

“Exploring Elements of Rhythm Through Creative Dance, Eurythmics, and STOMP”

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Description of workshop:

Participants will explore elements of time/rhythm through a variety of dance and movement activities appropriate for P-12 (and adult) dance, music, and physical education contexts. Participants will perform and create rhythmic movement combinations using their body, movement, and equipment/props. Activities include samples from creative dance, Dalcroze Eurythmics, and the performing company, STOMP. Come and learn ways to enhance cognition, body-mind connections, rhythmic acuity, motor coordination, and overall health through fun, challenging, and mindful rhythmic activities.

Workshop objectives:

1. Participants will experience a variety of rhythmic movement activities appropriate for P-12 (and adult) dance, music, and physical education contexts to enhance cognition, body-mind connections, rhythmic acuity, musicality, motor coordination, motor performance, and health.
2. Participants will explore and demonstrate elements of time/rhythm (beat, duration, tempo, accent, meter, phrasing, rhythm patterns, and polyrhythms) through participation in a variety of movement activities with and without equipment.
3. Participants will create rhythm patterns, polyrhythmic combinations, and rhythmic movement combinations using their body and a variety of small equipment/props (e.g., balls, sticks, ribbons) individually, with partners, and in small groups.

Session activities:

All activities in this session emphasize one or more of the following **elements of time/rhythm**:

Beat:	underlying pulse, even rhythm
Duration:	length or time span of a beat
Tempo:	speed of the music
Accent:	emphasis given to one or more beats/counts
Meter:	time signature or rhythmic organization of the music (e.g., 4/4 = 4 counts per measure of music and a ¼ note gets one count)
Phrase:	combinations of beats, often longer than one measure (e.g., 8-count phrase)
Rhythms:	combinations of beats that can be even (all equal intervals/durations, e.g., “1, 2, 3, 4”) or uneven (mixture of durations of fast and slow beats, e.g., “1, 2, 3 & 4” or “slow, slow, quick, quick, slow”)
Polyrhythms:	layering of multiple rhythms performed at the same time; prominent feature of African rhythms

Warm-up:

- Axial/Locomotor Movement in Personal/General Space: focus on tempo/speed
(Music: “All in One” from Eric Chappelle’s *Music for Creative Dance: Contrast and Continuum, Volume I*)

When the music is slow, perform an axial movement in personal space (e.g., bend, stretch, twist, shake); when the music is fast, perform a locomotor movement in general space (e.g., walk, march, gallop, slide, skip, grapevine); music alternates between fast and slow speeds.

- Brain Dance: sequentially moving through the 8 motor patterns on the beat (from Anne Green Gilbert’s *Brain Dance DVD*) (Music: “Warming Up: Kou Kou Rhythm” and “Ebo: Ebo Rhythm” from *Christy Lane’s Authentic African and Caribbean Rhythms*)
 1. Breath: taking deep breaths – lifting arms up and down and coordinating movement with inhalation/exhalation
 2. Tactile: squeezing, tapping, slapping, brushing muscles and areas of the body to “wake up proprioceptors” (heightening sensation and awareness of body movement and place in space)
 3. Core-distal: bringing all body parts toward center (in close proximity to each other), then extending torso and limbs outward (distally from each other)
 4. Head-tail: bringing the head and tailbone closer together in front and back; moving the spine - flexing, extending, laterally flexing (e.g., arch, round, snake motions side to side)
 5. Upper-lower: dividing the body into upper and lower halves; moving arms/upper body only, then moving legs/lower body only (bi-lateral movement)
 6. Body-side: dividing the body into right and left halves; moving right side (e.g., right arm and leg) together, then left side (e.g., left arm and leg) together
 7. Cross-lateral: dividing the body diagonally with limbs crossing the midline (e.g., oppositional movements, such as knee lifts with the opposite hand touching knees)
 8. Vestibular: relates to inner ear/balance; getting off-balance and then stopping to allow the body to regain balance (e.g., spinning, rocking)

Body Part Jam: Embodying the beat

(Music: “Kinetic Harp” and “Ascent” from Peter Jones’ *Gradual Motion*)

- Moving/articulating body parts and/or whole body (head, shoulders, arms, ribs, hips, knees, legs, feet, whole body) to the beat – half time, regular time, and/or double time
- Tapping body parts repetitively on the beat: (head, shoulders, elbows, abdomen, thighs, toes; then “call and echo” (follow the leader) tapping two different body parts in sets of 2 (e.g., tap head 2x, tap shoulders 2x and follower repeats it); partners take turns being leader and follower
- Traveling forwards and backwards (e.g., walking, marching, galloping, skipping), into and out of a circular formation – moving on the beat, in for 8 counts, out for 8 counts (focus on phrasing)
- Adding a shout (i.e., “hey” or “woo”) on the last count of 8 of each phrase (focus on accent)
- Traveling sideways (e.g., grapevines, draw steps) around the perimeter of a circular formation – grapevine to the right (counterclockwise) for 16 counts, grapevine to the left (clockwise) for 16

counts; “step, together” to the right (counterclockwise) for 16 counts, “step, together” to the left (clockwise) for 16 counts (focus on phrasing)

- Adding a clap on every other count of draw steps (e.g., clap when feet come together, on every even count – “2, 4, 6, 8”) (focus on accent)
- Advanced option: combine body part articulations with locomotor traveling (e.g., nod head to the beat while marching in place, shake shoulders while walking in/out of circle, move hips while side-stepping around the circle, etc.)
- Individuals (in small groups of about 5) come into the center of the circle and perform their “body part dances” while everyone else dances in place from the perimeter and claps and cheers; to rotate, have everyone in the center quickly tag a person on the perimeter to take their place, until everyone has performed in the center; finish with everyone dancing and “jamming” in general space. (focus on beat and accent)

Sample Dalcroze Eurythmics Activities: (from David Frego, 2011, 2012)

- A-1, B-2, C-3...
 - Standing in place, say out loud A-1, B-2, C-3, D-4, E-5, etc. going through the entire alphabet (1 to 26), while alternately lifting and lowering R hand (on A, B, C...), then L hand (on 1, 2, 3...), speaking and moving on the beat
 - Add silence on every other two sets (i.e., say out loud A-1, B-2, then in silence to yourself C-3, D-4, then out loud E-5, F-6, and so on)
 - Add marching in place or walking in general space while doing the above activity
- Experimenting with tempo:
 - Finding your personal tempo or “pulse” – walking in general space using your favorite speed and dynamic of movement
 - Finding underlying beat of music and walking to different musical tempos in general space (slower, moderate, faster)

(Music: *The Climb* (80 BPMs) – Miley Cyrus, *Walk Like An Egyptian* (106 BPMs) – The Bangles, *On The Floor* (132 BPMs) – Jennifer Lopez, *Happy* (162 BPMs) – Pharrell Williams)
 - “High 10” (clap both hands) with people as you greet them (find their eyes first) – randomly; then “high 10” on the count of 8; then counts of 4 and 8; then counts of 2, 4, and 8 (focus on accent and phrasing)

(Music: *Stronger* – Kelly Clarkson)
- “Hip-hop” – changing duration of time: half-time to regular time to double-time (also emphasizes beat and phrasing) (Music: *Canon in D* – Johann Pachelbel, *Do You Remember* - Jay Sean)

- Tapping to music (“tap” 2 fingers together lightly so that it doesn’t overpower music and so that students who change the speed don’t influence others): first half-time, then regular time, then double-time; practice each individually and repetitively
- Repeat above with marching in personal space, then walking in general space (using full motion through the duration of each beat)
- Students begin tapping or walking (or both) half-time; then when the teacher cues “hip,” the students move *up* one level (i.e., faster, in this case, to regular time); when the teacher cues “hop,” the students move *down* one level (i.e., slower, in this case, to half-time); when the teacher cues “hip hip,” the students move up two levels (in this case, to double-time); and when the teacher cues “hop hop,” the students move down two levels (in this case, to half-time)
- Perform each duration for 2 8-counts, rotating from half-time to regular time to double-time, then back to half-time and so on; use full range of arm movement so you move through the entire duration of each beat
- Combination of tapping and walking: start with walking half-time for 2 8-counts, then switch to walking regular time while simultaneously tapping half-time, then switch to walking double-time while simultaneously tapping regular time, then switch to walking half-time while simultaneously tapping double-time, and so on... (i.e., rotate from half to regular to double time starting with feet [walking], then adding hands after the first round [tapping])
- Streamer stretch: (focus on duration)
 - Holding the streamer at each end, gradually expand (stretch out) the streamer for 8 counts, then contract (release) the streamer for 8 counts. Try this task holding onto different parts of the streamer with different body parts, expanding/shrinking in different directions in space, and using the whole body to move with the streamer. Try this task using shorter durations (e.g., 4 counts, 2 counts, 1 count).
 - Try the “streamer stretch” activity with a partner, and then in a small group of 4: all streamers must connect/intersect and the group expands and contracts in 4-count phrases with musical accompaniment; improvise your individual actions in relation to the others in the group (changing levels, directions, body parts, etc.).

(Music: “Jammin’ On The Porch” from Eric Chappelle’s *Music for Creative Dance: Contrast and Continuum, Volume I*, “Departure” from Peter Jones’ *Gradual Motion*)

- Balloon toss between partners (focus on duration, phrasing, accent, tempo)
 - Partners toss balloons to each other, releasing on the “1” count and catching on the “8” count of the musical phrase, switching balloons with partner repeatedly for 7 8-count phrases; then find a new partner in 8 counts and begin again.

(Music: *100 Years* – Five for Fighting)

- Rolling pinky balls between partners (focus on duration, phrasing, accent, tempo, and meter)
 - Students sit in a V-position (legs out to sides) and roll a pinky ball between them, back and forth, using the exact amount of force needed to get the ball to their partner to catch at the end of each

phrase (more precisely, each “measure”) of music; partners catch on the last count of the phrase (measure) – e.g., roll 1, 2, 3, catch on 4, then immediately roll the ball back to their partner, not losing any measures or time

- Try with music of different speeds (slower, faster) and meters (e.g., 4/4, 5/4, 3/4, 2/4, 6/8)

(Music: 4/4 faster: *Viva la Vida* – Coldplay, 4/4 slower: *Mad World* – Michael Andrews & Gary Jules, 5/4: *Take Five* – Dave Brubeck, 3/4: *Edelweiss* from *Christy Lane’s Let’s Do Ballroom*)

- Bouncing pinky balls on different beats in a phrase or measure (focus on accent and phrasing)
 - Students stand and bounce pinky balls on the “1” count of each 8-count phrase (measure); then try while walking on the beat in general space
 - Students stand and bounce pinky balls on the “1” count of each 4-count phrase (measure); then on the “2” count; then on the “3” count; then on the “4 count” (practice each many times before moving on); then try while walking on the beat in general space
 - Combination: without stopping between 4-count measures, bounce the pinky ball on the “1” count of the first measure, then on the “2” count of the second measure, then on the “3” count of the third measure, then on the “4” count of the fourth measure, then back to the “1” count, and so on; the difficult transition is between the “4” and the “1” – these will be like bouncing twice in a row; try standing in personal space, then while walking in general space

(Music: *Firework* – Katy Perry, *I Gotta Feeling* – Black Eyed Peas)

Rhythmic Basketball Activities: (focus on beat, tempo/speed, phrasing)

- In general space, practice various individual basketball dribbling skills on the beat (e.g., bouncing on the beat, ½ time, double time, alternating hands, turning in a circle, bouncing ball around body, etc.)
- In a circle, bounce pass your ball to the person on your right and receive new ball from the person on your left – all in sync (i.e., bounce, catch, bounce, catch, etc.); reverse direction
- Create a combination of dribbling skills with a small group (e.g., bounce on the 1-count [of a 4-count phrase] 4x, bounce on the beat 8x, double time bounce 16x, bounce ball around body (to the right) 8x, reverse to the left 8x, bounce pass/catch sequence to the right 8x)

(Music: *Wild Wild West* and *Men in Black* – Will Smith)

Experimenting with rhythm patterns, phrases, and combinations:

- Stomp out rhythm patterns on the floor
 - Stomp rhythm patterns from different dance steps around in general space, e.g., polka: “1&2, 3&4”; cha cha: “1, 2, 3&4”

(Music: Polka: 2/4: “Beer Barrel/Pennsylvania Polka” from *Christy Lane’s Let’s Do Ballroom*; Cha Cha: 4/4: “Oye Como Va” from *Christy Lane’s Latin Dance Music*)

- Stomp out the rhythm of your own name (i.e., create a rhythm using the syllables within your name)
- “Call and echo” – the teacher claps (or taps with rhythm sticks) a 4-count rhythm pattern and then the students immediately repeat it, without losing the underlying beat, tempo, and measures of music
 - Vary the 4-count rhythms from even rhythms (e.g., “1, 2, 3, 4” – “slow, slow, slow, slow”; “1&2&3&4&” – “quick, quick, quick, quick, quick, quick, quick”) to uneven rhythms (e.g., “1&2, 3&4”; “1, 2, 3&4”)
 - Add in “rests” where the beat/time remains, but there is no sound (e.g., “1, 2, _, 4”); open hands on the “rests” to help students *feel* the beat that is “silent”
 - Increase the length of the rhythm pattern to an 8-count phrase (e.g., “1&2, 3, 4, 5&6&7, _”)
 - Try the above activities with stomping instead of clapping/tapping

- Step/Stomp Combinations: (excerpts from Christy Lane’s Steppin’ & Stompin’ for Fun and Fitness DVD) (focus on phrasing and rhythm patterns)

1. Counts Steps

1&2&	“Stomp R, stomp L, clap, clap”
3&4&	“Stomp R, stomp L, clap, clap”
5&6&	“Stomp R, stomp L, clap, clap”
7&8	“Stomp R, stomp L, stomp R”

Repeat starting L
Repeat starting R
Repeat starting L

2. Counts Steps

1&2&	“Stomp R, clap in front of R knee, clap behind R knee, clap in front of R knee”
3&4&	“Stomp L, clap in front of L knee, clap behind L knee, clap in front of L knee”
5&6&	“Stomp R, clap in front of R knee, clap behind R knee, clap in front of R knee”
7, 8	“Stomp L, stomp R”

Repeat starting L
Repeat starting R
Repeat starting L

- Lummi/Rhythm Stick Activities (focus on beat, duration, phrasing, rhythm patterns)
 - While seated, explore different rhythm stick tapping options (e.g., tap together, tap floor, tap partner, flipping, tossing)
 - Practice 4-count and 8-count *even* rhythm combinations (all beats are the same duration/equal intervals)

- Practice 4-count and 8-count *uneven* rhythm combinations (beats have different durations/unequal intervals, integration of slow and fast beats)
- Create an 8-count combination with a partner and “show and share” (1/2 of the class performs, the other half observes)
- Now standing, create a rhythm combination (8 or 16 counts) that integrates a variety of movements (e.g., different actions, spatial changes, relationship changes, etc.)!

(Music: *Walk the Dinosaur* – Queen Latifah, *Safe and Sound* – Capital Cities)

Experimenting with polyrhythms:

- Hemiola pattern (3:2)

Individually, and using a 6/8 musical framework (i.e., “1, 2, 3, 4, 5, 6”), tap out the 3-count (“1, , 3, , 5, ”) repetitively with your right hand on your right thigh; then tap out the 2-count (“1, , , 4, , ”) repetitively with your left hand on your left thigh; then try both simultaneously; an easy way to get started is to tap R & L together on “1” and then R (“3”), L (“4”), R (“5”) – i.e., “together, R-L-R” – gradually speed up and listen to the “resultant rhythm” as well as each individual rhythm (i.e., the triple rhythm vs. the duple rhythm, as you accentuate each, respectively)

(Music: “D’hammerschmiedsgselln” from *Christy Lane’s Multicultural Folk Dance Volume 1, Keep Holding On* – Avril Lavigne)

- Group rhythms – gradually combining/layering to create a polyrhythm and “resultant rhythm”

Have students in small groups create a 4-count rhythm pattern, making sure they are all different; then “conduct” the groups by cueing the first group, who performs their rhythm pattern 4 times (i.e., for 4 sets of 4) (but doesn’t stop); then cueing the second group to layer their rhythm pattern “on top of” the first group 4 times; and so on, until all rhythms are performed simultaneously; make sure no one speeds up (the teacher is the conductor and drummer – the person who maintains the pace/speed)

- STOMP polyrhythmic group creations with equipment (e.g., rhythm sticks, balls, streamers, etc.)

Sample online video - Basketballs:

<https://www.youtube.com/watch?v=ik8jICj8juc>

Have students in small groups create a “STOMP” inspired creation (polyrhythmic combination); each student (in the group) creates and performs a different 4-count rhythm pattern, using their body (clapping, stomping) or equipment; each student (in the same group) should make sure their rhythm is different from their peers, but coordinates with the other rhythms in the group, thus making a “resultant rhythm” that is richer than each rhythm pattern performed alone; groups need not be limited to 4-count rhythm patterns – the patterns can be longer (e.g., 8-counts) and the repetitions of the rhythms can vary – i.e., a common pattern is to repeat the same 8-count pattern 3 times, then vary the pattern on the last (4th) 8-count; movement of all types can also be included in the rhythm patterns; “Show and Share” polyrhythmic combinations, one at a time (so resultant rhythms can be heard)

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