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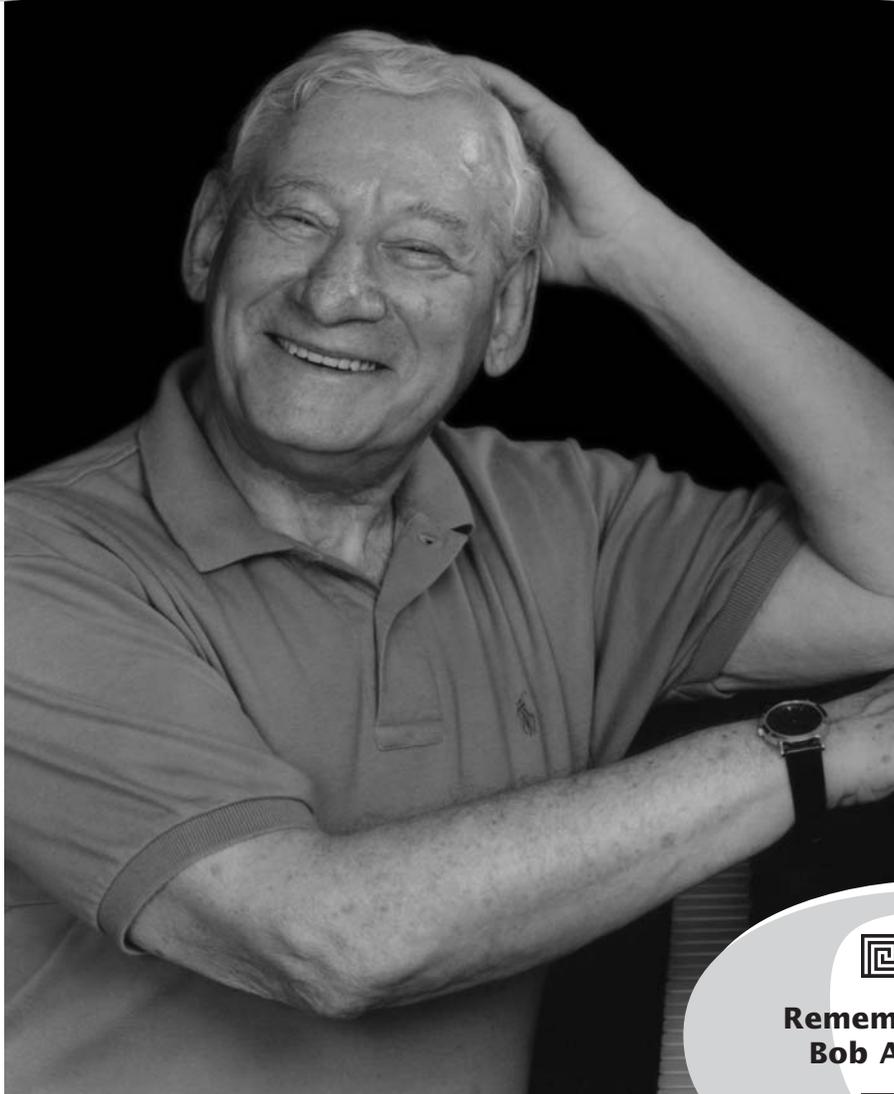
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☐☐☐☐  
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# **Dalcroze Society of America**

The Dalcroze Society of America is a nonprofit corporation dedicated to the purpose of promoting the artistic and pedagogical principles of Émile Jaques-Dalcroze through educational workshops, publications, financial and consultative assistance, and the encouragement of local chapters throughout the United States. The Dalcroze Society welcomes musicians, dancers, actors, therapists, and artist-educators who study and promote the Dalcroze Eurhythmics approach to music learning and performance.

Included in membership is a subscription to the American Dalcroze Journal. The Society is affiliated with the *Fédération Internationale des Enseignants de Rythmique* (FIER), a worldwide association of Dalcroze teachers, headquartered at the *Institut Jaques-Dalcroze* in Geneva, Switzerland.

Visit our web site!  
[www.dalcrozeusa.org](http://www.dalcrozeusa.org)

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**Submission deadlines for each volume year are August 30, November 15, and February 15.**

## **The Journal accepts B&W advertisements**

Cost for 1/4 page, \$25; 1/2 page, \$50. Sizes below.

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## **Journal Design Cover Photo**

Emily Raively  
Courtesy of Daniel Cataneo

The American Dalcroze Journal is published three times a year by the Dalcroze Society of America. The ADJ seeks to include scholarly, creative, and opinion-based articles pertaining to the study or teaching of the Method Jaques-Dalcroze and related disciplines. Articles and letters of varying lengths will be considered, and may be published in print, electronically (on the DSA website), or both. Submissions may be edited for style, content, or length. While timely submission of articles may allow for consultation with contributors, the Journal Editor reserves the right of final editorial decisions.

Articles should be submitted electronically to Kathy Thomsen ([president@dalcrozeusa.org](mailto:president@dalcrozeusa.org)). All submissions should be double-spaced and prepared according to MLA style guidelines, where appropriate. Contributors may include photographs and images, and are responsible for obtaining permission for photos or previously published material.

The views expressed in articles and letters do not necessarily represent those of the Dalcroze Society of America.



October 2008

I am pleased to be part of the new Executive Board of the DSA and we look forward to a productive two year term.

Many thanks go to outgoing Executive Board members Nicole Brockmann, president, Leslie Upchurch, treasurer, and Mary Dobrea-Grindahl, Journal editor. All three have served the DSA faithfully, performing countless tasks for our organization. I'm sure they will continue to be involved with the DSA as we go forward. Thanks also go to Stephen Neely. He works hard behind the scenes to get the Journal out and we are grateful for his continuing service.

The Dalcroze approach is often said to be an education "in and through music." In the previous Journal, Vol. 34 No. 3, there were a series of articles which discussed the "through" part of that statement. To balance this perspective, I believe equal time should be given to the "in" part of the statement. Our profession is multifaceted and deserves to be viewed from many different angles, through many different lenses.

I extend an open invitation to all readers of the Journal to write about the musical substance of the Dalcroze work for the Winter issue. I think people would be most interested in various answers to the questions: What is, and is not, the nature of the Dalcroze work? What are its principal aims? Is this business fraught with dangers and slippery slopes? If so, what are they and where do they lead? Readers are also welcome to write responses to any of the three articles that appeared in the previous issue, or any other articles that have been published. I look forward to receiving your lively, thoughtful commentary. The deadline is November 15, 2008. Submit your writing to [president@dalcrozeusa.org](mailto:president@dalcrozeusa.org).

This Fall issue of the Journal comes after the death of legendary master Dalcroze teacher, Robert Abramson. Thanks to everyone who wrote in memory of Bob. We have published some of those remembrances here. More tributes can be found at [www.dalcrozeusa.org](http://www.dalcrozeusa.org). Donations to the DSA Scholarship Fund in memory of Bob may be sent to treasurer, Maggie Corfield-Adams.

As we go about the business of the Society and prepare for the National Conference June 23-26, 2010 at the Longy School of Music in Cambridge, MA, we look forward to staying in touch with you, the members of the DSA.

Kathy Thomsen  
President and Interim Editor  
[president@dalcrozeusa.org](mailto:president@dalcrozeusa.org)

## And from the Vice President

I am Yukiko Konishi and I serve as vice president of the DSA. I am thrilled to be part of the new Board! After July 1st when our term began, we started working pretty vigorously. I feel as if I'm in a triathlon, running hard and dealing with new challenges every day. I promise to do my best for two years to make the DSA as good as it can be. It has been a wonderful experience working with Kathy, Melissa, and Maggie. They're great teammates. Please allow me to express my personal gratitude. I appreciate being able to serve the DSA and finally give back something to this organization, and to this country, where I have not only been trained as a Dalcroze teacher, but where I have been given so many opportunities to grow as a teacher and human being.

Yukiko Konishi  
Vice President, Dalcroze Society of America  
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# *The State of the Society*

August 2008

As the new Executive Board begins its term, I thought an update of where we are and where we hope to be going would be useful.

The DSA has 156 members, 47 of whom belong to The Tri-State Chapter, taking advantage of the dual membership plan linking that chapter with the DSA. We encourage other local chapter leaders to contact us to pursue a similar dual membership arrangement. DSA treasurer, Maggie Corfield-Adams, processes members' dues, manages our accounts, and works with Tri-State Chapter treasurer, Kathy Jones, to keep things running smoothly. Maggie is always willing to answer questions about DSA memberships.

The American Dalcroze Journal is published three times a year, and we are grateful that Mary Dobrea-Grindahl has ensured its quality throughout her tenure as editor. We seek a new Journal editor now that Mary has decided to step down, and encourage any interested member to contact us.

The Journal is our largest expense. Many of you have responded that having it available online would be desirable. We also know others would rather receive a hard copy in the mail. Our thought is to move the Journal online and make it available only for paid DSA members. Those who wish to continue receiving a hard copy could do so for an additional fee. We are just beginning to look into this possibility and will keep you informed as we proceed.

The DSA maintains a website <[www.dalcrozeusa.org](http://www.dalcrozeusa.org)> which we encourage you to visit. Thanks go to Eric Barnhill, who served as DSA webmaster the past few years. Our vice president, Yukiko Konishi, is currently serving as webmaster and you may contact her with questions, comments, or postings for the website.

The website could do more for the DSA, and we believe it needs to. Nearly all contact with interested new people is via the web. The better our website can serve both members and non-members (who are, in fact, potential members), the more likely we are to increase our membership. We are talking with two website designers to discover what functions are possible and desirable in a website that invite participation by visitors and members, without placing unrealistic burdens on the volunteers responsible for maintenance. We will keep you informed as these talks progress.

Keeping workshop and course information current on the website is a shared responsibility of the DSA Board and members. We ask Certified and Licensed Dalcroze teachers across the country to inform us about classes, workshops, and the like so that our website can provide links to programs and contain up-to-date information for website visitors. Secretary, Melissa Tucker, will collect this information and she would be happy to answer any questions.

We maintain a database of members, past members, and friends of the Society. From this database we can locate Certified and Licensed teachers in a given area, and Melissa is able to get this information to anyone who is interested.

The database is in need of an upgrade, and we plan to purchase the latest version of Filemaker Pro in the next few months. The database is housed at Carnegie Mellon University and as mentioned in the president's letter, we are most grateful to Stephen Neely for keeping it running and serving as our direct link with CMU.

Two libraries of Dalcroze-related material are available in this country. We thank Kathryn Arizmendi for maintaining the Performing Arts Library at Lincoln Center. The Dalcroze Research Center at the Ohio State University has been maintained by former DSA president, David Frego, and we thank him for his work. Now that David has taken a new position as Chair of the Department of Music at the University of Texas at San Antonio (congratulations David!), the curator in Ohio is Professor Nena Couch <couch.2@osu.edu> David has expressed confidence that the OSU library is in good hands.

As per our by-laws, the Executive Board is to be assisted by an Advisory Board consisting of past Executive Board members. Thanks to former Advisory Board members Julia Black, Anne Farber, Annabelle Joseph, and Lisa Parker for their service. Having past Board members consult with present Board members provides continuity while ensuring representation across the United States from various Dalcroze training centers. A new Advisory Board will be announced soon.

I believe there are two things that are essential to the health of the DSA.

▪ INCREASE MEMBERSHIP

The outgoing Executive Board had to cancel the national conference scheduled for June 2008 due to low registration numbers. The DSA needs to attract new members, reach out to lapsed members and continue to serve current members if we are to thrive.

▪ KEEP THE MEMORIAL SCHOLARSHIP FUND GROWING.

The DSA's purpose is to promote "...the artistic and pedagogical principles of Emile Jaques-Dalcroze..." The Scholarship fund allows the DSA to assist worthy students become Dalcroze teachers. If you are able, please consider a donation in any amount to the Memorial Scholarship Fund, either through a Patron membership or special donation.

Individuals can participate in the life of the DSA in many ways: Attend a workshop or summer session, write an article for the Journal, send us your thoughts about the 2010 national conference in Cambridge, pay your dues, contact us to make sure we have your current e mail and snail mail address, write a letter to the editor of the Journal, donate to the Memorial Scholarship Fund, send us information on a Dalcroze children's class you're teaching, or consider starting a local chapter in your area. We hope you will all plan to attend the National Conference in Cambridge at the Longy School of Music, June 23-26, 2010.

Thanks for the opportunity to serve for the next two years and we'll see you in Cambridge in 2010 if not before.

Kathy Thomsen, President  
For the Executive Board  
Melissa Tucker, Secretary  
Yukiko Konishi, Vice President  
Maggie Corfield-Adams, Treasurer



Kathy Thomsen for the Executive Board

From the Dalcroze Society of America, Inc. By-laws, Article IV, Section 4: "...The treasurer shall be responsible for paying yearly dues to the FIER of ten percent of the active member dues collected." The founders of the DSA intended us to remain connected to FIER, the *Fédération Internationale des Enseignants de Rythmique*, in this tangible way. Presumably the connection was to run in both directions, with the DSA receiving benefits from its association with FIER in exchange for our financial support.

Time has passed since these by-laws were written, and for a variety of reasons, the intended connection between the DSA and FIER has been significantly weakened. We have not sent them ten percent of our dues in a long time, and I could not point to specific benefits our members receive from FIER. In an effort to be faithful to our own by-laws, the Executive Board wishes to re-establish a connection to FIER, but to do so incrementally, working with their president, Madeleine Duret. In time we hope to establish a mutually beneficial connection between our two organizations.

What is FIER anyway? FIER is to the world what the DSA is to the United States. It would be tempting to think of FIER as a large, business-like organization with headquarters in Europe, branch offices throughout the world, and a paid staff to carry on its business. If only it were true.

When I first became aware of the DSA I made similar assumptions about it. An office, a staff, a Director, letterhead – surely this was the stuff of a national organization. I gradually came to know the DSA as a group of people, people who were my teachers, friends, and colleagues. They shared a commitment to and a love for this discipline we called Dalcroze, even though "Dalcroze" remained a flexible concept. They were musicians and teachers who volunteered their time and energy because they thought this thing we did with music and movement was too important to let slip into oblivion, and too distinctive to become absorbed into larger, more popular trends in music education.

And so it is with FIER. Fellow musicians across the globe volunteer their time and energy to hold together an organization of like-minded people. In July, 2007, at the Congress in Geneva, we heard reports from representatives of the countries belonging to FIER. It was astounding to learn the many ways in which small and large countries reach not only their own people, but those outside their borders. We heard about Finns who go to Italy to study and teach, Israelis who go to Geneva, and Swedes who travel to Japan. This lively, world-wide matrix of eurhythmics teachers and students is loosely held together by FIER. It felt good to be a part of this community, and I want to revive our participation in it.

FIER publishes a journal, *Le Rythme*. They maintain a website. They recently published a book of 41 lessons by 14 international teachers entitled, "Paths to Rhythmics," which includes lessons by Americans Bob Abramson, Anne Farber, Herb Henke, Joy Kane, and Lisa Parker. (See Jeremy Dittus' review in this issue.) FIER materials generally appear both in French and English.

I believe reconnecting to FIER is the right step forward for the DSA and one which will help us remain faithful to our own by-laws. Our Board is communicating with Madeleine Duret to work out the details.

The Board has a proposal that will move us toward paying FIER a percentage of the dues we collect as stipulated in our by-laws. We are asking for voluntary contributions this year of \$7.00 per person for our FIER dues. If you are so inclined, please send a check payable to the Dalcroze Society of America and write "FIER" in the memo line. Mail the check to our Treasurer, Maggie Corfield-Adams, 18022 Chalet Dr. Apt. 102, Germantown, MD 20874. We will send FIER whatever money we collect by the end of 2008.

We welcome your thoughts on this matter.

# Book Review: Paths to Rhythmics

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By Jeremy Dittus

Under the editorship of Madeleine Duret, F.I.E.R. (Fédération Internationale des Enseignants de Rythmique) has recently published a unique and much needed resource for Dalcroze teachers. This book, *Chemins de Rythmique* or *Paths to Rhythmics*, contains 41 lessons composed by 14 master teachers of the Dalcroze method. Teachers from eight different countries provide a wide variety of perspectives for consideration. Knowing that Dalcroze-based literature is flooded with lessons for children, this collection is particularly valuable because most of the lessons are written for advanced/adult classes.

Duret's Foreword states the premise of the volume: It is a "testimony of the older generations to be used as inspiration for the present generations." In addition, she provides critical information for the reader: "These lessons should not be taken literally and transformed into a "copy-paste" which would be completely opposed to what rhythmicians wish to convey. Take ideas, certainly; reproduce certain processes, yes indeed; but the real substance should be first understood before being transmitted further on." Duret suggests that these lessons will be different every time they are taught. Much the way a blueprint for a house conveys the general structure or shape, each lesson plan provides a general sense of the musical ideas presented by its author. Every Dalcroze lesson is a dynamic exchange shaped by the improvisation of the instructor and the responses of the students, and Duret reminds readers that the nature of the Dalcroze work must be thoroughly understood before making use of the lesson plans presented here.

Five of the authors wrote in French: Madeleine Duret, Switzerland; Marie-Louise Hatt-Arnold, Switzerland; Martina Jacobi, Germany; Henriette Van Maanen, Netherlands; and Christiane Montandon, Switzerland. The others wrote in English: Robert Abramson, USA; Anne Farber, USA; Ulla Hellqvist, Sweden; Herbert Henke, USA; Donald Himes, Canada; Joy Kane, USA; Gertrud Keiser-Nielsen, Denmark; Lisa Parker, USA; and Louisa Di Segni-Jaffé, Italy. This collection gives educators and musicians fantastic insights into how the Dalcroze approach varies from teacher to teacher, country to country, and continent to continent. Not only does the methodology vary

widely among the authors, but so do the goals and expectations. For some teachers, movement and the sensation of movement are the main focus, while for others, the musical material is paramount and movement is only a vehicle. For some, specificity and detail are of great importance, yet for others, a general indication of a musical concept is enough. Some teachers use objects (paint, paper, ribbons, balls, elastics, etc.) while others work solely with the body. These differences do not present contradictions; rather, they exhibit the strength of Dalcroze's philosophy by showing its flexibility and range. These lessons illustrate some of the diverse ways in which Dalcroze teachers can reach students who have widely varied backgrounds and experiences.

Duret grouped the lessons by author, not by subject material. Some authors focus specifically on eurhythmics while others provide additional lessons in solfège, improvisation, and methodology. One must skim through the entire volume to find a particular topic of interest, but the layout is accessible. The print is somewhat small but still easy to read, and the musical examples are clear. Some lessons contain obscure musical examples, but most of the authors give enough information to locate the music. Each collection of lessons includes a biography and delightful photos, some of which show the rhythmicians in action.

Anyone interested in purchasing *Chemins de Rythmique* (ISBN: 2-940310-32-7) should contact L'Institut Jaques-Dalcroze on the web at <http://www.dalcroze.ch/html/en/furtdocubook.htm#fier> (look under heading #3), Papillon Publishing at [www.editionspapillon.ch](http://www.editionspapillon.ch), or F.I.E.R. at [www.fier.com](http://www.fier.com).

*Jeremy Dittus is a Licensed Dalcroze teacher (Longy School of Music 2007) and founder of the Colorado Dalcroze Society. He received a DSA Scholarship to study at the Dalcroze Institute in Geneva for academic year 2008-09.*



## Robert Abramson

1928 - 2008

### EDITOR'S NOTE

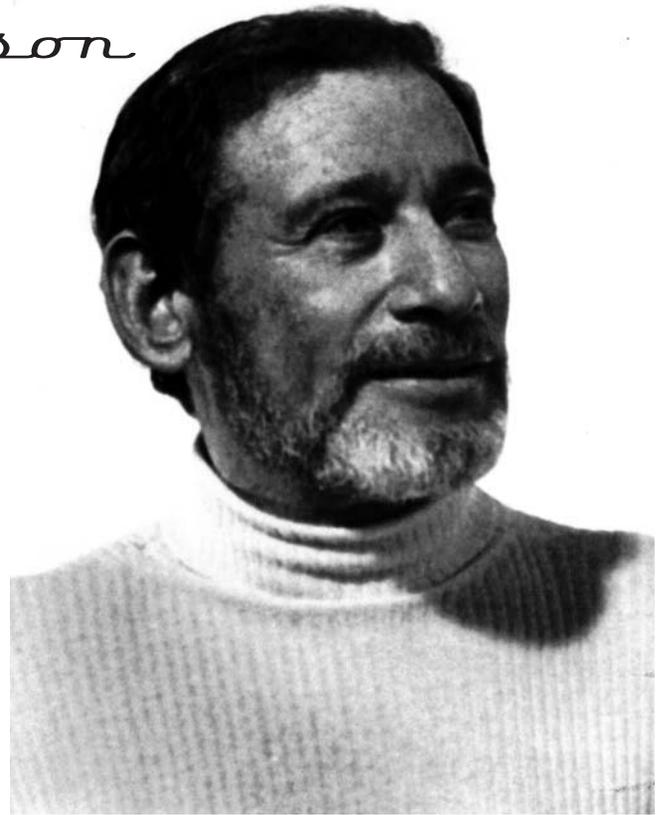
Robert M. Abramson's death on July 22, 2008, has had, and continues to have, an enormous impact on the American and international Dalcroze communities. Our call to DSA members and friends for written remembrances has yielded volumes, and more tributes continue to arrive. We'll post everything received on our website <[www.dalcrozeusa.org](http://www.dalcrozeusa.org)> and will add remembrances periodically as they come in. A selection of these is printed here.

Musician, composer, concert pianist, and beloved master teacher to several generations of professional musicians, Robert M. Abramson died on Tuesday 22 July 2008 at the age of 79. Mr. Abramson's students remember him as a loving yet uncompromising figure who went to great lengths to inspire deep listening and deep learning. In the classes he taught at The Juilliard School and Manhattan School of Music, where he served on the faculty, and in the many institutes and workshops that he taught, he made sure that each of his students was having a powerful musical experience. In accordance with the principles of the pedagogical innovator Emile Jaques-Dalcroze, whose work he continued and developed, Mr. Abramson intended to leave an indelible impression on the student's body, mind, and spirit.

Born in Philadelphia PA, Mr. Abramson grew up in an artistic household. At an early age, he showed musical promise. As a small child, he improvised with ease at the piano keyboard, flustering his classically trained teachers by improvising variations on the masterworks that his teachers expected him only to learn verbatim.

Mr. Abramson studied chemistry in 1946 for two years at the Western Maryland College in Westminster, MD. But music exerted too great a pull on him and he transferred to Peabody Conservatory of Music in Baltimore, MD in 1948. In 1949, he began concertizing on piano, harpsichord, and organ. He continued to give keyboard recitals at least until 1969. During this time, he was also making recordings with such figures in the then-vibrant folk music scene as Jean Ritchie and Oscar Brand. With Brand, he also prepared for publication a guitar method and a collection of Bawdy Songs and Backroom Ballads, both in 1960.

At the same time, Bob kept up a vigorous conducting schedule. From 1953 to 1967, he conducted musical theater productions that included *Paint Your Wagon*, Gilbert and Sullivan Operettas, Maurice Ravel's *Lenfant et les sortileges* and film scores, produced from 1959 to 1962, many of which he composed himself or in collaboration with other composers or arrangers. Other musical works from this time range across several genres, including works for solo piano, songs with orchestral accompaniment, and songs with piano accompaniment. Several of his pieces



from 1952-1969 served as ballet scores for the National Ballet in Washington DC, the Brooklyn Academy of Music, and the Circle in the Square, or incidental music for dramatic productions such as *The Cat and the Moon* after Yeats for the Theater de Lys, in New York.

Before he joined the Armed Services, he pursued studies at Juilliard and at the Dalcroze School of Music in New York City. From 1952-1954 he conducted and directed the U.S. Army Orchestra, Band, and Chorus at Fort Sam Houston, in Texas. His time in the service culminated in his winning First Prize in the US Army Talent Competition sponsored by NBC-TV.

During the decade that followed his discharge from the service, he took a series of positions in which he applied and extended Dalcroze teaching methods to early childhood music education. These jobs brought him to a range of institutions in the tri-state area, from Scarsdale, NY and Norwalk, CT to New Brunswick and Ridgewood, NJ, with New York City serving as a center for much of his teaching. He also taught older students at such places as Peabody, the Dalcroze School of New York, and served as the Music Director of the Jewish Community Center of Bayonne, NJ.

At the Manhattan School of Music he completed his Bachelor of Music degree in 1965 and his Masters degree in Music in 1966. The ensuing years led Robert Abramson to immerse himself in the study of Emile Jaques-Dalcroze's written work. This required his translating these works from the French because the volumes were not available in the English language. Mr. Abramson also worked on Allan Lomax's Cantometrics project for one year before embarking upon the writing of several books about the application of the Dalcroze method to specific classroom activities.

From this time onward, teaching increasingly became the focus of Mr. Abramson's work as he refined the specific methods that would characterize his distinctive approach. At first working in the Greater NY Area with periodic excursions to Peabody, Jacob's Pillow in Lee, MA, Westminster Choir College, in Princeton, NJ, the Inter-Allied Arts Council for the Teaching of Interrelated Arts, in London, England, Mr. Abramson's name spread across the globe. He also established himself in postsecondary music schools, such as University of Illinois at Urbana, and Manhattan School of Music. At the latter institution, he served as Chair of the Theory Department and co-chaired the Dalcroze-Orff-Kodaly Certificate Training Institutes.

In 1975, Bob earned the Diplôme Supérieur from L'Institut Jaques-Dalcroze in Geneva Switzerland, during a time when few non-Europeans earned this honor. Since then, Bob has been a decisive force on the field of music education in America and in the world. In the early 1980s he established the Manhattan School of Music Summer Dalcroze Institute, which empowered him to supply the world with teachers who had met his exacting standards. Many of his students from the 1980s and 1990s now hold prominent teaching positions around the world, sustaining the legacy that he transmitted to so many musicians. Robert Abramson's students form a community of musicians who teach and teachers who make music. Through them, his contribution will be remembered and continued.

*William R. Bauer*  
Staten Island, New York



I will never forget my first sight of Dr. Abramson. I was invited by a colleague to audit a class Dr. Abramson was giving at the Manhattan School of Music many years ago. I don't recall the title of the course, but that day Bob was analyzing "Footsteps in the Snow" by Debussy. Snow fell! Mysterious footsteps plodded across the white fields! And for me, the little interval of a second became something HUGE. The drama of those Footsteps in the Snow has stayed with me forever, illuminated by the insight, the clarity, and the brilliance of Bob. I became a follower in those moments with him when he revealed the magical atmosphere of this small but incredible piece.

Many other impressive moments followed: Watching him maintain his dignity as he led a class of enthralled 5 year olds, whom he taught (rightfully so) to address him with the respectful title "Dr. Bob." Watching him astonish public school teachers and professional musicians with musical sleight of hand that had them dazzled by perceptions of music as something to be lived in the moment by the whole person – something they had never thought of before!

Another memory now seems to come out of some enchanted, optimistic time, when Bob shared his Dalcroze Dreams with those of us whom I shall call, if I may, The Three Graces – Joy Yelin, Anne Farber, and myself, Joy Kane – all of us a little in love with Bob, his vision of Dalcroze, and his generosity in encouraging and inviting us to become a part of it. Whenever we could, one or more of us would follow him to his workshops, furiously taking notes as we observed, participated, and took in as much as we possibly could.

Bob was a revelation to me. He showed me that Dalcroze could (even should?) be fun, full of joyous surprises, amazing events and accomplishments. He himself could be sly, witty, astonishing, and above all, seductive in an amazing way, making each person present feel that he or she was the ONE. Oh, how we adored him!

Time went on and each one of the "Graces" forged her own path. Many, many other wonderful students came to be mentored by Bob. They became the vast group of Abramson-trained Dalcrozians that are now so deeply saddened by his death, but who are continuing to breathe life into his teachings.

Eventually a misunderstanding occurred between Bob and me, and we had no contact in the last several years. Bob is gone and I am advanced in years. Our recent rift hardly seems to matter in what I choose to remember – the vibrant, brilliant and so very generous Bob Abramson.

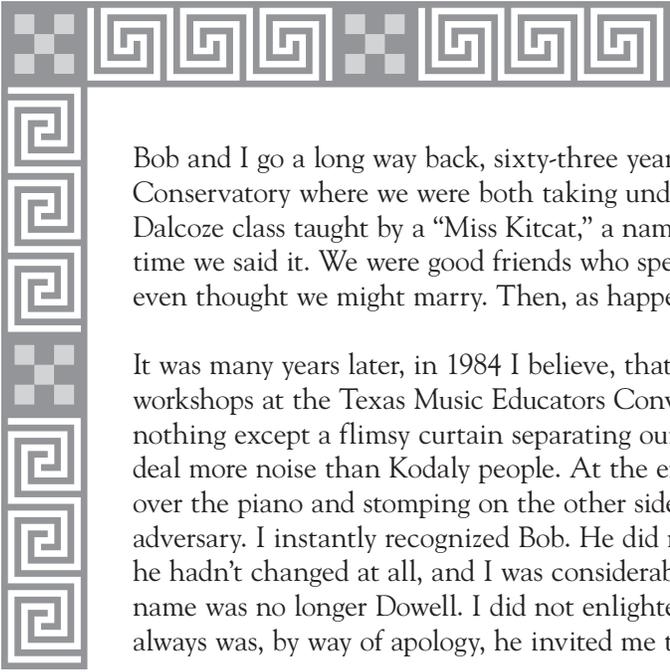
*Joy Kane*  
New York, New York



It was a great sadness with which I learned of Mr. Abramson's passing. He gave every student a great gift in every session he presented.

*Cindi Wobig*  
Chagrin Falls, Ohio





Bob and I go a long way back, sixty-three years to be precise. We met at the Peabody Conservatory where we were both taking undergraduate degrees. We were enrolled in a Dalcoze class taught by a “Miss Kitcat,” a name that sent us into uncontrollable laughter every time we said it. We were good friends who spent many hours together, and for a very short time even thought we might marry. Then, as happens in life, we lost touch with each other.

It was many years later, in 1984 I believe, that we reconnected. We were both presenting workshops at the Texas Music Educators Convention. We were in a great barn of a hall with nothing except a flimsy curtain separating our two venues. Now Dalcroze people make a great deal more noise than Kodaly people. At the end of a very trying hour of attempting to speak over the piano and stomping on the other side of the curtain, I marched over to confront my adversary. I instantly recognized Bob. He did not recognize me. This is not too surprising since he hadn’t changed at all, and I was considerably increased in girth, now a red head and my name was no longer Dowell. I did not enlighten him as to who I was, but gentleman that he always was, by way of apology, he invited me to join him for dinner that night, and I accepted.

Over dinner we compared Dalcroze and Kodaly methodologies, drawing charts and diagrams on the tablecloth to underline our viewpoints. I was waiting to see how long it would take Bob to realize who I was. Finally I mentioned Miss Kitcat. Bob stopped mid-sentence, looked at me sharply and announced to the whole restaurant, “You’re Lois Dowell! The only woman I ever loved!” With that he ordered champagne.

The upshot of all this was that we decided to collaborate on a book comparing twentieth century methodologies. *Teaching Music in the Twentieth Century* was published in 1986 by Prentice Hall, and the revision of the book appeared in 2002 as *Teaching Music in the Twenty-First Century*. During the writing of that book Bob stayed with me and my husband, Lee, at our homes in the Caribbean and in Calgary and we renewed our old friendship.

I had enormous respect for this man with his consummate musicianship, his boundless creativity and his giant brain. We are all the poorer for his death. I shall miss him.

*Lois Choksy*  
*Calgary Alberta, Canada*



My relationship with Bob Abramson began in 1973, when he plucked me off the sidewalk (literally – we were introduced by a mutual friend as we were all leaving a Messiaen piano recital) and hired me to teach with him at the Manhattan School of Music. He had heard that I had recently played ragtime for my graduating lesson with Hilda Schuster, and that intrigued him.

I became, along with Joy Kane and Joy Yelin, a faculty member of the DOK (Dalcroze-Orff-Kodaly) Program at the Manhattan School. It seemed – it was – extraordinary to be given such an opportunity, with the ink on my License barely dry.

I also became Bob’s student. We had weekly piano lessons in his apartment, which was a short walk from mine. We were friends, then, visiting back and forth and sharing our loved ones. I got to know Carl, for whom I had great affection, and my husband, Les, a psychiatrist and keen amateur musician, got to know Bob, whose charm and power impressed him.

Although we were officially colleagues at school, our real relationship was clearly teacher-student. He was a marvelous teacher, and I was a marvelous student. He didn't teach me to improvise, somehow that had already happened in my musical life, but he taught me how to develop this skill, how to use it. He encouraged me – no, he empowered me – to start and lead improvisation groups, an enterprise that became fundamental in my Dalcroze career. He taught me ways of hearing and playing – and teaching – music that were revelatory. He gave, and I got it. And he knew I got it. Our teacher-student relationship was a loving, shining success.

Then I moved on to other schools, other programs. Lessons became less frequent. We were now real colleagues, separated by place, but joined in the business of Dalcroze, and the loving and shining grew awkward and dim. First gradually, then abruptly. A phone call: no more lessons, then silence. Not absolute silence: words were spoken about me to others, none to me. Years passed.

My husband dies. Bob and Carl send me a condolence card. I send a thank you note. More silence.

Another phone call: I'm sending you a student; you're just the right teacher. Thaw! Some socializing. Some camaraderie. No questions, no explanations.

The Dalcroze School on East 73rd Street closes. The Board contacts me and a few others, including Ruth Alperson, to join a committee to save what we can. I say, we can't do this without Bob. Bob is invited in. Pretty soon Bob and Ruth and I are "co-directors" of the Dalcroze School at the Kaufman Center.

Things go well for a while. Then Bob wants to be the sole Director. Please, says the Board to Ruth and me, you know how Bob is, please just let it happen. Oh, all right. All for the dear old Dalcroze School. Things continue to go well. Well enough.

Then a new phone call. I used a substitute for a class. That's not an approved substitute. Huh? You can't do that. Sure I can; it's my class. No, it's not; it's the School's class. Well, who's on the approved list? I am. So, are you available at my class time? No. Then what am I to do? That's your problem. Well, it was our problem. This seemed so clearly a fictitious crisis that I felt I had no choice but to bring it into the open. I sent the Board my resignation. A meeting was called. I was summoned; Bob had pneumonia and couldn't come. We don't accept your resignation, we need you, said the Board; we'll deal with Bob. Bob got better and dealt with the Board; a week later my resignation was accepted.

Another period of silence ensued, a louder one. Harsh remarks about me began showing up in Bob's online Newsletters. More criticism of me to his classes. More years pass.

Then Carl died. I saw the obituary notice in the paper. I wrote to Bob. He called. Thank you for your note, he said. We should meet, he said. Yes, I said, let's meet. So we met. Several times. No questions, no explanations. Careful chit-chat, lots of shop-talk. (Dalcroze people are seldom at a loss for conversational material; there's plenty of measure-shape or three-against-four to fill in an uncomfortable pause.) Now we spoke with an almost easy camaraderie, and an undeclared but undeniable affection. We walked down the street arm in arm, a little old-folks couple, nodding and reminiscing.



Bob never abused me in public to my face. I have heard awful stories of how he treated others. He did abuse me, though, in print and in speech, and it was hurtful and it was damaging.

What did I do to incite his determination to disparage me? Was it because when I became my own Dalcroze teacher I didn't do everything the way he did? I learned so much from him. He shaped the way I thought – and think – about Dalcroze, indeed, about music. But I didn't model him. His gift to me was one of content, not style. I revere the principles, the philosophy, the vision of Jaques-Dalcroze no less than he did. But I exemplify and teach the work in my own way, as every Dalcroze teacher should and does.

Still, I loved him. But I don't entirely forgive him. He hurt me – and others – foolishly and heedlessly. He also nourished me and shaped me; many could say the same. His legacy is large and complex, and contains, for me, an abundance of sorrow, admiration and gratitude.

*Anne Farber*  
New York, New York

It was May, 1969. I had just received my elementary certificate from Hilda Schuster at the New York Dalcroze School. In the dressing room, one of my classmates was sharing a postcard announcing the first gathering for Dalcroze teachers outside of any Dalcroze training school in the country. The workshop was for the following weekend at Montclair State University in New Jersey and would lay the groundwork for the DSA! Although some time off would have been welcome, I decided instead to take advantage of that workshop.

At Montclair, amongst the events was a wonderful demonstration by Annabelle Joseph from Pittsburgh, another by Miss Kitcat from England and a teacher from New York City – Robert M. Abramson.

I was blown away by Bob's skill, musicianship and energy, and decided then and there to continue my studies with him. It was a decision that would change my life. For many years, besides pedagogy and improvisation with Bob privately, it was a privilege as well to attend all his theory classes at Manhattan School of Music.

As Bob's fame grew nationally and internationally, he invited me to teach Dalcroze Studies at MSM, and also offered me many opportunities to teach workshops all over the country.

Bob was not only colleague and mentor, but a dear friend to me and my husband, Phil, for 40 years. "Homage a Abramson" was composed for him while studying quartal harmony. If you listen carefully, you might recognize strains of Bob's theme song, "Tea for Two." It was our private joke, and I am thrilled to share it!

*Joy Yelin*  
Bradenton, Florida

# Hommage à Abramson

Joy Yelin

Piano

*moderement anime*

*mf*

*leg.*

*expressif*

*p*

*cedez*

© 2007 Joy Yelin





2

Hommage à Abramson

*a tempo*  
*mf*

*f*

*gva---*  
*p* *cedez* *mf*

*a tempo*  
*p* *cedez*  
*(nerveux)*

*en animé*  
*dim.* *retenu*  
*See.*



When I was a student at Kent State I went to an MENC conference at Ohio State. Bob Abramson was giving a workshop in Eurhythmics. I was hooked. I went on to Longy in 1983 to study with Anne Farber and Lisa Parker and I haven't stopped yet. Dalcroze has filled my life as a composer, performer and teacher, and I continue to dance in my spare time! I owe Bob for that.

*Chris Chalfant*  
New York, New York

It is rare to meet a teacher who sees the whole picture, who embodies the essence of his teaching, who generously shares with others his passion, his gusto and the full range of his intelligence. Bob Abramson was such a rarity and I had the good fortune to cross paths with him.

If I had been more courageous, I would have dropped everything and followed him everywhere. As it was, I was deeply enmeshed in the path of Orff Schulwerk and chose to continue further down that road rather than change itineraries to the Dalcroze method. However, every workshop I took with Bob enlarged me as a musician, thinker, teacher and person.

My most extended contact was at Hamline University somewhere around 1990. I was teaching a course in the mornings and had the afternoon free and Bob generously allowed me to sit in his classes. Each class was a jewel— musically challenging, thought-provoking and full of wit and humor. Once to demonstrate a point, he spontaneously asked me to come improvise something on the piano while he danced out my phrasing. That was a duet I will long cherish!

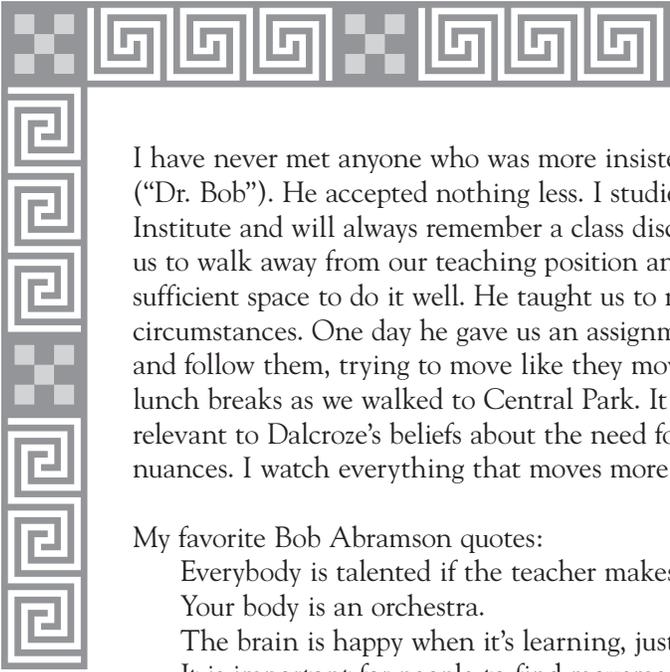
Someone of Bob's level of musicianship, experience and passion can be intimidating and combined with his occasionally gruff New Yorker character, there was often the kind of awe and nervous tension in the room that charismatic personalities create. But when Bob allowed me to sit in on the individual exams and I saw him tenderly affirm and critique each student, I came to realize that there was a gentle and loving pussycat beneath his tigerish exterior.

I always imagined I would cross paths with him often, but as things went, I didn't see him for the last ten years or so. He did send me, though, a copy of his review of my book on teaching jazz, *Now's the Time: Teaching Jazz to All Ages* (from Newsletter #15) and I was so proud (and humbled) by his words: "Doug Goodkin, one of my most talented students, a consummate musician, teacher and clinician, has written a must-have book for teachers who teach and treasure the Blues and Jazz. " That was certainly more than I deserved. It moved me then and I cherish it yet more in his absence.

Bob was a force of nature whose passing leaves a giant hole where was a spreading tree stood. As we celebrate that he was here with us and grieve that he is gone, I imagine he would also want us to re-double our efforts to carry on music education at the highest level we can. I know I will.

*Doug Goodkin*  
San Francisco, California





I have never met anyone who was more insistent on good music teaching than Bob Abramson (“Dr. Bob”). He accepted nothing less. I studied under him at the summer Abramson-Dalcroze Institute and will always remember a class discussion about lack of teaching space. He told us to walk away from our teaching position and find work elsewhere if we weren’t given sufficient space to do it well. He taught us to never lower our teaching standards under any circumstances. One day he gave us an assignment to select a person on the street (in NYC) and follow them, trying to move like they move. My friend Raquel and I did this daily on our lunch breaks as we walked to Central Park. It was challenging and loads of fun. It is extremely relevant to Dalcroze’s beliefs about the need for musicians to learn to differentiate subtle nuances. I watch everything that moves more closely after that assignment.

My favorite Bob Abramson quotes:

Everybody is talented if the teacher makes them talented.

Your body is an orchestra.

The brain is happy when it’s learning, just like an empty belly is happy when it’s fed.

It is important for people to find movement and rhythm that is appropriate for their body, personality, character, bone structure, etc. You have to find your own dance!

Syncopation comes from life. All accidents are a result of syncopation.

Imagine if we all went to the concert hall and moved to the music together...?

I am very grateful for what I have learned from Bob Abramson. Studying with him has changed me dramatically as a teacher.

*Bonnie Jacobi  
Boca Raton, Florida*



Bob changed my teaching and my performing. A life change! He was a teacher of teachers. Here are a few of his own quotes that are my mantras:

“Conversion of Attention to Concentration: You cannot teach to anyone who is not present and attentive, don’t even try. A teacher works hard but some students are not available.” (They must be available.)

“When you have a problem with a student, that is when the teaching begins. All else is merely instruction.” (This was a life change in my teaching.)

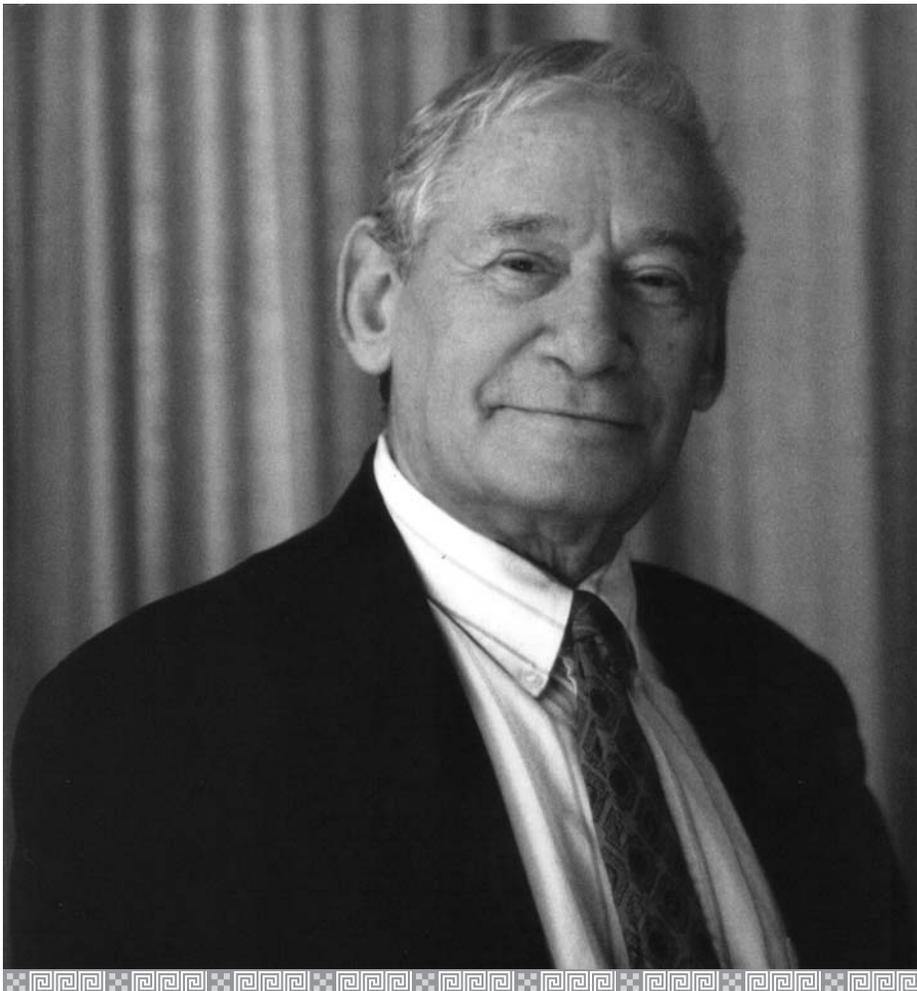
“Practice the impossible in order to make the difficult more easy!” (I say this all the time to myself and to my students.)

Bob coached me for my Weill Hall Recital in 1996. I practiced in his apartment. He came to my dress rehearsal, along with Danny, and at the end he sat down at the Steinway and improvised on ALL my repertoire: Haydn, Chopin, de Falla, Carpenter, Granados, and Ginastera. The great blizzard of ‘96 occurred in the middle of the night following the recital. No open airports! Bob and Carl, along with Danny, entertained and fed me, my family and Seattle friends the following day. The whole experience was a great journey and I feel so

grateful to have been his student. He continued to mentor me when I was asked at the last minute to teach second-year ear training at Eastern Washington University. We would talk by phone and email and he sent me one of his books.

At my very first Juilliard summer workshop I had to do something in front of the whole class. I walked slowly across the room and he shouted (he still had his voice): "Why are you shuffling your feet like a graduate student? Pick up your feet and stand up straight!" See, he was truly a teacher of teachers!!

*Margaret Brink  
Seattle, Wahsington*



*Robert Abramson  
1928 - 2008*

**CENTRAL TEXAS ORFF CHAPTER,  
SAN ANTONIO****January 17, 9:00 – 4:00**Clinician, David Frego  
Contact: David Frego  
[david.frego@utsa.edu](mailto:david.frego@utsa.edu)**UNIVERSITY OF TENNESSEE, KNOXVILLE****February 7, 9:00 – 1:00**Clinician, David Frego  
Contact: Marvelene Moore  
[mmoore7@utk.edu](mailto:mmoore7@utk.edu)**TENNESSEE TECH UNIVERSITY****April 4, 9:00 – 2:00**Clinician, David Frego  
Contact: Judith Sullivan  
[jasullivan@tntech.edu](mailto:jasullivan@tntech.edu)**CENTRAL MICHIGAN UNIVERSITY  
SCHOOL OF MUSIC, MOUNT PLEASANT****National Association of Teachers of  
Singing, Michigan Chapter****Saturday, October 4th****“Vocabulary of Expression”**Clinician, Timothy Caldwell  
Contact: Barbara Burdick  
[burdilbe@cmich.edu](mailto:burdilbe@cmich.edu)**AMERICAN ORFF-SCHULWERK  
ASSOCIATION NATIONAL CONFERENCE,  
CHARLOTTE, NC****November 12 – 13th**Clinician, Monica Dale  
Contact: <http://www.aosa.org>**IMPROVISATION FOR MOVEMENT  
AND STUDIO****Friday – Sunday, February 12 – 15, 2009**

Faculty: Joy Yelin

Participants will demonstrate improvisational styles within their comfort zone, then move on to new modes of expression and develop an expanded repertoire of musical materials.

Individual experiences with all facets of Dalcroze Studies will be shared: Methods, Solfège, Movement and Classroom

Management. inventing new strategies, making them familiar, then natural when in a teaching environment.

There will be adequate keyboards to accommodate each person.

Meet on Thursday, February 11 at 7:00 p.m. at Joy and Phil's home for Get-to-Know-Each-Other Dinner. Classes will be Friday – Sunday, from 9:00 a.m. to 1:00 p.m.

The afternoon/evening events will be up to each individual.\*

For further information, contact Joy Yelin: 941-751-9426

[MusicalMosaics@gmail.com](mailto:MusicalMosaics@gmail.com)

6410 Sun Eagle Lane

Bradenton, Florida 34210

15 minutes from Sarasota-Bradenton Airport (SRQ) and several fine motels for housing.

Fee for Friday, Saturday, Sunday morning classes: \$350.00. Class size limited.

To reserve your space, please send non-refundable \$100.00 deposit by Jan. 1, 2009

If additional classes or individual lessons are requested, they will be scheduled for an additional fee.

*\*Time for relaxation, sight-seeing, and swimming (15 minute drive to Gulf of Mexico, or pool across from house,)*

**NORTHWEST CHAPTER WORKSHOPS****Dalcroze Northwest Chapter,  
Tacoma Washington****Sunday, November 9th****“Dalcroze & The Singing Voice”**Clinician, Timothy Caldwell  
Contact: Julia Schnebly Black  
[jsbamb@gmail.com](mailto:jsbamb@gmail.com) or [www.dalcrozenwc.org](http://www.dalcrozenwc.org)**Dalcroze Northwest Chapter  
Sunday, February 8th****“Dalcroze Dancing Irregular Rhythms”  
& “Dalcroze and Folk Rhythms”**

Clinicians, Julia Schnebly-Black &amp; Thea Huijgen

Contact: Julia Schnebly-Black

[jsbamb@gmail.com](mailto:jsbamb@gmail.com) or [www.dalcrozenwc.org](http://www.dalcrozenwc.org)

**Sunday, April, 13th 2:00  
Dalcroze Sharing Session**

Contact: SEE ABOVE

**Friday Adult Dalcroze Classes with  
Julia Schnebly-Black**

Contact: SEE ABOVE

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**TRI-STATE CHAPTER  
2008-2009 WORKSHOPS****Thursday, October 16, 2008  
"Recorded Classical Music in the  
Dalcroze Class"**Clinician, Cynthia Lilley  
Registration: 6:30 pm  
Workshop: 7:00 – 9:00 pm  
Place: The Diller-Quaile School of Music  
24 East 95th Street, NYC**"Rich Traditions and New Creations:  
Dance, Song, Storytelling and Literature  
in Music Classroom"****Annual Orff/Kodaly/Dalcroze Workshop****Saturday, January 31, 2009**Orff Clinicians, Peter and Mary Amidon  
Registration: 9:30 am  
Workshop: 10:00 am – 2:00 pm  
Place: Trevor Day School  
4 East 90th Street, NYC**Sunday, March 8, 2009  
"The World of Frame Drums"**Clinician, Glen Velez  
Registration: 1:30 pm  
Workshop: 2:00 – 5:00 pm  
Place: Greenwich House Music School  
46 Barrow Street, NYC**Thursday, June 4, 2009  
Wine, Rhythm and Song  
(Tri-State Chapter Song Share)**Time: 7:00 p.m. – 9:00 pm  
Place: Greenwich House Music School  
46 Barrow Street, NYC

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**DALCROZE SCHOOL AT  
LUCY MOSES SCHOOL**

The Dalcroze School at Lucy Moses offers a unique and comprehensive musical training. Its three core subjects are: Eurhythmics, the study of rhythm; Solfège, ear training and musical literacy; and Improvisation, spontaneous musical expression at the piano.

These courses are offered in Beginning, Intermediate and Advanced levels. For adults interested in teacher training, Dalcroze certification is available at the Certificate and License levels. The Dalcroze Certificate authorizes an individual to teach children according to the Dalcroze approach; the Dalcroze License confers authority to teach adults and to give Dalcroze workshops. It is not required to be working toward certification to enroll in any Dalcroze class, and many adults choose to explore the Dalcroze method for personal or professional development. Music students, classroom and music teachers, actors, dancers and many others have all benefited from Dalcroze training. No previous Dalcroze experience or piano skills are necessary to enroll in Beginner level classes.

**OPEN CLASS**Join us for a fun, active introduction to the Dalcroze method! Free and open to the public.  
TUE 2/3 6–8 pm**WEEKEND WORKSHOPS**

Please call 212.501.3360 for details on upcoming one- or two-session workshops.

**INTRODUCTION TO EURHYTHMICS**

Discover how movement transforms sound into concrete relationships of time, space and energy in this introductory class. Topics such as tempo, inner pulse, canon, diminution, augmentation and meter are studied through movement, analysis, performance and improvisation.

Discover how Dalcroze illuminates the connection between music and movement in this open-level class.

THU 11:30 am – 1 pm  
Spring 2/26–5/14 (no class 4/9, 4/16)  
Instructor: Cynthia Lilley  
10 weeks: \$255**EURHYTHMICS, SOLFÈGE, IMPROVISATION  
(Beginner/Intermediate)**TUE 6–7:30 pm  
Spring 2/3–6/2 (no class 2/17, 4/7, 4/14)  
Instructor: Anne Farber  
15 weeks: \$505

### **EURHYTHMICS, SOLFÈGE, IMPROVISATION (Intermediate/Advanced)**

MON 10 am–1 pm  
Spring 2/2–6/1 (no class 2/16, 4/13, 5/25)  
Instructor: Anne Farber  
15 weeks: \$1020

### **DALCROZE PEDAGOGY AND APPLICATIONS**

A combination of hands-on experience, pedagogic theory, demonstration classes and supervised teaching. This course is required of certificate-track students and is available to teachers interested in informing themselves about the Dalcroze approach.

TUE 1:15–2 pm supervised teaching,  
2:15–3:45 pm pedagogy  
Spring 2/3–6/2 (no class 2/17, 4/7, 4/14)  
Instructor: Anne Farber  
15 weeks: \$505

### **PIANO PEDAGOGY**

A consideration of the piano lesson, including its constraints and possibilities:

- Balancing the competing claims of technique, sightreading, playing by ear, memorizing, improvising and composing
- Evaluating various methods/systems and their teaching materials
- Choosing repertoire
- Promoting efficient practicing

SUN 7–9 pm. Dates TBA. Please call 212.501.3360 for more information.  
Instructor: Anne Farber  
5 sessions: \$265

Alicia Andrews  
Coordinator, Adult Division  
Lucy Moses School at Kaufman Center  
129 W 67th Street  
New York, NY 10023  
212.501.3360  
[www.kaufman-center.org](http://www.kaufman-center.org)

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### **DALCROZE AT THE LONGY SCHOOL OF MUSIC**

Conservatory Division: Dalcroze Certificate, License and Masters degree programs are all offered through weekly classes in Eurhythmics, Solfege, Improvisation, Dalcroze Methods, and Movement with elective courses in Ensemble Improvisation and Plastique.

Programs leading to accreditation in Dalcroze are two years in length and include two Summer Institutes. Entrance into the program is by audition.

All Masters degree students in all departments as well as all undergraduates study Eurhythmics in a weekly course called Introduction to Eurhythmics.

For further information contact:

*Lisa.Parker@longy.edu*

Conservatory Dalcroze faculty: Lisa Parker, Adriana Ausch, Ginny Latts, Eiko Ishizuka, Melissa Tucker, Ingrid Schatz.

Continuing Studies Department:

Ensemble Improvisation, a Conservatory course-open to all instrumentalists and vocalists. Instructor: Melissa Tucker

Plastique Animee, a Conservatory course, open to all interested musicians and dancers. Instructors: Adriana Ausch and Eiko Ishizuka  
Dalcroze Eurhythmics: Improvisation in the Piano Studio, a short course meeting three times: March 1, 8, 15 from 2-4 pm. Instructor: Melissa Tucker

Sight-Reading/Eurhythmics for Singers meets for twelve 90 minute sessions. Second semester course starts Jan. 29 from 6-7:30. Instructor: Eiko Ishizuka.

Four Follow-Up Workshops for Summer Institute Participants taught by the Dalcroze faculty. Sundays 2-5 pm: Oct 5, Nov. 9, Jan 18, Mar 15.

Dalcroze Summer Institute 2009 June 29-July 17, 2009

For further information on all Continuing Studies courses and events contact:  
*Melissa.Tucker@longy.edu*

Preparatory Division:

Weekly classes for children ages 12 months to 14 years.

Dalcroze Prep Faculty: Melissa Tucker, Isabel Aybar, Yas Ishibashi, Adriana Ausch, Eiko Ishizuka.

For further information on schedules and times contact: [melissa.tucker@longy.edu](mailto:melissa.tucker@longy.edu)



## THE CANADIAN DALCROZE SOCIETY ONTARIO CHAPTER

### Presents A Weekend Dalcroze Workshop

Clinician: Ruth Alperson, Ph.D.

November 15 & 16, 2008

(Sat. 7-9pm, Sun. 10-3:45pm)

At York University, Keele Campus

Eurhythmics, Solfège, Improvisation,  
Children's Class Demonstration, and  
Hands-on Pedagogy

\*Discount for early registration before  
November 1st.

For more info or registration, contact:

*dalcrozejournalcanada@yahoo.ca* or  
905.886.3371

### THE DALCROZE PROGRAM AT DILLER-QUAILE Fall Semester Classes Begin Thursday, September 18, 2008

**Graduate Level Courses in the Dalcroze  
Approach - Certification Available**  
Faculty: Ruth Alperson and Cynthia Lilley

**To download an application please visit  
[www.diller-quaile.org](http://www.diller-quaile.org)**

This program has been evaluated and  
recommended for graduate credit by  
the New York Regents National Program  
on Noncollegiate Sponsored Instruction.  
Students may be able to transfer these  
credits to fulfill degree requirements at  
colleges and universities.

**Core Subjects: Eurhythmics, Solfège,  
Improvisation** (Beginning-Intermediate Level)

**Eurhythmics** trains the body in rhythm,  
dynamics, and phrasing;

**Solfège** develops the ear, eye, and voice  
in pitch, melody, harmony, and includes  
reading and writing music;

**Improvisation** connects skills and  
concepts to creative invention at the piano.

**Core Subjects: Eurhythmics, Solfège,  
Improvisation**, Cynthia Lilley, Instructor  
Fall semester: Thursdays, 6:45-8:45 p.m.,  
September 18, 2008 – January 22, 2009  
(15 weeks)

Tuition: \$825 per semester (15 weeks)

**Credit recommendation:** In the graduate  
degree category, 2 semester hours in Music,  
Music Education, or Dalcroze Studies.

### Dalcroze Methodology: Principles and Practices

Through readings, discussion and observation  
of Dalcroze Eurhythmics classes for children,  
students learn principles of the Dalcroze  
approach, so that they may apply these principles  
in their classroom and individual instrumental  
teaching. This hands-on course provides  
students with the opportunity to practice  
applying the Dalcroze principles with their  
peer group, as well as with children's classes.

### Dalcroze Methodology: Principles and Practices

Dr. Ruth Alperson, Instructor

Fall semester: Thursdays, 2:00-4:00 p.m.,  
September 18, 2008 – January 22, 2009  
(15 weeks)

Tuition: \$825 per semester (15 weeks)

### Observation of Children's Classes (weekly) and Practice Teaching

Thursdays, 4:00-4:45 p.m. (ages 6&7) and  
5:00-5:45 p.m. (ages 8-10)

**Credit recommendation:** In the graduate  
degree category, 3 semester hours in Music,  
Music Education, or Dalcroze Studies.

To Register for Classes, please download an  
application at [www.diller-quaile.org](http://www.diller-quaile.org)

Questions, please contact:  
Kirsten Morgan, Executive Director  
The Diller-Quaile School of Music  
24 East 95th Street, NY, NY 10128

212-369-1484, ext 22,  
[kmorgan@diller-quaile.org](mailto:kmorgan@diller-quaile.org)

## NEWS FROM CARNEGIE MELLON UNIVERSITY, PITTSBURGH, PENNSYLVANIA

The Marta Sanchez Dalcroze Training Center of the Carnegie Mellon University School of Music is accredited by the Jaques-Dalcroze Foundation of Geneva, Switzerland as a professional training center to grant the Dalcroze Certificate and the Dalcroze License. The Center offers Certificate and License programs during the academic year as well as during the annual summer workshops. During the academic year students may enroll in the Dalcroze Certification Program or combine the program with a master's degree in music education, performance or composition.

The Carnegie Mellon Music Preparatory School offers Eurhythmics classes for children Saturday mornings September through July.

**Contact:**

Judi Cagley <[jcagley@andrew.cmu.edu](mailto:jcagley@andrew.cmu.edu)>

Annabelle Joseph continues to teach Eurhythmics classes for senior citizens through the Osher Lifelong Learning Institute at Carnegie Mellon. She will be giving a workshop at Hansei University in Seoul, Korea January 12-17, 2009.

The 34th Summer Dalcroze Workshops will be held July 6-10 (one graduate credit) and July 6-24, 2009 (three graduate credits).

The 4th International Dalcroze Conference at Carnegie Mellon (Workshop I) will be held July 12-16, 2010. Workshop II includes the International Conference and continues through July 30, 2010.

Carnegie Mellon University is an approved provider for Pennsylvania Act 48 continuing education credit.

**Contact information:**

Dr. Annabelle Joseph, Director  
Marta Sanchez Dalcroze Training Center  
School of Music  
Carnegie Mellon University  
Tel: 412 268-2391  
Fax: 412 268-1537  
Email: [aj12@andrew.cmu.edu](mailto:aj12@andrew.cmu.edu)  
Website: [www.cmu.edu/cfa/dalcroze](http://www.cmu.edu/cfa/dalcroze)

## DSA Memorial Scholarship Fund

Many thanks to the following individuals for their donations to the Dalcroze Society of America's Memorial Scholarship Fund. Donations totaled \$1310 in 2007-08.

(We have made every effort to produce an accurate and up-to-date list. If you have given to the Memorial Scholarship Fund in the last year and your name has been inadvertently omitted here, please accept our sincere apology and contact treasurer, Maggie Corfield-Adams, <[treasurer@dalcrozeusa.org](mailto:treasurer@dalcrozeusa.org)> so we can correct our records.)

Charles Aschbrenner  
Julia Schnebly-Black  
Terry Boyarsky  
Lin Burke  
Judi Cagley  
Anne Farber

Maureen P. Flood  
RJ David Frego  
Herb Henke  
Charlotte Hubert  
Shirley Johnston  
Kathryn Jones

Annabelle Joseph  
Virginia H. Mead  
Lisa Parker  
Mindy Shieh  
Kathy Thomsen  
Melissa Tucker

Vilma Vargo  
Inge Witt  
Pamela Young



# **Dalcroze Society of America**

## **2010 National Conference**

Plan to attend the next National Dalcroze Conference, June 23-26, 2010 at the Longy School of Music, Cambridge, MA. Details in future issues.

## **Dance Me A Rhythm, Sing Me A Song**

The Tri-State Chapter's song collection is available for purchase. Called **Dance Me a Rhythm, Sing Me a Song**, it contains thirty original songs by Anne Farber, Ruth Alperson, Sean Hartley, John Colman, Fran Aronoff, and many other well-known Dalcroze teachers. Selections include songs for hellos and goodbyes, canons, seasonal songs, songs for movement, and many other gems. All proceeds from the sale of the book benefit the DSA. To purchase the book, contact Mimi Hsu at <[hsumimi@yahoo.com](mailto:hsumimi@yahoo.com)>.

Cost of the book is \$10.00. Add \$4.00 per book for postage and handling.  
MAKE OUT CHECKS TO TRI-STATE DSA.

## **Donations and Bequests**

The Dalcroze Society of America accepts monetary donations and bequests on an ongoing basis. Wishes as to how the money will be used (e.g., scholarships, operating expenses, American Dalcroze Journal) will be honored by the Society.

For more information, please contact:  
Maggie Corfield-Adams  
18022 Chalet Dr. Apt. 102  
Germantown, MD 20874  
240.252.1317  
[treasurer@dalcrozeusa.org](mailto:treasurer@dalcrozeusa.org)

Books, music, other Dalcroze-related or financial contributions may be donated at any time to the Dalcroze Collection at the Performing Arts Library at Lincoln Center, New York, NY, or to the Dalcroze Research Center at the Ohio State University. For more information, please contact:

**Dalcroze Research Center at the Ohio State University**  
Professor Nena Couch  
[couch.2@osu.edu](mailto:couch.2@osu.edu)

**Performing Arts Library at Lincoln Center**  
Kathryn Arizmendi  
220 Manhattan Ave. #8G  
New York, New York 10025  
646.698.5044

## Degree Recipients

Hearty congratulations to the following individuals who completed the requirements for the Dalcroze Certificate or License in 2007–08.

### LICENSES:

Noriko Kirigaya

*Carnegie Mellon Dalcroze Satellite Program in Japan*

Haeun Shin

*Longy School of Music*

### CERTIFICATES:

Karen Burgman

*Carnegie Mellon Marta Sanchez Dalcroze Training Center*

Marla Butke

*Carnegie Mellon Marta Sanchez Dalcroze Training Center*

Yu Shun Cho

*Longy School of Music*

Emi Fujita

*Longy School of Music*

Sharon Gratto

*Carnegie Mellon Marta Sanchez Dalcroze Training Center*

Shoko Hino

*Longy School of Music*

Li-Chien Hsiao

*Longy School of Music*

Hyemin Kang

*Carnegie Mellon Marta Sanchez Dalcroze Training Center*

Yoojin Kim

*Carnegie Mellon Marta Sanchez Dalcroze Training Center*

Hitomi Kozaki

*Carnegie Mellon Dalcroze Satellite Program in Japan*

Mie Kumagai

*Longy School of Music*

Sachiko Oshima

*Carnegie Mellon Dalcroze Satellite Program in Japan*

Nillawanna Rojanesthien

*Longy School of Music*

Misako Takada

*Carnegie Mellon Dalcroze Satellite Program in Japan*

Mayumi Takemoto

*Carnegie Mellon Dalcroze Satellite Program in Japan*



## Dalcroze Society of America Memorial Scholarship Application

Each year, Memorial Scholarships to Honor Fran Aronoff, Arthur Becknell, John Colman, Brunhilde Dorsch, Elsa Findlay, and Henrietta Rosenstrauch are awarded for winter or summer study at accredited Dalcroze training institutes to aid future Dalcroze teachers. The purpose of the DSA Scholarship program is to provide financial aid to students attending institutions offering Dalcroze certification or those offering graduate credit for classes devoted to the Dalcroze approach.

The application deadline is May 1, 2009.

### Scholarship application should include:

1. Resume
2. The recognized Dalcroze Training Center at which you will enroll; the dates of the session for which you are applying; the cost of tuition for that session.
3. Three letters of reference: Two professional references (one should be from a licensed Dalcroze teacher) and one general reference.
4. A statement of financial need. Please include a copy of your most recent tax return or other document that demonstrates financial need.
5. A personal statement that describes your teaching experience, previous Dalcroze experience, and reasons for wanting to pursue Dalcroze training.

### Send all materials to Scholarship Chair:

Melissa Tucker  
*secretary@dalcrozeusa.org*

If a scholarship is granted, the funds will be sent directly to the institution upon receipt of a tuition bill. Further instructions will be included with your acceptance letter.

### DEADLINE FOR APPLICATION: May 1st, 2009

#### DSA Scholarship Rules and Procedures

Scholarships are awarded commensurately for summer programs of one, two, and three weeks as well as for one semester (fall or spring) within the academic year (June to May of the following year). Semester courses are given the same weight as a summer program. Scholarship recipients will receive a one-year membership to the DSA.

Anyone who plans to register to study Dalcroze at a qualifying institution may apply for a scholarship. The Scholarship Committee will award scholarships based on merit and financial need. In addition, the Scholarship Committee will consider the following factors: the applicant's intention to work toward Dalcroze certification and teach the Dalcroze approach in the United States, the applicant's country of residency, previous Dalcroze experience, and whether or not the applicant has previously been awarded a DSA Scholarship.

DSA scholarships cover only a part of an applicant's tuition. In order to serve a number of applicants, no full scholarships are granted, and all good-faith efforts are made to distribute funds equitably to recognized programs and institutions. The size of each scholarship is determined by the Scholarship Committee, the membership of which is determined by the Executive Board. The total amount of DSA funds used for scholarships in a given year is determined each year by the DSA Executive Board. All scholarship grants are sent directly to the institution the applicant plans to attend. Scholarship recipients may not transfer their scholarships to other institutions. Scholarships are awarded for use only within the upcoming DSA academic year; they may not be deferred.

Deadline for applications is May 1.



# Dalcroze Society of America

## Membership Form: July 1, 2008 – June 30, 2009

Name	
Home Address	Work Address
Home Phone	Work Phone
Personal E mail	Work E mail

### Please select your level of membership:

- Participating Member: \$45.00
- Student Member: \$25.00  
(enclose photocopy of most recent school ID)
- Patron Member: \$70.00 or more  
(\$25 is applied to the Dalcroze Society Memorial Scholarship Fund and is tax-deductible)
- Canadian/Foreign Member: \$60.00
- Institutional/Library Membership: \$85.00
- Additional contribution to Dalcroze Society Memorial Scholarship Fund:  
\$ \_\_\_\_\_

### Please mark the most advanced Dalcroze training or certification you have received:

- One or more short Dalcroze workshops institution/year: \_\_\_\_\_
- Three-week summer courses institution/year: \_\_\_\_\_
- College coursework during academic year institution/year: \_\_\_\_\_
- Teacher training institution/year: \_\_\_\_\_
- Certificate institution/year: \_\_\_\_\_
- License institution/year: \_\_\_\_\_
- Diploma institution/year: \_\_\_\_\_

### Please indicate your primary professional areas:

- College Professor [school: \_\_\_\_\_]
  - Instrumental/Vocal Performance
  - Music Education
  - Music Theory/Aural Skills
  - Music History
  - Conducting (choral/orch.)
  - Other: \_\_\_\_\_
- Performer [instrument: \_\_\_\_\_]
  - Chamber music
  - Church musician
  - Music therapist
  - Music psychologist
  - Dancer
  - Actor
- K-12 classroom music teacher
- Student [school: \_\_\_\_\_]
- Private instrumental/vocal teacher
- Other: \_\_\_\_\_

Local chapter affiliation, if any: \_\_\_\_\_

**Welcome to the DSA! Please mail this completed form with your check to:  
Maggie Corfield-Adams, 18022 Chalet Dr. Apt. 102, Germantown, MD 20874.**

Dalcroze Society of America  
***American Dalcroze Journal***  
Maggie Corfield-Adams  
18022 Chalet Drive, Apt. 102  
Germantown, MD 20874

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