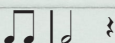


# DALCROZE LESSON PLAN

Cynthia Lilley, Dalcroze License

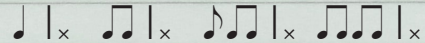
## Measure Shape and Rhythms of "Wayfaring Stranger"

### 1. Introduction

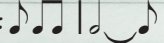
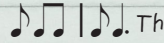
- a. Movement warm-up with piano
  - i. "Rag doll" lie on floor
    - Move one limb, then another
    - Allow parts of the body to move you to seated position and then standing.
    - In pairs, student A taps student B, student B follows through
  - ii. Move it in space
- b. Around the circle: Bat an invisible volleyball across the circle, with a set up and a release.
  - i. Movement and mime
  - ii. Add sound
  - iii. Set up = anacrusis (upbeat, pick up)  
Release = crusis (downbeat)
- c. Names around circle, in  $\frac{4}{4}$ 
  - i. Speak the name of neighbor on the crusis
  - ii. Add anacrusic greeting before the crusis i.e. "Hello, John": 

- e. Call attention to introverted movement (i.e. moving in one's own space, with peripheral awareness of others, but essentially alone) and extroverted movement (i.e. moving with awareness of others, interacting, moving toward others).
  - i. Move again with this in mind. (Introverted movement tends to be small and enclosed; extroverted movement is larger, and it causes the body to move toward—and interact with—others.)
  - ii. Watch each other in half groups, enabling a clear visual sense of introverted and extroverted movement.

### 2. Stepping patterns

- a. Step the beat and clap crusis, eventually to a passerby. Piano is in  $\frac{4}{4}$  with lots of different anacruses.
- b. Clap anacruses; clap crusis to passersby. Establish the systemization (x = crusis in  $\frac{4}{4}$ )  

- c. Notate
- d. Step the patterns of the systemization, gesturing to a passerby on the crusis

### 3. "Wayfaring Stranger"

- a. Teacher plays, students step:   
This becomes a follow.
- b. . The new note ( $\downarrow$ ) is a metacrusis (a note or notes falling away from the crusis)
- c. Although the actual measures start at the barline, the virtual measures of an anacrusic piece start with the anacruses. The form of the virtual measures is abaa.
- d. Hand out score and sing with lyrics. Discuss the meaning of the lyrics.

This introduction includes **aural reactions** (responding to music), **tactile reactions** (responding to physical sensation), and **locomotor gestural movement**, where students use previously explored gestures to travel through the space.

This is a game that explores **time/space/energy** while also incorporating **social interaction** and vocal **improvisation**.

It is important to explore a wide variety of anacrusic rhythms before arranging them into a **systemization**.

# Anatomy of a Lesson

*We've published a lesson plan created and used by an experienced Dalcroze teacher, making some annotations along the way to help deconstruct the activities and the ideas behind them. Annotations by the Katie Couch.*

**Subject:** Measure shape, complementary rhythm

**Song:** "Wayfaring Stranger" (Traditional spiritual)

**Goals:** To embody crisis and anacrusis, using complementary rhythm to measure the lengths of the phrases.

**Materials:** Piano, whiteboard, scores

**Cynthia Lilley** earned a Dalcroze certificate and license at the Longy School. She taught at the Diller-Quaile School of Music and at the Special Music School, a public school in Manhattan for musically gifted children. She continues to teach at the Dalcroze School at the Lucy Moses School. Cynthia has been a presenter at many Dalcroze workshops and national conferences, and she has taught summer courses in the Dalcroze approach for music teachers at the Longy School in Cambridge, MA; Southern Methodist University in Dallas, TX; the University of St. Thomas in St. Paul, MO; the University of Kentucky in Lexington, KY; and Hunter College in New York, NY. She is a past president of the New York Chapter of the Dalcroze Society of America where she now serves on the Professional Development Committee.




## Anacrusic Systemization

The image displays four staves of musical notation for the song "Wayfaring Stranger" in 4/4 time. The notation illustrates anacrusis and complementary rhythms. The first staff begins with a quarter rest followed by a quarter note, then continues with a series of eighth notes. The second staff starts with a quarter note, followed by eighth notes, and ends with a quarter rest. The third staff begins with a quarter rest, followed by eighth notes, and ends with a quarter note. The fourth staff starts with a quarter note, followed by eighth notes, and ends with a quarter note. The notation uses treble clefs and a key signature of one flat.

Performing complementary rhythms in a small group can evoke the feeling of a folk dance, with each part contributing to a lively, interlocking texture.

#### 4. Analysis of measure shape with lyrics

- a. Not all words will fit into the analyzed measure shape structure, so in some phrases, the measure shape will change.
- b. Example: mm. 5-7 "And there's no sickness toil or trouble" 
- c. Here, the metacrusis is on "ness" followed by an anacrusis of only two eighth notes.

- b. At the eighth-note level:
  - i. Clap the pattern and step eighth notes, discovering the complementary rhythms at the eighth-note level.
  - ii. Step this complementary rhythm
  - iii. Do in partners, person A steps and/or claps the pattern, person B steps and/or claps the complementary rhythm.

#### 5. Sing the song again

Sing with a student conductor, being aware of the measure shape phrasing.

#### 6. Complementary rhythm

The complementary rhythm (c.r.) is the pulse that happens where there are no new notes (either from a rest or a long note).

- a. At the quarter-note level:
  - i. Clap the pattern of the song, step the beats. Identify the steps where there are no claps: that's the complementary rhythm at the quarter-note level.
  - ii. Step the complementary rhythm while song is played.

#### 7. Solfège

- a. Sing the melody with scale-degree numbers
  - i. Determine that the 2nd and 6th degrees of the scale are missing, so that the song is in the minor pentatonic. There are no half steps, and thus no half step dissonances.
  - ii. Then sing in syllables
- b. Sing the song in canon. Although the song is not purportedly a canon, it makes an effective canon because there are no half step dissonances.
  - i. Sing in canon in two parts at a distance of two beats, becoming a sort of call-and-response.
  - ii. Sing in canon in three or more parts one beat apart, creating a pentatonic cluster.

Students could also move in canon while singing in canon, creating a process-based *plastique animée* that allows them to see and hear the music unfolding at different times.

### Dalcroze Teaching Strategies & Techniques in this Lesson

**association:** the experience/performance of two or more similar elements that happen simultaneously (e.g., stepping the same rhythm as heard from the piano)

**canon:** a form of delayed repetition in which participants reproduce a leader's musical and/or physical actions after a duration of time

**follow:** an exercise in which participants adjust a given rhythmic pattern or pulse in real time to reflect changes in a leader's musical expression, such as shifts in

tempo, dynamics, articulation, and phrasing

**plastique animée:** a choreographed representation of music in motion, where participants use gesture and movement to embody a specific piece of music. Musical elements (such as form, rhythm, harmony, and melody) are interpreted through expressive physicality, creating a dynamic, visual reflection of the music

**quick reaction exercise:** an activity in which a leader provides a verbal, aural/musical, visual, or tactile signal to prompt an immediate response, such as a change in movement

**social interaction:** a process in which participants engage with peers through movement, music, or gesture, fostering communication, collaboration, teamwork, and expressive participation

**systemization:** a structured exercise that isolates and organizes a specific musical element (e.g., rhythm) into a logical pattern, which can then be explored through different permutations

**time-space-energy:** the three interconnected elements of musical expression and movement: Time (rhythm), Space (physical dimension), and Energy (weight, force, and momentum)

# Wayfaring Stranger

with complementary rhythm (C.R.) at the beat and division

Traditional Spiritual

Song



I'm just a poor way-far-ing stran-ger, A'-trav'-ling through this world of woe, And there's no

Quarter-note Level C.R.

Eighth-note Level C.R.

sick - - ness toil or trou-ble In that fair land to which I go. I'm go-ing

there to see my moth-er, I'm go-ing there no more to roam, I'm just a -

- go - - ing o - ver Jor-dan I'm just a - go - - ing o - ver home.