


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Since a walk is the starting point for our movement experiences and is also a fundamental beat, the symbol for a walk is given place of honor in the center of the chart and all other symbols are related to it. The order in which the symbols are recorded on the chart should follow the order of movement experiences: walking, running, skipping. Later, sixteenths and triplets may be added. Even though the symbol of the skip () is difficult to analyze, the child will accept it without question, since it records an enjoyable motor experience. It is important for the teacher to know that the skip rhythm expresses the spontaneous skip movement of an adult or a child and is always ternary.

The teacher must be sure that the recording of the symbol is made only after the kinesthetic expression of the rhythm has been firmly established. If the recording of the movement becomes more important than the movement experience, we are defeating our purpose.

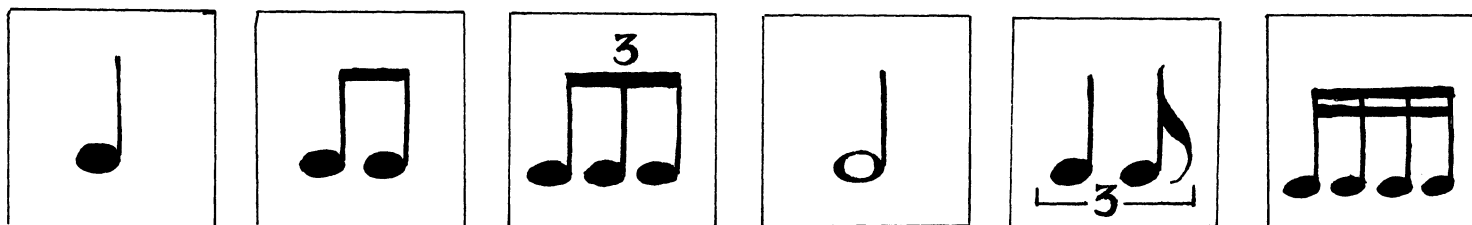
This chart should be prominently displayed in the rhythm class and used as often as possible. It is particularly effective as a point of reference for the teacher and children. The chart also serves as an aid in memorizing the symbols. Visual aids are a very important part of the learning process, and we should

not hesitate to incorporate them in our studies whenever necessary.

Another effective visual device is a set of cards about eight inches square on each of which a rhythm symbol is drawn. The cards are worn around the neck.

The teacher plays one of the durations which the children interpret in movement. One child identifies the movement experience by selecting the correct tag, which he places around his neck. This procedure is repeated until all the tags have been claimed. The "tagged" children now become the leaders of groups, each of which represents the duration identified on the tags. As the teacher plays a pattern, the proper group interprets it in movement. As an advanced variation, the teacher may play two rhythms simultaneously, bringing two groups into action at the same time.

Since most of our music literature is polyrhythmic, the child must learn to hear, feel, control, and interpret more than one rhythm at a time. This is not difficult to achieve if rhythmic experiences are given progressively and with understanding of a child's capacities and interests. Rhythmic learning through movement is far simpler and more enjoyable than the old method of rhythm reading drills, which failed to appreciate the role that movement plays in developing a sense of rhythm.



XII

ACCOMPANIMENT

Adequate musical accompaniment for rhythmic movement is one of the difficulties usually associated with the Dalcroze method. The eurhythmist, trained to improvise freely, finds it difficult to suggest a substitute for this creative and functional use of the keyboard. Creating tonal patterns is as much a part of the rhythm teacher's equipment as is his skill in developing sensitive rhythmic responses in his pupils. However, it does not follow that children should be denied rhythmic training because the majority of music teachers cannot improvise.

The subject of accompaniment, which covers a wide range of possible media, will be discussed under two separate classifications. The first deals with the method of using improvised music, the second, with the use of written and recorded music.

The question of how to improvise cannot be treated at length in this book, but some methods are suggested.

Almost any person with musical sensitivity can accompany a simple movement experience, such as walking, with an appropriate melody. All that is required is a succession of tones of lengths corresponding to the walking tempo. The arrangement of the melodic pattern will vary, of course, with the inventiveness and experience of the player. This elementary experience should destroy the self-consciousness which hampers initial attempts to improvise and should give the teacher confidence to experiment further.

For those who have facility in keyboard harmony, these suggestions may prove useful:

1. Strive for good melodic line.
2. Make as few chordal changes as possible. Remember that masterpieces have been created with as few as three chords.
3. Modulate as little as possible. Modulations serve a purpose but, unless you have a purpose, don't modulate.
4. Always play as simply as possible. If you overload your harmonies, you make discriminative listening difficult.
5. Do not fret about "mistakes." The children will probably not hear them and you may unwittingly be enlarging your musical horizon.
6. Don't forget to give at least two-thirds of your attention to the children on the floor. Train your eyes to look *away* from the keyboard.
7. Identify yourself with the movement on the floor. Only in this way can you synchronize your tonal patterns with the movement patterns.
8. Remember that you are not improvising for your own enjoyment, but to stimulate your class to move rhythmically. Your improvisation at all times must be rhythmic and alive.