: Only one person at a time walks four steps into the circle and back while all the rest take four side-close steps on place and improvise vocally using the person’s name as material. Then, the next person starts stepping and the name changes accordingly.
- Variation of the form:
  1. A: Four steps into the circle: someone says his/her name (with a rhythm),  
four steps back to place: everyone echoes back (the name, rhythm, intonation)
  2. B: Eight steps around oneself: everyone improvises with rhythms and pitch variation, with the name
- What other ways can you integrate names with rhythmic or expressive movement

## Building Connection Between Music and Movement

Thoughtfully responding to music through body movement requires practice. Building the connection can start with easy starting and stopping exercises. First, students can be asked to stop or start again any movement (e.g., walking) when they hear a signal (while music is playing). Then, they can be asked to respond to silence: as long as the music is playing, movement continues; when the music stops, the movement stops (or the opposite). It is good to give children a reason to stop and decide what happens during the stop. The length of the stop can either be predictable, which improves the sense of form and internal pulse, or a surprise each time, which is rather a quick reaction exercise. Different ways of moving can be used in accordance with the music. Some ideas

for what to do when the music stops: (a) shapes: make a shape of a cat (or any animal), and object (a ball), or a letter (Y, T, I, etc.); (b) levels/sizes: make yourself as big/small as possible; (c) statues: Make a large statue, statue on the floor, double statue; (d) Positions: pause on knees, on your back, sitting cross; (e) body formula: two hands and one foot touching the floor, one hand on the knee, thumb and index finger together; and (f) contacts: hand together with a partner, make a double toe contact, triple shoulder contact, a circle of four, row of five, back to back with a partner.

## Exploring Basic Elements and Qualities of Music

Building the rhythmic connection between music and movement can be approached by accompanying children's movements first with vocal sounds. Children can also do it. Elementary exercises imply performing a limited number of qualities of music in movement, for example, by focusing only on two opposite sound qualities (legato/staccato, fast/slow, loud/soft, etc.). Children can, for instance, paint with a magic brush in the air reflecting the sound quality: long brush strokes with legato sounds and short ones with staccato sounds. An imaginary brush can also be placed between the toes, under the chin, and so on.

## Developing a Sense of Time and Musical Understanding Through Rhythmic Movement

Rhythmic movement exercises aim to develop a sense of rhythm and advance musical understanding through body movement. To build rhythmic connection between movement and music, movements should be kept simple. Walking through space (locomotion) is often used for experiencing pulse/beat since walking is an inborn, strong, and steady rhythmic movement that is strongly automated. Moreover, bending the knees, jumping, tapping, clapping, gesturing in various ways, or with objects (e.g., bouncing or passing a ball) can be used for that purpose. In early grades, children's movements are first accompanied with improvised music. Later, children learn to adjust

their movements to music they listen to. When students are able to walk with music in tempo, tempo changes can be added.

Children are most successful with rhythmic activities when the tempo is close to their everyday walking tempo (much faster than that of adults), which should be considered when choosing a tempo for activities. Slower tempi are generally the most challenging; larger movements are more challenging to control than small movements. Adding speech while moving may improve rhythmic accuracy and expressivity of children's rhythmic movement.

Basic rhythmic movement exercises often focus on note values, different rhythms, and meter signatures. For experiencing note values, different ways of clapping (see "Frère Jacques," Lesson Idea 16) as well as stepping (walking and running) are often used. Movements should continue the whole length of a note, thus longer notes require bigger movements (or less energy). When students master note values, clapping and stepping can be combined (e.g., clapping quarter notes, while stepping half notes). Skipping and galloping can be used to experience such rhythms as



What rhymes or songs could you use to practice particular rhythms through movement?

## Lesson Idea 10: Time Signature Exercises (elementary and secondary)

Objectives: Performing and experiencing various time signatures, rhythmic development, coordination, quick reaction

Procedures:

- Choose one or several of the following time signatures and practice the movements.
- Clap/tap with both hand in a following way, you may add corresponding vocal sounds:
  - o 2/4: on thighs (1), hands together (2)

- o 3/4: add a tap on shoulders or to hands of a person next to you (3)
- o 4/4: add a touch your head or a snap with fingers (4)
- o 5/4: add a clap above your head (5)
- Perform different time signatures as called by the teacher (musical accompaniment can be added)
- Listen to improvised or recorded music in different time signatures: 2/4, 3/4, 4/4, 5/4; or just choose one or two, and express the meter (played in the music) with the practiced gestures.
- Adjust the learned (or new) gestures to a piece of music with meter changes (for example, “Spottilied” by Bartok; “Greek Melody”; or “Hungarian Melody,” shown in figures 16.2 and 16.3)
- Explore other movements for different time signatures.
- What dance movements/steps (in a chain) could be used to move with the “Melody from Greece”?

### Melody from Greece

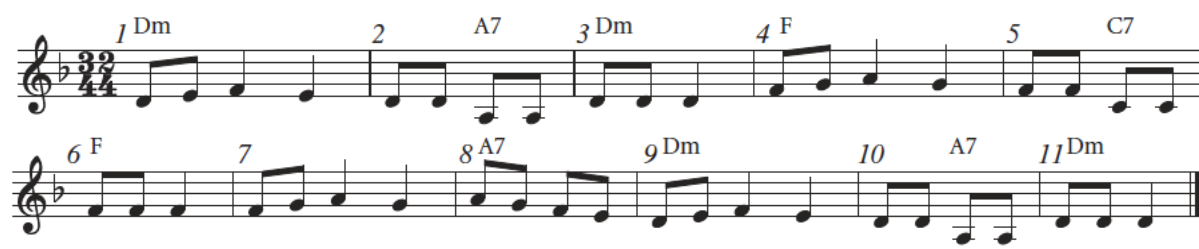
GREECE

Traditional



### Melody from Hungary

## HUNGARY



- Quick reaction exercise: start with the gestures for 3/4. When the teacher calls “hopp,” do the gestures of 4/4 once; when the teacher calls “hipp,” do the gestures of 2/4 once; without music or with improvised music.
- In meter of 4/4 (or 5/4):
  1. Everyone performs an ostinato movement: four (five) steps forward and four (five) steps backwards (in a circle)
  2. One student at a time improvises/claps a rhythm while walking forward, everybody repeats the rhythm while walking backward
  3. More advanced: One at a time improvises/claps a rhythm of only quarter notes while walking forward (there are rests on some steps);
    - a. the others echo clapping the rhythm while walking backward
    - b. the others clap the rests while walking backward:

5/4 Solo: ♩. ♩ ♩ Tutti: ♩ ♩ ♩ ♩ ♩

- Music improvisation in pairs: one shows the meter with the previous gestures or conducts otherwise, the other improvises rhythmic or melodic phrases, vocally or with an instrument, accordingly. It is good to choose a common tempo (and scale/tonality/mode) for the whole group. It is also possible to have one conductor for a group of improvisors

## Lesson Idea 11: Unequal Beats (upper elementary and secondary)

Objectives: Feeling irregular time signatures

Procedures:

- Unequal beats can be performed with movement, for example:
  - o by stepping the binary beats and skipping the ternary beats
  - o by stepping the downbeats and clapping (playing with stick, a drum) the off-beats
  - o with a partner, facing each other, one holds a drum: The person with a drum moves the drum vertically and horizontally in different places on the downbeats, the other plays the off-beats on a drum.
  - o with a new idea generated by the teacher or students.

Variations of beats in 7/8:



Extension:

- Adjust the learned (or create new) movement to a piece of music in which binary and ternary beats alternate (e.g., *Blue Rondo à la Turk* or *Three to Get Ready* by D. Brubeck) with a partner or in a small group.

## Ear Training

Body movement is an effective way to reinforce musical listening, to make it concrete, and to transform auditory perception into a holistic bodily experience. Ear training exercises develop the capacity of listening, responding to, singing, remembering, identifying, and notating any combination of sounds. An important objective is to develop “inner hearing.” In addition, the goal

is to develop the listening attitude as a whole. This relates, for instance, to being attentive and sensitive toward other people and being constantly "available" and ready to respond and react.

Often in exercises, students show what they hear in music through their movements.

In table xx examples of some elements of music and activities for showing them in movement are presented.

**Table xx:** Exercises for Ear Training

<b>Direction of the melody</b>	The teacher plays a single-line melody. When the melody goes up, students walk forward; when the melody goes down, they walk backward; when the melody stays on one note, they walk on place.
<b>Pitch discrimination</b>	Everyone has a small (imaginary) ball in the hand. The teacher plays or sings four consecutive notes. The students sing back (echo) and <ul style="list-style-type: none"> <li>a. Toss the ball in the air on the highest note</li> <li>b. Bounce the ball on the floor on the lowest note</li> <li>c. Combine a and b.</li> </ul>
<b>Harmony: I–IV–V<sup>(7)</sup></b>	<ul style="list-style-type: none"> <li>• Listen to the chords played by the piano <ul style="list-style-type: none"> <li>a. Find a position/movement expression for each basic chords of tonal harmony (tonic, subdominant, dominant); respond with those movements/body positions to the chords you hear in the music</li> <li>b. Respond with arm movements: Arms down on both sides = tonic; Arms in T-position = subdominant; Arm up = dominant</li> <li>c. Have three papers of different color on the floor in front of you, each equaling one of the chords: respond to the chords by standing on the right paper.</li> </ul> </li> <li>• What movements could be used for expressing, for instance, consonant/dissonant chords?</li> </ul>
<b>Different ways to show musical phrases in movement</b>	<ul style="list-style-type: none"> <li>• drawing/painting the phrases in the air</li> <li>• moving from one place to another during one phrase (from a hoop to another)</li> </ul>

	<ul style="list-style-type: none"> <li>• transferring an object (a tennis ball) from one hand to another</li> <li>• showing the phrases with the movement of an arm/whole body movement</li> <li>• moving in space during the phrase and coming back to your place at the end of each phrase</li> <li>• what other ways can you think of?</li> </ul>
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## Improvisation and Musical Creativity

In music-and-movement, students improvise primarily by moving and singing. Movement responses to music are first and foremost spontaneous. When responding to music with free movement, students of all ages are constantly asked to find different responses and expressions, and thus to use their imaginations. Through frequent improvisation activities, students come to perceive creative production as a normal and important part of music making and learning.

Though asking students to express the music in free movement is a good exercise, it can be a challenging one. Narrowing the exercise down usually helps. It can mean setting guidelines by focusing on some particular aspect of music at a time (what is played in the melody), asking students to move only some body parts or in a certain way or space. In addition, different kinds of lead-and-follow exercises (in pairs, one behind the other or facing each other; in diamond facing the same direction) where the roles of leading and following alternate are recommendable for creative movement. The choice of music guides the quality of movement expression. Lesson Ideas 12–15 offer some example exercises.

### Lesson Idea 12: Movement Improvisation Exercise (upper elementary and secondary)

Objectives: Expressing music with spontaneous movement improvisations; following and leading others; moving in slow, sustainable movements

### Procedures:

- Choose music (slow, restful, legato, e.g., *Gymnopedie* No. 3 by E. Satie; *Spiegel im Spiegel* by A. Pärt; Piano Concerto No. 21 in C major: Andante by W. A. Mozart)
  - o In pairs, facing one another palms/fingers together; or without a body contact; one moves, the other follows, using non-locomotion movements, in different levels.
  - o Four people together form a shape of diamond; the leader, having other three students behind, moves slowly (in place) with the music, while the others follow. The leadership is passed to the next person by 90 degrees to the left or right.
  - o Three people side by side. The two people on both sides hold a ball and lead the person in the middle who holds her hands on the balls and follows (eyes closed if possible).

Props and objects (scarves, feathers, balloons) are often used in creative exercises since they shift the attention away from one's self to the object. Poems/texts, pictures/postcards, different characters, and so on, can function as (additional) inspiration for creative movement expression. From creative movement it is possible to continue to improvising music vocally or with instruments.

## Lesson Idea 13: From Sports Activities to Lyrics (upper elementary and secondary)

Objectives: Experimenting with rhythmic movement; creating movement phrases; transforming rhythmic movement experience into rhythmic verbal expression (rhyme, rap lyrics); integrating rhythmic movement experience with music expression

### Procedures:

- Have a piece of paper and crumple it into a ball.
- Explore different kinds of sports activities that you can play with the paper ball.
- Make up a repeatable rhythmic movement phrase (1 x 8 beats) by using different sports activities that you practiced earlier.
- Inspired by the movement phrase either rhythmically or thematically, write a line of (rap) lyrics (8 beats = 4 bars). Choose a topic, can be something other than sports.
- Make groups of four students together. In each group, students combine their texts together (16 bars) to make a verse.
- Each group in turn chants their verse over a backing beat or other musical accompaniment.
- Alternatively, call and response form can be applied. The basic chorus (four to eight bars) can be composed collaboratively (with a simple melody). The chorus can be accompanied by percussion instruments (snare drum on the second and fourth beats), body percussion, and/or with a bass line.

## Lesson Idea 14: From Movement to Sound, From Sound to Movement (secondary)

Objectives: Spontaneous expression; exploring movement and use of voice; expanding imagination; interconnection of sounds and movement

### Procedures:

- Starting position: In pairs (A and B), facing each other.
- *From movement to music*: Person A improvises movement (non-loco movements), B accompanies movement with vocal sounds. After a while, the parts change (B moves, A makes sounds).

- The same but expand movement qualities and use of space, explore with high–low; fast–slow; light–strong; soft–rigid; legato–staccato.
- *From sound to movement:* Person A uses his or her voice in creative ways, B responds to the sounds through movement.
- After, students can talk in pairs or in a group about their experiences of improvising movement/music, interaction, leading, and following.
- Vary these exercises in some other way. Instruments?

One way to explore creative movement and to learn different movement qualities is to apply Laban's five basic body actions: locomotion, turn, jump, gesture (movement with a body part that does not carry weight), and stillness, and their combination.

## Lesson Idea 15: Exploring Laban's Basic Body Actions (secondary)

Objectives: Expanding movement vocabulary; awareness of movement; composing phrases of movement.

Procedures:

- The students explore Laban's five basic body actions through movement improvisation (for example, with musical accompaniment provided by the teacher by playing a drum).
- Each student composes a four-bar phrase (in 4/4) that integrate all the five body actions, which can be performed for other students.
- After making this small movement composition, the students co-construct in pairs or in small groups a longer movement composition (by combining the previously created phrases) and also provide it with music accompaniment.

Extension:

- It is possible to vary the body actions by changing time (moving slowly/quickly, making sudden/accents or sustained/flow movements), effort (using little or a lot of energy), or space (moving in straight lines, making curves, making a direct or indirect movement), and their combinations.

A more compositional way of working is to create a movement composition as a *plastique animée*. The students in small groups can make a simple movement-composition to music, associated with choreography, based on previous movement exercises and/or improvisation, or to a song/piece of music they already know. Such movement-composition makes the music visible, portraying the form, structure, style, dynamics, phrasing, the interplay of parts, the texture, or the relationship between voices. At the elementary level, it can imply showing in movement the form of music (AB, ABA, rondo), or choreographing the different lines or parts of the score. This kind of work differs from dance in that it is meant to be a representation of the music as perceived through listening. The personal experience—sensitivity toward music and its expression—is more important than the qualities of external performance. What pieces of music could be used for *plastique animée* in your classroom? How can you prepare the movement composition?

## Integration of Learning Areas

In music-and-movement, it is possible to integrate a variety of different tasks (areas of learning) with a song or piece of music. Thereby, different tasks also reinforce learning of the used musical material. In Lesson Idea 16, there are several different exercises of varying degree of difficulty with one song. The choice of the song is based on its international familiarity.

### Lesson Idea 16: “Frère Jacques” (elementary)

Objectives: combining singing with movement, internalizing a musical form, canon, ear training, and inner hearing; pitch discrimination, rhythmic expression, improvisation, composing movement, performing, learning lyrics in different languages

Procedures: In a circle (or facing the same direction), sing and move:

- 1. phrase: take four steps (half notes) toward the center of the circle (forward).
- 2. phrase: take four steps out of the circle (backward).
- 3. phrase: take four steps around your place (counterclockwise).
- 4. phrase: clap the melody rhythm.

Variations:

- Sing and move, all together (unison).
- Improvise/make your own movements for the fourth phrase.
- Sing and move in canon, for example, by dividing the group in two, then in four (in eight).
- Inner hearing: repeat as before but do not sing the last phrase, then the last two phrases, and so on (moving without singing can be done in canon in advanced level).
- Sing the song and show the pitch levels with the hand gestures (also Kodály hand signs can be used).
- Clap the rhythm of the melody.

Possible variations to performing the rhythm include: (1) quarter notes = clap; half notes = tap with both hands on your thighs; eight notes = tap on the chest, alternate hand (can also be done without singing applying inner hearing and/or in canon); (2) clap in a circle so that the rhythm “moves” clockwise and each person in turn plays only one note “clap.”

- Sing the song and conduct in 4/4 (using gestures presented in Lesson Idea 10, or with proper conducting gestures).

- Step the melody rhythm in space (and sing the song). Integrate conducting with stepping.
- Twice as fast/slow: Sing and move as suggested in the beginning. Then, sing and move the repetition of each phrase of the song twice as fast (or slow).
- In small groups, invent and rehearse new movements (movement composition) for the song. Perform for the whole group.
- Learn the song in different languages.
- Invent more variations.

## Guidelines for Assessment

Assessment regarding learning in music-and-movement is primarily based on keen observations of student participation, performance, and skill development. It might be important to also apply self-assessment methods, which all should be determined according to what is relevant in a specific context (Juntunen & Eisenreich, 2019). The assessment criteria, in accordance with learning objectives, may relate to rhythmic accuracy, such as being able to maintain steady pulse, move (walk) with music, or to perform note values, specific rhythms, or articulation in movement, or to adjust to tempo changes, for example. Such skills are also interrelated with musical knowledge. Listening skills can be assessed, for example, by observing how students succeed in showing in movement what they hear in music. While assessing creativity, expressivity, and interpretation are challenging, there are carefully considered criteria that can be used to guide students. Moreover, depending on the context, development in such areas as social skillfulness, ability to collaborate, communication skills, ability to follow instructions, and self-regulation may be considered in assessment.

In music-and-movement teaching there is a constant circle of formative assessment taking place. Students' participation and performance is guided verbally, through musical cues, and teacher demonstration that together lead students to pay attention to and improve certain qualities in their performance. Feedback to students is provided in ways that encourage their further participation but also advance their performance. A teacher may also call individual students to become aware of their responses (also in relation to those of other students) as a form of feedback. Assessment may also take place after a lesson individually or in a group by discussing experiences and challenges of learning, areas that require improvement, and so on. Assessment may also take place through tests or by repeating some exercises in order to check what students have learned.

Although we live in the educational realm where the effectiveness of teaching and learning is often demonstrated by measurable outcomes, it is also important to recognize the meaning of student experience for learning and to nurture the quality of it. Students should also be constantly encouraged to become aware of their experiences and learn about them. In addition, since participation in music-and-movement implies integration of a wide range of faculties, learning is not restricted only to a set of musical, bodily, cognitive, psychological, and social objectives but extends also to personal growth as a human being, which should be considered relevant in any educational setting. In music education, it should be considered essential to offer opportunities for each student to enjoy music and musical interaction; to express ideas, feelings, and experiences; and to gain meaningful experiences and a strong sense of self in interaction with others.

## Conclusion

This chapter offered a variety of guidelines and ideas for infusing movement in the music classroom. These lesson ideas are but a few examples of the numerous ways to apply movement in a music classroom and to integrate movement in teaching practices. In this chapter, it has been left to teachers to build complete lessons based on the presented ideas by integrating them with other classroom activities. It may be very difficult to start using movement in music teaching only by

reading about it. Therefore, teachers would benefit from participation in any available courses or workshops offered on movement and music learning; personal experience is vital in developing understanding of the pedagogical possibilities of music-and-movement teaching and of different approaches to it. Music-and-movement teaching can feel time-consuming because there are only a few textbooks and teaching materials available. However, with imagination, preparation, and practice, the benefits of infusing movement in the music classroom will be clear.

As discussed previously, there are numerous reasons for using movement in a music classroom. First of all, in a school context, movement (with music) provides a break from long periods of sitting and refreshes sense perception, the body, mind, and spirit during the regular school day. In teaching situations, movement helps students to develop awareness of their bodies and to be present in the moment, developing and strengthening a sense of self. Body movement enables the participation in music of all students regardless of their level of musical experience. Through participation in movement, interaction, and expression, the musical agency of those students who may not succeed in other musical activities also becomes visible and empowered. Even those students who have limited possibilities for whole body movement may be able to participate through gestures, or just by imagining movement, which also arouses perceptions. It is also of great interest how music-induced body movements may initiate a sense of *imagined participation*, meaning that motor resonance of music “may create the illusion of taking part in the actual skillful production of the music, which would be impossible in real life” (Maes et al., 2014). The educational value lies further in the integration of the power of music with the exploration of body’s competence to move, express, and improvise. In our contemporary lifestyle, providing students with these embodied experiences—integrating the physical, cognitive, social, emotional, and spiritual—is ever more important.

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<sup>1</sup> See Jaques-Dalcroze (1921/1980).

<sup>2</sup> See Juntunen (2016).