

Annotation
Chapter 7: Sound
Creative Dance in the First Three Grades
pp. 94-107
Joyce Boorman

“Movement, sound and children belong together” (p. 94)

Boorman believes that sound can be a stimulus for dance or an accompaniment, and that there are three categories of sound in creative dance:

1. voice and body sounds (humming, clapping)
2. percussive sounds (drum, tambourine, tin of stones); percussive instruments or any other object that can be used to produce sound
3. recorded music (p.94)

This chapter explores the three sound categories and how to use them.

Voice sounds focus on the use of words and Boorman breaks it down into three categories; interpreting words into actions, the sound of words and collecting words. Using new words builds vocabulary and gives children the opportunity to better understand the meaning of a word or the relationship between words, by performing them. For example, a quick, light repetitive action can be called a shiver, quiver, a shake, or a tremble or a jump could be considered an explosion (p.94).

The way a word sounds can be divided into six sound qualities:

- soft e.g. Whispering
- hard e.g. Cracking
- quick e.g. Pinprick
- slow e.g. Dreamily
- round e.g. Moon
- thin e.g. Slip

Words can have a combination of the above sound qualities (p.95). A long vowel sound might be represented by a slow, sustained movement or a short vowel sound could be a quick, repetitive action.

Boorman goes on to discuss the way in which to introduce percussive instruments into the creative dance unit. She suggests moving from the teacher having the drum into individuals

taking over the job and then into group work where there is one person responsible for holding the steady beat. She also gives tips (mostly common sense things) on how to deal with the lack of instruments that a teacher might encounter. Boorman give a list of various instruments and the kinds of movements that they are best suited for.

Boorman argues that recorded music should be introduced into the lesson over a period of time, and that the emphasis should always remain on the movement and not the music (p.100). She lists some factors to consider when attempting to select a piece to use in a lesson. Boorman has been kind enough to give a list of recordings and where they can be obtained. She even offers some suggestions as to the type of movement that would best suit the pieces she named. Boorman also suggests some pieces of music to use in units on various topics (Action and stillness words, strong and light actions etc.)

This chapter would be quite useful as guide to selecting the right kind of music a lesson but it lacks something. I think that without this chapter in the context of the book there is little that can be taken from it.