Research and development of a music-movement syllabus for gymnasts and gymnastic coaches: a thesis...

Pauline McMillan Upjohn

University of the Pacific

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RESEARCH AND DEVELOPMENT OF A MUSIC-MOVEMENT SYLLABUS FOR GYMNASTS AND GYMNASTIC COACHES

A Thesis
Presented To
the Graduate Faculty of the
University of the Pacific

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Pauline McMillan Upjohn
May 1980
This thesis, written and submitted by

Pauline McMillan Upjohn

is approved for recommendation to the Committee on Graduate Studies, University of the Pacific.

Department Chairman or Dean:

[Signature]

Thesis Committee:

[Signature]

[Signature]

[Signature]

Dated May 5, 1981
DEDICATION

To my parents, Paul and Betty McMillan, for their unfailing love, encouragement, assistance, and prayerful support.

To my husband Larry, whose love, patience, and encouragement have helped me to persevere until this thesis was completed.

To my daughter Mary Beth, for her patience when Mommy was too busy or pre-occupied with her thesis to play.
ACKNOWLEDGEMENTS

For their professional guidance and endurance, deep appreciation is extended to Miss Doris Meyer, Chairman of the Committee, Dr. William Dehning, Dr. Lawrence McQuerrey, and Mrs. Karen Friend Bradley.

For being patient and allowing me to investigate a new field of study, deepest appreciation is extended to Miss Doris Meyer.

For the inspiration gained while participating in his University Chorus, a special thank you is extended to Dr. William Dehning.

For their special assistance, sincere appreciation goes to Dr. Suzanne Hanser, Dr. David Starkey, and Mrs. Betty Ann Ramseth.
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CHAPTER I

INTRODUCTION

Personal participation in floor exercise choreography and performance, observation of performances by other gymnasts, and conversations with other coaches and gymnasts have intensified the author's awareness of a widespread lack of knowledge and understanding about the interpretation and use of music in floor exercise. When choreographing optional floor exercise routines, coaches and gymnasts have difficulty selecting appropriate music, interpreting the music, and choreographing routines to complement the music. Even after routines are finally developed, many of them lack style, originality, amplitude, flow, precision of rhythm and execution, and expressiveness.¹ Many of these qualities are also lacking in the performance of compulsory routines, partially because gymnasts are not able to accurately and aesthetically interpret the music.

Concern for this problem stimulated the author to investigate available literature on floor exercise. The literature indicated the importance of the proper use of music as well as skill in tumbling, dance, and acrobatic movements;

¹For the definitions of style, amplitude, flow, and expressiveness, see Definition of Terms, pp. 6-8.
however, it did not emphasize that gymnasts be trained in the fundamentals of music, which may enable them to accurately and aesthetically interpret music for their routines.

After further investigation of the literature in the areas of floor exercise, physical education, dance education, music education, and rhythm education, it was concluded that the development of a music-movement syllabus with supportive audio-visual aids, for training gymnasts and gymnastic coaches, could be of value in improving floor exercise training programs.

Statement of the Problem

The purpose of this study is to develop a music-movement syllabus with supportive audio-visual aids for training gymnasts and gymnastic coaches in selected concepts of movement, selected elements of music, and their relationship to each other and to the possible improvement of floor exercise choreography and performance.

Importance of the Study

In view of the rapidly growing interest and participation in women's gymnastics and the "increased value of performances by gymnasts, the work of the judges has become more and more complicated."2 Judges must

determine within a few moments the most fair, uninfluenced, and correct evaluation of a presentation that has taken the gymnast and her coach long and diligent preparations to create. It is the responsibility of the judges...to grasp in its totality:

1. the exercise construction as a whole
2. the difficulty value of elements and connections
3. the presentation of movements as well as
4. the harmony with the music during the floor exercise

It is also the responsibility of the judges to observe the technical perfection of the execution, the harmony and strength of expression as well as taking into account feminine elegance and grace. Each judge must be aware that it is incumbent to her function to also credit new and developing exercise elements besides evaluating an exercise based on current norms, in order to stimulate the constant development of our beautiful and forever young sport.3

The increase in the complexity of judging, and the narrowing separation between point values awarded for gymnastic routines, have made it imperative for coaches and gymnasts to develop routines with maximum originality, expressiveness, precision of execution, and amplitude.

It is no longer enough to perform a brilliant routine that adheres to the rules already laid down. The exercise must come to life; it must be an expression of the gymnast's interpretation of the music and movement; it must become a performance in the true artistic sense.4

The necessity to develop artistic routines has made it desirable to investigate the role of music in floor exercise


choreography, performance, and judging. An investigation of gymnastic literature indicates that music plays a very significant role in the choreography, performance, and judging of floor exercise routines. Two of the most complete explanations of floor exercise, the role of music in floor exercise, the importance of the proper use of music in floor exercise, and the effect of the proper use of music on floor exercise judging are given in the *Code of Points—Women* and *Judging and Coaching Women's Gymnastics*.

The *Code of Points* uses the following categories to give a concise description of floor exercise: (1) General Information, (2) Content of the Exercise, (3) For the Composition: Desirable and Undesirable, (4) Special Requirements, (5) Specific Apparatus Deductions, (6) Increase in Value Through Connection of Difficulties (Series) on Floor.

The *Code of Points* also contains the evaluation table for optional floor exercise routines and a general table of faults. The "taxation factors (formula)" is divided into four categories: Value Parts (difficulties), Bonus Points, Combinations (construction of the exercise), and

---

5 *Pfe.*


7 *Pfe.*, pp. 198-199.
As each of these sections is analyzed in reference to music and its role, it becomes more and more evident that music plays a vital role in floor exercise and that music education should be included as part of a total floor exercise training program.

In *Judging and Coaching Women's Gymnastics*, Carolyn Osborn Bowers' section "Floor Exercise" describes the important factors a judge considers when judging a floor exercise routine. Excerpts from her explanation also describe an excellent floor exercise routine as well as the importance of music and rhythm and their effects on the general impression given by a gymnast.

Even though literature indicates that the proper use of music is vitally important in floor exercise choreography and performance, floor exercise training programs are still designed with a major emphasis placed on tumbling and dance, and with little or no instruction in music. The writer believes that one major reason for this situation may be that many coaches lack sufficient training in music and are unable to understand and interpret music themselves. Without the necessary training and exposure to music, coaches cannot provide a complete instructional unit. Even with some training, coaches may not know how to incorporate music into the gymnastics program.

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8 Fie, pp. 14-19.

9 Bowers and others, pp. 64-78.
Based on this information, the writer feels it would be valuable to develop a music-movement syllabus with supportive audio-visual aids for training gymnasts and gymnastic coaches in selected concepts of movement, selected elements of music, and their relationship to each other and to floor exercise choreography and performance. The goals of this program would be to help improve floor exercise training programs and to help gymnasts develop better floor exercise routines and increased performance levels.

Delimitations of the Study

The following delimitations apply to this study:

1. The syllabus is delimited to use with gymnasts and gymnastic coaches who have already developed a familiarity with the terminology and skill used in tumbling, dance, and acrobatics.

2. The syllabus is designed for use in two- or three-hour gymnastic team practices. With slight modifications it can also be adapted for use in clinics and workshops and with various age and skill levels.

Definition of Terms

The writer accepts the following definitions of terms:

Amplitude. "The ability to perform a movement with the fullest range of extension of all parts of the body." 10

Choreography. 1. "From two Greek terms, choros and graphos ('ritual dance' and 'I Write'), wrongly given as 'Choreography', now implies (a) the plan of a dance or ballet; (b) the written script of signs denoting the dance-form or ballet plan as a record; (c) the general outline of a proposed ballet, so written before production; and (d) in a vague modernish critical aspect, a term denoting the general 'scheme of dance', both as a plan and as picture."\[1\]

2. "The word 'choreography' is a compound of the Greek for 'dance' and 'write'. For the father figure of classical ballet, Noverre, late in the 18th c., the word still meant just that, to write down the steps of a dance. Nowadays the term applied to the writing down of steps in Dance Notation, and choreography has come to mean 'the composition of dance', whether the steps are written down or not."\[2\]

Expressiveness, expression (In Performance). "Usually expression refers less to composition than to performance, as appears from statements such as 'Expression (is) the creative element in musical performance'...It is the performer who must transform the composer's work from the printed page into vital communication. This process involves details of tempo,


rhythm, dynamics, phrasing, accentuation, touch, and bowing as well as subjective interpretation. The ideal performer is one who succeeds in bestowing on the composition a personal and original expression within the stylistic frame of the work and in full compliance with the intentions indicated by the composer."

Floor Exercise. "A combination of dance, flexibility or acrobatic movements, and tumbling stunts performed to music."14

Flow. "Flow is the element which binds together a variety of actions so smoothly that the separate phases of preparation for action, action, and recovery from action are indistinguishable from each other." The dimensions of flow are bound and free." To move with bound flow is "to be able to bring movement to a stillness at will, on-balance, with the center of gravity over the base of support." To move with free flow is "to make one movement lead naturally and smoothly into another movement." There is a feeling of "ongoing smoothness and fluidity."15


Style. "In the arts, mode of expression or of performance."16 "A personal or characteristic manner of performing or choreographing."17

Summary. Chapter 1 was designed to give an overview of the author's concern about the lack of music education available within gymnastics training programs; of the importance of having music education in gymnastics training programs; and of the author's desire to develop a music-movement syllabus for gymnasts and gymnastic coaches.

The format of the thesis has been modified due to the nature of the study. The remainder of the thesis is divided into three additional chapters. Chapter 2 is the Review of Related Literature; Chapter 3, the Syllabus; and Chapter 4, the Summary, Conclusions, and Recommendations.

16Apel, pp. 811-812.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Literature dealing with music-movement education for gymnasts is minimal. Two articles with direct correlation to the subject title of this thesis were found during the review of gymnastic literature. Due to the minimum availability of literature specifically related to gymnastics, an investigation of literature in parallel disciplines became necessary. Literature in the areas of physical education, music education, rhythm education, dance education, and choreography helped provide the basis for development of the music-movement syllabus. The large variety of information available in the parallel disciplines investigated made it necessary to establish the following categorical questions to correlate the titles and abstracts from each discipline:

1. According to available gymnastic literature, what is floor exercise, and what is the role of music in floor exercise?

2. According to available gymnastic literature, how does knowledge of the proper use of music strengthen the gymnast's ability to choreograph and perform floor exercise routines?

3. According to available gymnastic literature, how does music effect floor exercise judging?
4. How can gymnasts and gymnastic coaches acquire the knowledge and understanding of music needed in order to accurately and aesthetically use music in floor exercise choreography and performance?

5. Is rhythm innate or learned?

6. Has research dealing with music or music-movement education for gymnasts and gymnastic coaches been completed?

7. Has research related to the subject title of this thesis been completed in the areas of physical education, music education, rhythm education, dance education, and choreography? If so, can the information be made specifically applicable to the training of gymnasts and gymnastic coaches?

8. What is the historical basis for the music-movement/music-dance link? How does this relate to the development of musical perception? How can this information be applied to the development of a music-movement education program for gymnasts and gymnastic coaches?

9. What is the relationship between the concepts of movement and the elements of music? How can the concepts of movement and the elements of music be combined for use in the development of a music-movement education program for gymnasts and gymnastic coaches?
Definition and Role of Music

Wide variation in styles of definitions of floor exercise makes analysis of a combination of these definitions necessary. This analysis helps the reader to develop an increased depth of knowledge and understanding of floor exercise and the role of music in floor exercise.

Kathleen Shelly defines floor exercise as "a combination of dance, flexibility or acrobatic movements, and tumbling stunts performed to music."\(^1\)

Andrea Schmid and Blanche Drury state that floor exercise is probably the most spectacular and artistic of all the gymnastic events for women. It combines flexibility, agility, and strength in a continuous pattern of movement; and is planned in a design that is pleasing to observe. This is where the gymnast shows her skill in dance, acrobatics, and gymnastic moves in connection with musical accompaniment. Floor exercise is similar to dance in that it must have design, it allows freedom for individual experimentation, and it requires creativity and artistry on the part of the performer.\(^2\)

The Code of Points - Women (Article 13, Sections 1-4) gives a concise description of optional floor exercise routines as presented on the following page.

---


Article 13

Floor Exercise

1. General

The duration of the floor exercise may not be less than
1:10 minutes and not more than
1:30 minutes.
A musical lead in or lead out of 4 measures is permitted. It is permissible:
- Musical accompaniment with orchestra without song
- Musical accompaniment with piano or one other instrument.
The orchestral accompaniment must be on tape; the piano accompaniment may be live or on a tape recording.
The exercise begins with the first gymnastic or acrobatic movement. Stepping outside of the prescribed floor area (12m x 12m) will result in a deduction each time.

2. Content of the Exercise

The exercise should be composed from different element-groups. The difficulties "B" and "C" must come from the following element groups.
- Acrobatic elements with and without flight phase in forward, sideward, or backward movement
- Acrobatic strength elements
- Gymnastic elements: turns and tilts; leaps, jumps, and hops; steps and running combinations; balance elements in stand, sitting and lying position; arm swings and body waves.

3. For the composition; Note:

Creation of high points (peaks) through:
- Acrobatic series with at least one or more saltos
- Acrobatic-gymnastic series with great amplitude
- Gymnastic series with great amplitude in the height and distance of movement
- Harmonious change between gymnastic and acrobatic elements.
  Dynamic change between the slower and faster movements, corresponding to the character of the music.

Harmony of the music and movement, versatile use of the floor area—original directions. Change between movements executed near to and far from the floor. Change between movements forward, sideward, and backward and movements in place.

Undesirable

Exaggerations of "theatrical" character, elements and connections unrelated to gymnastics.

4. Special requirements, which the exercise must contain:

- 2 different acrobatic series each with a salto
- One of the two series must contain 2 high points (saltos). This requirement is also fulfilled, when one of the two series contains a double salto. 3

3Fie, p. 198.
In the following excerpts, Carolyn Osborn Bowers, writing from the viewpoint of a judge, describes floor exercise, factors a judge considers when judging a floor exercise routine, and the importance of music and rhythm and their effects on the general impression given by a gymnast.

An excellent floor exercise routine is a complicated development of movement combinations which the gymnast integrates according to her abilities, physical structure, and temperament. When performing, the gymnast should execute her composition with rhythm, perfection of technique, and easy gracefulness... The excellent performance will appear correct in each movement, related to each beat of musical accompaniment, and expressing a mood of perfection.

The total impression of the floor exercise routine is enhanced by the gymnast's expressiveness within each musical phrase, her ease of performance and joy of movement... her choice and execution of beginning and ending movements and poses (for example, strong; abrupt; fading; soft; etc.), and her style and coordination of movement with music.

With the careful coordination of diverse rhythms, each sequence should add to the total impression of poetry in motion. Effective rhythms and pacing can give the routine vitality in addition to an increased technical value.

Variety in moving rhythmically is a singularly important factor in the routine. In the rhythmic content of a performance, one gymnast may demonstrate an element with soft music, while another may use a rapid dynamic passage. Using a variety of underlying beats will help the gymnast vary her styles of movement within a routine... An alternation between slow, soft movements and fast, explosive movements dramatizes the gymnast's ability. Control of movements in extreme tempos becomes more exciting as elements of surprise are added to a routine. The gymnast should develop the ability to change qualities of presentation. She must look strong and explosive, but she must also demonstrate softness, femininity [sic], suppleness, and elegance... As the gymnast improves she should work on distinctive alternations in tempo and quality.

The general impression of the routine is affected by the gymnast's use of music and skills, her posture and carriage throughout, and her precision of execution, and her expressiveness.

There is an international interest in the use of music which mirrors the gymnast's movement. The music
must not overpower the gymnast and her performance. Instead, the routine and the music should enhance each other's effect. The FIG, for example, emphasizes that music should aid and support the gymnast. Fatigue can be reduced by changes in rhythm and speed. The timing of skills may be aided by music which prompts a more efficient expenditure of energy. Music can increase the feeling of the gymnast for her movement. It should inspire a greater depth of expression so as to increase the artistic value of the routine. Practice with the music helps develop an ease of performance and natural expression and may help to eliminate a forced smile, sticking the tongue out, and talking while performing. Coordination of music and skills aids confidence.4

Judging and Music

The Code of Points - Women includes three tables which present (1) the taxation factors (formula) for optional floor exercise routines, (2) the general table of faults, and (3) the list of specific apparatus deductions used in optional floor exercise judging.5 Excerpts from these three tables are presented on the following four pages. According to the four definitions of floor exercise already presented, several categories from these tables are directly affected by the proper use of music.


5Jackie Fie, pp. 14-19, 199.
Article 7

1. The Evaluation of the Optional Exercises

The optional exercise on the apparatus — uneven bars, balance beam, and floor will be evaluated from 9.5 points. For special performance, a bonus of 0.50 points total is possible, so that a maximum of 10.00 points can be reached.

1.1 Requirements of the Exercises

The evaluation of the optional exercises follows based upon these taxation factors (formula):

<table>
<thead>
<tr>
<th>Requirements of the Exercise</th>
<th>1.1.1 Value Parts (difficulties)</th>
<th>3.00 Points</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1.1.2 Bonus Points</td>
<td>0.50 Points</td>
</tr>
<tr>
<td></td>
<td>1.1.3 Combinations (construction of the exercise)</td>
<td>2.50 Points</td>
</tr>
<tr>
<td></td>
<td>1.1.4 Execution and Virtuosity</td>
<td>4.00 Points</td>
</tr>
</tbody>
</table>

10.00 Point Maximum

1.1.1 Value Parts

<table>
<thead>
<tr>
<th>Competition IB</th>
<th>Competition II</th>
<th>Competition III</th>
</tr>
</thead>
<tbody>
<tr>
<td>6&quot;A&quot; 0.20 = 1.20 Pt.</td>
<td>4&quot;A&quot; 0.20 = 0.80 Pt.</td>
<td>2&quot;A&quot; 0.20 = 0.40 Pt.</td>
</tr>
<tr>
<td>3&quot;B&quot; 0.40 = 1.20 Pt.</td>
<td>4&quot;B&quot; 0.40 = 1.60 Pt.</td>
<td>2&quot;B&quot; 0.40 = 0.80 Pt.</td>
</tr>
<tr>
<td>1&quot;C&quot; 0.60 = 0.60 Pt.</td>
<td>1&quot;C&quot; 0.60 = 0.60 Pt.</td>
<td>3&quot;C&quot; 0.60 = 1.80 Pt.</td>
</tr>
</tbody>
</table>

10 Value parts 3.00 Pt.

1.1.2 Bonus Points

- Originality maximum 0.20 Pt.
- Risk "CR" maximum 0.20 Pt.
- Additional "C" or more than 1"CR" maximum 0.10 Pt. = 0.50 Pt.

1.1.3 Combination

- Progressive distribution of elements and dismount corresponding to the value of the exercise 0.50 Pt.
- Composition of the exercise from various elements and connections 1.00 Pt.
- Space and direction 0.60 Pt.
- Tempo and rhythm 0.40 Pt. = 2.50 Pt.

1.1.4 Execution and Virtuosity

- Virtuosity 0.20 Pt.
- Technique/Amplitude/Posture 3.80 Pt. = 4.00 Pt.

TOTAL 10.00 Pt.
3. Bonus Points for Special Performance

3.1 For originality a maximum of 0.20 bonus points will be given. In reference to originality there are different definitions. For example: “A thing is original if it can serve as an example without having had a model.”

Referring to apparatus gymnastics, we speak of originality if a new movement form or newly constructed exercise parts or connections are performed, which go beyond the frame of what is known, traditional, or classical.

There are bonus points for originality when the following conditions are fulfilled:

3.1.1 The exercise contains an element or connection or series with originality value (OV), at the same time a difficulty value of “C” = + 0.20 bonus points (never before seen).

3.1.2 The exercise contains an element or connection or series with rare value (RV), at the same time a difficulty value of “C” = + 0.10 bonus point (rarely seen).

3.2 For Risk a maximum of 0.20 bonus points will be given.

What is risk?

Referring to apparatus gymnastics and its evaluation, we support the following definition as a typical basis for the concept risk: “Courage, daringness, possibility of point loss by missing an element with risk in an exercise that has been built up to achieve bonus points.”

4. There are totally 2.50 points available for the Combination (Composition). Combination valuable exercises are identified by:

- change in the direction of movement
- change in the tempo and rhythm
- change in the body position to the apparatus
- change in the choice of elements
- high points (peaks), which are achieved through difficult elements, through movement contrasts, etc. (Distribution of Elements)
- fluent presentation of the transitions to superior difficulties
- a dismount that corresponds to the difficulty level of the exercise.

Special apparatus requirements in composition are itemized in the specific apparatus sections.

5. For the Execution and Virtuosity 4.00 points are provided. What is virtuosity? “Complete mastery (domination) of the technique of artistic gymnastics.”

They are identified by the following characteristics:

- Gymnastic performance from a high starting position to a high ending position (full amplitude).
- Gymnastic performance with stretched arms on the uneven bars and during strength elements on the balance beam and floor.
- Exactness of phases during turns around several axes.
- Somersault (salto) turns, combined turns, or turns around the longitudinal axis (LA-pirouettes) in the highest possible point of the flight trajectory or on the uneven bars during elements with grasp near the handstand position.
- Optimal extension and posture.
- Lightness of movement — stylish performance.
- Special Techniques beyond the frame of what is known.
- Absolute sureness of performance.
Article 9

General Deductions for Faults

Under general deductions for errors, one understands that it pertains to all exercises on all apparatus.

One distinguishes (differentiates):
- General errors
- Posture errors
- Technical errors
- Combination errors
- Errors in behavior of the gymnast or coach

These errors can appear as:
- Small Faults 0.10 to 0.20 Pt.
  For example:
  - slight opening of the legs
  - poor foot or arm work
  - relaxed leg or body posture, etc.
- Medium Faults 0.30 to 0.40 Pt.
  For example:
  - distinct deviation from perfect technique [inferior (low) amplitude, height of jumps/leaps, turns ended too late, etc.]
  - distinct posture failure like strong knee errors and open legs
  - strong relaxed leg or body posture
  - intermediate swing
- Large Faults 0.50 Pt.
  For example:
  - falls
  - strong deviation from perfect techniques
  - spotting assistance, etc.

Specific apparatus errors are found in the respective Article of each apparatus.

Table for General Faults

<table>
<thead>
<tr>
<th>Type of Fault</th>
<th>0.10 Pt.</th>
<th>0.30 Pt.</th>
<th>From 0.20 Pt.</th>
<th>0.40 Pt.</th>
<th>0.50 Pt.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Faulty position of the legs, arms, feet, body, and head</td>
<td>0.10 Pt.</td>
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<td>0.30 Pt.</td>
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<td>- Small</td>
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<tr>
<td>- Medium</td>
<td>0.30 Pt.</td>
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<tr>
<td>Touching the apparatus or the floor</td>
<td>0.10 Pt.</td>
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<td>0.30 Pt.</td>
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<td>- Lightly</td>
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<td>0.10 Pt.</td>
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<td>- Moderately</td>
<td>0.30 Pt.</td>
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<td>0.30 Pt.</td>
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<tr>
<td>Concentration pauses longer than 2 seconds (stops)</td>
<td>0.10 Pt.</td>
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<td>0.30 Pt.</td>
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<tr>
<td>Loss of balance, 1 to 2 steps, hops, unsure landing</td>
<td>0.10 Pt.</td>
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<td>0.30 Pt.</td>
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<td>additional movements</td>
<td>0.10 Pt.</td>
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<td>0.30 Pt.</td>
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<td>- Slight</td>
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<td>- Moderate</td>
<td>0.30 Pt.</td>
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<tr>
<td>Fall on the hips, knees, on or against the apparatus,</td>
<td>0.50 Pt.</td>
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<td>support of both hands</td>
<td>0.30 Pt.</td>
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<tr>
<td>- Short support of one or both hands</td>
<td>0.30 Pt.</td>
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<tr>
<td>- Short support (lean) on the apparatus</td>
<td>0.30 Pt.</td>
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<tr>
<td>Exercise without mount or dismount</td>
<td>0.30 Pt.</td>
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<td>each</td>
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<tr>
<td>Intermediate swing</td>
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<td>0.30 Pt.</td>
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Missing Elements:
- "A" Difficulty each 0.20 Pt.
- "B" Difficulty each 0.40 Pt.
- "C" Difficulty each 0.60 Pt.

Infraction against the time prescription:
- Under time or over time each 0.20 Pt.
- Exceeding the intermediate time during a fall Exercise is ended

Insufficient amplitude:
- Small amplitude partially (in sections) up to 0.20 Pt.
- During the entire exercise 0.40 Pt.

Compulsory mount or dismount in the optional exercise each 0.30 Pt.

5. Specific Apparatus Deductions

5.1 Compositional Faults:

- Last series not corresponding to the difficulty level of the exercise (at least "B") 0.20 Pt.
- Exercise without high points (peaks)
  - Absence of composition (building) of gymnastic highpoints 0.10 Pt.
  - Absence of acrobatic highpoints 0.10 Pt.
- Monotony in presentation
  - One-sided choice of acrobatic elements and connections up to 0.20 Pt.
  - One-sided choice of gymnastic elements and connections up to 0.20 Pt.
- Monotony in the direction of (forward, sideward or backward) body movement up to 0.20 Pt.
  - Insufficient use of the floor area up to 0.20 Pt.
  - Predominance of straight directions up to 0.20 Pt.
  - Lack of one passage covering great distance up to 0.20 Pt.
  - Insufficient change of elements near to and far from the floor (level change) up to 0.20 Pt.
- Monotony in Rhythm
  - Music and movement not in harmony up to 0.50 Pt.
  - Music and movement not in harmony in a part
  - Elements with "theatrical" character each 0.10 Pt.

5.2 Absence of special requirements

- Absence of acrobatic series with different saito 0.20 Pt.
- Absence of a series with 2 highpoints (saltos) or double saito 0.20 Pt.

5.3 Specific Deductions

- Stepping outside of the floor area each 0.10 Pt.
- Lack of musical accompaniment time 0.50 Pt.
Coaching hints for both compulsory and optional floor exercise routines and greater detail on specific penalties and deductions are discussed in Judging and Coaching Women's Gymnastics. These hints give more indepth insight into the importance of the accurate and aesthetic use of music in choreographing and performing floor exercise routines. Bowers also makes a point of including "the penalties specific to originality, general composition, combination, content and general impression of the exercise...taken from the notes of the International Judges' Course held by the FIG in Rome, 1968; in the United States, 1970; and in Madrid, 1971." Some of these penalties are not included in the Code of Points; however, they give greater depth and insight into the major role of music in floor exercise choreography, performance, and judging.6

Music not adapted to the exercise (inappropriate rhythm, poor harmony of exercise and music, and poor choice of music) 0.20 - 0.50

Disharmony of music and movement on ending (The music continues after the performer has finished or stops before the performer has reached her final movement) Up to 0.50

Serious discord of music and movement throughout Up to 0.50

Lack of expressiveness, dynamism, ease of execution, lightness, gracefulness, elegance, and the ability to perform expressively to music. 0.10

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6Bowers and others, pp. 64-93.
Differences of opinion exist "regarding the effectiveness of rhythmical training as a means of improving rhythmical ability." Some research studies show that rhythm is learned, that is, that it can be improved through study. Other research studies, like those of Carl Seashore, state that rhythm is innate and not learned. According to Patricia Ann Mays Price, Carl Seashore stated that rhythm capacity is "a fairly fixed constant and is elemental to a considerable degree in that it does not change greatly with age, practice, or training." Scientific evidence, resulting from the work of various authors such as Carl Seashore, Jean Corrodí Moos, Lillian Stupp, Patricia Ann Mays Price, J. R. Kantor, Emile Jaques-Dalcroze, J. J. Findlay, Charles H. Sears, Neomi Klauer, Ashley R. Coffman, and so on, exists to support both theories. For the purpose of this paper, the author will proceed with the assumptions that rhythmic ability increases with training and that some correlation exists between music ability and dance ability. A few of the studies supporting these hypotheses are briefly presented on the following pages.


8Ibid.

9Ibid., pp. 20-25.
Since dance and music have been so closely united, Lillian Laura Stupp felt it was important to scientifically investigate the correlation between music ability and dance ability. Stupp found that the only standardized tests available for measuring musical ability were the Seashore tests, and these tests only measured five basic capacities of music, not the musical mind as a whole.\textsuperscript{10} Due to the lack of available standardized tests, Stupp had to resort to the use of the personal estimates of two well-qualified dance instructors.\textsuperscript{11}

One hundred and eighty-nine members of the dancing class from the Physical Education Department of the University of Wisconsin were divided into four groups, ranging from beginning to advanced students, for use as subjects in Stupp's study.\textsuperscript{12} The students were given instruction by two different instructors who then gave their estimates of dance ability by measuring the five fundamental capacities of pitch, intensity, time, consonance, and tonal memory.\textsuperscript{13}

Based on their results, it was concluded "that there is a correlation between musical capacity measured by the


\textsuperscript{11}Ibid., p. 4.

\textsuperscript{12}Ibid., p. 28.

\textsuperscript{13}Ibid., p. 29.
Seashore Test and dancing ability according to the teachers' estimates,\textsuperscript{14} "that musical capacity has a place in dancing ability";\textsuperscript{15} and, that "the auditory perception of pitch, intensity, consonance, time and the tonal memory of the individual undoubtedly have some relation to the motor activity of dancing".\textsuperscript{16} There was, however, a much greater variety in correlation when the individual music factors were tested. This was possibly due to errors in grading dancing ability.\textsuperscript{17}

K. J. McCristal used three groups of subjects, twenty-four students, to investigate whether rhythm is innate or learned, the speed with which rhythm or pace habits can be learned, and the effects of various types of dancing upon their learning progress.\textsuperscript{18}

A questionnaire was administered to gain knowledge about the students' previous exposure to participation in practiced rhythmical activities. These activities were separated into four main categories: athletics, dancing, marching, and music. Experimental data were gathered through

\begin{itemize}
  \item \textsuperscript{14}Stupp, p. 44.
  \item \textsuperscript{15}Ibid.
  \item \textsuperscript{16}Ibid.
  \item \textsuperscript{17}Ibid.
  \item \textsuperscript{18}K. J. McCristal, "Experimental Study of Rhythm in Gymnastic and Tap Dancing," \textit{Research Quarterly}, (May, 1933) p. 64.
\end{itemize}
the use of the foot rhythm test, the Seashore rhythm test, and test of auditory reaction time.\textsuperscript{19}

Analysis of the data obtained resulted in the main conclusion that "gymnastic and tap dancing favor the increase of fundamental foot rhythms of students enrolled in these courses of activity."\textsuperscript{20} McCristal concluded (1) that rhythm can be learned, (2) that the length and intensity of practice periods and the nature of the movements practiced can affect the speed at which the student learns, and (3) that fundamental foot rhythms increase more rapidly when dances consisting of simple rhythms, instead of complicated rhythms, are used.\textsuperscript{21}

Ashley Roy Coffman designed his study "to determine whether or not rhythm perception and rhythmic action are amenable to improvement with intensive training adapted to the needs of each individual trainee."\textsuperscript{22} Two experimental groups were established. One group consisted of eighteen seventh and eighth grade students, selected on the basis of low scores on the Seashore and Coffman Rhythm Discrimination Tests. The second group consisted of twelve college men and

\begin{itemize}
\item \textsuperscript{19}K. J. McCristal, "Experimental Study of Rhythm in Gymnastic and Tap Dancing," \textit{Research Quarterly}, (May, 1933), pp. 65, 68.
\item \textsuperscript{20}Ibid., p. 74.
\item \textsuperscript{21}Ibid., pp. 74-75:
\item \textsuperscript{22}Ashley Roy Coffman, "The Effect of Training on Rhythm Discrimination and Rhythmic Action" (Doctoral Dissertation, Northwestern University, Evanston, Illinois, July, 1951), p.
women: five music majors, two wind instrumentalists, two beginning voice students, and four non-music students. These students were given the same series of tests plus the Seashore R.D.T., Series B. The control group, consisting of the same number of students, was equated according to test scores as well as age level.23

The experimental subjects were then divided into groups for rhythm training. The training was done privately or in small groups of two, three, or four. This allowed Coffman to focus his attention on each individual and their individual differences and to diagnose the best methods of presenting the rhythm training. During this time, the control group received no specific training. Three months later all the groups were retested.24

As a result of his study, Coffman found that
(1) rhythm discrimination "could be significantly improved after an intensive remedial training program which was designed for the individual needs of the subject";25
(2) "both the children and the adults could be improved in the area of motor rhythm which is closely allied to rhythm discriminatory ability";26 and (3) an intensive rhythmic training program on a single-pitched instrument such as the

23Coffman, p.
24Ibid.
25Ibid.
26Ibid.
drum carries over into the ability to discriminate rhythm employing other musical elements such as intensity, melody and harmony and into the actual musical performance of the adult when he performs at the piano or organ. The degree of carry-over varies, but it was found to be highly significant in all but one case.27

GYMNASTICS AND MUSIC

In January 1933, Christine Hansen expressed her feelings about the attempt that was being made, at that time, to combine gymnastic exercises and music. Hansen stated that before attempting this task "one should be firmly resolved not to abuse any of the elements, but to seek and investigate both cause and effect and to honourably deliberate."28

Hansen briefly discussed some very basic relationships between music and movement, but concluded by saying that in order to make this project highly successful, a trained musician and a trained gymnastics instructor must work together.29

Kati Glaser (concert pianist and arranger) and Kathy Keefe Burg (Northwestern University Gymnastics Coach - 1975-76; Professional Dancer) combined their professional

27Coffman, p. 267.


29Ibid., p. 27.
expertise to assemble information about the impact of the use of creative music upon floor exercise. The information is designed to increase the awareness of gymnasts, gymnastic coaches, and arrangers of gymnastic music to the complexity of gymnastic music. It is presented from the viewpoint of a musical arranger with consideration for the tasks, problems, principles, and features of making musical arrangements for floor exercise. 30

Glaser explained that Burg was having two basic problems with the gymnasts' floor exercise routines. First, the gymnasts were trying to use music that was inappropriate to their skill level and choreography. Second, the lack of musical variety within available music made it very difficult for coaches to choreograph routines. 31

As Glaser started working on the arrangement of floor exercise music, she found that arranging gymnastic music requires "very exacting technique and artistic skills." Glaser decided

that music in a routine must give more than background and tempo changes, and that the music must inspire, excite and touch off the gymnast's own creative spark. In other words, Glaser (I) wanted music to be an integral part of the whole gymnastic conception and performance." 32


31 Ibid., p. 27.

32 Ibid.
Glaser used eight principles and features to guide her thoughts and work when arranging floor exercise music. These eight principles give gymnasts and gymnastic coaches insight into the detail involved in the arrangement of floor exercise music -- detail that must also be considered when selecting music, choreographing, and performing floor exercise routines.

1. Use a range of music (classic, ethnic, pop, etc.).
2. Arrangements should be adaptable to and used by both dancers and non-dancers; tumblers and non-tumblers.
3. Transitions must be checked to the smallest detail. They must be "smooth and musically" sensible, so the gymnast can change moods with poise and preparation.
4. A variety of dynamic rhythmic changes as well as tempo changes should be included.
5. Each musical piece must contain possibilities for at least three tumbling passes, but also provide opportunities for more tumbling if desired.
6. Arrangements must be kept within required times and at the same time provide a variety of routine lengths within selections.
7. There must be consistency in musical style so that several pieces put together in one routine sound as though they were always meant to be one piece.
8. Arrangements are to be adaptable so that the music doesn't limit ideas of coaches highly qualified in choreography, but also structured so that they help coaches who have limited experience in choreographing form ideas.33

Glaser concluded with the thought that the two most important factors in gymnastic floor exercise judging "are (1) the role of music in competitions and (2) the judges who

33Glaser, p. 28.
are hearing the music for the routines." Gymnastic judges see many routines and frequently hear repetitive music. The use of creative music will probably draw increased interest from the judges, frequently helps inspire gymnasts to create and perform more interesting and captivating performances, and may even help the gymnast to receive the extra points given by judges for choreography, composition, and originality.34

DANCE, RHYTHM, AND MUSIC

Emily V. White's view of the interrelatedness of drama, music and dance was the basis for her development of courses to be taught to Theatre and School of Music students at the University of Michigan in the fall of 1933. She stated that:

The interrelated arts of dance, drama and music share the common elements of rhythm, movement, dynamics, design, and form. These factors with the essential constituents of form such as balance, contrast, variety, unity, and inevitability, found in all the arts, are all experienced actively in movement by the dancer. So these principles are learned not passively and theoretically out of a book, or as mere words from the mouth of a professor of aesthetics but are actually experienced in movement. Perhaps for this reason there is no better form of introduction to the arts and to an understanding of, and better acquaintance with, their relationships than through dance.35

34Glasier, p. 28.

The goal of White's program was to give students an "enriched meaning" of each of the three areas: music, drama, and dance.36

Students of Theatre and the School of Music were required to take dance. School of Music students were required to take one semester of dance with special emphasis on "experiencing the elements of music". They followed Emile Jaques-Dalcroze's idea that rhythm in music has movement as well as sound, and that to experience actively in movement such elements as rhythm, melody, accent, dynamics, phrasing, note value, syncopation, mixed rhythms and, for example, an A B A form, is to make one increasingly and appreciatively aware of these factors.37

Direct application was very appropriate because White's students were having similar problems to those encountered by Dalcroze's students. They had an intellectual understanding of music, but were having difficulty with coordination and rhythm.38

The movement program for the Theatre students was designed based on the following two major concepts:

1. The students were taught directly through techniques of modern dance which, because of its fundamental basis, has value for the student of theatre who has a need for a more effective use of his body.

36White, p. 22.
37Ibid.
38Ibid.
2. It is of utmost importance that an actor, as well as a dancer, (a) develop a total response in relation to time (feeling for rhythm, tempo, timing, accent); (b) develop a sensitivity to and recognition of factors in relation to space (grouping, line, relationships, design, and form); and (c) experience movement in relation to force (dynamics, variations in intensity in time and movement, various qualities of movement such as sustained, percussive, tension, release, etc.).

After only two years, it was found that considerable interest had developed among both the male and female participants in the program. Each department was also enriched because the students had developed an appreciation of the relationship between music, dance, and drama.

Similarly, it is the writer's hope that through joint instruction in music and movement, and encouragement for further study in music, dance, and gymnastics, gymnasts and gymnastic coaches will also be able to "experience the elements of music" and develop "enriched meanings" about music, dance, and gymnastics.

George Syme, viewing the music-dance relationship as applicable in recreation programs, stated that a dance program is only complete if some time has been devoted to the teaching of the basic elements of music. He encouraged the use of

39White, p. 56.
40Ibid.
41Ibid., p. 22.
42Ibid.
cooperative teaching programs and public performances in recreation departments employing both a dance director and a music director. He also suggested a predominate use of good music in programs along with the practice of explaining the history of each piece of music used so students understand the circumstances under which it was written.  

The researcher will also be emphasizing that in order for a gymnastic training program to be complete (1) some time must be devoted to teaching the basic elements of music, (2) cooperation between musicians and dancers must be encouraged, and (3) the importance of acquainting students with the history or background of their floor exercise music must be discussed.

Margaret Small Mains stressed that even though individual elements of dance cannot be isolated for study, it is important to concentrate on each individual factor and its effect on other elements. This helps students develop a better understanding of the part each element contributes to the whole. Similarly it is important to isolate the elements of dance, acrobatics and gymnastics, and music to help gymnasts and gymnastic coaches develop a better understanding of each part and how it contributes to the whole floor exercise routine.

44Syme, p. 326

Patricia Bowman stated:

I have never yet found a really good dancer who was not also an innately musical person with a better-than-average ear. 46

Bowman strongly emphasized the unifying bonds which exist between music and dance, and the importance of dancers and musicians having an indepth understanding of each area. According to Bowman, it is almost a necessity for a young, aspiring dancer to study piano early in order to "become familiar with the musical elements of rhythm, melody, harmony, timing, phrasing, and the projection of meaning." Since rhythm is "the chief musical value" for the dancer, dancers must be aware of all the different rhythms - waltz, polka, mazurka, gallop, gavotte, minuet, their differences, why they are what they are, etc. The dancer must study all the various musical styles and schools in order to find the style that suits her best. "Thus, the dancer must take the time to make herself into something more than a passingly good musician:" 47

Bowman also discussed the importance of the dance accompanist having a fundamental knowledge of dance movements and the ability to sense a dancer's bodily needs and adjust to those needs. 48

46 Patricia Bowman (As told to Stephen West), "Good Dancers are Good Musicians," Etude, (September, 1949), p. 12.

47 Ibid.

48 Ibid.
Bowman concluded that the areas of music and dance could both be richly enhanced if there were more integration between the two fields. A closer working relationship between young musicians and young dancers would give young musicians the chance "to accompany and work with dancers, to perfect ensemble coordination, to become more aware of phrasing, and to develop a sense of timing and rhythm," and would help young dancers to learn more about music, musical approaches, and musical elements."49

The writer feels that a gymnast must also make herself aware of different rhythms, musical approaches and elements, and musical styles and schools. She too must take the time to make herself into something more than a "passingly good musician!"50 As with dancers, it is important for gymnasts to select an accompanist who understands dance and gymnastic movements and the physical needs of the performing gymnast.

Pia Gilbert presented the field of dance accompaniment as an unexplored field with a lot of room for experimentation by both musicians and dancers. Gilbert considers dance accompaniment to be "the tool with which we enhance, embellish, sustain, contrast, and support visual movement by means of an audible movement score."51 Gilbert encouraged the use of the

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49Bowman, p. 13.
50Ibid., p. 12.
voice, the body, a wide variety of musical and rhythm instruments, both commercial and homemade, for choreography, for the development of a musical ear, and for increasing knowledge about basic rhythm, tempo, and dynamics. She encourages the idea of having students bring and/or make some of their own musical instruments. Therefore, musical accompaniment may be provided by use of the piano, drums, xylophone, clapping hands, stamping feet, snapping fingers, running mallets down venetian blinds or across the radiator, sandblocks, woodblocks, rattles, washboards, garbage can lids as gongs, etc. 52

Gilbert's ideas for use of the voice, the body, various musical and rhythm instruments, both commercial and homemade, for choreography, for the development of a musical ear, and for increasing knowledge about basic rhythm, tempo, and dynamics, would provide gymnasts and gymnastic coaches with an enjoyable, as well as informative, method of improving their rhythmical and musical abilities.

Maurine Dewsup praised dancers for their vast versatility, creativity, and self-confidence in successfully fulfilling many different roles. In addition to translating ideas or feelings into movement, choreographing them, teaching them to others, and putting on concerts; dancers design and stitch costumes, specify and arrange lighting, build scenery, choose accompaniment, schedule and direct rehearsals, plan

52 Gilbert, pp. 11-12.
publicity, wrestle with budgets, sell tickets, appoint committees, and hire halls. Dewsup, however, placed special emphasis on the fact that dancers have one consistent basic flaw: their "insufficient and inaccurate knowledge of music, particularly its grammar [sic] and terminology." Many dancers stop learning about music at the kindergarten level. They continue in the field of dance and try to use their limited knowledge and understanding of music in areas of choreography that require a complete understanding of music. Dewsup discussed specific examples of problems dancers have with rhythm and rhythmic analysis, tempo and tempo terms, melodic lines, phrasing, harmonic context, and accentuations of the beat. He concluded that:

What dancers really need to know is that rhythm is not only a highly complex, but a wonderfully mobile force in music. It is more than the plodding '1-2-3-4-' of the beginner; it is more than mathematical calculation of how many 16th notes equal a dotted half; it is more than a pattern of long and short note values; it is more than determining the number of beats in a measure, or accenting the first beat or any beat in the measure; it is more than counting fast enough or slowly enough to approach the composer's intentions of speed.

While rhythm is basically the temporal organization of music, it is inextricably involved in the ascent, descent, or undulation of the melodic line, in its rising and falling, in its advancing and receding. It is a vital part of the harmonic texture of music, a partner in shaping the musical context of the phrase, in building a climax or falling to a cadence.


54Ibid.
This concept of rhythm can only be reached, it is true, by living with and learning as much about music as possible. The early stages of study must include the beginning approaches to rhythmic analysis, learning how to count, experiencing problems in meter and tempo, using terms correctly and knowledgeably. This is only the beginning, however. There should come a time in the dancer's life when she works and moves with music in response to an awareness of its rhythm which is a result of knowing, rhythmwise, to paraphrase the poet: "of what she speaks, and how, and when, and where."  

Doris Humphrey compared many people who are trying to be choreographers to men who have been taught to run a complicated piece of machinery. These men know how well the machine runs and how much they enjoy running it, but they do not know the purpose of the machine or what it makes. Similarly, the choreographer is often a skilled technician, but is not knowledgeable about the ingredients, the tools, and the know-how about building dances. He doesn't understand the meaning of or how to use the movements he has worked so hard to learn. This ability can only be developed through much study and practice; therefore, Humphrey devotes the major part of her course experimenting with the ingredients of dance and how they may be understood and used purposefully. In addition, Humphrey discussed four elements of dance movement - design, dynamics, rhythm, and motivation - as well as the importance of the balance of the elements of movement and the elements of music within a dance.  

55Dewsip, pp. 44-45, 60.  
Margery Dorian stressed that, no matter what method she uses, the most important job of a pre-ballet teacher is "to implant the idea of listening, of concentrating, and then of moving to music." She viewed "the technique of sensitive listening as the very first attribute essential toward teaching dance intelligently to the 5 and 6 year old."57

Dorian strongly admired the system of Emile Jaques-Dalcroze and recommended the program to dance teachers. She indicated that teachers who are unable to attend this program should find another program for learning about music and the way to apply the laws of musicality to dance lessons. Children need a musical dance teacher, not necessarily one who is able to play a musical instrument, but one who is able to use the body as an instrument.58

Dorian used games to expose young children to the rhythm of music and dance, to provide the ABC's of posture and movement, and to develop a basic written vocabulary of music and dance symbols. In order to provide children with these necessary elements, each of Dorian's forty-five minute class periods was divided to include (1) experience in response to musical rhythms and symbols; (2) exercises for building the body and for correcting defects; (3) improvisations to percussive instruments; (4) experience of dramatic, formal or


58Ibid.
rhythmic dances; and (f) storytelling (often from children's classics) through improvisations to music phrases. The class allows the children to have time for creativity and free expression.

The allowance for free expression gives the child an exhilaration of movement which may be lost in the strict discipline of developing technique. This class outline is based on embibing the spirit of the music and its dramatic essence. A dancer equipped with a musical understanding, a keen ear, and imagination will transport technique into living movement. 59

The writer considers it important to implant "the technique of sensitive listening"60 in gymnasts and gymnastic coaches. Like Dorian, gymnastic coaches must sit down and design gymnastic practices that allow for a variety of musical experiences including time for creativity. As gymnasts are also "equipped with a musical understanding, a keen ear, and imagination", they will also be able to "transport technique into living movement."61

Juli Nunlist believed that it is not entirely our fault that for most of us "there is more to music than meets the ear." She stated that it is the fault of our society. We are constantly barraged by "massive doses of canned music, in shopping centers, restaurants, doctors' and dentists' offices, libraries, at home, etc. We live with "a

59Dorian, p. 57.
60Ibid., p. 56.
61Ibid., p. 57.
background of aural paper." It is our silent partner."

She noted that:

Aural wallpaper dulls ears, minds, sensitivity; numbs the powers of listening and hearing. Americans are often afraid of solitude and silence, two absolutely indispensable factors involved in creative activity. 62

Nunlist, specifically addressing dancers, teachers, and choreographers, said:

Music is a part of your craft. It is not to be neglected any more than any other part. It is not something you use per force, like a crutch because you have only one leg. It is a leg. It is not a tape measure or a ruler.

When a dancer, teacher, or choreographer treats music like a measuring device, he is like a pianist who ignores his left hand. Yes, the pianist can keep measured, rhythmic accompaniment going while the right hand flourishes up and down with spectacular showiness. But half the music is missing. 63

Nunlist proceeded by emphasizing that hearing doesn't come instantly. It takes time and training. We need to learn "to listen to what we are hearing, and to hear what we are listening to." The suggestions given for developing listening skills were:

1. Ask yourself, 'What do I do when I listen?
   Do I listen to a tune, to a rhythm pattern?
   Do I feel a beat, count mathematically? Do I see movement patterns or just vaguely listen?
   Do I wonder what I can use this for; try to fit it into some plan I have already cooked up?
   In addition to melody, rhythm, and harmony concentrate on the many other dimensions of music such as counterpoint, phrasing, dynamics, and form.

   63 Ibid.
2. Keep a good interpretive musician handy, at least once in a while. This musician should not be a good ballet accompanist, but an artist who performs music for music's sake, helps you find music within music, and helps you to find what the composer is trying to say.

3. Listen to nothing at all. Choreograph to silence. Pay attention to the rests, pauses, hesitations, and the breathless moment before it begins, and and the great moment after it has ended.

4. Listen to the music of the spoken word, speech, rhythms, cadences of the voice, rhyme, assonance, dynamics. Use listening and movement to short poems and psalms to do this.

5. Listen to the whole. Every good composition has a shape, a pattern, an architectural framework within which there are lines, directions, spaces -- in other words, a form. Learn not only about the technical musical form but also become aware of musical symmetry or asymmetry, and punctuation (half-stops, full stops, pauses, holds, extensions, repetitions, sequences, retards, accelerandos, dynamics, tempi, orchestral color). Don't accept the argument that too much knowledge will handicap you, cramp your style, confuse you. Musicianship must of necessity improve your dancing and your choreography. Knowledge gives depth and meaning.


7. If you read music -- and you should -- try listening with a score so that you know what the flutes are doing when the cellos have that magnificent melodic line. You will suddenly hear the flutes as never before.

8. Consider orchestration. One can sharpen his ear through the use of different instruments.

9. Keep a good music dictionary at hand. Look up words you don't know, especially tempo, dynamic marks, etc.

10. Don't be afraid to use great musical material. However, approach it with humility, integrity, and sincerity, and it will bring out the best in you.

11. Widen your musical horizons. Keep an open mind and ear. Try using all different types of music.64

Gymnasts and gymnastic coaches must also remember that music is a part of their craft not to be neglected. Gymnasts

64Nunlist, p. 51.
and coaches must remember to take the time and training necessary for educating their listening. Many of the suggestions listed above appear to be worth strong consideration for use in gymnastic training programs.

Sharon Scholl emphasized the importance of a close partnership between dancers and musicians, especially at a time when specialists in various disciplines are becoming increasingly more isolated. As Scholl pointed out, there is a tendency to consider dance accompaniment to be student or "hack" work; consequently, either one does not seek or has trouble finding musicians well-qualified to do dance accompaniment. The dance accompanist, however, can play a very significant role in the development of dancers who not only have "strong, well-disciplined" bodies but also a true artistic sense. The most significant thing an accompanist can do for a young dancer is "encourage sound musical development."

Dance itself can be used to teach musical concepts as well as to develop the body. Certain rather subtle ideas can be taught better by translation into movement than by almost any other means, particularly with young students. Words cannot convey the idea of a musical phrase as well as a sequence of muscular tension and relaxation.65

The writer believes that the search for well-qualified accompanists is also an important consideration for gymnastic coaches. Gymnasts, like dancers, need an accompanist who can

relate to the problems of the sport, "encourage sound musical development,"66 and help in the development of truly artistic routines and performances.

Jacqueline A. Clifford investigated "the interrelatedness of dance with music and art through a study of form as a unifying concept." Clifford was mainly concerned with the professional preparation of dance teachers. Available professional preparation programs in the allied arts were limited. Theoretical material for dance teachers was needed so the teachers could "become knowledgeable of the arts, their commonalities, relatedness and interrelatedness." Clifford felt the knowledge of the interrelationships between the arts was necessary for competent teaching of the allied arts; and, that through analysis and synthesis of the theoretical material, the dance teacher would be able to find the unifying concept of art, music, and dance, and further interrelate the three areas.67

Clifford defined form as "the design of performance, the way of doing the work method, the dynamic structuring of elements for purposes of aesthetic human experience." Form is common to all three arts. Form in dance is achieved through the artistic structuring of specific elements. The basic elements in the structuring of form in dance are line,


rhythm, unity, and variety. Form in dance is composed of structured elements in space and time, form in art of structured elements in space, and form in music of structured elements in time. 68

In the literature, form is presented according to two different viewpoints: aesthetic form and artistic form. Aesthetic form is "the subjective impression which the completed design produces," and is concerned with "external appearance," "with the emotional and somewhat ethereal interpretation of the art product." 69

Artistic form "refers to the process of producing that which gives the object its final form...the technique." Its emphasis is focused on the actual structure and organization of elements within the art work". 70

Clifford's study was designed "to develop form as a unifying concept of three contemporary arts: art, music, and dance"; and "to develop theoretical material on the interrelatedness of these three contemporary arts, that could be used in the preparation of dance teachers." She wanted:

1. To determine, through a review of the literature, the aesthetic relatedness of art, music, and dance.
2. To study common concepts in the artistic relatedness of contemporary art, music, and dance, through an analysis of the basic elements that comprise form in dance.

68Clifford, p. 6.
69Ibid., p. 7.
70Ibid., pp. 7-8.
3. To develop a theoretical construct of form, as a unifying concept of these three contemporary arts, through a synthesis of the elements which are common to these three arts: art, music, and dance.\textsuperscript{71}

In order to establish common elements in form, the literature was reviewed with regard for both the aesthetic and artistic relationships of art, music, and dance.\textsuperscript{72} On the basis of this study, Clifford concluded that:

1. Of the different approaches to an analysis of form, form as structure more readily lends itself to an analysis of commonalities among the three arts.

2. The four elements of line, rhythm, unity, and variety were found to be inherent elements in visual art and music as well as modern dance. They appeared as essential elements in the attainment of form in each of the art areas.

3. The components of the elements have uniqueness in each art because of the particular method of perception required by each art; for example, certain components receive more emphasis in visual design due to the visual perception required. In music, however, some change of emphasis occurs because the perception is auditory. In dance, both space and time elements must be utilized for an effective impact of the audience.

4. For purposes of synthesizing the direct relationships among these three arts, the basic elements of line, rhythm, unity, and variety were utilized; however, detailed analysis of these elements into specific components revealed differences as well as commonalities. Some of these differences were due to differences in sensory modalities involved, and some seemed to be largely semantic.

5. To establish direct relationships among these three arts, the following order of synthesis of these elements, and such components as could be applied to each, was developed: direction and dimension

\textsuperscript{71}Clifford, p. 9.

\textsuperscript{72}ibid., p. 143.
in line; rhythmic pattern in rhythm; completeness and coherence in unity; and direction, dimension, rhythmic pattern, completeness, and coherence in variety. The basic similarity of these elements and their components made possible the theoretical construct of form as a unifying concept.

6. Modern dance seems to possess the artistry in its structuring visually perceived in the spatial arts, and also the artistry of rhythmical time patterns of the temporal arts. It resembles the spatial art a bit more because of the visual pattern it sketches so eloquently in space, yet the observer cannot overlook the melodic flow of its time patterns.

7. The purpose of this study was to develop a unifying concept which would improve the study of dance as it relates to music and art in the professional preparation of dance teachers. In order to accomplish this purpose, it was necessary to develop a basis for relating the arts. The theoretical construct of form which has been established furnishes this basis.

As with dance and music, the writer feels that gymastics and music can also be interrelated through form, thus making the element form an important addition to the syllabus included in Chapter III of this thesis.

Dr. Ralph Gerry Long discussed the importance of the choreographer's ability to read and understand music well, methods by which one can develop an understanding of musical form, and methods for continuing to be "an avid and informed listener." He noted that choreographers who work musically are some of our most gifted choreographers. These people have both a balletic knowledge and extensive formal musical

73Clifford, pp. 149-151.

background and are "innately musical and insatiably curious about music." Long explained that would-be choreographers can become better acquainted with musical elements and develop a better understanding of music by working with trained musicians at local colleges, high schools, and large churches; by training oneself on simpler works; by using books; by being "an avid and informed music listener"; and by regularly attending concerts and studying different types of music. He said that at first this task may seem very overwhelming to a would-be choreographer. He gave encouragement, however, by stating that

most people who are attracted to dance have a natural response to music. Many dancers whom I have met could have been eminently successful had they chosen music as their field. 75

Summary

The articles presented in the sections "Gymnastics and Music" and "Dance, Rhythm, and Music" provided a variety of music and music-movement educational theories and activities that can be adapted for use in gymnastic training programs. As the author reviewed each of these articles, she became more and more aware of the necessity for gymnastic coaches to devote time to teaching the basic elements of music. Music is a part of the gymnast's craft, just as it is for dancers; and it should not be neglected any more than any other part. Gymnastic coaches, like dance

75Long, pp. 63-65.
instructors, need to teach their students sensitive listening skills through the use of a variety of creative musical experiences and activities. Gymnasts, like dancers, need to learn to think of and use their bodies as instruments.

Joint instruction in music and movement, and encouragement for further study in music, dance, and gymnastics, is important in helping gymnasts and gymnastic coaches to be able to experience the elements of music and develop a deeper understanding of music, dance, and gymnastics. One way to foster within gymnasts the idea of joint instruction is through the selection of a good accompanist who can relate to the sport of gymnastics and its problems and who can encourage sound musical development.

As mentioned above, gymnasts become better acquainted with musical elements and develop a better understanding of music in general by participating in a variety of creative musical experiences and activities. Some of these experiences and activities, as taken from the review of the literature, are listed below.

1. Work with trained musicians at local colleges, high schools, and large churches.
2. Train oneself on simpler works.
3. Study books.
4. Be an "avid and informed music listener."76
5. Regularly attend concerts and study different types of music.
6. Make oneself aware of different rhythms, musical approaches and elements, and musical styles and schools.

76Long, pp. 63-68.
7. Study form to make oneself more aware of the interrelatedness of different arts.

8. Use good music in your program.

9. Explain the history and background of each piece of music used with the students whenever possible to give them greater insight into the musical message.

10. Use the voice, the body, various musical and rhythm instruments, both commercial and homemade, for choreography, for the development of a musical ear, and for increasing knowledge about basic rhythm, tempo, and dynamics.

Even though the individual elements of dance, gymnastics, and music cannot be isolated, it is important to concentrate on each individual factor and its effect on the other elements within a routine. This helps the students to develop a better understanding of each part as it contributes to the whole.

THEORETICAL BASIS FOR THE MUSIC-DANCE LINK

Emile Jaques-Dalcroze

Historical Background. Dance literature makes repeated reference to the work of Emile Jaques-Dalcroze when discussing the music-dance relationship. Dalcroze, a gifted musician, composer, and educator, is highly respected in both the fields of dance and of music. His research and development of the Dalcroze Method of music education has provided the basis for vast improvement in the artistic ability of both dancers and musicians, and their training programs. As expressed by Margery Dorian:

Swiss born Jaques-Dalcroze founded a system of musical discipline related to movement which has contributed greatly to the musicality of the ballet and modern dance companies. A machine-ridden
generation, we can and should turn back again and again to the principles he explored....A dance instructor is fortunate to live in a large community. Where Dalcroze methods of eurhythmic study are taught. But even if she doesn't she must find a way to learn about music and how to apply the laws of musicality to her dance lessons.77

According to Edith Wax, Dalcroze was Professor of Solfege (sight singing and ear training) and Harmony at the Geneva Conservatory of Music when he became troubled by the rhythm problems experienced by his students.78 His harmony students were doing their homework assignments like crossword puzzles, without hearing, feeling, or understanding what they were creating. His piano students were having basic problems with tempo, shading, and dynamics. "They didn't listen to what they played; they were too busy just getting the notes."79

It was further reported by Charles Fowler that Dalcroze recognized a need for stressing the interdependence of various subjects being taught, such as sightsinging, form, and harmony.80 He began asking himself one very fundamental question: "What is the basis of musical art?" He decided the "musical art is based in human feeling and, consequently,


80Ibid.
that the whole body is the first musical instrument that should be trained." This caused him to become very concerned with the sequence of musical training occurring. He felt strongly that instrumental study should not take place before ear training and rhythmic movement.81

Dalcroze, subsequently, developed a new approach to teaching music based on the synthesis and application of theoretical knowledge and skills. He fused sensory and intellectual experiences. He believed in building skills and understanding through active involvement in musical experience. Therefore, the Dalcroze system is learned through participation, with minimal use of textbooks. Dalcroze also made this application to the training of Dalcroze teachers. He felt that Dalcroze teachers could only learn his system through active participation in training classes, not through books and musical scores.82

Dalcroze's program recognized students' individuality and encouraged students to respond to and channel their feelings through musical expression. He also encouraged teachers to adapt the principles of his method to their own teaching situations.83

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81Fowler, p. MA-10.


83Ibid., p. 11.
Dalcroze tried and failed to have his method added to the conservatory curriculum. In 1902, Dalcroze was forced to leave the Geneva Conservatory, so he opened a studio and continued his experiments. Dalcroze's work was recognized three years later at the International Music Educator's Conference of 1905.\textsuperscript{84}

As time has passed, contemporary theatre and the development of dance in this century have been greatly affected by Dalcroze's method. \textsuperscript{85}

**Dalcroze and Dance.** Dalcroze defined dancing as "the art of expressing emotion by means of rhythmic bodily movements."\textsuperscript{86}"It is not the function of rhythm to render these movements expressive, but merely to control and refine them, in fact to make them artistic, by means of a conscious change of their relations."\textsuperscript{87} He explained that there will always be fortunate individuals who are blessed with a gift in the areas of music and dance (moving plastic). These people are

imbued with the joy of living, and permeated with the profound impression of beauty derived from human emotions, contrive to render sound rhythms visible,

\textsuperscript{84}Wax, p. 1.

\textsuperscript{85}Ibid.


\textsuperscript{87}Ibid.
and to re-create music plastically without any special training, guided solely by their intuition, and by the unconscious subordination of their physical faculties to their imagination and emotional capacities.88

He noted that most people, however, do not have this gift, but are interested in dance and the art of choreography because of a natural taste for plastic expression—frequently for mere bodily movements. These people may devote themselves to dance but they will never receive the necessary training in order to acquire the numerous faculties necessary for the practice of this independent and profoundly human art.89

Dalcroze suggested that one of the first activities a dancer needs to practice is walking in time to music. From this very basic step he continues on by encouraging practicing movements at various levels of space, tempo, force (dynamics), on different types of surfaces, and so on. Emphasis is also placed on the idea that preliminary exercises should be done with the use of the arms. This needs to be done so that the arms won't be used just for balance but will be reserved for expression. The arms are "the principal medium for expression in dancing."90

Dalcroze compared a dancer to a student who is studying diction. When a student is studying diction, he is taught "to modulate his voice according to his temperament, and not in imitation of the vocal nuances conceived by

88Dalcroze, p. 132.
89Ibid.
90Ibid., p. 136.
Dancers and gymnasts use gesture to express these things. Temperaments and feelings are expressed through the shape of the limbs, the force and flexibility of the muscles, the particular disposition of the joints, the tension and flexion of the elbow and wrist, the position of the fists in the hand (open, closed), and so on. All this can be expressed through the proper use of music and movement together. Dalcroze simplified this by charting the following elements common to music and moving plastic:

<table>
<thead>
<tr>
<th>Music Elements</th>
<th>Movement Elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pitch</td>
<td>Position and direction of gestures in space</td>
</tr>
<tr>
<td>Intensity of sound</td>
<td>Muscular dynamics</td>
</tr>
<tr>
<td>Timbre</td>
<td>Diversity in corporal forms (the sexes)</td>
</tr>
<tr>
<td>Duration</td>
<td>Duration</td>
</tr>
<tr>
<td>Time</td>
<td>Time</td>
</tr>
<tr>
<td>Rhythm</td>
<td>Rhythm</td>
</tr>
<tr>
<td>Rests</td>
<td>Pauses</td>
</tr>
<tr>
<td>Melody</td>
<td>Continuous succession of isolated movements</td>
</tr>
<tr>
<td>Counterpoint</td>
<td>Opposition of movement</td>
</tr>
<tr>
<td>Chords</td>
<td>Arresting of associated gestures (or gestures in groups)</td>
</tr>
<tr>
<td>Harmonic successions</td>
<td>Succession of associated movements (or of gestures in groups)</td>
</tr>
<tr>
<td>Phrasing</td>
<td>Phrasing</td>
</tr>
<tr>
<td>Construction (form)</td>
<td>Distribution of movements in time and space</td>
</tr>
<tr>
<td>Orchestration (wide timbre)</td>
<td>Opposition and combinations of dancers' corporal forms (the sexes)</td>
</tr>
</tbody>
</table>

Educational Methods and Materials. The Dalcroze Method is taught through the use of games and exercises and

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91 Dalcroze, p. 136.
92 Ibid., p. 150.
is made up of three chief branches of study: eurhythmics, solfege, and improvisation.  

Eurhythmics, translated from its Swiss origin, means "good rhythm". It is a training in musical rhythm through body experiences. It is the process of educating the body to deal with all rhythmic problems found in music. The use of movement and the way in which it is related to musical rhythm distinguishes it (the Dalcroze Method) from all other approaches to the study of music.  

Dalcroze trained his students through the use of the whole body not through individual isolated parts. He used the natural body movements in simultaneously attempting to develop and coordinate the musical and mental instincts.  

The Dalcroze Method concentrates on developing an active use of the senses and a strong rhythmic instinct instead of teaching musical signs as is done in many other methods of music education. "The student is trained to respond spontaneously; to react quickly to musical rhythm by seeing it, hearing it, feeling it, and thinking it simultaneously."  

Solfege, the second branch of Dalcroze's Method, is "the study of melody and harmony," which awakens the sense of pitch and tone-relations and the faculty of distinguishing tone qualities; it teaches

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94 Wax, p. 2.  
95 Ibid.  
96 Ibid., p. 121.
the pupil to hear, and to reproduce mentally melodies in all keys, and every kind and combination of harmony; to read and improvise vocally; to write down and use the material for constructing music himself.97

The goal of teaching solfege was to develop capacity for inner hearing.98

The third branch of Dalcroze's Method, improvisation, is the "consolidation of Eurhythmics and Solfege experiences."99 It "combines the principle of rhythm and touch; it awakens the motor tactile consciousness; and teaches the pupil to interpret on the piano musical thoughts of a melodic, harmonic, and rhythmic nature."100

Improvisational exercises were developed for the voice, body, and percussion, but mainly for keyboard.101 The goal of the piano improvisation used in the Dalcroze Method was "to give the same freedom at the instrument that students have in whole-body responses to music."102 According to Dalcroze:

All people regardless of talent can be trained to play original music spontaneously. Each student in a Dalcroze class learns to make up his own pieces. He is given the opportunity to express his own musical

97"Creative Man: The Dalcroze Method."


99Wax, p. 5.

100"Creative Music: The Dalcroze Method."

101Wax, p. 5.

impressions (with whatever technical means he has). 'He who is able to express himself succeeds all the sooner in expressing the feelings of others.' If the student can improvise, if he can express his own musical thoughts, he can then understand and feel what the great masters were trying to say.103

The learning process in the Dalcroze work is considered a total experience. In order for effective learning to take place, the entire organism must be involved. We begin by using our natural equipment (i.e. body and voice). We explore, we experience, we discover, we learn. Then we analyze. This principle forms the basis of the Dalcroze program.104

According to Virginia Hoge Mead, there are many benefits to the Dalcroze program:

1. The mental, physical, emotional development of the whole body.
2. The development of the musical instinct of a person.
3. The development of quick communication between the brain, ear and body.
4. A highly developed musical sensitivity.
5. A development of the inner ear (the capacity to hear music mentally and physically).
6. The creative expression of self.105

Summary

Like Dalcroze's piano students who didn't listen to what they were playing, but were too busy just getting the notes; many times gymnasts are so busy learning new stunts and memorizing their routines that they don't develop the flow and feeling of the overall routine.

As with dancers, there are those gymnasts who are

103 Wax, p. 140.
104 Ibid., p. 6.
blessed with a gift in the areas of music, dance, and gymnastics; however, most people who are interested in gymnastics and dance do not have this natural talent. It is very important, therefore, for them to be able to acquire the necessary gymnastic, dance, and music training for developing and performing truly artistic floor exercise routines.

The Dalcroze Method of music education offers a variety of educational concepts that can be modified for use in a gymnastic training program. However, due to the limited availability of teacher training programs in the Dalcroze Method, the author has chosen to use Dalcroze's theories of music education as part of this syllabus but to avoid direct application of individual teaching activities. The author will apply Dalcroze's basic ideas of using body experiences to teach musical rhythm (eurhythmics), of developing the capacity for inner hearing (solfege), and of interpreting and improvising musical thoughts. Concentration will be placed on developing the senses and strong rhythmic instinct prior to teaching musical signs as done in other methods of music education. Gymnasts will begin by walking in time to music followed by activities investigating various levels of time, force, etc. Gymnasts and coaches will be encouraged to recognize the interdependence of the concepts of movement and the elements of music, and to think of the body as a musical instrument, the first musical instrument that should be trained. Emphasis will also be placed on the
idea that preliminary exercises should be done with the use of the arms so that they are reserved for expression and not balance only. Through experimentation using variations in the shape of the limbs, the force and flexibility of the muscles, the particular disposition of the joints, the tension and flexion of the elbow and wrist, the position of the fists in the hand (open, closed), and so on; the gymnasts will be taught to use gesture to express temperaments and feelings.

Ultimately, like Dalcroze, the author will emphasize the importance of recognizing each student's individuality and of encouraging students to respond to and channel their feelings through musical expression.

Zoltan Kodaly

**Historical Background.** The work of another highly recognized author, composer, educator, and musicologist, Zoltan Kodaly, provides excellent information for the development and simplification of the music syllabus presented in this thesis.106

Like Dalcroze, Kodaly believed that everyone should develop a fundamental knowledge of music, not just a "talented few."107 During the early 1900's, Kodaly became very disturbed about the level of musical literacy he found in

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106 Landis and Carder, p. 42.

107 Ibid., p. 41.
students entering the Zeneakademia, the highest music school in Hungary. The students were unable to read and write music fluently, and were illiterate to their own musical heritage. Students of this period of time, the "aftermath" of the Austro-Hungarian Empire, were raised with the idea that German and Viennese music were the only "good" music. The only exposure they had to Hungarian folk music at all was in cafes, played by gypsies.\textsuperscript{108}

Kodaly felt it was his mission "to give back to the people of Hungary their own musical heritage and to raise the level of musical literacy, not only in academy students, but also in the general population."\textsuperscript{109} His goal was "to provide skills in music reading and writing to the entire population of Hungary."\textsuperscript{110} He believed that all Hungarians should have training in music reading and writing just like that of language, and at about the same age. Kodaly considered these skills "essential to the study of all aspects of the art, including its history, analysis, and performance."\textsuperscript{111}

Kodaly's first step in the pursuit of his goal was to work on the improvement of teacher training.

\begin{flushright}
\textsuperscript{109}\textit{Ibid.}
\textsuperscript{110}\textit{Landis and Carder, p. 41.}
\textsuperscript{111}\textit{Ibid.}
\end{flushright}
It is much more important who is the music teacher in Kisvarda than who is the director of the opera house in Budapest...for a poor director fails once, but a poor teacher keeps on failing for 30 years, killing the love of music in 30 batches of children.\textsuperscript{112}

Kodaly was almost singly responsible for the increase in required music in teacher-training programs from 1\frac{1}{2}-3 year programs to 5-year teacher diploma programs at the Academy. This, however, was only the beginning. His commitment was for music to belong to all the people, so he became involved with music education for young children. He also got all those around him, colleagues and talented pupils, involved.\textsuperscript{113}

Kodaly was also very interested in the collection and analysis of Hungarian folk music and found that there were many advantages to using this music of the Hungarian peasant for teaching children. First, he "felt that a child should learn the musical mother tongue - i.e., the folk music of his own country - before other music just as he learns his own mother tongue before foreign languages." Second, the "music is made up of simple short forms." Third, the "music has basically a pentatonic scale." Fourth, the "songs are written in simple language." Finally, and perhaps most importantly, Kodaly felt this music represented "living art". Kodaly selected and used only the "purest of authentic

\textsuperscript{112}Choksy, pp. 7-8.

\textsuperscript{113}ibid., p. 8.
folk music with children." This standard is still observed today.\textsuperscript{114}

Folk music was not the only music Kodaly used. In 1923, Kodaly began composing music for children's choruses and doing an indepth study of music education in the schools. He wanted to try to bridge the gap between folk music and art music.\textsuperscript{115}

In 1938, the first book, a songbook, ENEKES ABC, which could be considered as leading toward the Kodaly Method, was published by Magyar Korus in Budapest. It had been compiled by Gyorgy Kerenyi and Benjamin Rajeczky.\textsuperscript{116}

Soon two additional textbooks were written.

At first, Kodaly's books contained songs built entirely on one pitch progressing to songs built on the major second. It was soon realized that it is impossible for children to sing songs built on one pitch in tune. Children even have trouble with the major second. It was for this reason that Kodaly encouraged Jeno Adam to develop a program that began melodically with the minor third, the most natural interval for young children to sing in tune. The pace of the program, however, was too fast. Unfortunately many American

\textsuperscript{114}Choksy, p. 8.
\textsuperscript{115}Ibid., p. 9.
\textsuperscript{116}Ibid.
adaptations of Kodaly are based on the Adam text instead of the up-to-date Nemesszeghy text.117

Probably the most complete book of the Kodaly Method is A Zenei Iras-Oluasas Modzsertana, Volumes 1, 2, 3 (Methods of Sight-Reading and Notation), by Erzsebet Szonyi, a Kodaly pupil. It was published in Zenemukiado, Budapest in 1953. The three volumes of this set were developed using a combination of all the four elements of the Kodaly Method: (1) the tonic sol-fa system; (2) the Curwen hand signals; (3) the shifting do with key change; and (4) the reliance on the best of folk and composed song material for teaching purposes. The Special Music Preparatory Schools, the Conservatories, and the Academy of Music in Hungary use these books in their programs today.118

The books alone, however, do not make the educational system. The Kodaly Method is "a living method, not a static one" and is constantly changing as better methods are discovered.119

Music educators from all over the world have gone to Hungary to study the Kodaly Method and are now using it in their own countries. The Kodaly Method was first introduced in the United States by Mary Helen Richards through the books and charts of her program THRESHOLD TO MUSIC. According to

117Choksy, pp. 9-10.
118Ibid., p. 10.
119Ibid.
Lois Choksy these materials are "limited in scope and uncertain in sequence...but were largely responsible for the present widespread popularity of this program in the U.S."\textsuperscript{120} No matter where the Kodaly Method is taught it is soundly based on one principle:

Kodaly's conception of music as a basic academic subject equal in importance to language, mathematics and the social sciences. Although he believed deeply in the emotional values of music, Kodaly nevertheless felt it imperative that love of music be supported by knowledge about music. He felt that one could not exist intelligently without the other. In his words:

'Music is a manifestation of the human spirit, similar to language. Its greatest practitioners have conveyed to mankind things not possible to say in any other language. If we do not want these things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their idiom."\textsuperscript{121}

Kodaly's dream was a unified system of music education for Hungary that would teach children the love of and knowledge about music starting in nursery school and going to adulthood. He "wished to see an educational system that could produce a people to whom music was not a way to make a living but a way of life." Kodaly's system is now the official music curriculum of the Hungarian schools with a basis on singing; the study of good musical material, folk and composed; and the use of the method of relative solmization.\textsuperscript{122}

\textsuperscript{120}Choksy, p. 12.

\textsuperscript{121}Ibid., p. 13.

\textsuperscript{122}Ibid., p. 15.
Educational Methods and Materials. The Kodaly Method was developed using the child developmental approach not the subject-logic approach. The use of the subject-logic approach would involve the organization of the subject matter in such a way that it "seems reasonable in terms of content." Consideration is not given to the "relationship between the order of presentation and the order in which children learn easily."\textsuperscript{123}

In contrast, the child-developmental approach which Kodaly used, "requires that the subject matter be arranged in patterns that follow normal child abilities at various stages of growth." Kodaly's progression followed from the minor third, through the notes of the pentathlon, to the full scales of the major and minor modes.\textsuperscript{124}

Three tools are used in teaching the Kodaly Method. The first is the moveable-do system of solmization which was originated by Guido d'Arezzo during the 11th Century. The home tone or tonal center of song using this system is do in the major mode and la in the minor mode. The second tool is the sol-fa system of teaching (dealing with rhythm duration syllables). Kodaly did not develop this himself but adapted it from the Tonic Sol-fa system used by John Curwen in England after approximately 1840. He then added the use of Hand Signals, the third tool, also adopted from the work of John

\textsuperscript{123}Choksy, p. 15.

\textsuperscript{124}Ibid.
Curwen. He stipulated that the materials to be used for instruction in the Kodaly Method may only come from three sources: authentic children's games and nursery songs; authentic folk music; and well-composed music, i.e., music written by recognized composers.¹²⁵

Kodaly felt that only the best musical literature should be used to teach children. "Children are particularly sensitive to works of art, and should experience only serious compositions of a high quality." He also felt that contemporary composers should write smaller works for use in teaching children; however, he stressed that not all composers are suited for writing children's music. According to Kodaly, a composer is suited to write children's music if he has "the soul and spirit of a child."¹²⁶

Music that Kodaly considered either unuseable or doubtful for use in his program was music composed "according to an adult's concept of childhood tastes and understandings," commercial popular songs, and songs from operettas and Broadway shows. He considered music of inferior quality to be harmful to the development of musical taste causing a child to be handicapped in the enjoyment and appreciation of better music later in life.¹²⁷

¹²⁵ Choksy, pp. 18-22.
¹²⁶ Ibid., p. 60.
¹²⁷ Ibid., pp. 60-61.
Summary. Like Kodaly, the author of this study also wants to pursue the improvement of teacher education. Gymnastic coaches need to be trained in music-movement education in order for them to develop more creative and complete gymnastic training programs. As the writer analyzes Kodaly's music education program in reference to her syllabus, she finds that she can adapt the use of the simple American folk song, simple songs and sayings using the pentatonic scale, and the minor third for use in the syllabus in Chapter 3. This adaptation is made even simpler through the use of the work of Mary Helen Richards, a Kodaly follower.

Mary Helen Richards. Threshold to Music, Mary Helen Richards' adaptation of Kodaly's teachings, was considered by Lois Choksy to be "limited in scope and uncertain in sequence"; however, for the development of a music-movement syllabus for gymnasts, Richards' program provides some basic materials that could easily be modified for varying age and skill levels. Like Kodaly, Richards based her program "on a sound rhythmic foundation," which is taught with rhythm syllables and much physical movement. She developed her own program after doing some research and traveling to Budapest, Hungary, to talk to and observe Kodaly at work. Based on Kodaly's explanation, Richards adopted the use of the pentatonic scale. Kodaly had

128Choksy, p. 12.
stated:

"Young children cannot hear and sing these tones
(the tones of the major diatonic scale) in tune.
Half steps are difficult for them. Therefore we
begin their training by eliminating the half tones."

It was on this basis that he used the pentatonic, or 5-tone,
scale which contained do, re, mi, sol, and la. The 4th and
7th tones, fa and ti, respectively, were omitted. With the
pentatonic scale, "we can build a firm foundation for
beautiful singing and a good understanding and love for noble
music."129

Richards observed that Kodaly was able to use many
of the Hungarian folk songs to teach music reading because
they were pentatonic. In order to follow Kodaly's idea of
using folk songs of one's own country, Richards had to start
researching American music. The question had arisen as to
whether or not the American music was pentatonic. Richards
soon found that many of our pioneer songs, mountaineer songs,
spirituals, and songs of various ethnic groups are pentatonic.
We have harmonized many of these tunes, but the basic melodies
are pentatonic.130

In addition to the use of the pentatonic system,
Richards used the intervals of the natural chant of children.
The natural chant contains the three tones that make up the

129Mary Helen Richards, Threshold To Music: The First
Three Years, (Belmont, California: Fearon Publishers, Lear
Sieglers, Inc., Education Division, 1964), Forward and Preface,
p. vii.

130Ibid., p. viii.
"taunting chant" that often forms children's teasing (e.g., "I am bigger than you are."). The intervals of the natural chant "are the easiest to hear, recognize, and sing"; consequently, Richards uses that as the basis for the beginning work in music."131

Richards tried to make her program as simple as possible by progressing slowly, by "emphasizing reading and hearing the intervals in conjunction with recognizing rhythmic symbols", and by avoiding the use of "complicated symbols and musical notation" too soon.132 She explains:

The first step in learning music is to become aware of the beat. After we can hear music and feel the beat, it is possible to go a little further and begin to see the written notation and feel it.

In the words of Professor Kodaly, one must...see what one hears and hear what one sees.

When reading music, the notes on the staff should be heard mentally and a definite rhythm and beat should be felt. Music can be read in the same way that a written page is read, and it is desirable to learn to read music in this manner.

To reach this objective, a step-by-step process of hearing, feeling, and reading music has been developed.133

After the child is familiar with the terms and "able to recognize the beat, the rhythmic pattern, and phrasing in the music he hears, he is ready to recognize the beat, rhythmic pattern, and phrasing in the music that he sees," then he proceeds to the use of Richards' experience charts.134

131 Richards, p. viii.
132 Ibid.
133 Ibid., p. ix.
134 Ibid.
Carl Orff

**Historical Background.** Analysis of the Carl Orff approach to music education shows that Orff has offered to music education that which is not emphasized by Dalcroze or Kodaly. Dalcroze's emphasis on the use of movement in relation to musical rhythm makes it unique in its approach to music education. Kodaly emphasized the use of "a sequential system of sight singing which leads to the understanding of musical notation."\(^{135}\) His basic aim was "to teach children to read and write music through singing."\(^{136}\) Orff's ambition was to use music, movement, and speech "to bring all students to the point where they could accompany their own dances and exercises as competently as musicians would."\(^{137}\)

The Orff approach begins with the premise that "feeling precedes intellectual understanding." A comparison is made with an infant who begins by feeling the sensations of touch, taste, picking up, throwing, crawling, walking, etc.; then shaping ideas and verbalizing; and, finally, much later, reading and writing ideas. Likewise, "feeling precedes understanding" in music. Therefore, as with an infant who experiments and explores with his sensations before shaping


\(^{136}\)Ibid., p. xix.

ideas, verbalizing, and eventually reading and writing; so also children must start studying music with "that which he has experienced and felt since birth in all his life activities, and in speed and movement particularly." For this reason, Orff began working with the element rhythm. 138 In other words, Orff accepted the theory that each child relives the course of musical development; consequently, making it important for music education to begin with the simplest concepts and songs and gradually progressing with a "cumulative sequence of learning experiences." Orff's belief in this theory is generally not accepted among music educators; however, his method of teaching music using a progression of small increments is widely accepted. 139

The central idea of Orff's approach to music education was that:

Music, movement, and speech are inseparable, and that they form a unity Orff called elemental music. He observed that when children express themselves in natural and unstructured situations, they use music, movement, and speech together rather than separately. A child who is dancing often sings or chants; when a child sings, he often moves in rhythm with his singing. 140

Like Dalcroze, Orff believed that:

(1) Rhythm is the strongest of the elements of music.
(2) The most primitive and most natural musical responses of the human personality are rhythmic in nature.

138 Wheeler and Raebeck, p. xix.
139 Landis and Carder, pp. 71-72.
140 Ibid., pp. 71-72.
(3) The logical starting point for education in music is rhythm.

(4) Instrumental study should be preceded by the development of certain musical skills: hearing, recognizing, and singing prescribed melodic intervals, and recognizing and playing prescribed rhythms.\textsuperscript{141}

Through the opening of the Guentherschule, Carl Orff and Dorothee Guenther's school, in Munich, in 1924, a perfect opportunity was provided for the development of Orff's program. Most of the students at the Guentherschule were preparing for careers in physical education, not music education, and were music amateurs. Consequently, Orff's program had to begin with the very basics. Orff was challenged by this, and it gave him an opportunity to experiment.\textsuperscript{142}

In 1930, the first edition of \textit{Schulwerk} ("Rhythmic and Melodic Exercises") was published. Orff began his \textit{Schulwerk} as a practical classroom approach to the elements of music. The Orff Schulwerk was designed to begin in early childhood, with the idea that the child's own musical experiences should be used for the instructional process. He also encouraged the use of children's names, familiar words, sayings, and quotations in rhythmic chanting and singing. Since Orff considered rhythm to be a shared element in speech, movement, and music, he used it as the starting point for the
Schulwerk. Orff's belief that rhythm is the vital element in music led directly to the development of his special Orff instruments. Orff also developed his program so that much time would be devoted to musical creativity.\textsuperscript{143}

In order to understand Orff's approach more fully, one must understand what Orff labeled elemental music. The word \textit{elemental} is taken from the Latin word elementarius, which means "pertaining to the elements, primeval, basic."\textsuperscript{144} Orff defined elemental music as "music connected with movement, dance, and speech - not to be listened to, meaningful only in active participation." It is pre-intellectual, it lacks great form, it contents itself with simple sequential structures, ostinatos, and miniature rondos. It is earthy, natural, almost a physical activity. It can be learned and enjoyed by anyone. It is fitting for children.\textsuperscript{145}

Beth Landis and Polly Carder stated that elemental music is very "personal based on communicative performance."

Its materials, they noted:

are ideally the musical ideas of the children themselves, with the Schulwerk compositions as models and a carefully planned melodic and rhythmic vocabulary as a framework. It is primitive, childlike, natural, physical - drawing on the activities of the child at play for beginnings and points of reference in the teaching process. The concept of elemental music includes the assumption

\textsuperscript{143}Landis and Carder, p. 72.


\textsuperscript{145}Ibid.
that a child relives, through his learning experiences, the musical development of mankind.\textsuperscript{146}

The English version of the Schulwerk, \textit{Music For Children}, was adapted by Doreen Hall and Arnold Walter. It is composed of the following five volumes, plus a teacher's manual:

- Volume I: Pentatonic
- Volume II: Major: Bordun
- Volume III: Major: Triads
- Volume IV: Minor: Bordun
- Volume V: Minor: Triads

Some adjustments had to be made in the original text in order for it to be used in American schools. Some of the original Orff tests were translated while others were replaced with Mother Goose rhymes and folksongs.\textsuperscript{147}

\textbf{Educational Methods and Materials.} The unique instructional materials used for teaching in an Orff music education program are:

1. Use of speech patterns, proverbs, and children's rhymes and jingles as the basis for developing a feeling for basic note values, meter, phrase, and clarification of rhythmic problems, as well as to develop the ability to use the voice over a wide range of pitch and dynamics (and thus help children find their singing voices).

2. Use of the rhythmic and melodic ostinati - from the very simple to the extremely complex - as an accompaniment to moving, singing, and playing.

3. Use of the natural chant of childhood as the basis for developing melodic feeling and understanding (starting with the falling minor third - sol-mi or 5-3 - and gradually adding the notes of the pentatonic scale).

\textsuperscript{146}Landis and Carder, p. 73.

\textsuperscript{147}Ibid., pp. 101-102.
4. Use of unique Orff-designed instruments, along with rhythm instruments and recorders, to provide children with another immediate way of making music while cultivating a deeper response to rhythm and melody.

5. Use of the pentatonic scale (especially in beginning experiences) for song material and accompaniments with the resultant minimum of complications for children.

In addition to these, Orff, like Kodaly, uses music with strong nationalistic flavor, e.g. folksongs. Orff combined all of these to develop a program which involves speech, singing, movement, improvisation, and the use of special instruments.

Speech is the distinguishing characteristic of the Orff-Schulwerk Approach. Orff used speech because he felt that it was most natural for children to progress from speech patterns to rhythmic activities, and then to songs and the playing of instruments. He made musical experiences using nursery rhymes, calls, chants, and traditional sayings familiar to children. Children's names, places, colors, flowers, days of the week, etc., can also be used. These exercises not only teach rhythm but also meter, accent, anacrusis, canon, phrasing, dynamics, and so on.

"Singing experiences follow directly from speech: thus, melody grows out of rhythm." Orff introduced the musical experiences in a "strict, pre-planned sequence," as follows:

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149 Landis and Carder, p. 74.

150 Ibid., pp. 78-79.
(1) Children call back and forth, singing each other's names.
(2) Call-and-response games and songs based on counting out rhymes.
(3) Teacher sings musical phrase - students imitate.
(4) Singing dialogue with teacher noting sounds children make when calling each other. Teacher uses these sounds on tuned instruments, making material for creative work.
(5) Children practice speaking, chanting, and clapping word rhythms; thus, helping them to combine rhythms with melody.151

The first songs used are elemental music from *Music For Children*. From the first page, instruments, body rhythms, or both are always included in the scores. Orff began with the use of the pentatonic scale. He begins using the descending minor third sol-mi (5-3) and gradually adds other tones in the following order: la, re, do (6,2,1), (to complete the pentatonic scale), and then fa and ti (4,7).152

Movement is another important element of the Orff music education program. Orff begins with elemental movement. Ursula Klie defined elemental movement as:

the kind of movement children have without any special training. It develops, without any help, out of itself. The child likes to run, jump, skip, turn and do many other things without any purpose; just for fun. So, he is able to create his own kind of movement which is mostly full of lively expression. The child in the first few years is not able to express his thoughts and feelings by word as he is in movement or painting.153

151Landis and Carder, pp. 80-81.
152Ibid., pp. 81-82.
Elemental movement is "made up of untrained, natural actions, common to all children."\textsuperscript{154}

Orff used four basic body rhythms in his program. These body rhythms are clapping, stamping, finger-snapping, and patschen (knee slapping). These four rhythms were used to (1) "provide a way for children to sense rhythms through movement in addition to hearing them"; (2) "accompany singing and chanting"; and (3) "give practice in performing rhythms and developing skill that is then transferred to the playing of special percussion instruments."\textsuperscript{155}

The use of body rhythms and movement is also helpful in teaching the basic concept of form.\textsuperscript{156} Movement in Orff-Schulwerk is based on Dalcroze's Eurhythmics, however, it is "not the central focus through which all or most musical study is approached."\textsuperscript{157} Movement is a more integral part of Schulwerk in Europe than in the United States. This situation, however, is improving in the United States.\textsuperscript{158}

Ultimately, the primary purpose of music education as Orff sees it is:

\textsuperscript{154}Landis and Carder, p. 83.
\textsuperscript{155}Ibid., p. 84.
\textsuperscript{156}Ibid.
the development of a child's creative faculty which manifests itself in the ability to improvise. This cannot be achieved by supplying ready-made and usually much too sophisticated materials of the classical variety, but only by helping a child to make his own music, on his level, integrated with a host of related activities. Speaking and singing, poetry and music, music and movement, playing and dancing are not yet separated in the world of children, they are essentially one and indivisible, all governed by the play instinct which is a prime mover in the development of art and ritual. We find close parallels to this in archaic cultures and in the so-called primitive stages of our own civilization.159

Finally, it is important to consider the instruments used in the Orff program. These instruments are one of the unique features of his program. Orff's emphasis on rhythm resulted in the development of specially designed percussion instruments: soprano, alto, and bass xylophone; soprano and alto glockenspiel; and soprano, alto, and bass metallophone. Each of these is played with a mallet. Other instruments that are also used are chromatic instruments, viola da gamba, lute, cello, guitar, recorder, drums, cymbals, and triangles. The piano is not used for vocal accompaniment, and is used only sparingly for ensemble sound. The children learn to play their instruments for memory from the beginning, so they are not dependent on musical scores. Memorizing is a skill learned from the beginning.160

The basic objectives of Orff's program are:

(1) To use the speech and movement natural to the child as the springboard for musical experiences.

159 Landis and Carder, p. 85 (Taken from Arnold Walter, Introduction to Music For Children).

160 Landis and Carder, pp. 95-96, 99.
(2) To give an immediacy of enjoyment and meaning to the child through active participation in all experiences.

(3) To encourage the feeling that speech, movement, play, and song are one.

(4) To give a completely physical, non-intellectual background in rhythm and melody, thus laying the foundation of experience so necessary to a later understanding of musical notation.

(5) To give experience in the component parts of the basic elements of music: in rhythmic experiences, by beginning with the rhythmic pattern of a word, then two words, gradually building in complexity into the phrase and period; in melodic experiences, by beginning with the natural chant of childhood (the falling minor third), gradually adding other tones of the pentatonic scale, tones of other modes, and finally the major and minor scales.

(6) To cultivate the musical imagination - both rhythmic and melodic - and thus to develop the ability to improvise.

(7) To cultivate individual creativity as well as a feeling for, and the ability to participate in ensemble activities.

Landis and Carder noticed that Orff followers feel that it is important to avoid giving the impression that the Orff approach to music education is "a closed or finished instructional system." They believe that "it is important to maintain an attitude of flexibility, openness to change, and readiness for creative work." For this reason, the Orff followers insist on the use of certain terminology when referring to Orff's approach. They react unfavorably when their instructional work is called a system, and when terms like 'fixed patterns', and 'formula' are used in connection with it. They consider it a philosophical approach or a set of principles, rather than a dogmatic method. Orff himself described it as a work that is never quite finished, but is constantly changing and developing.

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161Wheeler and Raebeck, pp. xix-xx.

162Landis and Carder, p. 106.
Summary. Like Carl Orff, the author will proceed with the premise that feeling precedes intellectual understanding and that the logical starting point for music education is rhythm. Through the use of a variety of instructional materials unique to the Orff approach, the author hopes to adapt Orff's theory of using music, movement, and speech together to this music-movement education program.

Finally, the work of Lawrence Wheeler and Lois Raebeck, presented in the book Orff and Kodaly Adapted for the Elementary School, will also be used. Wheeler and Raebeck have done an excellent job combining the work of Orff and Kodaly into an excellent program that can be modified for use in a gymnastic training program.

RUDOLPH LABAN: CONCEPTS OF MOVEMENT

Correlation between the Space—Time—Force (Weight)—Flow concepts of movement and the elements of music was discussed throughout the literature investigated. An individual must develop a complete working knowledge of the concepts of movement as well as the elements of music in order to choreograph with maximum accuracy and creativity (artistry). For this reason, it was important for the author to investigate the work of Rudolph Laban, the basis for the development of his concepts, and the adaptations that have been made of his original idea.

Laban based the development of his "system" of dance training on the instinctive efforts of self-development of
a child. He felt that anyone who is developing a system of
dance training should also consider the instinctive efforts.
The validity of this self-development approach is disputed;
however, since this is the basis of the development of Laban's
approach to dance training, the author will discuss his ideas.

Laban's analysis of the self-development approach begins
with analysis of a baby. The movements of a very young child
are (simultaneous) two-sided movements. They are mainly
strong, quick, and direct movements that are rhythmical and
repeated often. All movements involve a large number of
joints. Babies move in response to stimuli and do not
imitate the movements of others. The early movements of a
child have no real practical useful purpose, so the only aim
of their movements is "the child's instinctive desire to
develop his efforts." As babies grow older they start making
independent movements of individual body sides and parts,
they begin to imitate movements of others, and attempt
locomotor movements. As they start attempting locomotor
movements, they also start doing a wide variety of flexible
and sustaining stretching movements. It is at this point that
their movements start to have some flow, and they start
developing bound movements. When the child reaches the stage
that he can stand and walk, his choice of movements will
begin to change, but they will still be repetitious rhythmic
movements with no apparent outward purpose. The child
begins to imitate adult actions and seeks to experience
more things resulting in movement with the common source —
effort. 163

Effort is
the common denominator for the various strivings of
the body and mind which become observable in the
child's activity. Sporadic efforts are developed
naturally through playing and are later refined
through the discipline of dancing. Dance is an
activity in which the spontaneous growth and
blossoming of efforts are preserved up to adult age,
and, indeed, when appropriately fostered, throughout
the whole life. 164

Laban continued by saying that there are two main causes for
the individual's urge to dance. The first is that it
"relieves the feeling of discomfort produced by the repression
of general bodily stirrings during isolated joint actions."
The second cause is that "the general bodily stir for which
dance gives an outlet consists of a repeatedly performed
series of simultaneous efforts which are finely balanced with
each other, and this balance gives an aesthetic pleasure." 165

Dance training for young children, according to Laban,
should be based in their instinctive movements when they are
learning to move. He gave the following variety of tips for
the dance teacher to consider in the development of a dance
training program:

163Rudolph Laban, Modern Educational Dance, 2nd Edition
(New York, Washington: Frederick A. Praeger, Publishers,
164Ibid., p. 18.
165Ibid., p. 19.
(1) Guide the beginning students through suggestion. Do not allow them to copy others; instead, encourage them to use their own ideas and efforts. Let him build his own style.

(2) Do not give formal guidance or correction in the beginning. Let the dancer feel confident in developing his own movements and movement standards. Do not destroy his ability to express himself by trying to make him conform to adult standards of movement or by over-correcting or demanding specific precision and concentration on certain elements.

(3) Make valuable use of repetition.

(4) Begin by using full body movements or movements using both arms and both legs simultaneously.

(5) Dance movements should be evolved from the strong, direct, quick type of effort; light, sustained movements develop naturally later.

(6) As children grow older, allow them to observe and imitate others.

(7) Gradually develop the flow of the child's actions by using a sequence of movements, so that they are continuous and longer, thus gradually paving the way for the introduction of effort actions containing the element of sustainment.

(8) Add the efforts, Pressing and Pulling, to those that are natural, Thrusting, Dabbing, and Beating. Have children make up their own sequences and gradually learn to appreciate the difference between strong and light tensions as well as between sudden and sustained movements.

(9) It is still important for the children to do mainly full-body movements. Some movements using one part of the body at a time may be done, but to many could be harmful.\textsuperscript{165}

As students practice, the teacher should observe the children to see how they are dealing with the Time, Weight, Space, and Flow factors. The teacher can then take this opportunity to help each child to develop uniformly each movement factor. When children reach junior school, they should have "more systematic dance training to prepare them

\textsuperscript{165}Laban, pp. 20-22.
for more creative and complex forms of dance."167 By the
time children are twelve,

the basic effort actions should be so much habit that
the finer shades of moods can now be more clearly
realized. Older children feel the need for finished
dances and the feeling of working towards something
definite, while the younger child's foremost need is
for movement plays based on effort training.168

Laban has suggested 16 basic movement themes and
their combinations and variations to "serve as material for
the building up of movement studies and dances of
educational value." The Elementary Movement Themes designed
for children under eleven years of age are:

1. Themes concerned with the awareness of the body.
2. Themes concerned with the awareness of resistance
to weight and time.
3. Themes concerned with the awareness of space.
4. Themes concerned with the awareness of the flow
of the weight of the body in space and time.
5. Themes concerned with the adaptation to partners.
6. Themes concerned with the instrumental use of the
limbs of the body.
7. Themes concerned with the awareness of isolated
actions.
8. Themes concerned with occupational rhythms.

Each of these themes uses all parts of the body and all the
contrasts of Weight, Space, and time; therefore, they are all
interconnected.169

Towards the end of the junior age-group level, the
advanced themes can begin to be presented. The Advanced
Movement Themes are:

167Laban, pp. 22-23.
168Ibid., p. 24.
169Ibid., pp. 29-33.
9. Themes concerned with the shapes of movement.
10. Themes concerned with the combinations of the eight basic effort actions: wring, press, glide, float, flick, slash, punch, dab. "Each effort contains three of the following six movement elements: firm, light, sustained, sudden, direct, flexible." The varying combinations are as follows:

Press - Direct, sustained, firm
Dab - Direct, sudden, light
Glide - Direct, sustained, light
Float - Flexible, sustained, light
Flick - Flexible, sudden, light
Wring - Flexible, sustained, firm
Slash - Flexible, sudden, firm

11. Themes concerned with space orientation.
12. Themes concerned with shapes and efforts using parts of the body.
13. Themes concerned with elevation from the ground.
14. Themes concerned with the awakening of group feeling.
15. Themes concerned with group formations.
16. Themes concerned with the expressive qualities or moods of movements. 170

The work of Rudolph Laban initially appears to many to be very complex and difficult to understand; however, investigation of literature reveals many other authors who have developed programs using Laban's theories. For the purpose of this study, the work of Bonnie Cherp Gilliom171 and Geraldine Dimondstein172 will be very useful. Both Gilliom and Dimondstein developed training programs based on Laban's theories; however, their programs contain a major deviation from Laban's original theory. Laban believed

170 Laban, pp. 33-49.
that movement training in dance programs should progress from a free, experimental training program to a structured, directed training program. Gilliom and Dimondstein approached their dance training programs from the opposite direction. They taught by starting with a structured training program and moving to a free training atmosphere.

Summary. Like Gilliom and Dimondstein, this author will develop her program so that students begin with a structured training program and move to a free training atmosphere. The author will concentrate on Laban's movement themes dealing with awareness of the body, space, time, weight (force), flow, the instrumental use of the limbs of the body, isolated actions, shapes of movement, elevation from the ground, and the expressive qualities or moods of movements. These movement themes, however, will be discussed from the viewpoint of Gilliom and Dimondstein.

CONCLUSION

Chapter 2 presents a variety of educational theories and activities taken from literature in the fields of gymnastics, physical education, music education, rhythm education, dance education, and choreography. As stated at the beginning of Chapter 2, the vast amount of information available in these parallel disciplines made it necessary to pre-establish a set of categorical questions in order to correlate the titles and abstracts from each area.

Analysis of the work of Emile Jaques-Dalcroze, Zoltan
Kodaly, Carl Orff, Rudolph Laban, and each additional author discussed in the review of the literature, was made in relation to these questions. Through this analysis the author was able to draw the following general conclusions.

First, the work of each of the authors supported the hypothesis that rhythm is not an innate faculty. It can be learned. If this were not true, their work would be invalid. The same is also true for the development of the music-movement syllabus in this thesis.

Second, the literature stressed that gymnasts, gymnastic coaches, dancers, and choreographers must remember that music is an integral part of their work. As stated by Juli Nunlist:

"Music is a part of your craft. It is not to be neglected any more than any other part. It is not something you use per force, like a crutch, because you have only one leg. It is not a tape measure or a ruler.

When a dancer, teacher, or choreographer treats music like a measuring device, he is like a pianist who ignores his left hand. Yes, the pianist can keep measured, rhythmic accompaniment going while the right hand flourishes up and down with spectacular showiness. But half the music is missing."

Gymnasts, gymnastic coaches, dancers, and choreographers must set aside time for training and practice in music just as they do other parts of the craft. They must take the time to make themselves into something more than passingly good musicians. It is important, however, to

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175Nunlist, p. 48.
Third, the literature indicated that joint instruction in music and movement is very important in helping gymnasts, gymnastic coaches, dancers, and choreographers develop a deeper understanding and appreciation for the relationship between music, dance, and gymnastics. Through joint instruction in music and movement, and encouragement for further study in each of these areas, gymnasts, gymnastic coaches, dancers, and choreographers are better able to “experience the elements of music” and develop “enriched meanings” about music, dance, and gymnastics.176

Finally, a very thorough and effective introductory music-movement education course for gymnasts and gymnastic coaches can be developed using the work of Emile Jaques-Dalcroze, Zoltan Kodaly, Carl Orff, and Rudolph Laban as a basis. The program can then be supplemented with suggestions from many other music and movement educators. The ideas and developed syllabi of these theorists can have direct application to a well-rounded course in gymnastics. The author, therefore, has selected Dalcroze's use of movement, ear training, and improvisation; Kodaly's use of sight singing, American folk songs, the pentatonic scale, and chants; Carl Orff's combined use of music, movement, speech, and rhythm instruments; and Laban's movement themes as discussed by

176 White, p. 22.
Bonnie Gilliom and Geraldine Dimondstein, for use in the development of a syllabus containing the following topics:

1. Introduction to the Unit
2. Introduction to the Concepts of Movement/
   Exploring the Concept of Space
3. Space: Direct Application to Dance and Gymnastics
4. Rhythm and the Concept of Time
5. Feeling, Reading, and Writing Rhythmic Patterns
6. Metrical Patterns
7. Tempo and Duration
8. Dynamics and the Concept of Force
9. The Concept of Flow, Melody, Pitch, Phrasing, Articulation, Form, and Style
10. Analysis of Compulsory Routines
11. Development of Optional Floor Exercise Routines

Music-movement education can be an exciting field. It is for this reason that it is the author's hope that this syllabus will act as a springboard for further study and development of many additional activities and programs.
CHAPTER 3

SYLLABUS

Gymnastic judging and competition have become increasingly more complex. As stated by Pauline Prestidge:

It is no longer enough to perform a brilliant routine that adheres to the rules already laid down. The exercise must come to life; it must be an expression of the gymnast's interpretation of the music and movement: it must become a performance in the true artistic sense.1

Therefore, it is very important that gymnasts and gymnastic coaches concentrate on improving each individual aspect of floor exercise choreography and performance. According to gymnastic and dance literature, the ability to interpret music accurately and aesthetically can strongly influence gymnastic choreography, performance, and judging. The Code of Points - Women shows that three of the four taxation factors (Bonus Points, Combinations, Execution, and Virtuosity) from the optional floor exercise judging formula can be affected by the ability to accurately and aesthetically interpret music.

The literature also indicates that many different aspects of floor exercise performance and choreography could be improved with a better understanding of the elements of

music and their use. Some of these aspects are listed below:

1. Selection and demonstration of various movement elements, rhythms, dynamics, and styles of movement.
2. Precision of execution of movement and rhythms.
4. Coordination of music and movement - Routines choreographed so that the music and routines enhance each other.
5. Expressiveness within each musical phrase.
7. Coordination of diverse rhythms.
8. Transition between different rhythms, tempi, and qualities of movement (strong and explosive; soft, feminine, supple, elegant).
9. Addition of exciting, surprise movements within the routine.
10. Reduction of fatigue through the use of changes of rhythm and speed.
11. Use of music to aid timing of skills thus producing more efficient energy use.
12. Increased feeling for movement and depth of expression.
13. Confidence.

Finally, the ability to use music well helps to "inspire, excite, and touch off the gymnast's own creative spark." This eventually leads to the development and performance "of more interesting and captivating" routines.²

Even though the literature indicates that music has an important role in the development of excellent routines, music education has been sorely neglected in our training programs. One major reason for this situation is that many coaches lack sufficient training in music and are unable to understand and interpret music themselves. It may also be that even with music training, coaches do not know how to

incorporate music into the gymnastic training program as an effective training tool. With this problem in mind, the author has concentrated on the development of a program of music education for gymnasts and gymnastic coaches.

The author is proceeding on the assumption (1) that rhythmic ability increases with training, (2) that some correlation exists between music ability and dance ability, and (3) that direct application can be made of these two principles in improving the rhythmic and musical ability and understanding among gymnasts and gymnastic coaches.

The review of music literature has opened the author's eyes to an exciting variety of educational theories and tools that can be directly applied or modified for use in gymnastic training programs. The development of an eclectic curriculum using the theories and tools of Emile Jaques-Dalcroze, Zoltan Kodaly, Carl Orff, and their followers, provide a strong basis for gymnasts and gymnastic coaches. The use of movement, ear training, rhythm chants, sight singing, rhythm instruments, improvisation, and so on, can be modified for use in gymnastic training programs. In addition, the contributions of the other musicians discussed in Chapter 2 will also be considered. Rhythm-movement and music-movement activities of various types are included as an important part of many of the music education programs. The use of a music-movement program is vital also for helping gymnasts to expand their ability to use music and movement in such a way that they enhance each other.
In order to better understand the concepts of movement in relation to the elements of music, the work of Rudolph Laban, Bonnie Cherp Gilliom, and Geraldine Dimondstein, was also studied.

On the basis of the information found in the review of the literature and consultation with the Thesis Committee, the author has decided to develop a music-movement syllabus with supportive audio-visual aids for training gymnasts and gymnastic coaches in (1) the concepts of movement - space, time, force, and flow; (2) selected elements of music - rhythm, metrical patterns, tempo, duration, dynamics, melody, pitch, phrasing, articulation, form, and style; and (3) their relationship to each other and to the possible improvement of floor exercise choreography and performance.

Through concentration on individual music and movement factors, the author hopes to help gymnasts and gymnastic coaches develop a better understanding of the elements in relation to one another and to the routine as a whole.

The review of the literature has provided the author with insight into the vast number of music and movement education resources available. Music-movement education can be an exciting field. For this reason, the author presents the following music-movement syllabus as an example of what can be done to include music-movement education in a gymnastic coaching situation. Since music-movement activities need to be included throughout daily gymnastic practices, not just in a short three-week unit; it is important for
coaches to continually investigate the additional available activities and materials. It is the author's hope that this syllabus will act as a springboard for the development of many more music-movement activities and programs for gymnasts and gymnastic coaches.

Directions For Use

The syllabus consists of the eleven one-hour lessons pictured below.

<table>
<thead>
<tr>
<th>Intro. to the Unit</th>
<th>Concepts of Movement of Space: Direct Application to Gymnastics</th>
<th>Rhythm Concept of Time</th>
<th>Feeling, Reading, Writing, Rhythmic Patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metrical Patterns</td>
<td>Tempo Duration</td>
<td>Dynamics Concept of Force</td>
<td>Concept of Analysis Flow, Melody of Pitch, Form, Compulsory Phrasing Routines Articulation Style</td>
</tr>
<tr>
<td>Develop Optional Floor Exercise Routines</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The unit is designed to serve an introductory unit in music-movement education. It is not meant to be the only source of music education for the gymnasts throughout the coaching season; instead, the lessons are designed to serve as examples for further music-movement activities to be included as an integral part of daily team practices throughout the year.
Each lesson is designed using a combination of the problem-solving and lecture methods of teaching in order to promote maximum learning and ample time for creative expression.

It is important not to rush through these lessons. They do not need to be completed in eleven days. If the students are having difficulty with any of the concepts and/or elements presented, spend extra time studying them. Review the lesson(s) already studied, make some modifications on the activities, then search for or develop other activities to illustrate the concept(s) and/or elements(s).

Each lesson is divided into five major categories as outlined below:

<table>
<thead>
<tr>
<th>LESSON NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>LESSON TITLE</td>
</tr>
</tbody>
</table>

Introductory Statement

Objectives

I. Major Concept
II. Specific Objectives
   A. Cognitive Objectives
   B. Psychomotor Objectives
   C. Affective Objectives

Definitions

Materials Needed

Lesson Plan (One-Hour)

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT/ MATERIALS NEEDED</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Motivational Activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. Developmental Activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III. Closure Activities</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
A list of references is included at the end of the syllabus. When using this syllabus, it is important to read the Introductory Statement of each lesson before proceeding with the lesson in order to gain a basis of understanding from which to work.

It is the author's hope that participation in this program can both be fun and stimulating and can act as a springboard for further idea and program development in music-movement education for gymnasts and gymnastic coaches.
LESSON I

INTRODUCTION TO THE UNIT

Introductory Statement

Lesson 1: Introduction to the Unit is designed to help students recognize that music-movement education should be included as an integral part of a gymnastic floor exercise training program. The lesson gives students a brief orientation to the background of the course, to the methods of teaching to be used, and to the final goals to be achieved. Time is also provided for the instructor and students to become acquainted with each other and with each individual's background and skill level in gymnastics, dance, and music. It is the author's desire to promote a stimulating, but relaxed atmosphere that encourages the freedom to experiment, learn, and ask questions.

Objectives**

I. Major Concept

Music-movement education should be included as an integral part of a gymnastic floor exercise training program.

II. Specific Objectives

Cognitive Objectives

A. To give students a brief orientation to the background of this study, to the methods of teaching to be used, and to the final goals to be achieved.

B. To help gymnasts get acquainted with the instructor, with each other, and with the variety of skill and experience levels within the class.

C. To increase the instructor's awareness of the students' backgrounds and skill levels in gymnastics.
and in music, and of the students' abilities to choreograph and perform floor exercise routines.

D. To help students become aware of the importance of including music-movement education as a major part of a gymnastic floor exercise training program.

E. To make students aware of their individual need for music-movement education in helping to improve their abilities to choreograph and perform floor exercise routines.

F. To acquaint students with the role of music in floor exercise, as presented in available gymnastic literature.

G. To acquaint students with the requirements of a floor exercise routine, the division of points, and the tables of faults and deductions, as presented in the Code of Points - Women (1979); and to show the areas that may be affected if a gymnast has a solid base of musical understanding.

H. To acquaint students with related research and the historical basis for the music/dance link.

I. To acquaint students with the major contributions of other musicians that can be applied to this syllabus.

J. To increase students' understanding of the concepts of movement, selected elements of music, and their relationship to each other and to the possible improvement of floor exercise choreography and performance.

K. To acquaint students with class procedures and expectations.

Psychomotor Objectives

None

Affective Objectives

To help students:

A. Develop enthusiasm for the idea of including music-movement education in gymnastic training programs.

B. Develop the desire to investigate and experiment with the concepts of movement, the elements of music, and their relationship to each other and to the possible improvement of floor exercise choreography and performance.

**All quotes above were taken from:**

Bonnie Cherf Gilliom, Basic Movement Education for Children: Rationale and Teaching Units (Menlo Park: California: Addison-Wesley Publishing Company, 1970.)
Definitions

None

Materials Needed

1. Tape Recorder
2. Record Player
3. Extension Cord
4. Plug Adaptor
5. Wide variety of records and tapes (classical, folk, jazz, rock, disco, musical comedy), and/or, if possible, several tapes with combinations of various types of music.
6. Floor Exercise Mat (if available)
7. Class Syllabus containing:
   a. Introduction - Outline of Chapters 1 and 2 of Thesis
   b. Lesson 1 of Syllabus
   c. List of References
   d. Blank Notebook Paper
8. Floor Exercise Films
9. Movie Screen
10. Film Projector
11. Extra Light Bulbs for Projector
12. Charts and Easel or Overhead Projector and Transparencies
13. Pointer
LESSON I: INTRODUCTION TO THE UNIT

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Pre-Class Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Background music playing (Start collecting a wide variety of music on records and tapes -- classical, folk, jazz, rock, disco, musical comedy. If possible, make several tapes with combinations of various types of music. Keep your record and tape collection current and appropriate for the age level being taught. Be aware of popular trends in music and add appropriate selections to those that are more traditional.)</td>
<td>Students Entering Class</td>
<td>Tape Recorder, Record Player, Extension Cord, Plug Adaptor, Wide variety of records and tapes (classical, folk, jazz, rock, disco, musical comedy), and/or, if possible, several tapes with combinations of various types of music.</td>
</tr>
<tr>
<td>B. Gymnasts, who will be acting as demonstrators during the lesson, should be allotted 30-45 minutes prior to class to warm-up and practice their routines.</td>
<td>Gymnasts warming up</td>
<td>Floor Exercise Mat (if available)</td>
</tr>
</tbody>
</table>
II. Motivational Activities

A. Teacher Introduction, Background, and Perceptions Resulting in Course Development

B. Student Introductions, Background in Gymnastics, Dance, and Music, and Reasons for Taking This Course
   (This is especially important in helping students become acquainted with each other, in helping students feel more comfortable participating in the class, and in helping the instructor to know with what skill levels she will be working.)

C. Introduce gymnasts who will be demonstrating their routines. This is especially important if these gymnasts are guests in the class.

D. Need or Purpose of Course explained through sample floor exercise routines. (Include examples of both compulsory and optional routines.)
   If skilled gymnasts are not available, either from your own team or as guests, film analysis can be used to fulfill the same purpose.

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Motivational Activities</td>
<td>Lecture Formation</td>
<td>Record Player</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tape Recorder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Extension Cord</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plug Adaptor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Appropriate records and/or tapes for each student.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>or</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Film Projector (Extra Light Bulb)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Movie Screen</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Films</td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

E. Discussion of Demonstrations

Example Questions:

1. What did you like best about each routine?
2. What differences did you notice between the performances of each gymnast?
3. How did their styles differ?
4. Did one gymnast seem to have greater tumbling ability? greater dance ability? If so, how would you choreograph a routine to complement each gymnast's particular talent?
5. Did you notice a difference between the type of music selected by each gymnast? Did the music they selected seem to reflect their personality and physical build?
6. Did the gymnasts seem to perform their optional routines with greater enthusiasm than their compulsory routines? Why or why not? If so, did the fact that they chose their own music and choreographed their own routines appear to make a difference in their performances?

<table>
<thead>
<tr>
<th>STUDENTS' ACTIVITIES</th>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Formation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### III. Developmental Activities

#### A. Importance of the Course as illustrated through the analysis and discussion of Chapters 1 and 2 of the thesis, as outlined below:

1. Definition of Floor Exercise (with special emphasis on the role and importance of music in floor exercise.)
   a. Kathleen Shelly
   b. Andrea Bodo Schmid
   c. FIG Code of Points—Women (1979)
   d. Carolyn Osborn Bowers
2. Music and Judging
   a. FIG Code of Points—Women (1979)
   b. Carolyn Osborn Bowers

#### B. Basis of Course Development

1. Presentation of available gymnastic literature
2. Rhythm: Innate or Learned
3. Dance, Rhythm; and Music
4. Theoretical Basis for the Music-Dance Link
   a. Emile Jaques-Dalcroze
   b. Zoltan Kodaly
   c. Mary Helen Richards
   d. Carl Orff

---

### Students' Activities

<table>
<thead>
<tr>
<th>Class Formation</th>
<th>Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Formation</td>
<td>Overhead Projector Transparencies (Use as many as you would like)</td>
</tr>
</tbody>
</table>

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### Equipment

- Overhead Projector
- Transparencies
- Pointer
### TEACHER'S ACTIVITIES

5. Rudolph Laban: Concepts of Movement

C. Explanation of Class Procedures and Expectations

### IV. Closure Activities

A. Assignment: Review Summary (outline) of Chapters 1 and 2 of thesis; Review Lesson 1 of syllabus.

B. Encourage students to use the List of References at the back of the syllabus to further pursue any of the topics presented.

C. Questions

### STUDENTS' ACTIVITIES

### CLASS FORMATION

Lecture Formation

### EQUIPMENT
LESSON 2

INTRODUCTION TO THE CONCEPTS OF MOVEMENT/

EXPLORING THE CONCEPT OF SPACE

Introductory Statement

Introduction to the Concepts of Movement. "Body awareness is a critical factor in man's total physical and mental development" and "is essential for skilled movement performance." Therefore, in order for gymnasts to have skilled movement performances, or truly artistic floor exercise routines, they must develop a strong sense of body awareness. This awareness may be increased through indepth study and experimentation with the concepts of movement (outlined on page 118) and their interrelationships. Movement education must, therefore, become an important part of the gymnast's training program.

The initial major contributions to the field of movement education were made by Rudolph Laban. (Laban's work was initially introduced in this thesis in the Review of Related Literature.)

To many the work of Rudolph Laban may appear to be too complex for direct practical application; however, many modifications and simplifications have been made on Laban's

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work that make it easier to understand and apply to everyday coaching situations. No matter what modifications or simplifications have been made by each author, however, Laban and all his followers seem to agree with one common statement: The body moves in space, in time, with force, and with flow. For the purpose of this syllabus, the author will refer frequently to the work of Bonnie Cherp Gilliom and Geraldine Dimondstein, who developed their programs on the basis of the work of Rudolph Laban.

Bonnie Cherp Gilliom used a very simple, yet complete, chart (See p. 107) to illustrate the study topics involved in developing a complete understanding of the Concepts of Movement (Space, Time, Force, and Flow) mentioned above. Because of importance in helping gymnasts to execute turns with directional intent and without dizziness, the element focus will be added to the Concept of Space.

Time devoted to study and experimentation using these concepts is vital in developing gymnasts who show greater flexibility and creativity in choreographing and performing floor exercise routines.

Lessons 2 and 3 of this syllabus will be devoted to studying the Space Concept of Movement. Due to the close interrelationship of the Time, Force, and Flow Concepts of Movement and the elements of music, they will be introduced in conjunction with one another.
### MOVEMENT CHART III: HOW DO I MOVE?
#### MY BODY MOVES IN SPACE, IN TIME, WITH FORCE, AND WITH FLOW

<table>
<thead>
<tr>
<th>Body parts</th>
<th>moves</th>
<th>In space</th>
<th>In time</th>
<th>with force</th>
<th>with flow</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body parts</td>
<td>Body relationship: body part to body part</td>
<td>Divisions of space</td>
<td>Degrees of force</td>
<td>Dimensions of</td>
<td>Smooth series of force</td>
</tr>
<tr>
<td>1 Head</td>
<td>By transfer of weight</td>
<td>Speed</td>
<td>29 Speed</td>
<td>force</td>
<td>Preparation, action, and</td>
</tr>
<tr>
<td>2 Neck</td>
<td>50 Step like actions</td>
<td>Slow</td>
<td>80 Slow</td>
<td>recovery</td>
<td>recovery smoothly</td>
</tr>
<tr>
<td>3 Shoulders</td>
<td>51 Rocking</td>
<td>Medium</td>
<td>81 Medium</td>
<td>linked</td>
<td>smoothly linked</td>
</tr>
<tr>
<td>4 Chest</td>
<td>52 Rolling</td>
<td>Fast</td>
<td>82 Fast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 Waist</td>
<td>53 Sliding</td>
<td>Accelerating</td>
<td>83 Decelerating</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 Stomach</td>
<td>54 Flight</td>
<td>Directions</td>
<td>84 Decelerating</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7 Hips</td>
<td>By balancing (active stillness)</td>
<td>60 Forward</td>
<td>85 Rhythm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8 Legs</td>
<td>55 Balancing weight on different body parts</td>
<td>61 Backward</td>
<td>86 To pulse beats</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9 Arms</td>
<td>56 Balancing different numbers of parts (4, 3, 2, 1)</td>
<td>62 To one side</td>
<td>87 To phrases and rhythmic patterns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10 Back</td>
<td>57 Self space</td>
<td>63 To the other side</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 Spine</td>
<td>58 General space</td>
<td>64 Up</td>
<td>91 Sudden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Upper arm</td>
<td>59 Directions</td>
<td>65 Down</td>
<td>92 Sustained</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Elbow</td>
<td>60 Forward</td>
<td>66 Levels</td>
<td>93 Quick starts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Lower arm</td>
<td>61 Backward</td>
<td>68 Medium</td>
<td>94 Sustained powerful movements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 Wrist</td>
<td>62 To one side</td>
<td>69 Low</td>
<td>95 Held balances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Fingers</td>
<td>63 To the other side</td>
<td>70 Ranges</td>
<td>96 Sudden stops</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 Thumb</td>
<td>64 Up</td>
<td>71 Large</td>
<td>97 Gradual absorption (&quot;give&quot;)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18 Hands</td>
<td>65 Down</td>
<td>72 Medium</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19 Toes</td>
<td>66 Level</td>
<td>73 Small</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20 Feet</td>
<td>67 High</td>
<td>74 Planes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21 Heels</td>
<td>68 Medium</td>
<td>75 Pathways (floor or air)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22 Ankles</td>
<td>69 Low</td>
<td>76 Straight</td>
<td>98 Free flow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23 Shins</td>
<td>70 Ranges</td>
<td>77 Curved</td>
<td>99 Bound flow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24 Knees</td>
<td>71 Large</td>
<td>78 Zigzag</td>
<td>100 Movement sequences</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25 Thighs</td>
<td>72 Medium</td>
<td>79 Speed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Body surfaces</td>
<td>73 Small</td>
<td>80 Slow</td>
<td>88 Strong</td>
<td></td>
<td>Smooth series of force</td>
</tr>
<tr>
<td>26 Front</td>
<td>74 Planes</td>
<td>81 Medium</td>
<td>89 Medium</td>
<td></td>
<td>Preparation, action, and</td>
</tr>
<tr>
<td>27 Back</td>
<td>75 Pathways (floor or air)</td>
<td>82 Fast</td>
<td>90 Weak</td>
<td></td>
<td>recovery smoothly</td>
</tr>
<tr>
<td>28 Sides</td>
<td>76 Straight</td>
<td>83 Accelerating</td>
<td>91 Sudden, explosive</td>
<td></td>
<td>smoothly linked</td>
</tr>
<tr>
<td>Body shapes</td>
<td>77 Curved</td>
<td>84 Decelerating</td>
<td>92 Sustained, smooth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29 Curved</td>
<td>78 Zigzag</td>
<td>85 Rhythm</td>
<td>93 Quick starts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30 Straight and</td>
<td>79 Speed</td>
<td>86 To pulse beats</td>
<td>94 Sustained powerful movements</td>
<td></td>
<td></td>
</tr>
<tr>
<td>narrow</td>
<td>80 Slow</td>
<td>87 To phrases and rhythmic patterns</td>
<td>95 Held balances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31 Straight and</td>
<td>81 Medium</td>
<td></td>
<td>96 Sudden stops</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wide</td>
<td>82 Fast</td>
<td></td>
<td>97 Gradual absorption (&quot;give&quot;)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32 Twisted</td>
<td>83 Accelerating</td>
<td></td>
<td>98 Free flow</td>
<td></td>
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<tr>
<td></td>
<td>84 Decelerating</td>
<td></td>
<td>99 Bound flow</td>
<td></td>
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<tr>
<td></td>
<td>85 Rhythm</td>
<td></td>
<td>100 Movement sequences</td>
<td></td>
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<tr>
<td></td>
<td>86 To pulse beats</td>
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<td></td>
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</tr>
<tr>
<td></td>
<td>87 To phrases and rhythmic patterns</td>
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</tr>
</tbody>
</table>

**Notes:**
- Focus on objects: on, off, over, around, across, under, near to, far from.
- Relationships of body parts: Relationship of body parts to objects: on, off, over, around, across, under, near to, far from.
- Manipulating actions.
- Bouncing, catching, tossing, pushing actions.
- Near to, far from actions.
The Concept of Space. "Space becomes known to us as it exists in the physical world, through shapes, sizes, and relationships." Children become oriented in space by exploring space in relation to their own body and in relation to objects and other people.4 "The essential ingredient of space perception is movement." Through movement - the extension of the body into external space - the child learns "to relate and communicate with his environment."5

"Space is the Medium of movement."6 The study of the Space Concept involves the study of body movement in self space and general space and in varying dimensions.

Self space is "the immediate area surrounding the body. Its outer boundary is ascertained by stretching as far as possible."7

General space is "the area surrounding self space. Its outer boundary is arbitrarily formed by walls, lines, or any predetermined boundary."8


7Ibid.

8Ibid.
The **dimensions of space** involve directions, levels, ranges, planes, pathways, and focus.\(^9\)

**Direction** is "the line of motion made by the body moving through space (for ex., forward, backward, sideward, diagonal; turning is not a separate direction but a combination of forward, sideward, and backward movements.)"\(^10\)

In addition to moving in various directions, one must also consider that the body moves at various **levels**, "which is sensed as a transfer of body weight from the center of gravity."\(^11\) "Levels are expressed in relation to the body in terms of three dimensions: high, middle, and low."\(^12\)

**Range** is "the amount of space the body occupies as it moves (for ex., large - small, narrow - wide). Range applies not only to the space filled by the total body in motion, but also to the distance, covered by the movement of a particular body part." Variation in the range of movement can change the whole quality of a movement. A change in the range of a movement also results in changes in time and force of the same movement.\(^13\)

Movement also occurs in varying planes and pathways. Movement planes may either be horizontal, vertical, or

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\(^9\)Gilliom, p. 124.

\(^10\)Dimondstein, *Children Dance in the Classroom*, p. 68.

\(^11\)Ibid., p. 69.

\(^12\)Ibid., p. 70.

\(^13\)Ibid., p. 71.
diagonal. Pathways may either be zigzag, curved, or straight.

Focus is "the directional intent of an individual as he moves through space." It's importance is as one of the basic elements in the maintenance of the body's unity and balance. Focus is one of the most difficult spatial elements for children to learn. It should not be mentioned as a mechanical element; but, instead, should be pointed out to students when the need arises.14

Through individual exploration in relation to other children and objects, "children learn what different qualities and shapes they can express with their bodies." As a result children develop "an appreciation of their bodies as a medium of creative movement rather than simply an instrument of function."15 Likewise, gymnasts and gymnastic coaches can use exploration to develop "an appreciation of their bodies as a medium of creative movement."16

Objectives**

I. Major Concepts

A. "Space, time, force, and flow are the elements of movement."
B. "The body is the instrument of movement and can be used in a vast variety of ways."

14Dimondstein, Children Dance in the Classroom, p. 71.
15Ibid., p. 72.
16Ibid.
C. "Body awareness is a critical factor in man's total physical and mental development."
D. "Body awareness is essential for skilled movement performance."
E. The dimensions of space are directions, levels, ranges, planes, pathways, and focus.
F. Greater awareness of the Space - Time - Force - Flow Concepts of Movement, and the ability to use them in a wide variety of ways, may result in increased creativity in the choreography of floor exercise routines.

II. Specific Objectives

A. Cognitive Objectives

To help students understand:

1. That "space, time, force, and flow are the elements of movement."
2. That space is "the medium of movement."
   a. That self space "is the immediate area surrounding the body. Its outer boundary is ascertained by stretching as far as possible in all directions and at all levels."
   b. That general space "is the area surrounding self space. Its outer boundary is arbitrarily formed by walls, fences, lines, streets, buildings, or any other real or predetermined lines within which one is moving."
3. "That they can move in a great variety of ways in self space and in general space."
4. "That they can move many ways and with control in:
   directions - up and down, forward and backward, to one side, and to the other side;
   levels - high, medium, low;
   ranges - large and small, near to and far from."
5. "That they can move into and hold a great variety of shapes: rounded, straight and narrow, straight and wide, and twisted."
6. "That they can fly for brief periods of time."
7. "That they can produce recognizable floor and air pathways (straight, curved, or zigzag) when moving."
8. "That they can consciously use specific body parts to lead movement, take the body weight, lift the body into the air, move the body in different directions, levels, and ranges, and swing the body."
i. That they can move through space with "directional intent" (focus).

B. **Psychomotor Objectives**

1. **Body**

To help students:

a. To move the body, its parts, and its surfaces in an increasing variety of ways.

b. "Develop an awareness of a working relationship between the body parts."

c. To create movement sequences using an increasing variety of movements.

2. **Space**

To help students:

a. "To move in an increasing variety of ways in self space and general space."

b. "To move in a variety of directions, levels, planes, ranges, and pathways."

c. "To move into and hold a variety of shapes which are variations of the four basic shapes."

d. "To move specific body parts consciously and purposefully."

e. "To listen and think while moving."

f. To move with directional intent (focus).

g. To create movement sequences using an increasing variety of movements.

C. **Affective Objectives**

To help students:

1. To develop the desire to continuously investigate new movement possibilities.

2. To develop enthusiasm for pursuing further study in the concepts of Space, Time, Force, and Flow.

3. "Develop confidence in their ability to work through problems."

4. Develop confidence in their ability to apply the Space - Time - Force - Flow Concepts to gymnastic warm-ups, dance, and tumbling.

**All quotes above were taken from:**

Definitions

None

Materials Needed

1. Tape Recorder
2. Record Player
3. Extension Cord
4. Plug Adaptor
5. Wide Variety of Records and Tapes
6. Overhead Projector/Transparencies or Charts/Easel
7. Drum or other device for Starting Signal and Freeze Signal
8. Copies of Lesson 2: Introduction to the Concepts of Movement/Exploring the Concept of Space
## LESSON 2
THE CONCEPT OF SPACE

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Pre-Class Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. As students enter class: Background music playing</td>
<td>Students entering class/Pick up and briefly scan Lesson 2: The Concept of Space</td>
<td>Tape Recorder Record Player Extension Cord Plug Adaptor Wide Variety of Records and Tapes (classical, folk, jazz, rock, disco, musical comedy), and/or, if possible, several tapes with combinations of various types of music. Copies of Lesson 2: The Concept of Space</td>
</tr>
<tr>
<td>B. Place copies of Lesson 2: The Concept of Space where students can pick them up as they enter the gym.</td>
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</table>

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<thead>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>II. Motivational Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Briefly present the Concepts of Movement: Space - Time - Force - Flow (Using Bonnie Cherp Gilliom's Movement Chart, and any additional transparencies you would like to use,)</td>
<td>Lecture Formation</td>
<td>Overhead Projector Pointer Transparencies</td>
</tr>
</tbody>
</table>
B. Introduce the topic for the day: The Concept of Space
   1. Body Parts, Surfaces, and Shapes
   2. Self Space
   3. General Space
   4. Dimensions of Space
      a. Directions
      b. Levels
      c. Ranges
      d. Planes
      e. Pathways
      f. Focus
   
   C. Demonstrate Activity Starting Signal (1 drum beat) and Freeze Signal (2 drum beats)

   You may choose to use some other signal (e.g. hand clap). Choose something that is comfortable for you; however, make sure that it can be heard over noise.

II. Development Activities

A. Movement Activities

   (All activities in quotation marks were taken from Bonnie Cherp Gilliom, Basic Movement Education)

1. Self Space
   a. On the starting signal, find a self space and sit down.
   b. On the starting signal, place one arm in front of your body and move your hand into any position you would like. FREEZE
      Repeat, changing the hand position at the sound of the drum beat.
   c. On the starting signal, move one arm into any position you would like. FREEZE.
      Repeat, changing the arm position at the sound of the drum beat.

### Students' Activities

<table>
<thead>
<tr>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Random Formation</td>
<td>Drum</td>
</tr>
</tbody>
</table>
### Teacher's Activities

d. On the signal, place one foot in any position you would like without allowing it to touch the floor. **FREEZE**

Repeat, changing the foot position at the sound of each drum beat.


e. The students will be allowed to relax for a few minutes while the instructor explains symmetry, asymmetry, and opposition.

f. On the signal, use both arms, and move them into as many different positions as you can. Consider symmetry and asymmetry. **FREEZE**

g. On the starting signal, move your hands, arms, and head into a position that you like. **FREEZE**

Repeat, changing position at the sound of the drum beat.

### Students' Activities

<table>
<thead>
<tr>
<th>Class Formation</th>
<th>Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Random Formation</td>
<td>Drum</td>
</tr>
</tbody>
</table>

### Equipment

- Drum
<table>
<thead>
<tr>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENTS’ ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>h. &quot;On the signal, stand, and move your body from the waist up as many ways as you can.&quot;</td>
<td>Random Formation</td>
<td>Drum</td>
</tr>
<tr>
<td>i. FREEZE</td>
<td></td>
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</tr>
<tr>
<td>i. On the signal, stand on one leg and move the other leg to as many different positions as you can.</td>
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<tr>
<td>j. On the signal, with one hand and one leg on the floor, make yourself as tall as you can.</td>
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<tr>
<td>k. ...as wide as you can.</td>
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<td></td>
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<tr>
<td>l. ...as narrow as you can.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. ...as small as you can.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
<td>EQUIPMENT</td>
</tr>
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</tr>
<tr>
<td><strong>n.</strong> On the signal, make a body shape that you like. FREEZE</td>
<td>Random Formation</td>
<td>Drum</td>
</tr>
<tr>
<td>Repeat, changing to a different shape at the sound of the drum.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2. General Space</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>a.</strong> On the starting signal, stand, and move randomly about the room. Move to the beat of the drum. (Vary rhythm and tempo.) FREEZE</td>
<td></td>
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</tr>
<tr>
<td><strong>b.</strong> On the signal, change direction.</td>
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</tr>
<tr>
<td><strong>c.</strong> On the signal, change direction.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>d.</strong> On the signal, change direction, and move in a direct pathway.</td>
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<td></td>
</tr>
<tr>
<td><strong>e.</strong> On the signal, change direction, and move in a zigzag pathway.</td>
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</tbody>
</table>
### TEACHER'S ACTIVITIES

- **f.** On the signal, change direction, and move in a curved pathway.
  
  FREEZE

- **g.** On the signal, move sideways, and see how many different ways you can move your feet as you go.

- **h.** "On the signal, move backward only. Can you keep your back leading all the time."

- **i.** "On the signal, change direction, but lead with your elbow."

- **j.** On the signal, change direction, but continue to lead with your elbow.

- **k.** On the signal, change direction, and lead with your hip.

- **l.** On the signal, change direction, and lead with your head.
  
  FREEZE

### STUDENTS' ACTIVITIES

- **CLASS FORMATION**
  
  Random Formation

### EQUIPMENT

- Drum
### TEACHER'S ACTIVITIES

m. "...Can you follow these words?"

<table>
<thead>
<tr>
<th>Direction</th>
<th>Level</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>forward...</td>
<td>high...</td>
<td>big movement</td>
</tr>
<tr>
<td>sideward...</td>
<td>middle...</td>
<td>small movement</td>
</tr>
<tr>
<td>backward...</td>
<td>low...</td>
<td>big movement</td>
</tr>
<tr>
<td>backward...</td>
<td>high...</td>
<td>small movement</td>
</tr>
<tr>
<td>sideward...</td>
<td>low...</td>
<td>big movement</td>
</tr>
<tr>
<td>forward...</td>
<td>middle...</td>
<td>big movement</td>
</tr>
</tbody>
</table>

**FREEZE**

n. "On the signal, move into general space, seeing how many ways you can fly as you go."

"...find as many ways as you can to take off and land on your feet...see how long you can stay in the air without any body part touching the floor...can you push off the floor harder to fly higher or farther?...what kinds of shapes can you make in the air?...wide shapes?...small shapes?"

### STUDENT'S ACTIVITIES

CLASS FORMATION: Random Formation

### EQUIPMENT

Drum
"...Have you tried to fly in different directions?... backward?...sideward?... turning in the air?..."

Have you tried alternating your feet in the air, and landing on the opposite foot from which you took off."

"How can your arms help you to fly farther?...try flying with your arms at your sides and then with your arms reaching in the direction you are flying... which works better?...try to feel very light while you are in the air"... very light when you land.

III. Closure Activities

A. Briefly discuss the activities completed in reference to the chart presented. Did we cover all the dimensions of space as shown on Gilliom's chart? (Focus was not presented in this lesson. It will be discussed in detail in Lesson 3.
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>B. Assignment: Review Lesson 2</td>
<td>Lecture Formation</td>
<td></td>
</tr>
<tr>
<td>C. Questions.</td>
<td></td>
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</tr>
</tbody>
</table>
LESSON 3: SPACE

DIRECT APPLICATION TO DANCE AND GYMNASTICS

Introductory Statement

Greater awareness of the Concept of Space, developed through investigation and experimentation, leads to increased creativity in the choreography of floor exercise routines. Lesson 3: Space: Direct Application to Dance and Gymnastics is designed to provide an opportunity for direct application of the general information of the Concept of Space to dance and tumbling movements and movement sequences. As in Lesson 2, the problem solving method of instruction is used, thus providing the gymnasts and gymnastic coaches with an opportunity to experiment and create using their own ideas.

Objectives**

I. Major Concepts

A. Direct application of the Space Concept can be made to dance and gymnastics.
B. "Space, time, force, and flow are the elements of movement."
C. "The body is the instrument of movement and can be used in a vast variety of ways."
D. "Body awareness is a critical factor in man's total physical and mental development."
E. "Body awareness is essential for skilled movement performance.
F. The dimensions of space are directions, levels, ranges, planes pathways, and focus.
G. Greater awareness of the Space-Time-Force-Flow Concepts of Movement, and the ability to use them in a wide variety of ways, results in increased creativity in the choreography of floor exercise routines.
II. Specific Objectives

A. Cognitive Objectives

To help students understand:

1. That "space, time, force, and flow are the elements of movement."

2. That space is the "medium of movement."
   a. That self space "is the immediate area surrounding the body. Its outer boundary is ascertained by stretching as far as possible in all directions and at all levels."
   b. That general space "is the area surrounding self space. Its outer boundary is arbitrarily formed by walls, fences, lines, streets, buildings, or any other real or predetermined lines within which one is moving."

3. "That they can move in a great variety of ways in self space and in general space."

4. "That they can move many ways and with control in:
   directions - up and down, forward and backward, to one side, and to the other side;
   levels - high, medium, and low;
   ranges - large and small, near to and far from."

5. "That they can move into and hold a great variety of shapes: rounded, straight and narrow, straight and wide, and twisted."

6. "That they can fly for brief periods of time."

7. "That they can produce recognizable floor and air pathways (straight, curved, or zigzag) when moving."

8. "That they can consciously use specific body parts to lead movement, take the body weight, lift the body into the air, move the body in different directions, levels, and ranges, and swing the body."

9. That they can move through space with "directional intent" (focus).

10. That application of the dimensions of space to gymnastic and dance movements can result in more interesting and original movements and movement sequences.
B. **Psychomotor Objectives**

1. **Body**

   To help students:
   
a. To move the body, its parts, and its surfaces in an increasing variety of ways.
b. To "develop an awareness of a working relationship between the body parts."
c. To create movement sequences using an increasing variety of movements.

2. **Space**

   To help students:
   
a. "To move in an increasing variety of ways in self space and general space."
b. "To move in a variety of directions, levels, planes, ranges, and pathways."
c. "To move into and hold a variety of shapes which are variations of the four basic shapes."
d. "To move specific body parts consciously and purposefully."
e. "To listen and think while moving."
f. To move with "directional intent" (focus).
g. To create movement sequences using an increasing variety of movements.

C. **Affective Objectives**

   To help students:
   
   1. To develop the desire to continuously investigate new movement possibilities.
   2. To develop enthusiasm for pursuing further study in the Concepts of Space, Time, Force, and Flow.
   3. To "develop confidence in their ability to work through problems."
   4. To develop confidence in their ability to apply the Space-Time-Force-Flow Concepts to gymnastic warm-ups, dance, and tumbling.

**All quotes above were taken from**

Definitions

None

Materials Needed

1. Record Player
2. Tape Recorder
3. Wide variety of records and tapes
4. Extension Cord
5. Plug Adaptor
6. Overhead Projector/Transparencies or Charts/Easel
7. Pointer
8. Tumbling Mats
9. Copies of Syllabus Lesson 3: Space: Direct Application to Dance and Gymnastics
# LESSON 3: SPACE
DIRECT APPLICATION TO DANCE AND GYMNASTICS

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Pre-class Activities</strong></td>
<td><strong>CLASS FORMATION</strong></td>
</tr>
<tr>
<td>A. As students enter class: Background music playing.</td>
<td>Students entering class</td>
</tr>
<tr>
<td>B. Ask students to do individual warm-ups.</td>
<td>Students doing individual warm-ups</td>
</tr>
<tr>
<td><strong>II. Motivational Activities</strong></td>
<td></td>
</tr>
<tr>
<td>A. Review Lesson 2</td>
<td></td>
</tr>
<tr>
<td>1. Concepts of Movement (Using Gilliom's Chart)</td>
<td>Lecture Formation</td>
</tr>
<tr>
<td>2. Concept of Space</td>
<td></td>
</tr>
<tr>
<td>a. Body</td>
<td></td>
</tr>
<tr>
<td>(1) Parts</td>
<td></td>
</tr>
<tr>
<td>(2) Surfaces</td>
<td></td>
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<tr>
<td>(3) Shapes</td>
<td></td>
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<tr>
<td>b. Self Space</td>
<td></td>
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<tr>
<td>c. General Space</td>
<td></td>
</tr>
<tr>
<td>d. Dimensions of Space</td>
<td></td>
</tr>
<tr>
<td>(1) Directions</td>
<td></td>
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<tr>
<td>(2) Levels</td>
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<td>(3) Ranges</td>
<td></td>
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<td>(4) Planes</td>
<td></td>
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<tr>
<td>(5) Pathways</td>
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<tr>
<td>(6) Focus</td>
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</tr>
</tbody>
</table>

**EQUIPMENT**
- Record Player
- Tape Recorder
- Records and/or Tapes
- Plug Adaptor
- Extension Cord
- Copy of Gilliom's chart used in Lesson 2
- Overhead Projector
- Transparency of Gilliom's Chart
- Pointer
### B. Explain Major Purpose of this Lesson: Application of the Space Concept to Dance and Tumbling movements and movement sequences

### III. Developmental Activities

#### A. Dance and Tumbling Movements Used

1. **Simple Chaine Turn**
   a. Demonstrate a chaine turn.
   b. Allow students time to practice some chaine turns before progressing any further in the lesson.
   c. Do a chaine turn. Make your turn as high as you can.
   d. At medium level
   e. As low as you can.
   f. Aerial.
   g. As wide as you can.
   h. As narrow as you can.
   i. Make two progressive turns, moving from your lowest level to your highest level. Highest to lowest.
   j. Standing in your self space, investigate how many different ways you can position your arms as you turn. On the starting signal, place your arms in

<table>
<thead>
<tr>
<th><strong>STUDENTS' ACTIVITIES</strong></th>
<th><strong>EQUIPMENT</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CLASS FORMATION</strong></td>
<td></td>
</tr>
<tr>
<td>Random Formation</td>
<td>X X</td>
</tr>
<tr>
<td></td>
<td>X X X</td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

- a position and freeze. Change your arm positions at the sound of the starting signal.
- k. Repeat exercise h. while doing turns.
- l. How many different shapes can you make with your body as you turn?
- m. Do an aerial turn. How many different shapes can you make with your body while in the air? Rounded? Straight and wide? Twisted?
- n. Turn on one leg. How many different ways can you position the other leg? How many different arm positions can you use? How many different body shapes can you make as you turn?
- o. On how many different parts of the body can you turn?
- p. Using any combination of six turns, gradually move from the lowest level up to the highest level.
- q. Using a cartwheel; two turns; and a handstand, forward roll; move in a straight pathway, a curved pathway, a zigzag pathway?

### STUDENTS' ACTIVITIES

- **CLASS FORMATION**
  - Random Formation
  - Wave Formation

### EQUIPMENT

- Drum
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2. Front Walkover</strong> <em>(Work with a partner for this activity.)</em></td>
<td><strong>CLASS FORMATION</strong></td>
<td><strong>Random Formation (Using tumbling mats)</strong></td>
</tr>
<tr>
<td>a. Do a front walkover, stopping in a handstand. Into how many different positions can you move your legs?</td>
<td></td>
<td><em>(Tumbling mats may be put in double sequence if a longer work area is needed for tumbling.)</em></td>
</tr>
<tr>
<td>b. Do a front walkover. Can you change the direction of the walkover while it is in progress?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. How many different ways can you begin a front walkover? <em>(i.e., If you were to do some type of forward roll, front walkover, how many different ways could you do it? Cartwheel, front walkover?)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B. Students will be asked to suggest various movements; and, as a class, variations of these movements will be explored.</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>C. Experimentation with Combination Variations</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movements: Forward Roll, Turn, Front Walkover, Leap</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Tumbling Mats |
### TEACHER'S ACTIVITIES

Combine these movements into a movement sequence. How many different movement sequences can you make?

### III. Closure Activities

**A. Distribute Syllabus Lesson 3**

**B. Assignment**

1. Briefly review Lesson 3
2. Use anything you can find to make a small hand instrument. It must be small enough to hold and use while doing warm-up exercises.
3. Questions

### STUDENTS' ACTIVITIES

**CLASS FORMATION**

Lecture Formation

### EQUIPMENT

Copies of Syllabus Lesson 3: Space; Direct Application to Dance and Gymnastics
LESSON 4

RHYTHM AND THE CONCEPT OF TIME

Introductory Statement

"Time, as a movement element, is measured by speed of movement, ranging from quick to slow. The speed of movement, rhythm, pulse beats, and phrases and rhythmic patterns must be considered when studying the Time Concept."  

Just as a child cannot understand the concept of space without it having specific limits and definition, so, also a child cannot understand time unless it is arranged in a specific order which has both a beginning and an end.

Time is directly related to the rhythm of the body. The rhythm is shown through the natural functions of the body such as heartbeat, pulse, and breathing. Observation of a child's walk sometimes reveals that child's natural rhythm. His rhythms will have a direct relationship to his heartbeat or energy level. "Thus, the essence of a child's response to rhythm is a kinesthetic awareness of his underlying pulse, but it is also experienced as a phenomenon of force and time."  

Through training and repetition, children develop an awareness of their body rhythm, of the need for cooperation of

17 Gilliom, pp. 182, 213.
18 Dimondstein, *Children Dance in the Classroom*, p. 123.
19 Ibid.
body muscles, and of the realization that impulses in one body part affects all muscle actions.\textsuperscript{20}

Geraldine Dimondstein recognized Dalcroze's idea that "rhythm is the coordinating element of all human action. Dalcroze defined rhythm as "'a series of connected movements forming a whole'" whose main characteristics are "'continuity and repetition.'" He also "stressed that a kinesthetic response is dependent upon the spontaneous feelings and emotions which initiate the body's movements."\textsuperscript{21}

On this basis Dimondstein deduced that "rhythm gives structure to the emotions and is a means by which a child organizes and interprets them through movement."\textsuperscript{22}

Body rhythm can be looked at as a series of muscular tensions, relaxations, and rests. Margaret N. H'Doubler expressed this by saying "Rhythm as an experience may be said to be measured energy." Time and time values, like the concept of space are something with which children need to experiment. Even though every child has a natural rhythm, it does not mean that a child is rhythmically aware. The amount of rhythmical sense and awareness a child develops depends a lot on the example of the teacher. Her sensitivity to rhythm, pulse, duration, tempo, etc., and her kinesthetic reaction to

\textsuperscript{20}\textit{Dimondstein, Children Dance in the Classroom}, p. 123.

\textsuperscript{21}\textit{Ibid.}, pp. 123-124 (Taken from Emile Jaques-Dalcroze, \textit{Eurhythmics, Art, and Education}).

these can have a great effect on her students. If the teacher is unaware of these things she will be unable to set a beat for the children or know what lack of perception the children have.\textsuperscript{23}

Dimondstein continued by expressing her view of the importance of rhythm in dance "in organizing the movement and giving coherence to the total form." Rhythm provides the time structure "which determines the relative duration and stress of the movements within it."\textsuperscript{24}

Dimondstein further developed her explanation of the time concept by discussing time patterns, metrical patterns, rhythmical patterns, tempo, pace dynamics, note values, beat, meter, pulse, and accents, and by giving sample movement activities to use.

For the purpose of this syllabus, the author will develop her explanation of the time concept by discussing rhythm, metrical patterns, tempo, duration, and phrasing.

Lessons 4 and 5 are devoted to the basic development of the ability to feel, read, and write rhythmic patterns; Lesson 6, metrical patterns; Lesson 7, tempo and duration; and Lesson 9, melody, pitch, phrasing, and articulation.

\textsuperscript{23}Dimondstein, \textit{Children Dance in the Classroom}, p. 124.

\textsuperscript{24}Ibid., p. 125.
Objectives**

I. Major Concepts

A. "Time, space, force, and flow are the elements of movement."
B. "All movement is performed in time and measured by speed."
C. "Time, as a movement element, is measured by speed of movement, ranging from quick to slow."
D. "Movements in an ordered structure in time are called rhythmic movements."
E. A pulse beat is "the underlying beat of a rhythmic structure which defines a series of even time intervals.
F. Greater awareness of the Time - Space - Force - Flow Concepts of Movement, and the ability to use them in a wide variety of ways, may result in increased creativity in the choreography of floor exercise routines and in improved performance levels.

II. Specific Objectives

A. Cognitive Objectives

To help students understand:

1. That "time, as a movement element, is measured by speed of movement, ranging from quick to slow."
2. "That all movement is performed in time and is measured by speed."
3. "That movements in an ordered structure in time are called rhythmic movements."
4. "That pulse beats are an even measurement of time, just as inches are an even measurement of distance.
5. "That movement can be performed using tempo, rhythmic, and dynamic variations."

B. Psychomotor Objectives

To help students:

1. To feel and keep time with a basic beat (fundamental beat).
2. To begin to feel accent.
3. "To vary speed of movements."
4. "To control consciously the speed at which the body moves."
5. "To accelerate and decelerate slowly and quickly."
6. To begin to hear and feel tempo, rhythmic, and dynamic variations.
C. Affective Objectives

To help students:

1. To feel relaxed and comfortable about experimenting with rhythm and music (Free-up inside.)
2. "To appreciate others like and unlike themselves."
3. To "develop confidence in their ability to work through the problems presented."
5. Develop confidence in their ability to apply the Time, Space, Force, and Flow Concepts to gymnastic warm-ups, dance, and tumbling.

Definitions

The author accepts the following definitions from the Harvard Dictionary of Music:

Accelerando. [It.] Becoming faster.

Accent. Emphasis on one note or chord.

Beat. The temporal unit of a composition, as indicated by the up-and-down movement, real or imagined, of a conductor's hand (upbeat, downbeat). In modern practice, the duration of such a beat varies from M.M. 50 to M.M. 140, with M.M. 80 being a middle speed. In moderate tempo, the 4 measure includes four beats, the first and third of which are strong, the others weak, while the 3 measure has three beats, only the first of which is strong. In quick tempo, there are only two beats, or even one, to the measure. In very slow tempo, the beats may be subdivided in 2's or 3's. In music prior to 1600, the beat was of much less variable duration.

Crescendo, decrescendo, abbr. cresc., decresc., or decr.; indicated by the signs < or >. The usual terms and signs for increasing or decreasing volume. For the latter, the word diminuendo (dim.) is also used.

Decrescendo. See crescendo, descrescendo.

Diminuendo. See crescendo, descrescendo.

Rest. F. pause, silence; G. Pause; It. pausa; Sp. silencio.

Whole Note Rest
Half Note Rest
Quarter Note Rest
Eighth Note Rest
Sixteenth Note Rest
Thirty-second Note Rest
Sixty-fourth Note Rest

Ritardando. abbr. rit., ritard. It. Gradually slackening in speed, also indicated by rallentando. Ritenuto properly calls for immediate reduction of speed.

Syncopation. Syncopation is, generally speaking, any deliberate disturbance of the normal pulse of meter, accent, and rhythm. The principle system of rhythm in Western music is based on the grouping of equal beats into two's and three's with a regularly recurrent accent on the first beat of each group. Any deviation from this scheme is perceived as a disturbance or contradiction between the underlying (normal) pulse and the actual (abnormal) rhythm.

Ex. 1 shows the three most common methods of shifting the accent to the normally weak beats of the measure, by: (a) holding on over the strong beat; (b) having rests on the strong beats; (c) plaing a stress on the weak beat.
**Triplet.** [F. triolet; G. Triohe; It. terzina; Sp. tresillo] A group of 3 notes to be performed in place of two of the same kind, indicated by a 3 and, usually, as slur:

\[ \text{\includegraphics{tripletsymbol.png}} \]

For the indication of triplet rhythm by dotted notes, see Dotted notes II(a).

**Equipment Needed**

1. Record Player
2. Tape Recorder
3. Wide variety of tapes and records
4. Extension Cord
5. Plug Adaptor
6. Small Rhythm Instruments (Commercial and Homemade)
7. Drum
8. Copies of Syllabus Lesson 4: Rhythm and the Concept of Time


**LESSON 4**

**RHYTHM AND THE CONCEPT OF TIME**

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Pre-Class Activities</strong></td>
<td>Students Entering Class</td>
<td><strong>Record Player</strong></td>
</tr>
<tr>
<td>As students enter class: Background music playing</td>
<td></td>
<td><strong>Tape Recorder</strong></td>
</tr>
<tr>
<td><strong>II. Motivational Activities</strong></td>
<td>Lecture Formation (Standing)</td>
<td><strong>Wide variety of tapes and records</strong></td>
</tr>
<tr>
<td>(Gather Class Together)</td>
<td></td>
<td><strong>Extension Cord</strong></td>
</tr>
<tr>
<td>&quot;A Free-up Exercise For Any Age!&quot; (adapted by Betty Ann Ramseth)</td>
<td></td>
<td><strong>Plug Adaptor</strong></td>
</tr>
<tr>
<td>The four levels of body sounds are the finger-snap, hand-clap, knee-slap, and foot-stamp (patschen).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(speak and do)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIRROR ME:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Snap, snap, snap, snap, Clap, clap, clap, clap Slap, slap, slap, slap Stamp, stamp, stamp, stamp.&quot;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Teacher's Activities

(Repeat, with voice inflection, accentuating from high to low; then changing the order, doing them by 4's or 2's! It can be done! Finger snaps may be done over the head in order to illustrate a high pitch.)

**Echo Me:** (Do Line 1, then Lines 1 and 2, then Lines 1, 2, and 3, etc.)

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</table>

"Hi, daddle, doodle (with a circular hand motion) and a snip, snap snoodle (with 3 finger snaps) and a flippy, floopy floodle (with 3 hand claps) and a doo-dachy, doo-dachy doo doo doo!"* (with 6 syncopated alternating knee slaps)

(Repeat in different ways - with a change of dynamics or tempo - even whispered!)

### Students' Activities

<table>
<thead>
<tr>
<th>Class Formation</th>
<th>Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Formation</td>
<td>(standing)</td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

*(source: a folk rhyme from North Carolina)*

II. Developmental Activities

A. Listen to the drum -- Clap along with the beat (It is important to repeat each pattern until all students have joined in and can follow along easily! This exercise is auditory only, not visual.)

1. Quarter Notes

2. Accelerando/Ritardando

3. Crescendo/Diminuendo

4. Accents

Repeat with a change of dynamics.

### STUDENTS' ACTIVITIES

CLASS FORMATION

Lecture Formation

### EQUIPMENT

Drum
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5. Rests</strong>&lt;br&gt;[\ldots]</td>
<td>Lecture Formation</td>
<td></td>
</tr>
<tr>
<td>Repeat with a change of&lt;br&gt;rhythmic pattern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>6. Half Notes</strong>&lt;br&gt;[\ldots]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repeat with a change of&lt;br&gt;rhythmic pattern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>7. Eighth Notes</strong>&lt;br&gt;[\ldots]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repeat with a change of&lt;br&gt;rhythmic pattern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>8. Whole Notes</strong>&lt;br&gt;[\ldots]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repeat with a change of&lt;br&gt;rhythmic pattern.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
</table>
| 9. | Triplets | \[
|     | \[\] | \[\] |
| 10. | Syncopation | \[
|      |       | \[\] |

If the students can follow each of these rhythmic patterns, and do them well, try doing longer rhythmic phrases.

### B. Select a rhythm instrument. If you brought your own homemade instrument, get it, bring it with you, and form a large circle.

1. Take time to allow the students to share their homemade instruments.

2. Keep time to the beat of the drum with your walk and your instrument.

<p>| | | |</p>
<table>
<thead>
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<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Steady

### STUDENTS' ACTIVITIES

**CLASS FORMATION**

- Lecture Formation

**EQUIPMENT**

- Rhythm Instruments (Homemade or Commercial)
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>b. Steady Accelerando Steady, Ritardando</strong></td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>Walk Run Walk</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td><strong>c. Crescendo Diminuendo</strong></td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>Translate this into movement by either making your movements heavier and lighter or larger and smaller.</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td><strong>d. Accents</strong></td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>&gt; &gt; &gt;</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>Stamp Walk Walk Walk W S W W</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>Repeat with a change of dynamics.</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td><strong>e. Rests</strong></td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>Walk Walk Walk Hold W H W W</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>Repeat with a change of rhythmic pattern. If the students can do this easily, try using whole note, half note, and eighth note rests.</td>
<td></td>
<td>![x] x x x</td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
<td>EQUIPMENT</td>
</tr>
<tr>
<td>-----------------------</td>
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<td>-----------</td>
</tr>
<tr>
<td>3. Keep time to the following by walking the fundamental beat and by playing the rhythmic pattern with your instrument.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Instrument</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repeat with a change of rhythmic pattern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Instrument</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Repeat with a change of rhythmic pattern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. Listen to each musical selection listed below. Can you feel the beat? Keep time with the beat? Move to the beat?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(This activity was taken from Mary Helen Richards, <em>Threshold to Music: The First Three Years</em> (Belmont, California: Fearon Publishers, Lear Siegler, Inc. Education Division, 1964)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Class Formation</th>
<th>Random Formation</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Diagram of formation]</td>
<td>[Diagram of formation]</td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
</tr>
<tr>
<td>-----------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>1. &quot;Gypsy Dance&quot; and &quot;March of the Smugglers&quot; from <em>The Carmen</em> Suite (George Bizet)</td>
<td>Random Formation</td>
</tr>
<tr>
<td>2. Sleeping Beauty Waltz (Peter Ilyitch Tchaikovsky)</td>
<td></td>
</tr>
<tr>
<td>3. Hungarian Dances (Johannes Brahms)</td>
<td></td>
</tr>
<tr>
<td>4. &quot;The Sorcerer's Apprentice (Paul Abraham Dukas)</td>
<td></td>
</tr>
<tr>
<td>5. &quot;March in D&quot; from the Suite in D (Johann Sebastian Bach)</td>
<td></td>
</tr>
<tr>
<td>6. &quot;Air on the G String&quot; from Suite in D (Beat emphasized in the part played by the cello)</td>
<td></td>
</tr>
</tbody>
</table>

D. Help the gymnasts become aware of the parts of rhythm and of the relationship of the components to one another by having them do the following activities using rhymes a. and b.

a. Eenie, Meenie, Miny, Moe, Catch a tiger by the toe, If he hollers make him pay, Fifty dollars every day.

b. Hickory, dickory, dock The mouse ran up the clock The clock struck one, the mouse ran down, Hickory, dickory, dock.
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Say the rhyme (or sing the song, if using a song).</td>
<td>2. Think the song and step the beat.</td>
<td>Random Formation</td>
</tr>
<tr>
<td>3. Think the song, step the beat, and feel the accent of the metric group by bending the knees.</td>
<td>4. Think the song, step the beat, feel the accent, and clap the rhythmic pattern of the words.</td>
<td></td>
</tr>
<tr>
<td>5. Think the song; step the beat; feel the metric accent; clap the rhythmic pattern of the words; and turn to the right with the first phrase; to the left with the second phrase, to the right with the third, etc.</td>
<td>6. Sing the song, step the beat, feel the metric accent, clap the rhythmic pattern of the words, and turn the phrase.</td>
<td></td>
</tr>
<tr>
<td>7. For a difficult, but challenging variation, clap the beat, step the rhythmic pattern, and turn the phrase.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Warm-ups to music and/or using rhythm instruments before the remainder of the team practice would be fun and would begin to</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**TEACHER'S ACTIVITIES**

reinforce what they have learned in this lesson.

**IV. Closure Activities**

A. Distribute Copies of Syllabus Lesson 4: Rhythm and the Concept of Time
B. Assignment: Review Lesson 4
C. Questions

<table>
<thead>
<tr>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLASS FORMATION</td>
<td>Lecture Formation</td>
</tr>
</tbody>
</table>
LESSON 5

FEELING, READING, AND WRITING RHYTHMIC PATTERNS

Introductory Statement

Lesson 5 is designed to help the students transfer their feeling for the rhythmic patterns into written form. The format for this lesson was borrowed from Lawrence Wheeler and Lois Raebeck's book Orff and Kodaly Adapted for the Elementary School. Through the use of activities 1-6 and 9 of their sequence of activities presented below, the author hopes to help gymnasts and gymnastic coaches develop a deeper feeling for rhythmic patterns, a better understanding of rhythmic notation, and a better understanding of how this can be used for the improvement of floor exercise choreography and performance.

1. Tempo-dynamic clapping
2. Tempo-dynamic patschen, stamping, clapping, and finger snapping
3. Echo clapping
4. Echo patschen, stamping, clapping, and finger snapping
5. Experience with melodic and rhythmic ostinati
6. Activities in speech, meter, and movement
7. Cultivating phrase building through question-and-answer clapping (improvisation)
8. Experience with the rhythmic rondo
9. Experience with the rhythmic canon.

Activities 7 and 8 may be used as activities during future class periods.
Objectives

I. Major Concept(s)

Gymnasts and gymnastic coaches can develop the ability to hear, visualize, and write simple rhythmic, tempo, and dynamic patterns through a variety of simple learning activities.

II. Specific Objectives

A. Cognitive Objectives

To help students understand:

1. That "time, as a movement element, is measured by speed of movement, ranging from quick to slow."
2. "That all movement is performed in time and measured by speed."
3. "That movements in an ordered structure in time are called rhythmic movements."
4. "That pulse beats are an even measurement of time, just as inches are an even measurement of distance."
5. "That movements can be performed using tempo, rhythmic, and dynamic variations.
6. How the following rhythmic, tempo, and dynamic elements are written: Whole notes, half notes, quarter notes, eighth notes, rests, accents, accelerando, ritardando, crescendo, diminuendo (decrescendo).
7. To help students understand the difference between duple, triple, and irregular meter.

B. Psychomotor Objectives

To help students:

1. To feel and keep time with a basic beat (fundamental beat).
2. To begin to feel accent.
3. "To vary the speed of movements."
4. "To control consciously the speed at which the body moves."
5. "To accelerate and decelerate slowly and quickly.
6. To hear, move to, visualize, and write the following basic rhythmic, tempo, and dynamic elements: whole notes, half notes, quarter notes, eighth notes, rests, accents, accelerando/ritardando, crescendo/decrescendo (diminuendo).
7. To recognize the difference between duple, triple, and irregular meter.
8. To identify the rhythmic elements they have learned about in a simple song.
9. To improve rhythmic understanding and cultivate phrase building through the use of tempo-dynamic clapping; tempo-dynamic patschen, stamping, clapping, and finger snapping; echo clapping; echo patschen, stamping, clapping, and finger snapping; melodic and rhythmic ostinati; activities in speech, meter, and movement; question-and-answer clapping; and rhythmic canon.

C. Affective Objectives

To help students:

1. To feel relaxed and comfortable about experimenting with rhythm and music (Free-up inside).
2. "To appreciate others like and unlike themselves."
3. To "develop confidence in their ability to work through the problems presented."
4. To develop enthusiasm for pursuing further study in the concepts of Time, Space, Force, and Flow, and the elements of music.
5. To develop confidence in their ability to apply the Time-Space-Force-Flow Concepts and the elements of music to gymnastic warm-ups, dance, and tumbling.

Definitions

Canon. "A contrapuntal device whereby an extended melody, stated in one part, is imitated strictly and in its entirety in one or more other parts. Usually the imitating part follows at a short distance... Any phrase heard in the leading voice (dux, antecedent) will soon be heard in the following voice or voices (comes, consequent); in the meantime, however, the dux has proceeded to another motif that sounds against the first and that will, in turn, soon occur in the comes."26

Dotted Notes. A dot placed after a note adds to it one-half of its value. Thus, a dotted half note equals three quarter notes."27


27Apel, p. 242.
Echo Clapping. "Implies the execution of rhythm patterns using these movements performed first by the teacher, then by the class."28

Melodic and rhythmic ostinati (ostinato). 1. "A clearly defined phrase that is repeated persistently, usually in immediate succession, throughout a composition or a section."29 2. "A recurring rhythmic and melodic pattern used as an accompaniment for a song. When such a pattern is played by an instrument, the term ostinato is usually used, but when words are added or replace the instrument, the term chant is used."30

Patschen. Knee slap; "meant to direct children to pat left hand on left knee, while simultaneously putting right hand on right knee."31

Rondo. "The alternation of a principal theme with one or more subordinate themes."32

Tempo-dynamic (Clapping, Patschen, Stamping, and Finger-Snapping). "The performance of these movements by the teacher, in different tempi and dynamics, and as simultaneously as possible, by the group."33

Materials Needed

1. Record Player
2. Tape Recorder
3. Wide Variety of Records and Tapes
4. Extension Cord
5. Plug Adaptor
6. Overhead Projector
7. Transparencies


29 Apel, p. 634.


31 Wheeler and Raebeck, p.

32 Nye and Bergethon, p. 195.

33 Wheeler and Raebeck, p. 5.
LESSON 5
FEELING, READING, AND WRITING RHYTHMIC PATTERNS

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Pre-Class Activities</td>
<td>Students entering class</td>
<td>Record Player</td>
</tr>
<tr>
<td>As students enter class: Background Music playing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>II. Motivational Activities</td>
<td>Lecture Formation (Standing)</td>
<td>Tape Recorder</td>
</tr>
<tr>
<td>(Gather Class Together)</td>
<td></td>
<td>Wide Variety of Records and Tapes</td>
</tr>
<tr>
<td>A. Review Lesson 4</td>
<td></td>
<td>Extension Cord</td>
</tr>
<tr>
<td>1. &quot;A Free-up Exercise For Any Age!&quot; (adapted by Betty Ann Ramseth)</td>
<td></td>
<td>Plug Adaptor</td>
</tr>
<tr>
<td>2. Tempo-Dynamic Clapping</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

| g. Whole Notes |
| h. Triplets |
| i. Syncopation |

### III. Developmental Activities

Use large pieces of cardboard to cut strips representing each of the musical notes as follows:

- **Whole Notes**
- **Half Notes**
- **Quarter Notes**
- **Eighth Notes**

On the back of each of these pieces of cardboard, mark the musical symbol it represents. In addition, cut out the symbols for accelerando, ritardando, crescendo, diminuendo, accents, and whole, half, and quarter note rests.

### STUDENTS' ACTIVITIES

**CLASS FORMATION**

Lecture Formation (Selected students holding cardboard notes while standing up in front of class.)

### EQUIPMENT

Cardboard squares and notes representing musical notes and dynamic marks.
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Pass the cards out to several students in the class. Have these students stand up in front of the class and hold up their cards so that they form a rhythmic pattern. Ask the remainder of the class to clap the pattern they see. (Repeat the pattern several times until all the students can follow along easily.) Tell the students who are holding the cards to scramble and form a new rhythmic pattern. Repeat.</td>
<td>The following progression would be helpful in getting students started.</td>
<td>Lecture Formation</td>
</tr>
<tr>
<td>1. Clap the following pattern using the blank side of the card. Then show the students the musical symbols on the backside of the card. Clap the pattern again. ☐ ☐ ☐ ☐</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Repeat, using eighth notes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Repeat, using half notes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Repeat, using whole notes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Make a variety of rhythmic, tempo, and dynamic patterns. Ask the students to clap what they see.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Introduce dotted notes. (See Definition of Terms, p.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
<td>EQUIPMENT</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>2. Clap each of these visual patterns ($\frac{1}{4}$).</td>
<td>Lecture Formation</td>
<td></td>
</tr>
<tr>
<td>a.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
<td></td>
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<tr>
<td>c.</td>
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<tr>
<td>d.</td>
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<tr>
<td>e.</td>
<td></td>
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<tr>
<td>f.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Clap and speak each of the following visual patterns:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Example:</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Ta Ta Ti Ti Ta</td>
<td></td>
</tr>
<tr>
<td>a.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e.</td>
<td></td>
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</tbody>
</table>
4. Listen. Which rhythmic pattern do you hear? (This activity is both visual and auditory.)

<table>
<thead>
<tr>
<th>Set 1</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>a. 1 1 1 1 1 1</td>
<td></td>
</tr>
<tr>
<td>b. 1 1 1 1 1 1</td>
<td></td>
</tr>
<tr>
<td>c. 1 1 1 1 1 1</td>
<td></td>
</tr>
<tr>
<td>d. 1 1 1 1 1 1 1 1</td>
<td></td>
</tr>
</tbody>
</table>

5. Cover the written patterns from Set 1 and Set 2. Repeat the patterns again, using a drum, and ask the students to write what they hear.
### Teacher's Activities

6. Repeat steps 3., 4., and 5. using a variety of rhythmic, tempo, and dynamic patterns. Gradually increase the complexity of each pattern.

B. Tempo-Dynamic Patschen, Stamping, Clapping, and Finger Snapping

1. **Mirror Me**:

   Repeat each pattern until the students can follow along easily. Repeat each exercise with a change of rhythmic pattern, tempo, and dynamics.

   a. **Duple Meter**

   (1) Snap Fingers
   Clap
   Patschen-Left
   Right
   Stamp

   (2) Snap Fingers
   Clap
   Patschen-Left
   Right
   Stamp

### Students' Activities

#### Class Formation

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#### Equipment

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### TEACHER'S ACTIVITIES

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<th>STUDENTS' ACTIVITIES</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>CLASS FORMATION</td>
<td></td>
</tr>
</tbody>
</table>

#### (3) Snap Fingers
- Clap
- Patschen-Left
- Right
- Stamp

b. Triple Meter

#### (1) Snap Fingers
- Clap
- Patschen-Left
- Right
- Stamp

#### (2) Snap Fingers
- Clap
- Patschen-Left
- Right
- Stamp

c. Irregular Meter

#### (1) Snap Fingers
- Clap
- Patschen-Left
- Right
- Stamp
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2) Snap Fingers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clap</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patschen-Left</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Right</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stamp</td>
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</tr>
</tbody>
</table>

2. Ask the students to listen to these patterns again and write the rhythmic pattern they hear. Discuss their answers.

3. If the students are able to complete steps 1. and 2. easily, try giving more complicated patterns with wider variations in tempo and dynamics.

C. Culmination Activity

(Pick a simple children's song and follow the sequence of activities presented on pages 162-163.)

For the purpose of this lesson, the author will use *Mary Had A Little Lamb* (Music on page 164).
### TEACHER'S ACTIVITIES

1. Echo clap the rhythm with me.
2. Tempo-dynamic clap the song with me.
3. Use your hand instruments and tempo-dynamic clap the song with me.
4. Repeat the use of Tempo-dynamic Clapping, Patschen, Stamping, and Finger Snapping: Echo Form
5. Divide the class into 3 groups. Group I speaks the words of the song. Group II plays the rhythmic score using hand instruments. Group III does tempo-dynamic clapping, patschen, stamping, and finger snapping.
6. Repeat activity 5. using different patterns for the tempo-dynamic clapping, patschen, stamping, and finger snapping.
7. Repeat the song in canon form.

### STUDENTS' ACTIVITIES

<table>
<thead>
<tr>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Formation</td>
<td>Overhead Projector, Transparency of &quot;Mary Had A Little Lamb&quot; (Page 164)</td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

8. Repeat this sequence of activities with other musical scores. Gradually increase the difficulty as the students become ready.

### III. Closure Activities

A. Distribute Lesson 5: Feeling, Reading, and Writing Rhythmic Patterns

B. Assignment: Review Lesson 5

C. Questions

<table>
<thead>
<tr>
<th>STUDENTS' ACTIVITIES</th>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
MARY HAD A LITTLE LAMB

Mary had a little lamb, little lamb, little lamb,

Mary had a little lamb, Its fleece was white as snow.

Tempo Dynamic Patschen, Stamping, Clapping, and Finger Snapping

a.  b.  c. Choose Your

Fingers

Patschen

Stamp

Own Pattern
Lessons 4 and 5 of this syllabus dealt with rhythm and rhythmic notation. Lesson 6 concentrates on the arrangement of these rhythmic elements (notes and rests) into equal time intervals, or metrical patterns. The Harvard Dictionary of Music defines metrical patterns (meter) as:

The pattern of fixed temporal units, called beats, by which the timespan of a piece of music or a section thereof is measured. Neither meter nor rhythm is exactly equivalent to patterns of note values. Meter is indicated by time signatures. For instance, $\frac{3}{4}$ meter (or $3 \frac{3}{4}$ time) means that the basic values are quarter notes and that every third quarter note receives an accent... Such metric groupings are indicated by bar lines that mark off measures. The use of the double bar denotes the ending of a song or an instrumental composition or the ending of a section of lengthy musical work.34

Until now, we have generally been using $4 \frac{4}{4}$ time (Common Time) or $3 \frac{3}{4}$ time. In gymnastics one often uses $4 \frac{4}{4}$ time. Warm-up exercises are almost always done in Common Time, and some of the floor exercise music used is also Common Time. It is important, however, to develop a working knowledge of a variety of metrical patterns. Since gymnastic music is often a combination of different songs and thus different rhythmic patterns, it is important for gymnasts to

34Apel, p. 523.
be able to feel the difference in rhythmical patterns in order to make better transitions from one style of movement to another.

Objectives

I. Major Concepts

A. A metrical pattern is "the pattern of fixed temporal units, called beats, by which the timespan of a piece of music or a section thereof is measured. Neither meter nor rhythm is exactly equivalent to patterns of note values. Meter is indicated by time signatures. For instance, \( \frac{3}{4} \) meter ( or \( \frac{3}{4} \) time) means that the basic values are quarter notes and that every third quarter note receives an accent... Such metric groupings are indicated by bar lines that mark off measures."35

B. Since gymnastic music often consists of a combination of different songs, and thus, different rhythmical patterns and musical styles, it is important for gymnasts and gymnastic coaches to learn to hear, feel, and visually identify the difference between rhythmical patterns. This may help the gymnasts to better choreograph and perform transitions from one rhythmical pattern and musical style to another.

II. Specific Objectives

A. Cognitive Objectives

To help students:

1. Understand that a metrical pattern "is the pattern of fixed temporal units, called beats, by which the timespan of a piece of music or a section thereof is measured. Neither meter nor rhythm is exactly equivalent to patterns of note values. Meter is indicated by time signatures."36

2. Understand that a time signature, or meter signature, "is indicated at the beginning of a

35Apel, p. 523 (See Meter).

36Ibid.
piece by two numbers, one above the other; the lower indicates the chosen unit of measurement (half note, quarter note, etc.), while the upper indicates the number of such units comprised in a measure."37

3. Understand that it is important for gymnasts and gymnastic coaches to be able to hear and feel the difference between rhythmical patterns in order to better choreograph and perform transitions from one rhythmical pattern and musical style to another.

4. To begin to hear and identify differences between metrical patterns.

5. To identify some of the basic musical elements, just learned in this lesson, in simple musical scores.

6. To begin to identify variations in metrical patterns and musical styles in various floor exercise musical selections.

7. To measure part of what they have learned so far through the use of a Takehome Quiz.

B. Psychomotor Objectives

To help students to choreograph the transition points from selected musical excerpts, using the knowledge they have gained up until this point.

C. Affective Objectives

To help students:

1. Gain confidence in their ability to work through the problems given.

2. Gain confidence in their ability to use music as an integral part of their floor exercise choreography and performance.

Definitions

_Alla Breve._ "A tempo mark (C) indicating quick duple time, i.e., with the half note rather than the quarter note as the beat; in other words, 2\textstyle{\frac{2}{2}} \text{ instead of } 4\textstyle{\frac{4}{4}}." 

---

37Apel, p. 852.

38Ibid., p. 28.
Anacrusis. "Upbeat." 39

Bar Line. "A vertical line drawn through the staff to mark off measures." 40

Common Time or Common Meter Signature. "(C) Name for 4/4 meter." 41

Compound Meter. "Simple Meters multiplied by 3: Compound duple (3/2, 3/4, 3/8), compound triple (9/4, 9/8), and compound quadruple (12/4, 12/8, 12/16)." 42

Duple Meter. "Two units to the measure (2/2, 2/4, 2/8)." 43

Measure. "A group of beats (units of musical time), the first of which normally bears an accent. Such groups, in numbers of two, three, four, or, occasionally, five or more, recur consistently throughout the composition and are marked off from one another by bar lines. The basic scheme of note values within a measure is called meter or time....Occasional deviations from the regularity of accent, e.g., syncopation, emphasize rather than destroy the general scheme of measure and meter." 44

Quadruple Meter. "Four units to the measure (4/2, 4/4, 4/8)." 45

Repeat. "The signs at the beginning and at the end of a section, which call for repetition of this section. If the latter sign alone appears, the repetition is to start from the beginning of the composition (e.g., the exposition of sonata form)." 46

39Apel, p. 36.
40Ibid., p. 81.
41Ibid., p. 189.
42Ibid., p. 523 (See Meter).
43Ibid. (See Meter).
44Ibid., p. 513.
45Ibid., p. 523 (See Meter).
46Ibid., p. 724.
Simple Meter. "Duple, Tripple, and Quadruple Meter." 47

Time Signature. "The time (meter) is indicated at the beginning of a piece by two numbers, one above the other; the lower indicates the chosen unit of measurement (half note, quarter note, etc.), while the upper indicates the number of such units comprised in a measure." 48

Triple Meter. "Three units to the measure \( \frac{3}{2}, \frac{3}{4}, \frac{3}{8} \)." 49

Upbeat, or anacrusis. 1. "One or several initial notes of a melody that occur before the first bar line." 50 2. "Songs that begin on other parts of the measure than the first beat begin with an upbeat, or anacrusis. They usually begin on the last beat, or on a fraction of the last beat... When a song begins on an incomplete measure, the last measure will complete this measure." 51

Materials Needed

1. Record Player
2. Tape Recorder
3. Wide Variety of Records and Tapes
4. Plug Adaptor
5. Extension Cord
6. Overhead Projector
7. Transparencies
8. Copies of Syllabus Lesson 6: Metrical Patterns
9. Takehome Quiz

47 Apel, p. 523 (See Meter).
48 Ibid., p. 852.
49 Ibid., p. 523 (See Meter).
50 Ibid., p. 889.
## LESSON 6
### METRICAL PATTERNS

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<tr>
<th>TEACHER’S ACTIVITIES</th>
<th>STUDENTS’ ACTIVITIES CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I. Pre-Class Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. As students enter class: &lt;br&gt;Background music playing</td>
<td>Students entering class</td>
<td>Record Player &lt;br&gt;Tape Recorder &lt;br&gt;Wide Variety of records and tapes &lt;br&gt;Plug adaptor &lt;br&gt;Extension Cord</td>
</tr>
<tr>
<td>B. Distribute Syllabus Lesson 6: Metrical Patterns</td>
<td>Students pick up and scan Lesson 6</td>
<td>Copies of Syllabus Lesson 6</td>
</tr>
<tr>
<td><strong>II. Motivational Activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Tempo-Dynamic Clapping &lt;br&gt;MIRROR ME (Auditory exercise):</td>
<td>Lecture Formation</td>
<td></td>
</tr>
<tr>
<td>1. ( \frac{4}{4} ) (Common Time - Walk Time)</td>
<td></td>
<td></td>
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<tr>
<td>2. ( \frac{3}{4} ) (Waltz Time)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
<td>EQUIPMENT</td>
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<td>----------------------</td>
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</tr>
<tr>
<td>3. ( \frac{3}{2} )</td>
<td>Lecture Formation</td>
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<td>d \ d \ d</td>
<td>d \ d \ d</td>
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<td>4. ( \frac{6}{8} )</td>
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<td>\overline{d \ d \ d \ d \ d \ d} )</td>
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<tr>
<td>5. ( \frac{4}{4} )</td>
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</tbody>
</table>

Can you hear a difference between each of these? Did you always hear a difference?

Define: Metrical Pattern (Meter)
Time Signature
Measure
Bar Line/Double Bar Line
Simple Meter (Duple, Triple, Quadruple)
Compound Meter (Compound Duple, Compound Triple, Compound Quadruple)
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Time or Common Meter Signature</td>
<td>Lecture Formation</td>
<td>Overhead Projector</td>
</tr>
<tr>
<td>Alla Breve</td>
<td></td>
<td>Transparencies</td>
</tr>
<tr>
<td>Upbeat, or anacrusis</td>
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<td>Pointer</td>
</tr>
<tr>
<td>Repeat</td>
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<td></td>
</tr>
</tbody>
</table>

Let's examine each one individually:

\[
\frac{4}{4} \text{ Time } = \frac{4}{4} - 4 \text{ quarter notes in each measure } \\
\frac{3}{4} \text{ Time } = \\
\frac{3}{2} \text{ Time } = \frac{3}{2} - 3 \text{ half notes in each measure } \\
\frac{6}{8} \text{ Time } =
\]

III. Developmental Activities

A. Musical Examples

Let us examine each of the musical scores listed below for the musical elements already presented in this lesson. (Begin by using simple children's songs; branch into more difficult music). See the example on the following page.
(All songs were taken from:

or


Example:

\[
\begin{array}{ll}
\frac{2}{4} & \text{"Baa, Baa, Black Sheep" (Commins, p. 12)} \\
\frac{4}{4} & \text{"He's Got The Whole World In His Hands"} \\
\frac{3}{4} & \text{"Old Smoky" (Nye and Bergethon, p. 164)}
\end{array}
\]

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Formation</td>
<td>Lecture Formation</td>
<td></td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

| 6/8 | "Row, Row, Row Your Boat"  
     | (Nye and Bergethon, p. 34)  
     | "Hickory, Dickory Dock" (Commins, p. 13)  
     | "Oats, Peas, Beans, and Barley"  
     | (Commins, p. 19) |
| 3/8 | "O Where, O Where Has My Little Dog Gone?"  
     | (Commins, p. 28)  
     | (Also an example of Upbeat, or Anacrusis) |
| 2/2 | "Michael Row The Boat Ashore"  
     | (Nye and Bergethon, p. 82) |

B. Select some examples of floor exercise music from your own record collection that contain variations in musical styles and metrical patterns. Ask the students to listen to each selection and identify the transition points. Encourage the students to move to the music and feel the transition. Discuss the changes in each musical selection. What changes would occur in your style of movement? Ask the gymnasts to choreograph one of the musical excerpts played? Allow time for the students to share their movement sequence.

### STUDENTS' ACTIVITIES

<table>
<thead>
<tr>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
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<tbody>
<tr>
<td>Lecture Formation</td>
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</tr>
<tr>
<td>Random Formation</td>
<td></td>
</tr>
</tbody>
</table>

### EQUIPMENT

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
</table>
### TEACHER'S ACTIVITIES

IV. **Closure Activities**

A. Distribute Takehome Quiz  
B. Questions

<table>
<thead>
<tr>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Formation</td>
<td></td>
</tr>
<tr>
<td>Copies of Takehome Quiz</td>
<td></td>
</tr>
</tbody>
</table>
TAKEHOME QUIZ

I. Complete the following measure with appropriate notes.

\[
\begin{array}{c|c|c|c}
\frac{3}{4} & d & d, d & d \\
\frac{4}{4} & d & d & d \\
\frac{2}{4} & d & d & d \\
\frac{3}{8} & d & d & d \\
\frac{3}{2} & d, d & d & d \\
\end{array}
\]

II. Complete the following measures with appropriate rests.

\[
\begin{array}{c|c|c|c}
\frac{3}{4} & d & d, d & d \\
\frac{4}{4} & d & d & d \\
\frac{3}{8} & d & d & d \\
\frac{3}{2} & d, d & d & d \\
\end{array}
\]
III. Insert bar lines to conform to the time signatures in the following:

\[
\begin{align*}
\frac{3}{4} & \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \\
\frac{4}{4} & \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \\
\frac{2}{4} & \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \\
\frac{6}{8} & \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \\
\frac{3}{8} & \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \\
\frac{3}{2} & \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}} \quad \dddot{\text{d}}
\end{align*}
\]
Introduction Statement

Tempo and duration, two additional elements of the Concept of Time, are the topics for Lesson 7.

Tempo is "the speed of a composition or a section thereof, ranging from very slow to very fast." 52

To indicate the tempo of a piece, a number of Italian terms are used, the most important of which are given here, in order of slowest to quickest; largo (broad), lento (slow), adagio (slow; literally, "at ease"), andante (walking), moderato (moderate), allegretto, allegro (fast, literally, "cheerful"), presto (very fast), and prestissimo (as fast as possible). In addition to these are terms calling for gradual changes of speed, mainly ritardando (slackening) and accelerando (quickening); rubato indicates a deliberate unsteadiness of tempo. 53

"With the use of tempo marks, the duration of any given note value becomes variable within large limits." 54

Duration is 1. measured time; expression of the mathematical aspect of rhythm;" 55 2. "continuance in time; length of existence; the period during which a thing continues." 56

52 Apel, pp. 836-837.
53 Ibid., p. 837 (Tempo marks).
54 Ibid.
This lesson will cover tempo briefly. Major emphasis will then be placed on duration. As we have all seen, many gymnasts have trouble feeling the duration of notes in their music. It is not uncommon to see routines in which gymnasts finish before their music, are ahead of their music during certain sections of their routine causing them to pause and wait for their music, and, consequently, not achieving full amplitude in their movements. The result is a choppy, rushed routine. It is the author's desire to explore this problem and encourage some special concentration in this area.

Objectives**

I. Major Concepts

A. **Time, space, force, and flow are the elements of movement.**

B. "Time, as a movement element, is measured by speed of movement, ranging from quick to slow."

C. "Movements in an ordered structure in time are called rhythmic movements."

D. The duration of a movement is the period of time during which the movement occurs.

II. Specific Objectives

A. **Cognitive Objectives**

To help students understand:

1. "That all movement is performed in time and is measured by speed."

2. "That movements vary from very slow to very fast."

3. "That one way to vary a movement is to change the amount of time it takes to do the movement."

4. That "gradual deceleration is one way to absorb force more safely and on-balance."

5. That "quick acceleration, especially of an explosive quality, is one way to create greater force, both in moving the body and in moving objects."

6. That the duration of a movement is the period during which the movement occurs.
E. **Psychomotor Objectives**

To help students:

1. "To vary the speed of movements."
2. "To accelerate and decelerate slowly and quickly."
3. "To develop the perception necessary for moving at a speed appropriate to the task."
4. "To control consciously the speed at which the body moves."
5. To control consciously the duration of different movements.

C. **Affective Objectives**

To help students:

1. To gain confidence in their ability to work through the problems given.
2. To gain confidence in their ability to use music as an integral part of their floor exercise choreography and performance.

**All quotes above were taken from:**


**Materials Needed**

1. Record Player
2. Tape Recorder
3. Wide variety of records and tapes
4. Plug Adaptor
5. Extension Cord
6. Tumbling Mats
7. Copies of Syllabus Lesson 7: Tempo and Duration
## TEACHER'S ACTIVITIES

### I. Pre-class Activities

As Students Enter Class: Background Music Playing

### II. Motivational Activities

#### A. Ask students to move into random formation around the gym.

Listen to the drum beat. Move to the beat. (Alter the tempo and dynamics.)

Example sequence to play on the drum.

1. Begin with a walk \( \frac{4}{4} \).
2. Accelerando to Medium Speed.
3. Accelerando to a Very Fast Run.
4. Ritardando to Medium Speed.

## STUDENTS' ACTIVITIES

<table>
<thead>
<tr>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students Entering Class</td>
<td>Record Player</td>
</tr>
<tr>
<td>Random Formation</td>
<td>Tape Recorder</td>
</tr>
<tr>
<td></td>
<td>Wide variety of tapes and records</td>
</tr>
<tr>
<td></td>
<td>Plug Adaptor</td>
</tr>
<tr>
<td></td>
<td>Extension Cord</td>
</tr>
<tr>
<td></td>
<td>Drum</td>
</tr>
</tbody>
</table>

## EQUIPMENT

- Record Player
- Tape Recorder
- Wide variety of tapes and records
- Plug Adaptor
- Extension Cord
- Drum
### TEACHER'S ACTIVITIES

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which element of music have we been investigating with this exercise?</td>
<td>Tempo.</td>
</tr>
<tr>
<td>What is tempo? How do we indicate tempo in music?</td>
<td>See definitions in the Introductory Statement to this lesson.</td>
</tr>
</tbody>
</table>

(Use a variety of musical scores to show how tempo is indicated.)

### III. Developmental Activities

#### A. Feeling Rhythmic Duration

**CLAP WITH ME!**

1. \( \d\d\d\)  
2. \( \d\d\d\)  
3. \( \d\d\d\d\)
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Repeat this pattern several times. Ask the students to memorize the rhythmic pattern.</td>
<td>Lecture Formation</td>
<td></td>
</tr>
<tr>
<td>2. Repeat, leaving out measures. Clap measure 1; think measure 2, but do not clap it; and start clapping measure 3 when you think it should begin. Repeat, leaving out a different measure each time.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Ask the students to clap the rhythmic pattern; then think the pattern, but avoid clapping it; and, finally, begin clapping the rhythmic pattern again when they think the pattern should begin for the 3rd time. Repeat this exercise using different rhythmic patterns. If students are having trouble with the exercises above, repeat them. Don't be afraid to spend some extra time on these activities.</td>
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</tbody>
</table>
4. Let's try the same exercise using a stretching exercise.

(Move to random formation around the gym.)

Demonstrate the exercise illustrated below:

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Step I</strong></td>
<td><strong>Step II</strong></td>
<td></td>
</tr>
<tr>
<td>Begin Standing Feet Together</td>
<td>Step Forward, Arms Cross In Front Of Body (1 Count)</td>
<td>Random Formation (Mats may be spread around the gym, if desired.)</td>
</tr>
<tr>
<td><strong>Step IV</strong></td>
<td><strong>Step V</strong></td>
<td></td>
</tr>
<tr>
<td>Stand, Step Forward On Right Foot (1 Count)</td>
<td>Kick To Handstand (Hold 2 Counts)</td>
<td>Mats</td>
</tr>
<tr>
<td><strong>Step VI</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Follow along with me. Repeat the exercise several times. Ask the students to memorize the rhythmic pattern of the exercise.
### TEACHER'S ACTIVITIES

Follow along with me. Do the exercise through once; think the rhythmic pattern through the second time; and begin the exercise the third time when you think it should begin again.

If students are having trouble with this exercise, take some extra time and repeat the exercise again.

5. Allow students to suggest other rhythmic patterns or exercises and repeat the same sequence of activities.

6. **Question:** Which element of music were we working with in these activities?

   **Answer:** Duration.

   **Question:** What is duration?

   **Answer:** See definition in the Introductory Statement to this lesson.

### STUDENTS' ACTIVITIES

<table>
<thead>
<tr>
<th>CLASS FORMATION</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Random Formation</td>
<td></td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES CLASS FORMATION</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Question: Why is duration important in floor exercise routines?</td>
<td></td>
</tr>
<tr>
<td>7. Movement Sequences</td>
<td>Random Formation</td>
</tr>
<tr>
<td>Demonstrate, or use a gymnast to demonstrate, the sequence shown below.</td>
<td></td>
</tr>
<tr>
<td>Step I</td>
<td>Step II</td>
</tr>
<tr>
<td>Step IV</td>
<td>Step V</td>
</tr>
</tbody>
</table>
### TEACHER'S ACTIVITIES

Repeat the sequence several times. Ask the students to memorize the rhythmic pattern of the sequence.

Do the sequence through once; ask the students to think the sequence the second time; and begin the sequence through the third time when you think it should begin again.

If students are having trouble with this exercise, repeat the exercise again. It may be helpful to use a different sequence of activities.

Allow students to suggest other rhythmic movement sequences.

### III. Closure Activities

**A.** Distribute Syllabus Lesson 7: Tempo and Duration

**B.** Assignment: Review Lesson 7

**C.** Questions

### STUDENTS' ACTIVITIES

**CLASS FORMATION**

Random Formation

**EQUIPMENT**

Copies of Syllabus Lesson 7: Tempo and Duration
Introductory Statement

"Force is produced by muscle tension which may range from firm (strong, powerful feeling) to light (weak, nearly weightless feeling)."57 The concept of force "involves the ideas of weight, gravity, energies in motion, and relationship in space. Force is experienced as the amount of tension or stress of a movement."58 For use in the study of eurhythmics, force is defined as "the varying degrees of muscular energy in the body."59 In dance, force is specifically "revealed by the flow and control of energy."60

The four major divisions of the force concept, as presented by Bonnie Cherp Gilliom, are:

1. Degrees of force (strong, medium, light)
2. Qualities of force (sudden, explosive; sustained, smooth)
3. Creating force (quick starts, sustained powerful movements, held balances)
4. Absorbing force (sudden stops on-balance, gradual absorption, "give").61
Geraldine Dimondstein further divides the qualities of force into four categories: (a) sustained; (b) percussive; (c) swinging; and (d) vibratory. 62

Sustained movements consist of a "smooth, constant flow of energy, such as responding to the sounds of a gong, pushing the air away from the body or lifting an imaginary heavy object." Great or slight degrees of muscle tension, varying tempo and the lack of shape accents, beginnings and endings are characteristic of sustained movements. 63

A percussive movement is the opposite of a sustained movement. It is a sudden, explosive release of energy in quick, sharp movements. It varies in tempo and range, and has a similar quality to the beat of a drum or triangle, or to the shake of maracas or wrist bells." Varying degrees of force, intense initiation and abrupt stop of movement, and lack of continuity are characteristic of this movement. 64

A swinging movement is the movement of a part of the body in an arc or circle around a stationary center." This can either be an axial or body movement.

A swing is sensed as the release of the swinging part into gravity and it is the force of gravity and the lack of force in the muscles which initiates the action. As a swing picks up momentum, there is an acceleration which gives it impulse. The highest point

62Dimondstein, Children Dance in the Classroom, p. 176.
63Ibid.
64Ibid., p. 177.
of suspension is like the end of a deep breath which is released slowly, giving a deceleration of energy in the final phase.  

A vibratory movement is "a series of fluttery, staccato, back-and-forth movements, with force continually being expended and checked."  

Force may be created by tensing muscles; by using sustained, powerful movements; by held balances; by gradually moving more quickly; by gradually using more body parts within a movement or series of movements; by increasing the range of movement; and by performing repetitive movements. In music, force, or tension, is created through the use of dynamics, repetition, sequence, and dominantel harmonics.  

Absorption of force may occur quickly or gradually. There may be sudden stops on-balance, gradual absorption, or "give". Gradual absorption of force may occur "by increasing the distance over which the force is absorbed," "by increasing the time over which the force is absorbed," "by increasing the area over which the force is absorbed (ball glove vs. hand)," and "by increasing the number of shock absorbing joints used (whole body vs. one arm)." The more gradual the absorption of force, the less likely the possibility of injury due to the force.  

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65 Dimondstein, Children Dance in the Classroom, p. 177.
66 Ibid.
67 Gilliom, p. 133.
68 Gilliom, p. 142.
Crucial to the discussion of force is the awareness of the importance of the use of the arms and gesture to express temperament and feelings. Through variation in the shape of the limbs, the force and flexibility of the muscles, the particular disposition of the joints, the tension and flexion of the elbow and wrist, the position of the fists in the hand, and so on, one is able to give much greater depth of expression to either a dance or a floor exercise routine.69

Force is expressed as dynamics in all the arts.70 Geraldine Dimondstein defines dynamics as the changes in the release and compression.71 In the Harvard Dictionary of Music, Willi Apel defines dynamics (dynamic marks) as the words, abbreviations, and signs that indicate degrees of volume. The most common are: pianissimo (pp); piano (p); mezzo piano (mp); mezzo forte (mf); forte (f); and fortissimo (ff); crescendo (cres.) and decrescendo or diminuendo (decr., dim.); sforzato (sf); forte-piano (fp).”72 The sustained and vibratory qualities of force can be represented in music by legato and staccato phrases, respectively. For music to be played legato means that it is "played without any perceptible interruption between the notes."73 Staccato is "a manner of performance indicated

69Dimondstein, p. 177.
70Ibid.
71Ibid.
72Apel, p. 250.
73Ibid., p. 465.
by a dot or the sign \( \wedge \) placed over the note, calling for a reduction of its written duration with a rest substituted for half or more of its value.\(^{74}\)

Through exploration of the four major divisions of force and the element dynamics, gymnasts and gymnastic coaches can develop an awareness of their ability to move the different parts of their bodies simultaneously at varying speeds and intensities and in a variety of shapes.

**Objectives**

**I. Major Concepts**

A. "Space, time, force, and flow are the elements of movement."

B. "The body is the instrument of movement and can be used in a vast variety of ways."

C. "Body awareness is a critical factor in man's total physical and mental development."

D. "Body awareness is essential for skilled movement performance."

E. Degrees of force, qualities of force, creating force, and absorbing force are the four major divisions (dimensions) of the force concept.

F. Force "is produced by muscular tension which may range from firm (strong, powerful feeling) to light (weak, nearly weightless feeling)."

G. Force is expressed as dynamics in music.

H. Greater awareness of the Space - Time - Force - Flow concepts of movement, and the ability to use them in a wide variety of ways, may result in increased creativity in the choreography of floor exercise routines.

**II. Specific Objectives**

A. **Cognitive Objectives**

To help students understand:

1. That space, time, force, and flow are the elements of music."
2. That force "is produced by muscular tension which may range from firm (strong, powerful feeling) to light (weak, nearly weightless feeling)."

3. "How they can produce and absorb force."

4. "That controlled flight-takeoff, actual flight, and landing requires more force than do other forms of weight transference."

5. That "force is expressed as dynamics in music."

6. That movements may consist of any one of a combination of the following four qualities of force: (a) sustained, (b) percussive, (c) swinging, or (d) vibratory.

B. Psychomotor Objectives

To help students:

1. To move using an increasing variety of movements that illustrate varying degrees of force: in both gross and fine motor movements.

2. To "gain greater muscular control of the production and absorption of force: in both gross and fine motor movements."

3. To create movement sequences "using an increasing variety of movements that illustrate varying degrees of force."

4. To create movement sequences using an increasing variety of movements that illustrate the different qualities of force.

C. Affective Objectives

To help students:

1. To gain confidence in their ability to work through the problems given.

2. To gain confidence in their ability to use music as an integral part of their floor exercise choreography and performance.

**All quotes above were taken from:


Definitions

None
Materials Needed

1. Record Player
2. Tape Recorder
3. Wide Variety of Records and Tapes
4. Extension Cord
5. Plug Adaptor
6. Musical Excerpts to illustrate the Concept of Force
## LESSON 8
### DYNAMICS AND THE CONCEPT OF FORCE

<table>
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<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
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<tbody>
<tr>
<td><strong>I. Pre-class Activities</strong></td>
<td></td>
<td>Record Player</td>
</tr>
<tr>
<td>As students enter class: Background music playing</td>
<td>Students entering class</td>
<td>Tape Recorder</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wide Variety of records and tapes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Extension cord</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Plug adaptor</td>
</tr>
<tr>
<td><strong>II. Motivational Activities</strong></td>
<td>Random Formation</td>
<td></td>
</tr>
<tr>
<td>(Assemble the class together. Ask each student to find a self space.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. FOLLOW ME as I do the following sequence of activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Feather Jumps (lightly) (8 counts)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Feather Jumps (as high as you can) (8 Counts)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
<td>EQUIPMENT</td>
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<td>-----------------------</td>
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</tr>
</tbody>
</table>
| 3. Aerial Straddle Jumps  
(8 Counts) | | Random Formation |
| 4. Return to Regular Feather Jumps  
(8 Counts) | | |
| 5. Feather Jumps  
(4 counts)  
Collapse  
(hold 4 counts) | | |
| 6. Using a slow, sustained  
movement, lift to a stand.  
(8 counts) | | |
| 7. Feather Jumps  
(4 counts)  
Collapse  
(Hold 4 counts) | | |
<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Lift to a stand using staccato movement (4 counts)</td>
<td>Random Formation</td>
<td></td>
</tr>
<tr>
<td>B. Question: Which movement concept is being illustrated in this sequence.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Answer: Force</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question: How would you define the concept of force?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Answer: See the definition in the Introductory Statement.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question: How is force generally expressed in music?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Answer: In dynamics.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Question: How would you define dynamics.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Answer: See the definition in the Introductory Statement.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
III. Developmental Activities

A. Listen to each of the following musical excerpts. Pick out the aspects of the Force Concept that you feel are illustrated in each floor exercise selection. How would you choreograph each of these excerpts to accent the various aspects of the Force Concept involved? Select two musical excerpts and ask the students to develop a movement sequence for each one. Allow the students to share some of the movement sequences they have developed. Ask each student to explain why she developed the sequence the way she did.

**Music:**

1. Rapsody in Blue
2. Medley: Flat Baroque, Lover's Concerto, Bless the Beasts and Children
3. Brian's Song
4. Medley: Joy/Crystal Lullby

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
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<tbody>
<tr>
<td><strong>III. Developmental Activities</strong></td>
<td><strong>CLASS FORMATION</strong></td>
<td><strong>Records:</strong></td>
</tr>
<tr>
<td>A. Listen to each of the following musical excerpts. Pick out the aspects of the Force Concept that you feel are illustrated in each floor exercise selection. How would you choreograph each of these excerpts to accent the various aspects of the Force Concept involved? Select two musical excerpts and ask the students to develop a movement sequence for each one. Allow the students to share some of the movement sequences they have developed. Ask each student to explain why she developed the sequence the way she did.</td>
<td>Random Formation</td>
<td>Collage Crescendo</td>
</tr>
<tr>
<td>Music:</td>
<td></td>
<td>Both arranged and performed by Wanda M. Martin, WM Productions, P. O. Box 10573, Denver, Colorado 80210</td>
</tr>
<tr>
<td>TEACHER'S ACTIVITIES</td>
<td>STUDENTS' ACTIVITIES</td>
<td>EQUIPMENT</td>
</tr>
<tr>
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<td>-----------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>5. Medley: Sweet Gypsy Rose, It Wasn't For You Dear, Who's In The Strawberry Patch With Sally</td>
<td></td>
<td>Random Formation</td>
</tr>
<tr>
<td>6. Carousel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Medley: The Entertainer, Mame, Everything Is Coming Up Roses</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Listen to each musical selection listed above. Which of the following aspects of force do you hear illustrated in each selection? (Dynamic opening, sudden creation and absorption of force, tumbling runs, dance movements, dynamic closing, sustained movements, percussive movements, swinging movements, vibratory movements, creation and absorption of force, etc.)
### TEACHER'S ACTIVITIES

#### III. Closure Activities

A. Distribute Syllabus Lesson 8: Dynamics and the Concept of Force

B. Assignment: Review Lesson 8

C. Questions

### STUDENTS' ACTIVITIES

- **CLASS FORMATION:** Lecture Formation

### EQUIPMENT

- Copies of Syllabus Lesson 8: Dynamics and the Concept of Force
LESSON 9
THE CONCEPT OF FLOW, MELODY, PITCH, PHRASING, ARTICULATION, FORM, AND STYLE

Introductory Statement

The fourth concept of movement, Flow, is the element which binds together a variety of actions so smoothly that the separate phases of preparation for action, action, and recovery from action are indistinguishable from each other. The dimensions of flow are bound and free.... To move with bound flow is to be able to bring a movement to a stillness at will, on-balance, with the center of gravity over the base of support.... To move with free flow is to make one movement lead naturally and smoothly into another movement.... There is a feeling of ongoing smoothness and fluidity. 75

Bonnie Cherp Gillim presents the dimensions of flow as follows:

1. Free Flow
2. Bound Flow
3. Movement Sequences
   Smooth Series of Movements
   Beginning and Ending
   Preparation, action, and recovery smoothly linked
   Transitions 76

Differences of opinion exist as to the definition of Flow. For the purpose of this thesis, however, the author will use Gilliom's definitions presented above. The definitions are easily understood and applicable to the needs of the gymnast. As gymnasts and gymnastic coaches, our main concern is that our floor exercise routines are fluid, or

75 Gilliom, p. 197.
76 Ibid., p. 213.
flowing, not choppy. It is also the gymnast's desire to be able to combine a variety of movement styles using fluid transitions.

Dimensions 1 and 2 of Flow, Free Flow and Bound Flow, were already defined. The 3rd dimension, movement sequences, involves a smooth series of movements; a beginning and ending; smoothly linked preparation, action, and recovery; and transitions. These form movement phrases which are comprised of "several movements which are related and grouped together to form one complete movement expression. It is comparable to a phrase of words within a sentence, or a phrase of music within a musical composition." It is the responsibility of the gymnast to use the movement phrases within her routine and the overall form of her routine to express the floor exercise music. Lessons 3-8 concentrated on the musical elements, rhythm, tempo, duration and dynamics. It is now important to learn how these elements are combined in musical phrases and melodies.

A musical phrase, as defined by Willi Apel, is a division of the musical line, somewhat comparable to a clause or sentence in prose. Other terms used for such divisions are period, half-phrase, double phrase, etc. There is no consistency in applying these terms nor can there be, in view of the infinite variety of situations and conditions found in music. Only with melodies of a very simple type, especially those of some dances, can the terms be used with

some consistency, e.g. half phrase for a unit of two measures, phrase for one of four, double phrase or period for one of eight, double period for one of sixteen.78

Willi Apel also clarified the difference between Phrasing and Articulation. He stated that these are terms used to describe clear and meaningful rendition of music (chiefly of melodies), comparable to an intelligent reading of poetry. The main (though not the only) means of achieving this goal is the separation of the continuous melodic line into smaller units varying in length from a group of measures to single notes. Properly speaking, phrasing refers to the separation of a melody into its constituent phrases, whereas articulation refers to the subdivision of a phrase into smaller units. Often, however, it is difficult to distinguish between the two, partly owing to the vagueness of the term 'phrase'. Moreover, in practice the term 'phrasing' is often applied to what is properly termed 'articulation'.79

As one examines a musical score, it becomes obvious that musical phrases, usually, are grouped together to form a melody.

Melody is in the broadest sense, a succession of musical tones, as opposed to harmony, i.e., musical tones sounded simultaneously. Melody and harmony represent the horizontal and vertical elements of musical texture. By its very nature melody cannot be separated from rhythm. Each musical sound has two fundamental qualities, pitch and duration, and both of these enter into the successions of pitch-plus-duration values known as melodies. To consider melody and rhythm separate and even mutually exclusive phenomena - as is often done - is misleading. If a distinction between the pitch quality ('high-low') and the time quality ('long-short') is needed, the proper terms are motion and rhythm. Melody may thus be said to consist of motion plus rhythm, and every melody can be separated

78 Apel, p. 668.
79 Ibid., pp. 668-669.
into a motion skeleton and a rhythm skeleton, as the accompanying example illustrates. "80

\[ \text{\example} \]

One of the fundamental qualities of melody, duration, was studied in an earlier lesson. The other fundamental quality of melody, pitch, will be discussed in this lesson. Pitch is "the location of a musical sound in the tonal scale, proceeding from low to high. The exact determination of pitch is frequency (no. of vibrations per second) of the sound."81

As a musician or choreographer combines musical or movement elements together to make phrases and phrases together to make a melody or a dance, form needs to be considered. Music and dance both need to have form, a plan.

Robert E. Nye and Bjornar Bergethon defined musical form as "the way in which rhythm, melody, and harmony are put together to make a unified whole."82

Lois Ellfeldt defined movement form as the "organization or plan for patterning movement; the sequence of movement."

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80Apel, p. 517.
81Ibid., pp. 678-679.
82Nye and Bergethon, p. 190.
It is "the shape, the sequence, the organization of the action." Without organization, you have chaos.\(^\text{83}\)

According to Willi Apel, form has a very general and loose meaning, simply expressing the basic fact that music, like all art, is not a chaotic conglomeration of sounds but consists of elements arranged in orderly fashion according to numerous obvious principles as well as a still greater number of subtle and hidden relationships. In this sense, form is so essential to music that it is difficult to imagine how it could be avoided. Even the simplest melody shows relationships of pitch (intervals), time values (rhythm), grouping (phrases), etc., in other words has 'form'.\(^\text{84}\)

Compositional forms are the same for both music and dance and are referred to by letter labels or by a name. These compositional forms are listed below.

AB (Simple binary form) - "a form composed of two movements which have contrast. Ex.: Push arms away, pull arms close."\(^\text{85}\) This form consists in dances made up of two parts. Often the 2nd part is developed from a movement fragment in the first part.\(^\text{86}\)

ABA (Ternary form) - "a form composed of three movements. The first and last movements are alike, or similar. The middle movement provides the contrast. Both AB and ABA compositional forms are excellent for the early elementary


\(^{84}\)Apel, pp. 326-327.

\(^{85}\)Winters, p. 87.

grades and for introduction to composition in the upper grades.\textsuperscript{87} This form involves a dance made up of two contrasted motifs. The first and third motifs are the same with the variation located in the second motif. Unlike the binary form in which the second motif is intimated in the first; in the ternary form, the second motif is contrasted to the first. This can be done through the use of changes in mood, tempo, effort, etc.\textsuperscript{88}

ABCA - "a form composed of four movements with the first and last alike, or very similar. The two middle movements provide the contrast, and develop from one to the other."\textsuperscript{89}

ABCBA - "a form composed of five movements and is no more complicated than the preceding ABCA form. Since the two A's and B's are alike or very similar, the C provides the point of interest, or contrast, and the composition somewhat resembles a 3-part pattern, except that it is longer."\textsuperscript{90}

Question and Answer - "a compositional form composed of two rhythmic patterns. The first pattern is in the form of a question, and is directed toward an imaginary outside focal point, or another child. The answer may be done by

\textsuperscript{87}Winters, p. 87.
\textsuperscript{88}Preston-Dunlop, pp. 133-134.
\textsuperscript{89}Op. Cit.
\textsuperscript{90}Ibid., pp. 87-88.
the original child, another child or many children, but must entail enough contrast in movement or rhythm to extend the original pattern into a satisfying whole."^91

Opposites - "a compositional form of movement, is also composed of two patterns, and gains its greatest strength for unity by its emphasis on the opposite - the contrast. In fact, the contrast may be so great that the movement composition appears comical, curious, strange or distorted. In this compositional form, one child executes a short movement pattern of four or eight underlying beats. One or more other children, move in the opposite direction, tempo, intensity, space, and feeling."^92

Rondo or ABACADA - "a musical form wherein a sequence of contrasting themes occur with an inevitable return to the first theme."^93 A is like a chorus with B, C, and D acting as verses or episodes.^94

Theme and Variation - "a form in which an initial theme is established and then followed by variations. The variations are excursions from or alternative treatments of this basic theme, without alternating its essential character."^95 In music, the theme that usually remains is

^91Winters, p. 88.
^92Ibid.
^93Ellfeldt, p. 100.
^94Preston-Dunlop, pp. 135-136.
^95Ellfeldt, p. 102.
the melody. The variations are made using tempo, dynamics, use of instruments, meters, moods, and keys. In dance, the spatial pattern usually remains and the variations are made by changing the following:

1. Active parts of the body
2. Speed
3. Level
4. Size
5. Front
6. Placing of the accent within a phrase
7. Partner or group formation
8. Partner or group relationship
9. Body activities
10. Effort
11. Shape
12. Direction
13. Plane of movement
14. Number of people dancing

Like dancers, gymnasts who have a good feeling for and understanding of the concepts of movement, the elements of music, the way to arrange them into phrases, and the way to form melodies and routines, are better able to choreograph and perform routines that are both accurate and aesthetic.

The final element of music and movement to be discussed in this lesson is style. Style is "a personal or characteristic manner of performing or choreographing." The study of style can become very involved and complicated; therefore, for the purpose of this syllabus, the author accepts the simple definition of style shown above. The most important thing for a gymnast to consider in reference to style is whether her movements have more of a balletic

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96 Preston-Dunlop, p. 134.
style or a jazz style; whether her movements are large and slow, large and rapid, bouncy and quick, or smooth and melodic; and, finally, whether she is a dancer, non-dancer, tumbler, non-tumbler?

Objectives**

I. Major Concepts

A. "Space, time, force, and flow are the elements of movement."
B. "The body is the instrument of movement and can be used in a vast variety of ways."
C. "Body awareness is a critical factor in man's total physical and mental development."
D. "Body awareness is essential for skilled movement performance."
E. Flow is "the element which binds together a variety of actions so smoothly that the separate phases of preparation for action, action, and recovery from action are undistinguishable from each other. The dimensions of flow are bound and free.... To move with bound flow is to be able to bring a movement to a stillness at will, on-balance, with the center of gravity over the base of support.... To move with free flow is to make one movement lead naturally and smoothly into another movement.... There is a feeling of ongoing smoothness and fluidity."
F. A movement phrase is comprised of "several movements which are related and grouped together to form one complete movement expression. It is comparable to a phrase of words within a sentence, or a phrase of music within a musical composition."
G. A musical phrase is "a division of the musical line, somewhat comparable to a clause or a sentence in prose."
H. Articulation refers to the subdivision of a phrase into smaller units.
I. Melody is "in the broadest sense, a succession of musical tones, as opposed to harmony, i.e., musical tones sounded simultaneously."
J. Pitch is "the location of a musical sound in the tonal scale, proceeding from low to high. The exact determination of pitch is frequency (number of vibrations per second) of the sound."
K. Musical form is "the way in which rhythm, melody, and harmony are put together to make a unified whole."
L. Movement form is the "organization or plan for patterning movement; the sequence of movement."
M. **Style** is "a personal or characteristic manner of performing or choreographing."

N. Greater awareness of the **Space**, **time**, **force**, and **flow** concepts of movement, and the ability to use them in a wide variety of ways, may result in increased creativity in the choreography of floor exercise routines.

**II. Specific Objectives**

A. **Cognitive Objectives**

   To help students understand:

   1. That "space, time, force, and **flow** are the elements of movement."
   2. That **flow** is "the element which binds together a variety of actions so smoothly that the separate phases of preparation for action, action, and recovery from action are undistinguishable from each other. The dimensions of flow are bound and free."
   3. That "**bound flow** is careful, controlled movement which can be stopped on-balance at any moment."
   4. That "**free flow** is ongoing movement in which actions follow each other so smoothly that one action arises as a natural outcome of the previous action."
   5. That a **movement phrase** is comprised of "several movements which are related and grouped together to form one complete movement expression. It is comparable to a phrase of words within a sentence, or a phrase of music within a musical composition."
   6. "That a **movement sequence** is "a series of movements, one following the other smoothly, with an observable beginning and end, a logical whole, a movement phrase, a series of actions in which preparation, action, and recovery are linked smoothly, a series of movements which can be repeated the same way again and again."
   7. "That a sequence is to movement what a phrase is to music."
   8. That "a **musical phrase** is a part of a longer piece of music which is at least two measures long, forms a continuous sequence of music, and has a recognizable beginning and end."
   9. That "**articulation** refers to the subdivision of a phrase into smaller units."
10. That melody is "in the broadest sense, a succession of musical tones, as opposed to harmony, i.e., musical tones sounded simultaneously.

11. That pitch is "the location of a musical sound in the tonal scale, proceeding from low to high. The exact determination of pitch is frequency (number of vibrations per second) of the sound."

12. That musical form is "the way in which rhythm, melody, and harmony are put together to make a unified whole."

13. That movement form is the "organization or plan for patterning movement; the sequence of movement."

14. "That linking actions are called transitions."

15. That style is "a personal or characteristic manner of performing or choreographing."

16. That greater awareness of the space, time, force, and flow concepts of movement, and the ability to use them in a wide variety of ways, results in increased creativity in the choreography of floor exercise routines.

B. Psychomotor Objectives

To help students:

1. "To move with free flow in a variety of ways; to make one movement lead naturally and smoothly into another movement."

2. "To move with bound flow in a variety of ways; to be able to bring a movement to a stillness at will, on balance, with the center of gravity over the base of support;"

3. "To feel the difference between bound and free flow: bound feeling careful and restrained, free feeling ongoing and smooth."

C. Affective Objectives

To help students:

1. "Develop confidence in their ability to work through the problems presented."

2. Develop confidence in their ability to apply the space, time, force, and flow concepts, and the elements of music, to gymnastic warm-ups, dance, and tumbling.

**All quotes above were taken from:

### LESSON 9
THE CONCEPT OF FORCE, MELODY, PITCH, PHRASING, ARTICULATION, FORM, AND STYLE

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<th>EQUIPMENT</th>
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<td><strong>I. Pre-class Activities</strong></td>
<td>Students entering class</td>
<td>Tape Recorder</td>
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<tr>
<td>A. As students enter class:</td>
<td></td>
<td>Record Player</td>
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<tr>
<td>Background music playing</td>
<td></td>
<td>Wide variety of records and tapes</td>
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<td></td>
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<td>Extension Cord</td>
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<td></td>
<td></td>
<td>Plug Adaptor</td>
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<tr>
<td>B. Distribute copies of Syllabus Lesson 9</td>
<td>Students entering class</td>
<td>Copies of Syllabus Lesson 9</td>
</tr>
<tr>
<td><strong>II. Motivational Activities</strong></td>
<td>Lecture Formation</td>
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<tr>
<td>(Gather students together, and ask them to be seated in relaxed lecture formation)</td>
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<tr>
<td>Explain the purpose of Lesson 9: To introduce the concept of flow, melody, pitch, phrasing, articulation, form, and style.</td>
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<tr>
<td><strong>III. Developmental Activities</strong></td>
<td>Overhead Projector</td>
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<tr>
<td>A. Define The Concept of Flow (Using Gilliom's Chart)</td>
<td>Transparency (Gilliom's Chart)</td>
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<tr>
<td>1. Free Flow</td>
<td>Pointer</td>
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<th>3. Movement Sequences</th>
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<td>Smooth Series of Movements</td>
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<tr>
<td>Preparation, Action and</td>
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<td>Recovery smoothly linked</td>
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<tr>
<td>Transitions</td>
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</table>

**B. Demonstrate the Starting Signal and the Freeze Signal of your choice (clap, drum beats, etc.)**

(Quoted activities in this section taken from Gilliom's book *Basic Movement Education for Children: Rationale and Teaching Units*)

1. "On the starting signal, do a relaxed, smooth swing with your whole body."

   "...Keep it going...let it flow freely...let it take you anywhere...let your whole body get in on it."

2. "Now, on the signal, do a very careful swing, but keep stopping and starting it."

   "What is the difference in feeling?"

### STUDENTS' ACTIVITIES

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<tr>
<td>Lecture Formation</td>
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### EQUIPMENT

Drum, etc., to use for starting signal

Move to Random Formation

Move back to Lecture Formation
3. How can we relate what we have just learned about free flow and bound flow to floor exercise routines?

Answer: A gymnast needs to concentrate on developing routines that are fluid, or flowing, not choppy. This is especially critical when transitions are made due to changes in rhythmic pattern or musical style.

4. Question: What is transition?

Answer: See Definition of Terms, p.

B. Define and Give Examples of:

1. Movement Phrase
2. Musical Phrase
3. Melody
4. Pitch
5. Form
   a. AB (Simple binary form)
   b. ABA (ABCA, ABCBA)
   c. Question and Answer
   d. Opposites
   e. Rondo or ABACADA
   f. Canon or Round
   g. Theme and Variation
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<td>6. Style</td>
<td>Lecture Formation</td>
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<td>(For definitions, see Major Concepts, p. 209)</td>
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<tr>
<td>C. Arrangement of Phrases and Routines</td>
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<td>Cards - Drawings of movement phrases</td>
</tr>
<tr>
<td>1. Ask the students to look at the following drawings illustrating movement phrases.</td>
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<td></td>
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<tr>
<td>a.</td>
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<td></td>
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<tr>
<td>b.</td>
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<td></td>
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<tr>
<td>c.</td>
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<tr>
<td>(Draw these on cards and hold them up one at a time.)</td>
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<tr>
<td>Note that the higher peaks in each drawing represent the climax points within that phrase. They do not necessarily refer specifically to a climax in tempo or pitch.)</td>
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</table>
**Teacher's Activities**

1. Ask the students to experiment with movement phrases and develop phrases to represent each drawing. Give them ample time to think about each one.

When the time is up, allow the students to share their sequences with one another. Discuss their ideas.

2. Take this one step further and explain how this relates to the form for an entire routine. Use drawing b. to represent an entire routine. Divide the class into small groups of students and ask them to give a general outline of how they would choreograph a routine using this plan.

**IV. Closure Activities**

A. Review Lesson 9

B. Questions

**Students' Activities**

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<td>Random Formation</td>
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**Table: Class Formation and Equipment**

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</table>
LESSON 10

ANALYSIS OF COMPULSORY ROUTINES

Introductory Statement

It's time to see how well we can apply what we have learned! One of the easiest ways to begin is through analysis of the compulsory routines. The musical score and routine are already provided, so the gymnast and coach can concentrate on studying the routine and its music in detail. Visual and auditory analysis of the routine along with physical practice helps enhance the gymnast's feeling for the music and routine. Gradually, the gymnast's performances will show improvement in a variety of areas, e.g. precision of rhythm and execution; expressiveness; amplitude; transition between different rhythms, tempo, and qualities of movement; self-confidence; style; and general impression.

For the purpose of this lesson, the author will analyze the Class III Compulsory Routine (1980-84). When working in a regular teaching situation, it is important to analyze the routine that is suited to the skill level of your gymnasts.

Commercial records and tapes of the floor exercise music are available. If possible, however, it would be best to work with a pianist and make your own tape. Occasional attendance of the pianist at practices would be both helpful and motivating for the gymnasts.
Objectives

I. Major Concept

Visual and auditory analysis of a compulsory routine along with physical practice is important in helping to enhance a gymnast's feeling for the routine and its music and, ultimately, his ability to perform the routine with increased amplitude, flow, precision of rhythm and execution, and expressiveness.

II. Specific Objectives**

A. Cognitive Objectives

To help students understand:

1. That it is important to take time to analyze each section of the routine and its music and to memorize each portion of the routine exactly as it is written.
2. That visual and auditory analysis of a compulsory routine along with physical practice is important in helping to enhance a gymnast's feeling for the routine and its music and, ultimately, his ability to perform the routine with increased amplitude, flow, precision of rhythm and execution, and expressiveness.

B. Psychomotor Objectives

To help students:

1. To feel, identify, and move to the fundamental beat of the floor exercise compulsory music.
2. To feel, identify, and move to the rhythmic tempo, dynamic, and pitch variations in the floor exercise compulsory music.
3. To feel and identify the tumbling passes, dance portions, and changes in musical style within the music.
4. To practice and memorize the compulsory routine with special emphasis on the musical elements and variations.

C. Affective Objectives

To help students:

1. To develop confidence in their ability to analyze the compulsory routines using the elements of music and the concepts of movement.
2. To develop a desire to pursue further studies in music and movement education.
3. To pursue excellence in the gymnastic choreography and performance they do.
4. To realize how much more fun and exciting floor exercise can be as the ability to analyze music more accurately and aesthetically increases.

**All quotes above were taken from:**


Definitions

None

Materials Needed

1. Tape Recorder
2. Record Player
3. Wide Variety of Records and Tapes
4. Extension Cord
5. Plug Adaptor
6. Overhead Projector
7. Transparencies
8. Pointer
9. Piano
10. Guest pianist
11. Tape or record of Class III Compulsory Floor Exercise Music: "Pastels"
12. Copies of Syllabus Lesson 10: Analysis of Compulsory Routines
LESSON 10
ANALYSIS OF COMPULSORY Routines

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<tr>
<td>I. Pre-class Activities</td>
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</tr>
<tr>
<td>A. As students enter class: Background music playing</td>
<td>Students entering class</td>
<td>Tape Recorder, Record Player, Wide Variety of Records and Tapes, Extension Cord, Plug Adaptor</td>
</tr>
<tr>
<td>B. Place copies of Syllabus Lesson 10: Analysis of Compulsory Routines by the door for students to pick up upon entry to class.</td>
<td>Pick up and glance through Syllabus Lesson 10</td>
<td>Copies of Syllabus Lesson 10: Analysis of Compulsory Routines</td>
</tr>
<tr>
<td>II. Motivational Activities</td>
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<td></td>
</tr>
<tr>
<td>(Ask students to be seated and bring their copy of Lesson 10 along.)</td>
<td>Lecture Formation</td>
<td>Overhead Projector, Transparencies, Pointer</td>
</tr>
<tr>
<td>(Flash picture of the musical score for the Class III Compulsory Routine-1980-84 up on the wall.)</td>
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<tr>
<td>A. Discuss Purpose of Lesson 10: Analysis of Compulsory Routines</td>
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<tr>
<td>B. Introduce guest pianist (if available)</td>
<td>Pianist and Piano (if available)</td>
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</table>
III. Developmental Activities

A. Ask the pianist to play through the floor exercise music. (If a piano is not available, you may have the pianist pre-record the tape. Otherwise, a commercial tape or record is also available and will work very well.)

Ask the students to listen to the tape and concentrate on the musical elements we have been discussing. Listen to the rhythm, tempo, dynamics, melody, pitch, phrasing, and form. Can you feel the beat? Can you count the beat? Do you hear any tempo variations? Dynamic variations (rests, accents, crescendo, diminuendo, staccato, legato)? Pitch variations? Do you hear music for tumbling runs? Music for dance? Do you hear any changes in musical style? If so, do you hear different rhythmical patterns?

B. Visually analyze the musical score. Listen to the rhythm, tempo, dynamics, melody, pitch, phrasing, and form. Can you count the beat? Are there any tempo changes?
### TEACHER'S ACTIVITIES

Dynamic changes (rests, accents, crescendo, diminuendo, staccato, legato)? Pitch variations?
Where are the tumbling runs located? Do you see changes in rhythmical patterns?

C. Repeat Step B while listening to music.

D. (Ask the students to move to one end of the gym. Spread apart and give each other enough room in which to work.)

Breakdown the routine. Work on one or two Passes at a time. (As you examine the routine, you will notice that it is divided into 13 Passes.)

Following the sequence of activities given below as you practice each Pass.
Example: Pass 1 and 2.

1. Demonstrate and explain Pass 1 and 2.
2. Follow Me: Students follow instructor doing Pass 1 and 2 (Repeat until each student is able to do it.)

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</table>
### TEACHER'S ACTIVITIES

3. Do Passes 1 and 2 to the music. (Repeat until students can keep up with the music.)
4. Stop, play the music through again. Do you hear and feel any accents, rests, etc. in the music for Passes 1 and 2.
5. Look up at the projection of the musical score on the wall. Do you see any accents, rests, etc. in the music for Passes 1 and 2. Listen to the music again. Now do you hear them.
6. Repeat practice of Passes 1 and 2.

C. Continue analyzing each pass in this manner. Be sure to point out the 3 changes of metrical pattern within the routine. As the gymnasts learn each additional Pass, practice by adding that Pass to the routine and performing the routine from the beginning.

### IV. Closure Activities

A. Assignment:

1. Begin working on and memorizing the routine on your own.

<table>
<thead>
<tr>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLASS FORMATION</td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

Lecture Formation

### STUDENTS' ACTIVITIES

- CLASS FORMATION
- EQUIPMENT
2. Start looking for music for your optional floor exercise routine. (If a pianist is available, gymnasts will need to buy some sheet music.)

B. Questions
COMMENT: It is intended that all elements and connections be performed with maximum amplitude and execution. Any departure from the correct technique of performance will be penalized according to the table of faults following small, medium and large errors.

I. Incompletions and/or changes in prescribed text (5.0)
1. Changing or omitting a small part
2. Changing or omitting series of connections
3. Substitution of a major element
4. Failure to complete major element
5. Deliberate omission of major element
6. Incorrect position of arms, head, or feet
   (when specific penalty not indicated).
   Deduct “in general” (not each time)
   according to small, medium or large errors

II. Incorrect Tempo or Rhythm (0.4)
1. Lack of continuity in connections
2. Improper rhythm during major element
3. Change in prescribed rhythm of connections
   when specifically noted in text
4. For overall rhythm (pace and tempo) during exercise deduct in general for small or medium errors
5. Lack of continuity in series — acrobatic or MRG

III. Direction and Placement of Elements — Floor Pattern (0.6)
1. Small error in line of direction of connections
2. Error in line of direction or placement of major element
3. Error in line of direction or placement of acrobatic or MRG series
4. Error in line of direction or placement of whole section of floor pattern

IV.—VIII. Execution, Amplitude, Elegance, Coordination and Lightness (4.0)

IV. Execution
1. Bent arms or knees
2. Legs apart
3. Insufficient split
4. Failure to contract body when indicated
5. Failure to stretch or extend when indicated
6. Loss of Balance—small, medium, and large
7. Hand placement incorrect during acrobatics

V. Amplitude
1. Insufficient amplitude during connections
2. Insufficient amplitude on elements — leaps, hops, and jumps
3. Insufficient amplitude on acrobatic elements, dismounts, and vertical positions achieved in inverted skills
4. Steps not on balls of feet where indicated
5. Turns (pivot, swing, 180°, 360°, etc.) not on balls of feet

VI. Elegance
1. Movement lacking in quality and maturity
VII. Coordination of Arms and Legs
   1. Lack of coordination on supple body movements and waves 0.1
   2. Lack of coordination on connections 0.1

VIII. Lightness
   1. Lack of lightness during all hops, jumps, leaps 0.1 each time
   2. Lack of lightness during acrobatic elements 0.1 each time

IX. Landings – See Vault Landings.
### FLOOR EXERCISE COMPULSORY CLASS III

**SP:** Basic standing, approximately half way behind the center of the Floor Exercise mat, facing SIDE #1.

**SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE**

**Important:** Also see General Penalties - Floor Exercise

<table>
<thead>
<tr>
<th>PASS I</th>
<th></th>
<th>SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. STEP FORWARD:</strong></td>
<td></td>
<td><strong>Step Forward</strong></td>
<td>See General Faults and Penalties.</td>
</tr>
<tr>
<td>Step forward onto the right foot through demi-plié, and extend the leg. The left leg is extended in the rear with the toe pointed on the floor.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms: Lift the right arm softly to front-middle position and continue to open to the side middle position. Palm up throughout.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Place the left arm on the left hip, at the groin, with slightly curved arm. (Fingers in the front, thumb in the rear.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Head: Follow the right arm’s movement.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2. STEP FORWARD:</strong></td>
<td></td>
<td><strong>Step Forward</strong></td>
<td>See General Faults and Penalties.</td>
</tr>
<tr>
<td>Step forward onto the left foot, demi-plié, and extend the leg.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms: Same as #1, at the opposite side. Right arm remains in side middle position.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Head: Follow the left arm’s movement.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3. CLOSE FEET – RELEVE:</strong></td>
<td></td>
<td><strong>Close Feet – Relevé</strong></td>
<td>See General Faults and Penalties.</td>
</tr>
<tr>
<td>Quickly CLOSE the right foot next to the left by pushing off from a small demi-plié, extend the knees and RELEVE onto the balls of the feet.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms: Sharply lift to finish in high position.</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

### PASS II

<table>
<thead>
<tr>
<th>4. SKIP – LEAP – ASSEMBlé:</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Step forward with the left foot and SKIP, while flexing the right leg to touch the toe behind the left knee. (Knee out.)</td>
<td></td>
<td><strong>Skip-Leap-Assemblé</strong></td>
<td></td>
</tr>
<tr>
<td>Step forward with the right-left foot, (demi-plié) and execute a SPLIT LEAP to land on the right foot, demi-plié.</td>
<td></td>
<td>Split Leap (0.6)</td>
<td></td>
</tr>
<tr>
<td>Step forward with the left foot, (demi-plié). Execute an ASSEMBlé, as the right leg kicks forward and the left foot closes in the air, next to the right foot. Land on two feet, demi-plié. (Face side #1.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms: SKIP: lower the left arm to side middle position. Swing the right arm to side low to front middle position, curved inward.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEAP: swing both arms to side low position, then lift the left arm to front middle, the right arm to side middle position.</td>
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<tr>
<td>ASSEMBlé: Jump: at the sides, middle position.</td>
<td></td>
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</tr>
<tr>
<td>Landing: circle the arms to side low position to forward middle position diagonally upward. Finish by opening the arms to side middle</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
position, with the palms upward.
Trunk: slight lean to the left at landing.
Head: to right (landing).
Note: Travel forward with the ASSEMBLE.

PASS III
5. FOUR HOPS:
Complete a 270° turn to the left with four HOPS. (Begin toward corner #8, and finish toward corner #2.) With a 45° turn to the left, step out with the right foot to the right side and execute a HOP. Lift the left leg forward to touch the left toe behind the right knee (knee out). Repeat the HOPS with the left, right, left foot.
Arms: swing both arms parallel to right side middle position while hopping on the right foot. Repeat the arm swing to the opposite side during the left hop, swinging through low position. (Swing the arms on each hop.)
Head: follow the arm swing.
Note: The quality of the HOPS should be very airy, light and playful.

PASS IV
6. POLKA STEP:
Move on a large circular floor pattern toward side #5. CHASSE forward with the right foot (right, left).
Arms: lift to front middle position then open to side middle position. Palms up.
Head: left.
Step forward with the right foot and HOP, while touching the left toe above the right knee (knee out).
Arms: on the hips.
Head: right.
Trunk: incline to left.
Note: Cover maximum distance of floor space.

7. POLKA STEP:
Same as #6 starting with the left foot. (CHASSE - HOP.)

8. DIVE ROLL:
Move toward side #7. From 2 or 3 running steps, hurdle and execute from a two feet take-off a LAYOUT DIVE FORWARD ROLL to land on two feet in semi-squat position.
<table>
<thead>
<tr>
<th>Note: Aim for height and distance.</th>
</tr>
</thead>
</table>

### 9. JUMP TURN:
Continue from the roll into a straight JUMP, with 90° TURN to the right. Land on two feet, demi-plié, and extend.
**Arms:** JUMP: lift forward to high position to side middle position. LANDING: continue to circle the right arm downward across trunk. Finish with the arms crossed in front middle position (diagonally to the left side).
**Trunk:** incline to the left.
**Head:** left.

### 10. POSE:
Execute a small hop in place on the left foot, demi-plié. Turn 45° to the right as the right leg extends forward with the toe pointed on the floor, followed by extending the left leg. Stretch upward — POSE.
**Arms:** from the front middle position crossed, lower to front low position curved. Finish by lifting the left arm to high, right arm to side middle position (Arm Wave).

### PASS V

#### 11. TWO WALTZ STEPS:
Move toward corner #2 during PASS V, VI, AND VII. WALTZ forward with the right (right, left, right) and left foot (left, right, left). “Fall” on the first step by going through demi-plié and “rise” on the next two steps, moving on the balls of the feet. Progress forward with all six steps.
**Arms:** “Right WALTZ STEPS”: hold the right arm supplely on the right side, middle position. Palm down. Circle the left arm at the left side downward to low position, forward to middle position, up to high position. Finish at the left side middle position, palm up.
**Head:** follow the left arm.
**Trunk:** on the first step (right) incline to the right, then to the left during the next two steps (left, right).
“LEFT WALTZ STEP”: same as the “RIGHT WALTZ” to the opposite side.

### 12. 360° TURN:
Execute a 360° TURN to the right

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**SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE**

**Important:** Also see General Penalties - Floor Exercise

3. Hips piked less than 90° up to 0.2

Jump Turn

See General Faults and Penalties.

Pose

See General Faults and Penalties.

Two Waltz Steps

See General Faults and Penalties.

360° Turn (0.6)
as follows: step out forward with the right foot. Begin to turn. Cross the left foot in front of the right foot, turning on two feet. Finish with the weight over both feet, standing on the balls of the feet with the right foot in the front. Arms: turn with the arms at side middle position. Finish through front middle into cow position. Trunk: CONTRACT with the right side as the turn begins. Release and extend at the completion of the turn.

PASS VI
13. FORWARD BODY WAVE:
CONTRACT the trunk forward. Demi-plié with both legs. Execute a FORWARD BODY WAVE and finish with a high lift of the right leg forward-upward. Arms: circle forward-downward—backward—upward. Finish in high position.

PASS VII
14. TUMBLING:
Execute each skill in the series from a right foot take-off, landing on the left foot. FORWARD WALKOVER — TINSICA — CARTWHEEL into HANDSTAND — CHEST ROLL (or "Fish Flop") to arrive into front lying. Note: Finish each skill with the free leg held up high. Take off for each skill from a large lunge. Be continuous.

PASS VIII
15. STAG SIT:
With a 180° turn to the right, sit up immediately, while rolling into a DOUBLE STAG SITTING position with the left leg in the front. POSE. (Face corner #8.) Arms: left arm behind the seat on the floor. Right arm at the side diagonally upward. Head: focus over the right hand.

16. TUCK SIT:
Execute a 45° turn to the right and TUCK both legs. (The toes touching the floor.) (Face side #1.) Arms: behind the hips on the floor, arms extended.

SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE
Important: Also see General Penalties — Floor Exercise

1. Not on balls of feet (General Penalties V-5) 0.2
2. No contraction during turn (General Penalties IV-4) 0.1

Forward Body Wave (0.6)
1. Failure to wave body (General Penalties I-5) 0.6 + 0.2
2. Incorrect technique of wave up to 0.3
3. Insufficient body wave up to 0.3

Tumbling
Forward Walkover Tinsica Cartwheel into handstand 0.6
1. Lack of stretch in Walkover 0.1
2. Lack of stretch in Tinsica 0.1
3. Pike during cartwheel 0.2
4. Handstand not marked 0.2
5. Chest roll ending with legs slapping mat 0.2

Stag Sit
See General Faults and Penalties.

Tuck Sit
See General Faults and Penalties.
17. KNEEL:
Lower the knees to the floor on the right side. Roll over the right hip executing a 180° turn to the right, to KNEEL. (Keep the hips close to the heels.)
Arms: Right arm behind the hip during the turn. Left arm circles to side middle position. Finish with both arms in front middle position, curved.
Trunk: incline forward.

18. FORWARD BODY WAVE:
Lift the trunk slightly, moving the arms to crown position. Then contract forward and execute a deep FORWARD BODY WAVE to extend up into kneeling position.
Arms: circle both arms downward to low and backward upward to high position.

19. STEP UP:
STEP UP forward onto the left foot. Extend the right leg in the rear, toe pointed on the floor. (Facing side #5.)
Arms: circle the arms inward to cross over in high position, then lower them to front low to finish at the sides, diagonally upward.
Trunk: contract forward as coming to standing. Release as the arms begin to lift up to the sides. Finish with a slight torso twist to the left.
Note: #16, #17, #18, #19 executed continuously.

PASS IX
20. HOP:
On the left foot, in place, execute a HOP. Quickly flex the right leg to touch the toe to the left knee as passing forward to extend the leg sharply with the toe pointing to the floor. (DEVELOPÉ.)
Arms: quickly lower the arms, placing the back of the hands on the back of the waist.
Trunk: twist to the right.
Head: up with focus over the left shoulder — PROUD expression.

SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE
Important: Also see General Penalties - Floor Exercise

Kneel
See General Faults and Penalties.

Forward Body Wave
See General Faults and Penalties.

Step up
See General Faults and Penalties.

Hop
See General Faults and Penalties.
<table>
<thead>
<tr>
<th>PASS X</th>
<th>PASS XI</th>
<th>PASS XII</th>
</tr>
</thead>
</table>
| **21. LEAP - HOP:** Execute a small LEAP from the left foot (from place) to the right foot, moving forward. (Face side #5.) While in the air, flex the left leg sharply to bring the left foot close to the buttocks (knee down). Execute a HOP on the right foot in place and kick out the left leg forward into a low position. *Arms:* remain. | **23. ARABESQUE HOP Turns:** Execute a small leap forward onto the right foot - demi-plié. Immediately begin to HOP three times, turning 360° to the right in place. Land after each HOP in demi-plié. Hold the left leg in the rear, extended in low ARABESQUE position (45° high). On the 4th beat, land facing forward demi-plié and extend on the ball of the right foot. *Arms:* touch the right-left-right shoulders alternately as the body lands in demi-plié.  
   HOP 1: flex the right arm to touch the right shoulder, with the elbow held horizontal.  
   HOP 2: repeat HOP #1 to the opposite side.  
   HOP 3: same as HOP #1.  
   Land: Extend the right arm to high position parallel to the left arm. Palms inward. | **24. HANDSTAND-TUCK JUMP:** Lower the left foot to step out forward and lower the arms to the sides. Kick the right leg forward upward and lower it to step forward. Lift the arms forward upward to high position for the kick. Swing the left leg backward upward and push off from the right foot to execute the HANDSTAND - FORWARD ROLL. |

**SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE**  
Important: Also see General Penalties—Floor Exercise

<table>
<thead>
<tr>
<th>Leap-Hop</th>
<th>Leap-Hop</th>
<th>Arabesque Hop Turns (0.6)</th>
</tr>
</thead>
</table>
| See General Faults and Penalties. | See General Faults and Penalties. | 1. 1/4 turns not precise up to 0.2  
2. Free leg moving 0.1  
3. Body posture poor up to 0.2 |

| Handstand-Tuck Jump | Handstand-Foward roll  
Tuck Jump |  
1. Failure to pass through handstand  
2. Bending the arms on roll up to 0.2  
3. Knees not in front of body on tuck jump up to 0.2 |
Immediately, from the semi-squat position, jump up and extend the body in the air and execute the TUCK JUMP by lifting the knees forward to the horizontal. Extend the body and land on two feet in demi-plié.

*Arms:* From the Handstand, roll forward with straight arms. During the Tuck Jump, the arms are crossed over the head. For the landing, lower the arms forward and cross them in front of the chest.

25. **STRADDLE JUMP:**

Immediately push off from the demi-plié and execute a STRADDLE JUMP (without piking in the hips). Land on two feet, demi-plié.

*Arms:* Lift to the sides to diagonally upward position. For landing, lower to the sides to low position.

26. **TURN:**

Swing the right leg forward upward and circle to the right side at horizontal level or above to initiate a 135° TURN to the right on the ball of the left foot (still in demi-plié position).

*Arms:* Left arm at the side, low position. Right arm swings parallel to the right leg, forward middle and to the right side middle position.

27. **ARABESQUE:**

Step forward onto the ball of the right foot and execute an ARABESQUE holding the left leg at the horizontal in the rear. (Chest up.)

*Arms:* at the sides, middle position.
PASS XIII

28. TUMBLING:
Run forward (toward corner #8) 2 or 3 steps and hurdle. Execute a ROUND-OFF-REBOUND from two feet, pulling the feet backward strongly during the rebound. Land on two feet and squat to move continuously with a BACK EXTENSION ROLL into a HANDSTAND. Split the legs in the Handstand position, parallel to the floor, right leg toward the chest.

29. LUNGE-BACKWARD BODY WAVE:
While splitting, step down through scale position. Lift the chest with maximum extension to finish in a right LUNGE with the left foot turned out and the heel placed on the floor. (Face corner #4.) Continue to move into a very deep back bend position to initiate the BACKWARD BODY WAVE. Arms: high, framing the head — finishing in a wide open position pointing toward the floor in the back bend.

30. END POSE:
Complete the body wave as circling the arms downward to low position and forward to diagonally downward position, crossing the hands at the wrist in front of the trunk. Extend the trunk upward while the arms are lifted to front middle position. Simultaneously shift all the weight over to the right foot, extend the knee to finish in standing. The left leg remains stretched in the rear with the toe pointed on the floor. Focus to corner #6. Hold the POSE.

SPECIFIC PENALTIES FOR CLASS III FLOOR EXERCISE
Important: Also see General Penalties — Floor Exercise

<table>
<thead>
<tr>
<th>Tumbling</th>
<th>Round-off Back Extension Roll (0.6)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Round-off not through vertical.</td>
<td>0.3</td>
</tr>
<tr>
<td>2. Legs coming together late (General Penalties IV-2)</td>
<td>0.2</td>
</tr>
<tr>
<td>3. Failure to achieve vertical through handstand</td>
<td>0.3</td>
</tr>
<tr>
<td>4. Failure to split legs in handstand (late split)</td>
<td>0.1</td>
</tr>
<tr>
<td>5. Arched back extension up to 0.2</td>
<td></td>
</tr>
</tbody>
</table>

Lunge-Backward Body Wave
See General Faults and Penalties.

End Pose
See General Faults and Penalties.

9 Major Elements (0.6)*

Split leap
Straight body dive roll
360° contracted waltz turn
Forward body wave
Front Walkover, Tinsica, Cartwheel
to handstand chest roll

360° turn by hopping 1/4 each hop
Handstand forward roll, tuck jump
Straddle jump
Round off, back extension roll

*These elements will draw a 0.6 deduction if substituted. Omission is failure to attempt: 0.6 + 0.2 = 0.8.
Omission of one element in a series is a 0.3 deduction. Omission of two elements in a series is a 0.6 deduction. (Exception: series with only two elements.) More than two elements missing is considered as omission of whole series 0.6 + 0.2 = 0.8.
LESSON 11

DEVELOPMENT OF OPTIONAL FLOOR EXERCISE ROUTINES

Introductory Statement

Lesson 11 is designed to provide students with a solid basis from which to begin development of their own optional floor exercise routines. Lessons 1-10 have introduced a large quantity of new ideas and information. At this point, it may seem a little overwhelming. As one works on the development of floor exercise routines, however, it becomes apparent that the ability to analyze music accurately and aesthetically makes choreography much more fun and exciting.

Required elements and evaluation procedures for optional floor exercise routines, hints for choosing floor exercise music, hints for designing floor exercise routines, and questions to ask yourself as you listen to floor exercise music, will be presented at the beginning of this lesson. The instructor will spend the remainder of the class period, and the rest of that week, working with each girl individually as she begins to develop her floor exercise routine.

The assistance of a pianist, if available, and a guest dance instructor would be of great help to both the coach and the gymnast. This would provide the gymnasts with more help and greater expertise in each area of routine development.
Objectives**

I. Major Concept

Provision of a concise packet of important information on the development of optional floor exercise routines would be helpful to the gymnasts in the early stages of music selection and floor exercise choreography.

II. Specific Objectives

A. Cognitive Objectives

To help students:

1. To gain a solid basis of information from which to begin development of optional floor exercise routines.
2. To select their floor exercise music.

B. Psychomotor Objectives

To help and encourage students:

1. To experiment with a variety of movement combinations as they develop their routines.
2. To apply the information they have learned during this course to the development, and eventually the performance, of their optional floor exercise routines.

C. Affective Objectives

To help students:

1. To feel a sense of satisfaction in their ability to use music and movement with greater skill.
2. To develop a desire to pursue further studies in music-movement education.
3. To pursue excellence in their ability to choreograph and perform routines.
4. To realize how much more fun and exciting floor exercise can be as their ability to accurately and aesthetically use music increases.

**All quotes above were taken from:

Definitions

None

Materials Needed

1. Record Player
2. Tape Recorder
3. Wide Variety of Records and Tapes
4. Extension Cord
5. Plug Adaptor
6. Copies of Syllabus Lesson 11: Development of Optional Floor Exercise Routines
7. Overhead Projector
8. Transparencies
9. Guest pianist (if available)
10. Guest dance instructor (if available)
11. Piano (if available)
# LESSON 11
DEVELOPMENT OF OPTIONAL FLOOR EXERCISE ROUTINES

<table>
<thead>
<tr>
<th>TEACHER'S ACTIVITIES</th>
<th>STUDENTS' ACTIVITIES</th>
<th>EQUIPMENT</th>
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</thead>
<tbody>
<tr>
<td><strong>I. Pre-class Activities</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| A. As students enter class:  
  Background Music playing | Students entering class | Record Player  
  Tape Recorder  
  Wide Variety of Records and Tapes  
  Extension Cord  
  Plug Adaptor  
  Copies of Syllabus Lesson 11: Development of Optional Floor Exercise Routines |

| CLASS FORMATION | |
| Lecture Formation | |

| **II. Motivational Activities** | |
| A. Explain purpose of this lesson:  
  To provide gymnasts with a concise packet of important information on the development of optional floor exercise routines for use during the early stages of music selection and floor exercise choreography. | Lecture Formation |

B. Discuss the handouts attached to this lesson, as outlined on the next page:
### TEACHER'S ACTIVITIES

1. General information and required elements for optional floor exercise routines.
2. Hints for choosing floor exercise music.
3. Hints for designing floor exercise routines.
4. Questions to ask yourself as you listen to your floor exercise music.

### DEVELOPMENTAL ACTIVITIES

Have students spread out and begin work on their routines. Start working with each gymnast individually as they develop problems. If a pianist is available, he/she can help each gymnast choose and modify music for her routine. A guest dance instructor would also be invaluable in helping gymnasts investigate various styles of dance.

### EQUIPMENT

- Overhead Projector
- Transparencies of each list.
- Pointer
- Pianist and dance instructor, if available.
- Piano, if available.
- Extra small tape recorders.
- Record player
- Variety of records and tapes of gymnastic music.
Article 13

Floor Exercise

1. General
The duration of the floor exercise may not be less than 1:10 minutes and not more than 1:30 minutes.
A musical lead in or lead out of 4 measures is permitted. It is permissible:
- Musical accompaniment with orchestra without song
- Musical accompaniment with piano or one other instrument.
The orchestral accompaniment must be on tape; the piano accompaniment may be live or on a tape recording.
The exercise begins with the first gymnastic or acrobatic movement. Stepping outside of the prescribed floor area (12m x 12m) will result in a deduction each time.

2. Content of the Exercise
The exercise should be composed from different element-groups. The difficulties "B" and "C" must come from the following element groups.
- Acrobatic elements with and without flight phase in forward, sideward, or backward movement
- Acrobatic strength elements
- Gymnastic elements: turns and tilts; leaps, jumps, and hops; steps and running combinations; balance elements in stand, sitting and lying position; arm swings and body waves.

3. For the composition; Note:
Creation of high points (peaks) through:
- Acrobatic series with at least one or more saltos
- Acrobatic-gymnastic series with great amplitude
- Gymnastic series with great amplitude in the height and distance of movement
- Harmonious change between gymnastic and acrobatic elements.
  Dynamic change between the slower and faster movements, corresponding to the character of the music.
Harmony of the music and movement, versatile use of the floor area
- original directions. Change between movements executed near to and far from the floor. Change between movements forward, sideward, and backward and movements in place.

Undesirable
Exaggerations of "theatrical" character, elements and connections unrelated to gymnastics.

4. Special requirements, which the exercise must contain:
- 2 different acrobatic series each with a salto
- One of the two series must contain 2 high points (saltos). This requirement is also fulfilled, when one of the two series contains a double salto.
HINTS FOR CHOOSING FLOOR EXERCISE MUSIC

1. Choose interesting music.
2. Choose single instrument music. Orchestrated music has been approved, however, only for international competitions and trials.
3. Give consideration to the whole range of music when making your selection (classical, jazz, ethnic, pop, etc.).
4. Select music that stays within the time limits.
5. Select music with which you are comfortable, that is exciting to you, and that sets off your imagination.
6. Choose music appropriate to your skill level and choreography.
7. Choose music that suits your build and temperament.
8. Choose music that matches your most natural style of movement. Are your movements large and slow, large and rapid, bouncy and quick, or smooth and melodic? Are you a dancer, non-dancer, tumbler, non-tumbler? Is your music adaptable to this?
9. Choose music that contains musical variety within (including a variety of tempo, dynamic, and rhythmic changes).
10. Choose music that contains smooth and musically sensible transitions.
QUESTIONS TO ASK YOURSELF

AS YOU LISTEN TO YOUR FLOOR EXERCISE MUSIC

1. Can I feel the fundamental beat of the music?
2. Can I clap and move to the beat of the music?
3. Where are the dynamic variations?
   - rhythmic variations?
   - tempo variations?
   - pitch variations?
   How can I illustrate these variations through movement in the most creative way?
4. Where are the musical passages for the tumbling passes located?
5. Do you hear music for dance?
6. Does the music provide any places for momentary rests?
7. Are there changes in musical styles? If so, where are the transition periods?
HINTS FOR DESIGNING FLOOR EXERCISE ROUTINES

1. Design movement combinations and movement sequences as soon as you have learned a few movements. This helps to improve both the grace and the flow of a gymnast's routines.

2. Practice your movements with the music at all times. This helps the gymnast to develop a deeper feeling and understanding of the music, the movement, and their relationship within the routine. It also helps the gymnast develop increased amplitude and expression within the routine.

3. Select skills for your routine that are within the level of your mastery. It is better to do a simple skill well than to do more difficult skills poorly.

4. Be sure to design your routine so that it covers the entire floor area--corners too!

5. Draw your routine out on paper to be sure you cover the entire floor area. (See the example from the Compulsory Floor Exercise Routine on page of this study.)

6. Design and practice the movements within the correct floor area limits so that you will stay within the boundaries when performing (12 x 12 meters -- 39 1/3 square feet).

7. Be creative! Try to design new movements and movement combinations. Use a variety of movements and floor patterns (angles, diagonals, curves, and straight lines).

8. Concentrate on using your arms and body in aesthetic ways; thus, making your routine truly artistic and pleasing to both the judges and the spectators.

9. Use movements that suit your age, temperament, and morphology, and that are most natural to you.

10. Use a variety of dance styles; dynamics, rhythmic, and tempo changes; and level and directional changes.

11. Tie skills together in an interesting manner.

12. Use linking movements that have technical value.

13. Try to work with a pianist or musician who can help you understand the music better.

14. Ask your coach to watch your movements and help you to know when you are doing them correctly or incorrectly. The coach can also tell you which movements would be most pleasing to spectators and judges. This is especially helpful when designing new movements and movement sequences.

15. Be sure to include all the required elements within your routine.

16. Do not use held positions or strength movements.

17. Don't let the routine drag in the middle. Intersperse a variety of fast and slow movements, and the dynamic and lyrical qualities, throughout the routine.
18. Space your best skills equally throughout the routine.
19. Analyze where you will need brief rest stops or relaxation periods within your routine and provide for them. These are especially necessary after performing with a continuous rapid pace and/or before a difficult sequence.
20. Place a difficult tumbling series at the end of your routine as well as at the beginning to show endurance.
21. Work on developing a dance quality to your routine.
22. Use a spectacular and/or sudden movement at the ending of the routine. The last impression is very important.
23. In order to remember a composition, repeat it several times daily in its entirety.
24. Plan time to rework the routine, should it become necessary.
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Gymnastics


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Music

Emile Jaques-Dalcroze


For further information, write:

The Dalcroze School of Music
Hilda M. Schuster, Director
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Zoltan Kodaly


For further information, write:
Kodaly Musical Training Institute
Denise Bacon, Musical and Educational Director
525 Worcester Street
Wellesley, Massachusetts 02181

Carl Orff

Hall, Doreen and Arnold Walter, English adaptation of Music for Children, Volumes 1-5.


Orff-Institute Yearbooks. Mainz, Germany: B. Schott's Sohne.


For further information, write:
American Orff-Schulwerk Association
Arnold E. Burkart, Executive Secretary
School of Music
Ball State University
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Other Music Education Resources


Movement Education

Rudolph Laban


Geraldine Dimondstein


Bonnie Cherp Gilliom


Others


Dance


CHAPTER 4

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

The purpose of this study was to develop a music-movement syllabus with supportive audio-visual aids for training gymnasts and gymnastic coaches in selected concepts of movement, selected elements of music, and their relationship to each other and to the possible improvement of floor exercise choreography and performance. Research and development of this music movement syllabus was a long, involved process. The exciting result, however, is the first music-movement syllabus specifically designed for gymnasts and gymnastic coaches.

Summary

Personal participation in floor exercise choreography and performance, observation of performances by other gymnasts, and conversations with other coaches and gymnasts intensified the author's awareness of a widespread lack of knowledge and understanding among gymnasts and gymnastic coaches about the interpretation and use of music in floor exercise. When choreographing optional floor exercise routines, coaches and gymnasts have often had difficulty selecting appropriate music, interpreting the music, and choreographing routines to complement the music. Even after routines have been developed, many of them lack style,
originality, amplitude, flow, precision of rhythm and execution, and expressiveness. Many of these qualities have also been lacking in the performance of compulsory routines.

Simultaneously, however, gymnastic judging and competition have become increasingly more complex. As stated by Pauline Prestidge:

It is no longer enough to perform a brilliant routine that adheres to the rules already laid down. The exercise must come to life; it must be an expression of the gymnast's interpretation of the music and movement: it must become a performance in the true artistic sense.

Therefore, the author felt it was important to investigate a way to help gymnasts and gymnastic coaches improve their ability to choreograph and perform floor exercise routines. According to gymnastic and dance literature, the ability to interpret music accurately and aesthetically is one important factor to consider in improving floor exercise choreography and performance. Three of the four taxation factors from the optional floor exercise judging formula, presented in the Code of Points - Women (1980-84), can be affected by the ability to accurately and aesthetically interpret music. The literature also indicated that many different aspects of floor exercise choreography and performance could be improved with a better understanding of the elements of music and their use. These aspects are:

1. Selection and performance of a variety of movement elements, rhythms, dynamics, and styles of movement.
2. Precision of rhythm and execution.
3. Amplitude.
4. Ease of performance and natural expression.
5. Coordination of music and movement within routines so that the music and routines enhance each other.
6. Expressiveness within each musical phrase.
7. Enhancement of general impression.
8. Coordination of diverse rhythms.
9. Transition between different rhythms, tempo, and qualities of movement (strong and explosive; soft, feminine, supple, elegant).
10. Addition of exciting, surprise movements within the routine.
11. Reduction of fatigue through the use of changes of rhythm and speed.
12. Use of music to aid timing of skills thus producing more efficient energy use.
13. Increased feeling for movement and depth of expression.
14. Confidence.

Finally, the ability to use music well will help to "inspire, excite, and touch off the gymnast's own creative spark."

This eventually leads to the development and performance of "more interesting and captivating" routines.²

Even though the literature indicates that music has an important role in the development of excellent gymnastic routines, music education has been sorely neglected in gymnastic training programs. One major reason for this is that many coaches lack sufficient training in music and are unable to understand and interpret music themselves. It may also be that even with music training, coaches have not known how to incorporate music into the gymnastics training program.

With this problem in mind, the author concentrated on the development of a music education program for gymnasts and gymnastic coaches.

The author proceeded using the assumptions that (1) rhythmic ability increases with training, (2) some correlation exists between music ability and dance ability, and (3) direct application can be made of these two principles in improving the rhythmical and musical abilities and understanding among gymnasts and gymnastic coaches.

The review of music literature opened the author's eyes to an exciting variety of educational theories and tools that could be directly applied or modified for use in gymnastic training programs. The development of an eclectic curriculum using the theories and tools of Emile Jaques-Dalcroze, Zoltan Kodaly, Carl Orff, and their followers would provide a well-rounded musical experience. Their use of movement, ear training, rhythm chants, sight singing, rhythm instruments, improvisation, and so on, could be modified for use in gymnastic training programs. In addition, the contributions of the other musicians discussed in Chapter 2 were also considered. Rhythm-movement and music-movement activities of various types were included as an important part of many of the music education programs. Similarly, the use of a music-movement program could also be considered as a vital part of helping gymnasts to expand their ability to use music and movement in such a way that they enhance each other.
In order to better understand the concepts of movement in relation to the elements of music, the work of Rudolph Laban, Bonnie Cherp Gilliom, and Geraldine Dimondstein, was also studied.

On the basis of the information found in the review of the literature and consultation with the Thesis Committee, the author decided to develop a music-movement syllabus with supportive audio-visual aids for training gymnasts and gymnastic coaches in (1) the concepts of movement - space, time, force, and flow; (2) selected elements of music - rhythm, metrical patterns, tempo, duration, dynamics, melody, pitch, phrasing, articulation, form, and style; and (3) their relationship to each other and to the possible improvement of floor exercise choreography and performance.

The author designed the syllabus for use by gymnasts and gymnastic coaches who have already developed a familiarity with the terminology and skills used in tumbling, dance, and acrobatics. The syllabus was designed for use during one hour of a 2- or 3-hour gymnastic team practice. With slight modifications it can also be used in clinics and workshops and with varying age and skill levels.

The syllabus consists of eleven one-hour lessons, plus a list of references. Each lesson was designed using a combination of the problem-solving and lecture methods of teaching in order to promote maximum learning and to provide ample time for creativity. Movement to rhythm and music prior to sight reading music is stressed in the lessons.
The use of movement; ear training; improvisation; sight singing; American folk songs; the pentatonic scale; chants; and the combined use of music, movement, speech, and rhythm instruments; and Laban's movement themes, made it possible to cover the following topics in a creative and enjoyable way:

1. Introduction to the Unit
2. Introduction to the Concepts of Movement/
   Exploring the Concept of Space
3. Space: Direct Application to Dance and Gymnastics
4. Rhythm and the Concept of Time
5. Feeling, Reading, and Writing Rhythmic Patterns
6. Metrical Patterns
7. Tempo and Duration
8. Dynamics and the Concept of Force
9. The Concept of Flow, Melody, Pitch, Phrasing,
   Articulation, Form, and Style
10. Analysis of Compulsory Routines
11. Development of Optional Floor Exercise Routines

Through concentration on individual musical factors the author hopes to help gymnasts and gymnastic coaches develop a better understanding of each element in relation to the others and in relation to the development and performance of the floor exercise routine as a whole.

Music-movement education can be an exciting field. For this reason, it is the author's hope that the research and development of this syllabus will act as a springboard for the study and development of many additional music-movement activities and programs.

Conclusions

Based on the information collected for the review of the literature and the development of the music movement syllabus, the following conclusions were made:
1. Rhythm is not an innate faculty. It can be learned.

2. The ability to accurately and aesthetically interpret music will affect many aspects of floor exercise choreography and performance, including:
   a. Selection and performance of a variety of movement elements, rhythms, dynamics, and styles of movement.
   b. Precision of rhythm and execution.
   c. Amplitude.
   d. Ease of performance and natural expression.
   e. Coordination of music and movement within routines so that the music and routines enhance each other.
   f. Expressiveness within each musical phrase.
   g. Enhancement of general impression.
   h. Coordination of diverse rhythms.
   i. Transition between different rhythms, tempo, and qualities of movement (strong and explosive; soft, feminine, supple, elegant).
   j. Addition of exciting, surprise movements within the routine.
   k. Reduction of fatigue through the use of changes of rhythm and speed.
   l. Use of music to aid timing of skills thus producing more efficient energy use.
   m. Increased feeling for movement and depth of expression.
   n. Confidence.

3. Music-movement education should be included as an integral part of a gymnastics floor exercise training program.

4. Joint instruction in music and movement is very important in helping gymnasts and gymnastic coaches develop a deeper understanding and appreciation for the relationship between music, dance, and gymnastics.

5. The development of a music-movement syllabus with supportive audio-visual aids for training gymnasts and gymnastic coaches in (1) the concepts of movement - space, time, force, and flow; (2) selected elements of music - rhythm,
metrical patterns, tempo, duration, dynamics, melody, pitch, phrasing, articulation, form, and style; and (3) their relationship to each other and to the possible improvement of floor exercise choreography and performance, will provide an excellent basis in music-movement education from which to pursue further studies.

6. A syllabus developed based on the work of Emile Jaques Dalcroze, Zoltan Kodaly, Carl Orff, Rudolph Laban, and the other music and movement educators discussed in this thesis, will provide a well-rounded music education program for gymnasts and gymnastic coaches.

Recommendations to the Profession

1. Make music-movement education an integral part of your floor exercise training program (e.g., include a variety of musical activities in daily workouts. Use rhythmical or musical warm-ups. Use background music even when working on other events. This helps the gymnast's performance on apparatus to be more graceful and flowing.)

2. Try to expand your understanding of music and movement by working with a pianist; by taking a wide variety of music and dance classes; by attending a wide variety of music and dance concerts; by singing in choruses, e.g. college church; by actively listening to a wide variety of records and tapes; and by further investigating the music education programs discussed along with any other music education programs available.

Encourage your students to do the same.
3. Try to develop working relationships with music educators and dance educators. Integration of these three fields of study can richly enhance both the students' and instructors' knowledge and understanding about music and movement.

Recommendations for Future Studies

Music-movement education is an exciting field. There are vast amounts of information and ideas that one can adapt for use with gymnasts and gymnastic coaches. This music-movement syllabus is provided as an example of what can be done to include music-movement education in gymnastics training programs. It is the author's hope that this study will act as a springboard for the development of many additional ideas, adaptations, programs, and studies.
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