

## APPENDIX: exercises

### Twinkle Twinkle Little Star

In this appendix, we illustrate the possible use of the Music Paint Machine and its alignment to the different aspects of the Dalcroze method by elaborating on how a particular song, namely Twinkle Twinkle Little Star, can be approached.

According to Wedin (2011) the Dalcroze method encourages teachers to offer new contents departing from a student's prior knowledge, for example a well-known song like Twinkle Twinkle Little Star. The goal of the following exercises is to make the student familiar with the different musical elements of the song through a variety of exercises that encompasses multiple senses (hearing, seeing, feeling). Rather than just being able to sing it, the student will learn how to play the melody on the instrument and understand the theoretical aspects of the song (e.g. time signature, form). The exercises are built up by focusing on one of the music elements in each 'lesson', even though it is inevitable and necessary to also incorporate (some of) the other elements.

There are many possible ways to integrate the MPM and Dalcroze method; we present only a few to introduce some ideas.

#### 1 Form

The students sit in a circle and listen to the teacher demonstrating the song by playing it. (S)he chooses different colour pads for the A and B part.

<picture Twinkle Twinkle A (yellow) B (red) A (yellow)>

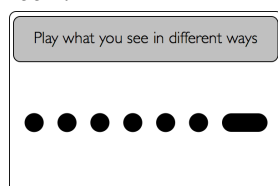
Playing it again, the students can sit down in a circle (or any other form, possibly decided by the students) during the A part and tap the beat with e.g. chopsticks. In the B part students could stand up and walk the beat and sit down when the A part starts again.

Note 1: create some variations where the students get a chance to repeat the different parts in various manners (e.g. using different tools, use no tools, use only eyes, etc.). Give them limited freedom to experience and explore the form of the song, using two different colour pads of the MPM.

When the students are familiar with the form and the length of each melodic phrase, they can learn the notes of the B part using the solfege hand signs as developed by Kodály or playing them by ear. End (this part of) the lesson by letting the students improvise with movements during the A parts and playing the B part together.

#### 2 Meter / Beat

Start by letting the students walk the beat of the song (or any other piece of music) using all the space available to make them acquainted with each other and with the room.



Show this card to one of the students and ask him/her to show in movement what (s)he sees. As a response, the other students can play what they saw or felt in the movement(s). The teacher could set certain boundaries (e.g. only use your feet). Using the MPM, every student could now try to interpret the card in their own way and/or copy it.

Note 1: this can be aligned with another task, in which learners experiment and explore the use of different note lengths and/or learn the symbols for these note values.

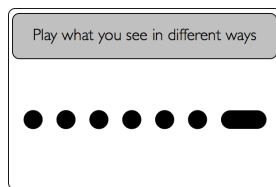
Note 2: Learners can discover possibilities on how to create different kinds of visual output on the MPM, but of course their discovery should be scaffolded by the teacher, possibly through preparatory exercises (for example in previous sessions with the MPM). The different possibilities are:

- o Colour
- o Saturation of a colour
- o Transparency of a colour
- o Stroke thickness
- o Vertical position

This can be achieved by:

- o Body movement (bending, turning, feet position, feet pressure)
- o Sound (loudness, pitch)

Importantly, teachers can choose how these “possibilities” are realised. E.g. vertical position can be achieved by changes in pitch (low note to low position) or by changes in loudness (soft note to low position). Transparency or saturation of a colour can be achieved by changes in movement (e.g. bending) or by changes in dynamics (e.g. softer → more grey/transparent).



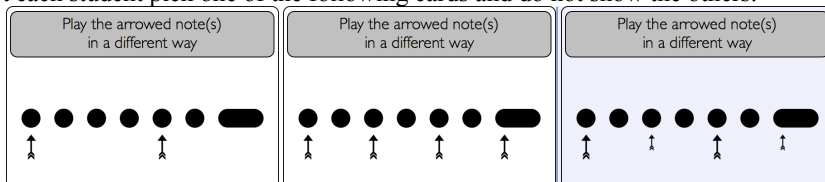
Using the same card, ask one of the students to play the sequence on one note, making one symbol more important than the others by stepping on one of the coloured pads. This creates visual evidence and makes the experience more concrete. The other students copy the movement and sound. Repeat this on one note, but choose a different pitch each time or try with any notes.

Note 1: first, students can choose one way (colour, thickness, transparency or grey scale) to make a note more important. Next, they can combine different possibilities.

Note 2: a student’s painting can be used as a score or challenge for another student.

Note 3: play the whole sequence on one note, making two/three/four notes more important than the others. Use a colour pad (or one of the possibilities named above) to create a visual output. To make it harder, the student could choose a different colour for each accent. Develop this exercise by letting walk the created sequence. Repeat this on one note, but choose a different pitch each time or try with any notes.

Let each student pick one of the following cards and do not show the others:



Before playing, give the students a chance to show their sequence through movement. The other students should be able to write down the sequence correctly. Now let the first student play it again, using the MPM to create a visual confirmation.

Finally, ask the students to play the sequence on one note. Make the arrowed notes more important than all the others. Again, repeat this on one note, but choose a different pitch each time or try with any notes.

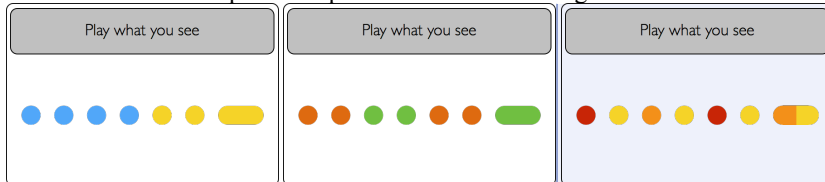
Lina Van Dooren 10/4/16 19:59  
**Comment:** Luc, kan je er eentje maken waar de pijl per drie komt, voor een drie-vierde maatsoort bijvoorbeeld?

Now, make the students aware of the different time signatures and what they are called. Using different formations, let the students feel the time signatures through movements.

Example 1: let them walk the beat on the spot, marking the first beat with a louder stamp. Next, have them take that step on the first beat forwards while the rest of the beats are walked on the spot.

Example 2 : line them up opposite each other and walk towards each other in 4 steps (or the respective amount of beats in each bar). Walking forward, they clap on the first beat; when walking backwards, they clap hands with the student opposite them.

Let the students work in pairs and pick one of the following cards:



Lina Van Dooren 10/4/16 20:28

**Comment:** Ik zou hier dan graag eentje hebben met twee kleuren die de drie-vier maatsoort weergeven.

The students choose different movements/pitch/sounds for each colour and practice them. They can present them for the other groups.

Alternatively, the teacher plays a different pitch/articulation/tempo for each colour. The student copies what the teacher did for one colour and modifies the other colour.

Note 1: this task can be prepared with another task, in which learners experiment and explore the use of different colours. This can be done with an increasing number of colours.

Note 2: this task can be made more difficult by adding foot pressure: most pressure for the 1st, then the 3rd and less for 2nd and 4th beat.

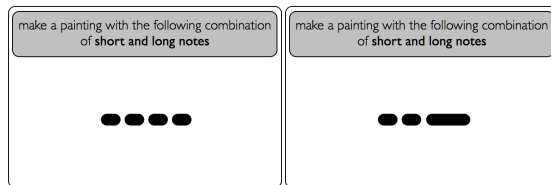
End (this part of) the lesson by referring back to the song Twinkle Twinkle Little Star. Which of the presented time signatures is the song in? Where in the song could the cards be placed?

Note to all meter tasks: all tasks can be performed with or without metronome and with or without showing a grid on the screen. When using a metronome, tempo can be adapted to the learner's motor abilities or in order to challenge a learner. The grid serves as a visual support for playing in time with the metronome.

### 3 Rhythm

Let the students start by walking around in the room responding to what the teachers plays: short and long notes. They imitate the short and long notes in their walking pace. Create a possible variation where the students are divided into two groups: one group represents the short notes, the other the long notes. When they are not walking they can freeze or clap along. Another possibility is to (let the students) create different activities for the different notes.

Using the call and response principle, play rhythmical patterns over one bar and ask the students to show each pattern with movements. Include dynamics, different pitches and articulation to make it more challenging. Finally, end with the two rhythmical patterns as noted on the cards below.



Show the cards to the students and repeat the exercise described above. However, now let one of the students lead while (s)he makes a painting with the MPM. The teacher and other students repeat what they heard with movements.

Now let the students walk the patterns in a loop and connect them to the melody of the B part in the song Twinkle Twinkle Little Star. One student at the time, they could try to colour the notes as they were done in the previous section on meter.

Finally, let the students walk the rhythm for the complete song, adding a coloured pad for each first beat if desired, and ask if they recognize the rhythm in the A parts as well.