

Includes Two CDs!

*Music for Dancers and i am the song*

# *Music for Dancers*

Buy it Now!



*Kerri Lynn Nichols*

*Illustrations by*

*Robin Adalina Landsong*

*Beatin' Path Publications, LLC*

*BPP-KM4D*



Enjoy your Free preview of Music for Dancers.

Find more from Kerri Lynn at:

<https://kerri-oke.com>

## CONTENTS

FORWARD - ANNE GREEN GILBERT	6
ILLUSTRATOR'S NOTES	6
INTRODUCTION - HOW THIS BOOK CAME TO BE	7
CHAPTER ONE - PHILOSOPHY OF MUSIC AND MOVEMENT EDUCATION	9
CHAPTER TWO - THE ELEMENTS OF MUSIC AND DANCE	12
CHAPTER THREE - RHYTHM	20
CHAPTER FOUR - MELODY	34
CHAPTER FIVE - FORM	42
CHAPTER SIX - EXPRESSION	54
CHAPTER SEVEN - TIMBRE	64
CHAPTER EIGHT - TEXTURE	78
CHAPTER NINE - THE ART OF LISTENING	85
CHAPTER TEN - FULL BODY SINGING	91
CHAPTER ELEVEN - DANCERS ARE DRUMMERS	102
CHAPTER TWELVE - SPECIAL POPULATIONS	111
CHAPTER THIRTEEN - CONCEPTUAL LESSONS FOR STUDENTS AND TEACHERS	117
APPENDIX	144
GLOSSARY OF MUSICAL TERMS	145
RESOURCES	151
CONCEPTUAL DISCOGRAPHY	154
ADDITIONAL RESOURCES	169

## FORWARD

In a world too often filled with isolation and violence, what greater gift can we give our children than the ability to express their feelings through creative music and dance, to move and play with confidence, and to experience the joy and beauty of the arts?

Current research is filled with numerous studies describing the importance of a multi-sensory curriculum, using movement as a tool to teach all subjects, and the value of an arts education for all children. Music teachers are realizing more and more that movement and dance must be an integral part of their curriculum. However, many have not had the training necessary to implement successful dance activities into their music room. Similarly, dance teachers are hungry for knowledge about music concepts but often find that information inaccessible or lacking in their training. This book is an amazing resource for teachers of music *and* dance that will help them foster an active, creative and positive learning environment. The information and activities in this book are extremely accessible, understandable and tested in the classroom. Kerri Lynn has created a text that is not only readable but also very useful.

I first met Kerri Lynn in 1995 when she attended my Creative Dance Center Summer Dance Institute for Teachers in Seattle, Washington. Kerri Lynn and I immediately hit it off. I saw in her a mirror reflection of my own ideals and teaching philosophy but from a musician's perspective. Kerri Lynn was my first drumming teacher. She taught me how to dance creatively with a drum while exploring the concepts of music *and* dance. Kerri Lynn and I continued to stay in touch and collaborated on several music and dance projects over the years. I am very pleased that Kerri Lynn is now teaching at the CDC Summer Dance Institute.

Whether you are a music, dance, classroom teacher or parent, you and your children will have a great time exploring the many varied activities in this valuable book. You will also love looking at the beautiful illustrations that seem to dance off the page and listening to Kerri Lynn's music that will soon have you dancing around the room. **Enjoy!**

Anne Green Gilbert  
Artistic Director  
Creative Dance Center  
Seattle, Washington

## ILLUSTRATOR'S NOTES

At eight years old, my back was severely injured in an act of child abuse. Swelling around my spine caused temporary paralysis. As I healed, I progressed from bedridden to wheel chair and finally to leg braces. One day, with many conflicting feelings, my leg braces were put away and I once again looked like a "normal" child.

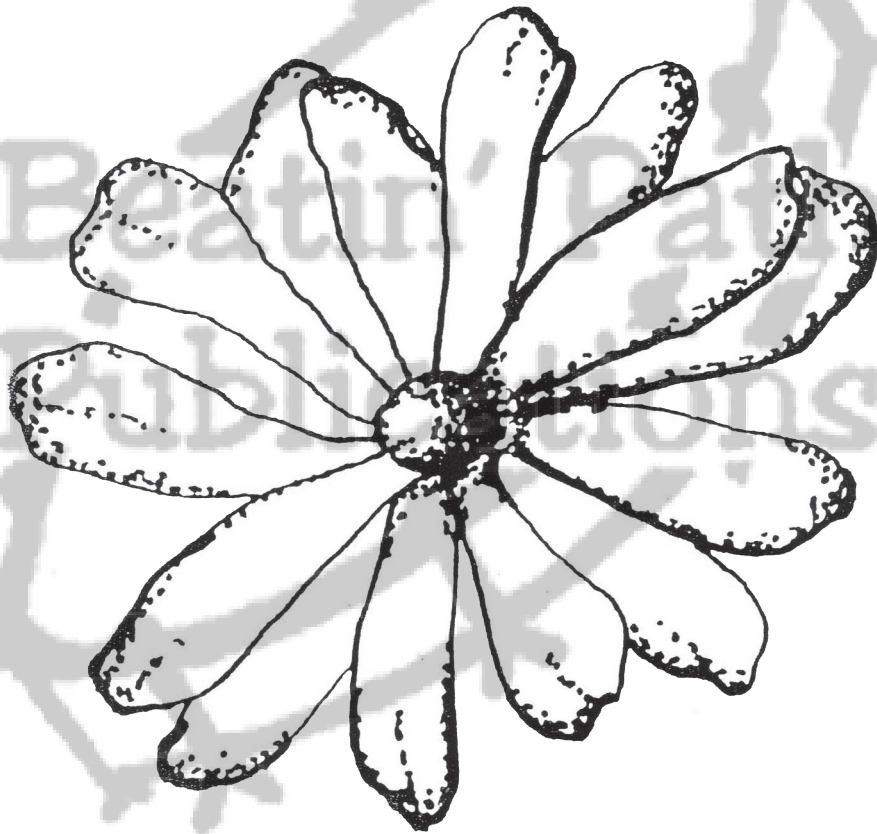
Twenty years later at an educators' conference, I saw a display of "alternative" dolls. I nearly burst into tears when I saw a doll with leg braces. I realized all of these able-bodied years later that I still longed to see an image of another little girl with leg braces.

I kept these things in my heart and mind as I illustrated this book. It is my hope that you will see a part of yourself in all of the images and all of yourself in some of them.

Robin Adalina Landsong  
Illustrator

# PHILOSOPHY OF MUSIC AND MOVEMENT EDUCATION

## *Chapter One*



Where words leave off, music begins. ~Heinrich Heine

## INTRODUCTION

My lifelong love of music began in the very earliest years of my life. My first recollections are of endless piano lessons, hours at the keyboard embellishing my repertoire and singing commercials and hits from the 70's at the top of my lungs with my sister in the back seat of our old Dodge on summer vacations. Preserved forever on audio tape are the many stories, variety shows and soap operas I created with my friend Jenny, with background music and sound effects from the "kitchen instruments" I borrowed while my mother was out running errands. I stood on the sideline while my friends went to their ballet classes, wishing so much to be included, but never feeling quite comfortable in my body. If I couldn't join them, I aspired to play the beat for them and hoped to become a drummer in the fifth grade band, but that instrument is usually not the first choice for the families who will have to listen to the hours of loud practicing.

During my undergraduate work in Vocal Performance and Elementary Education at Washington State University, I began to take quite an interest in the integrative arts approach to learning. As I continued to work with children in the classroom, I delved into an intensive study of Orff-Schulwerk (an approach to music and movement education), and this spark sent me on a journey to integrate all of the arts into my teaching philosophy and pedagogy.

In 1989, I attended a movement course with Ursula Schorn at the University of California, Santa Cruz, and it was here that my dancer was awakened. This tiny, powerful woman embodied a miraculously strong center for dance which she was able to bestow upon the participants of her class. We danced from our spirits, painted our feelings on large paper and connected with each other in a way I had never experienced. This changed the way I looked at myself and lit a creative fire inside of me that spread to my music, teaching and personal life. Ursula gave me a gift, and I wanted to give that same gift to my students. I wanted to teach music and movement as a life skill for all people, not just a select few.

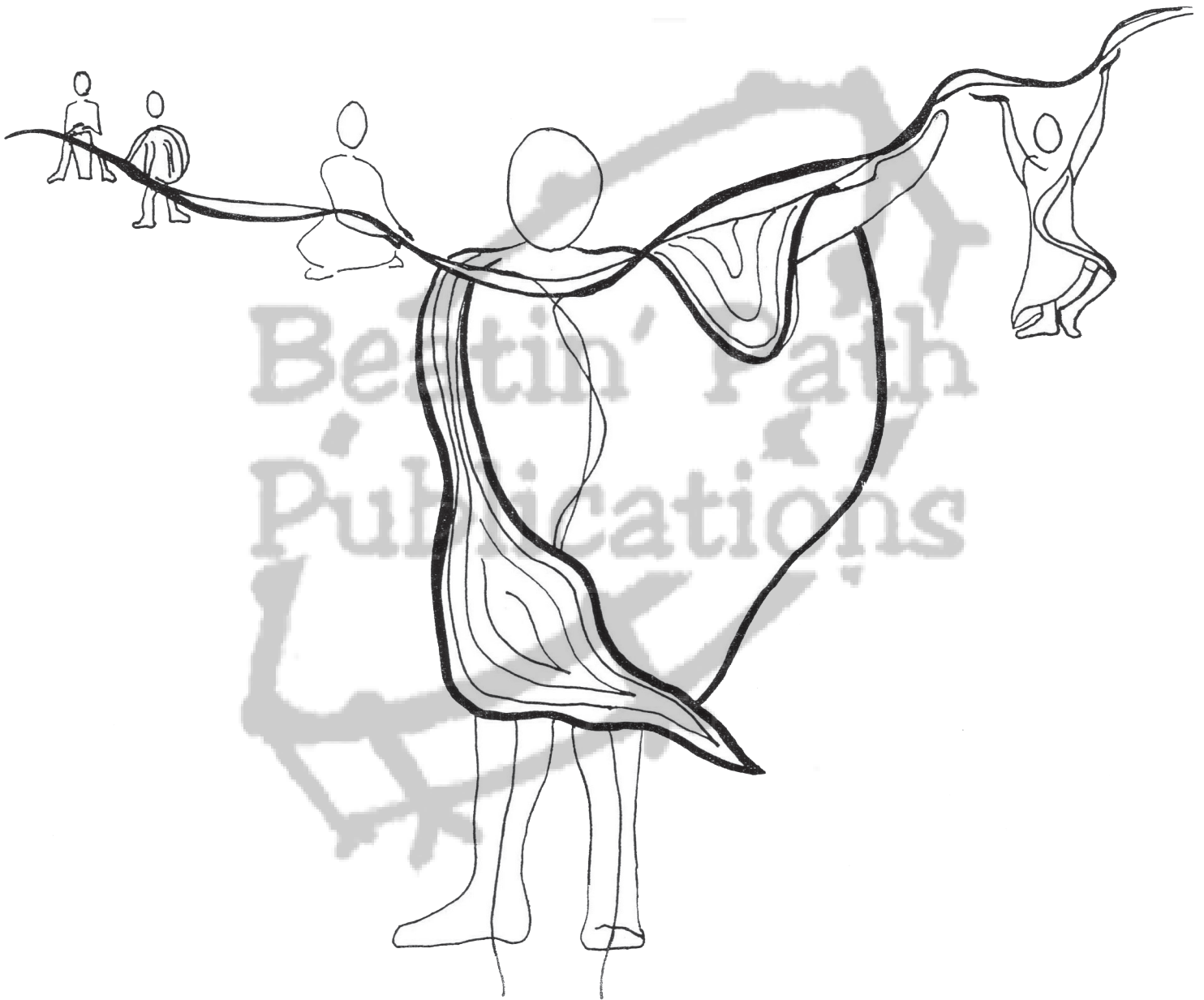
As I continued to search for the pieces that would link my philosophy of music and movement education together, I found the drummer that had lived in me as a child and began to study world hand percussion intensively. I completed Master Class Orff-Schulwerk training with Professor Jos Wuytack at Memphis State University and under his guidance found principles of composition for children that aligned with many of the concepts of movement I had been teaching. While at MSU, I presented a small drumming workshop that reflected this new approach. There was something powerful about accessing music *through* movement.

During this time I worked with children from all ages and ethnic backgrounds and developed a philosophy of music and movement that was not only simple and clear, but also created a community where self-worth and success could be nurtured. Through laughter and tears the children helped me to understand what their needs were and hone my ideas and pedagogy. My goal as a music and movement educator was to help my students see the beauty inside of themselves, give them skills to nurture it and watch it grow beyond their dreams.

In 1995, I started dancing and training at the CDC Summer Dance Institute under the direction of Anne Green Gilbert. The more I danced and talked with dancers from all walks of life, the more I realized that essential learning happens through the body. This refreshing approach to movement stirred my creative juices and inspired me to re-work and revise the concepts of music and the way they are traditionally taught. Many of the dancers shared a common fear and confusion regarding the relationship between dance and music. Music had never been presented to them in their own language, the language of dance.

# FULL-BODY SINGING

## *Chapter Ten*



If I cannot fly, let me sing. ~Stephen Sondheim

# FULL-BODY SINGING

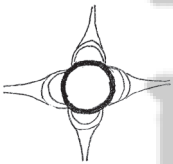
A lifelong singer, I began to notice a remarkable change in my singing voice as I became more experienced as a dancer. The voice is the only instrument housed in the body, and movement energizes and amplifies it. If we are tired, stressed, ill or upset, it is reflected in the voice. Everything that affects the body affects the voice as well. Through relaxation, breathing and stretching exercises and daily exploration of the principles of movement, you can become a stronger singer. New body-awareness creates a basis for a solid, open sound including highly developed breath support. Singing does not take place from the “neck up.” In full-body singing, the entire body is engaged from roots to branches. The voice is a part of our own body so there is no better way to experience the musical elements. The tones we sing resonate through our body and promote health and healing. When we integrate the body with the voice, magic happens!

## POSTURE

### *Stance*

Stand tall in your self-space, feet slightly less than shoulder width apart, rib cage open, arms hanging with weight at your sides. Become aware of the head-tail connection as you stand. Feel your spine reaching up through the top of your head to the sky and pulling down through your tail to the earth. Feel your rib cage widening to the right and left of you. Close your eyes and visualize your center.

### *Weight Shift*



With feet shoulder width apart, shift your weight to the front, then rock back to the center. Repeat the exercise to the back, right and left, always returning to center and feeling the solidity there. Shift your weight in a circle, touching the four directions (forward, side, back, side). Change your circle direction and return to the center (home). Breathe, then exhale.

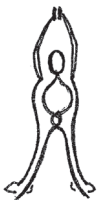
### *Torso Turns*



Let your arms hang loosely at your sides, ribcage open. Gently turn your torso so that your hands sway around your hips from side to side. Allow the weight of your arms to be passive, moving only the torso. As you stop the movement in your torso, let your arms slowly stop on their own.

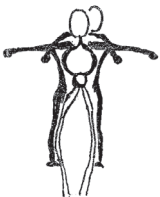
## BREATHE

### *Resist*



Stand with feet shoulder width apart. Inhale from the floor up through your body, lifting the arms slowly and filling the rib cage. Palms meet above your head (straight arms). Turn palms out and begin to lower your arms slowly while holding the breath inside (resist releasing the breath). As your hands meet your sides, release the breath (exhale) from the body completely. Repeat the exercise with arms in front of and behind the body.

### *Partner*



Partner One stands tall in front of Partner Two, both facing the same direction. The Partner Two inhales fully, while lifting arms to the sides in a T position (shoulder level). Partner One (in back) places their hands underneath the upper arms and provides a small amount of resistance under the arms as they are lowered. The Partner Two exhales slowly on a hiss, allowing the arms to be heavy and press against the resistance. Repeat the exercise four times, lengthening the hissing and the lowering of the arms. Trade places with your partner and repeat.

## CONCEPTUAL LESSONS FOR STUDENTS AND TEACHERS

These lessons follow a conceptual approach. One concept is highlighted and explored through a sequential unfolding of music and movement experiences. The lesson plan format is suggested and is not meant to be a methodology. Each teacher will tailor the format and find their own style in creating effective lessons. A conceptual approach, however, is a powerful tool to encourage students to become independent learners. They can reach their creative potential while strengthening self-esteem through a cooperative model.

In following the Orff-Schulwerk approach, lessons are based on process rather than product; the journey is valued over the destination. The conscious exploration of each concept through quality experiences is the focus and leads to a deeper and more meaningful understanding. Students are able to develop their own parameters within which to perform, drawing from and building upon their personal experiences.

While there are numerous formats for developing a lesson plan, there are usually five common elements.

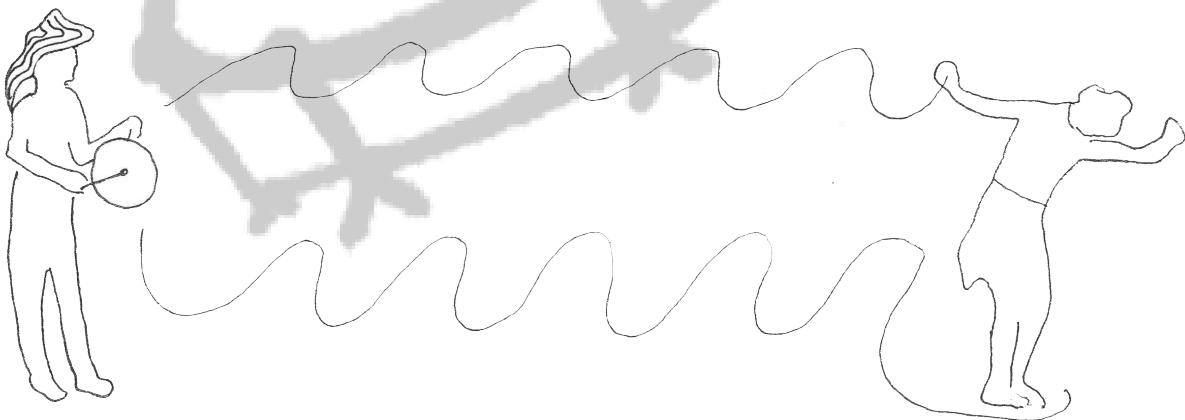
*A concept that drives the lesson*

*Exploration experiences using the concept and employing multiple intelligences*

*Skill and technique development and practice*

*Opportunities for creating or improvising using the concept*

*Assessment, evaluation or reflection*



Here are two examples of the conceptual lesson plan format. The first is strictly a dance lesson plan and the second a lesson that intentionally integrates music and movement.

### CREATIVE DANCE LESSON PLAN FORMAT\*

#### Dance Concept

##### WARM UP

BrainDance  
Dance Exercises  
Introduce the Concept

*Warm up the body and mind through BrainDance and movement exercises. Introduce the concept through Hear, See, Say & Do (multi-sensory).*

##### EXPLORE THE CONCEPT

Explore the Concept  
Shaping  
Rhythm Instruments

*Guide explorations of the concept. Examples include shaping games, improvisation and playing small percussion instruments.*

##### DEVELOP SKILLS

Developing Skills  
Turning and/or Leaping  
Combining Movements

*Practice and refine locomotor and non-locomotor skills, dance steps and technique through the dance concept.*

##### CREATE

Free Dancing or Improvisation  
Choreographing

*Improvise movement or freely create phrases using a template, criterion, seed idea or prompt. Choreograph short dances or studies based on the dance concept.*

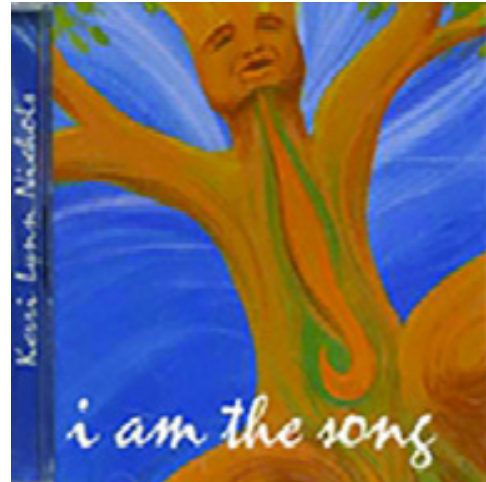
##### COOL DOWN

Sharing and Showing Dances  
Reflection and Revision  
Relaxation and Alignment  
Stretching and Reviewing the Concept  
Good-bye Dance

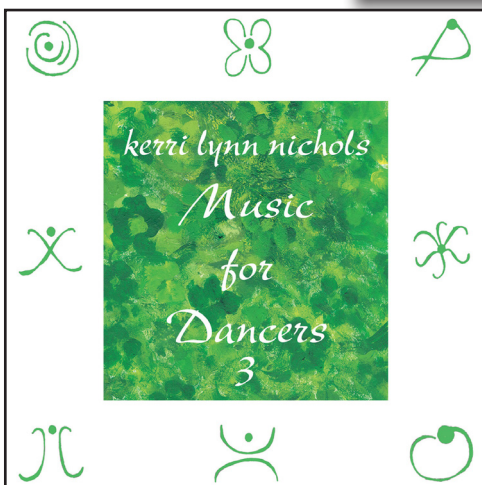
*Attend, allow, appreciate, applaud, affirm. Students restate the concepts in their own words. Preview or suggest next steps. Closure and clean-up.*

\* From *Creative Dance for All Ages* by Anne Green Gilbert. Used with permission.

## Music for Dancers includes two CDs!



Don't miss the series of recordings professionally recorded and mastered that are companion to this book! Each recording contains 22 original pieces for creative dance and correlate to the concepts presented in this volume. All are available on Kerri Lynn's website. <https://kerri-oke.com> Click on the covers for more information.



*Explore the elements and concepts of  
music through movement experiences  
and language. Music for dancers and  
dance for musicians!*

**Buy it Now!**



Published by  
Beatin' Path Publications, LLC  
302 East College Street  
Bridgewater, VA 22812  
[www.beatinpathpublications.com](http://www.beatinpathpublications.com)

