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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.

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www.dalcrozeusa.org

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Melissa Tucker's class at the Longy School of Music. Photo ©dtucker.com

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). 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.



In November I attended the national conference of the American Orff-Schulwerk Association. I had the opportunity to meet Monica Dale, the Dalcroze clinician at the conference, and to watch her give a splendid class for a group of responsive and enthusiastic teachers. My function at this conference was to represent the DSA on a panel of presidents from various organizations, including the American Orff-Schulwerk Association (AOSA), the Organization of American Kodaly Educators (OAKE), Music Educators National Conference (MENC), and the Alliance for Active Music Making. As far as we knew, this was the first time the national Orff, Kodaly, MENC, and Dalcroze presidents had gathered together, and it was something we all expressed interest in repeating. The Orff president, JoElla Hug, was a gracious host.

As I observed some of the conference proceedings, experienced the scale of the Orff operation, and spoke with the other presidents, I thought about what the DSA is, what it could be, and what its place is among these much larger national organizations. Indeed, one of the questions the presidents' panel addressed was that of mutual survival. Several participants suggested that although different approaches appeal to different people, many music teachers take elements from several approaches to create their own blend. It would be beneficial for our organizations to talk with one another regularly, to recognize the value of some cross-fertilization while maintaining our own identities. To that end, we agreed to offer honorary memberships to each other if for no other reason than to read each other's publications. I look forward to this connection with colleagues.

I admire the open approach the AOSA takes in inviting conference presentations. I saw in action the value of something our Board has already decided to do – send out a call to members for conference presentations. Our national conference in 2010 will certainly include eurhythmics, solfège, and improvisation classes taught by experienced, master Dalcroze teachers, but we invite DSA members to submit proposals for other sessions. (See Call for Proposals in this issue.)

See you in Cambridge, June 23 – 26, 2010.

Kathy Thomsen
President and Interim Editor
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And from the Secretary

As your newly elected secretary, it has been a pleasure to hear from many of you across the United States, as well as the globe, with membership questions and in response to our call for class and workshop information. It is heartening to learn of the wide range of activities and teaching venues through which Dalcroze Eurhythmics is reaching students of all ages. Your input and communication will help us to keep the Journal and website current.

Thanks to Vice-President Yukiko Konishi's double duty as webmaster, we are on the road to making our website a vital resource for Dalcroze information around the country. None of this is possible without your continued communication. So let us hear from you with your upcoming spring and summer workshops.

It is an honor to be serving you as DSA secretary. May your teaching and music-making light your way during these winter months.

Cheers!

Melissa Tucker
secretary@dalcrozeusa.org



By Alicia Landreneau

This summer I attended the Dalcroze Institute at The Juilliard School thanks to the Dalcroze Society of America scholarship. The workshop was an excellent learning experience, and I came away with several new tools to use in my classroom.



Daniel Cataneo served as director of the Dalcroze Institute this summer. Daniel's enthusiasm, energy, and overall love of music radiated from nine in the morning until after four in the afternoon, when the workshop goes stayed to listen to his amazing playing or to continue discussing Dalcroze concepts. Like Dr. Robert Abramson, Daniel Cataneo truly embodies all that is Dalcroze Eurhythmics.

As a music educator of young children, I learned different ways of engaging kids kinesthetically. Through various games, all the Dalcroze participants experienced fun and sometimes challenging ways to present topics such as beat, dynamics, and tempo to students. As a piano educator, I learned many new ways of incorporating musicality into everyday lessons. I was also introduced to new ways of teaching hand techniques to young, beginning piano students.

An important part of my learning this summer included observing the class of preschool children who came throughout the three weeks. Candidates for the Dalcroze certificate each taught the children using Dalcroze principles, while the other participants observed. These were great opportunities to learn new activities and observe how the children responded to them. The most valuable lesson I learned from the preschool class was always to engage children's imaginations and relate what you are teaching to real life experiences.

Although the Institute was a great success this summer, the passing of Dr. Robert Abramson was deeply felt by all those who attended the workshop. Dr. Bob was a brilliant man who knew how to move people through his music and through his instruction. To observe his

interaction with children was a great gift for me. With very few words he could stimulate their creativity and bring out the musician within. Dr. Bob was always direct, and he pushed me to be a music educator who engages children through movement and musical experiences. Most important of all, Dr. Bob motivated me to "think on my feet" and to pass this important skill on to my students. Although I missed the presence of Dr. Bob this summer, I knew that his spirit was with us. It is encouraging to know that Dr. Bob's most talented apprentice, Daniel Cataneo, has taken the responsibility of leading the Juilliard Dalcroze Institute.

As a new school year approaches, I am excited to apply what I have learned this summer to my own students. The Dalcroze Institute has been a great educational experience for me, and it was such a pleasure learning and working with talented fellow teachers at this workshop. I look forward to the Summer 2009 Juilliard Dalcroze Institute.

Alicia Landreneau currently teaches music and movement classes to 2-5 year olds at Kehoe-France School in Metairie, LA. She also teaches private and group piano lessons in the Loyola Preparatory Department at Loyola University of New Orleans. Ms. Landreneau holds a Bachelor's Degree from Loyola in Piano Pedagogy.

By Cristiano Tiozzo

I first heard of eurhythmics through studying the life and teaching of Jeanne De Salzmann, a remarkable woman who was among the first pupils of Dalcroze and later became one of the most extraordinary spiritual leaders of the last century.



Due to the nature of my interest, I have been attracted to eurhythmics for its potential to assist in the growth of an authentic inner life, and to allow the development of a healthier relationship with the world of perceptions. I also saw in it a valuable way to assist in the process of knowing myself more deeply

and to live in the present moment with increased awareness and sensitivity. It has been very much a choice motivated by my personal, spiritual path, and by a wish to find a profession which would allow me to practice a more harmonious way of living.

I have been fortunate enough to encounter inspiring teachers whose kind and generous spirit has gained my sympathy and confidence. In particular, I have been touched by their way of listening and empathizing with each student. In fact, I find that the art of listening is one of the main areas of development encouraged by Dalcroze principles – listening and being sensitive not only to music, but also and most importantly to people, to the music of their nature, to the concurrent vibrations of their personality and essence.

Mysteriously enough, eurhythmics shows us how the body is a necessary partner in living the reality of the moment for what it is, and not for what we imagine it to be. Eurhythmics encourages us to use its potential to assist in the development of a “curriculum” of organic experiences which together constitute a solid ground for knowledge and further exploration. Everybody is important in a Dalcroze class; the group is as important as the individual. The group is its own entity, with its own musical nature and its own rhythm. A teacher has the chance to experience on a daily basis the reality of the “being” of a group, in the same way as we perceive chords or melodies as independent entities whose meaning is larger than the individual notes.

Even though it is impossible to describe accurately in words all I learned through my Dalcroze experience, I can say that its influence has shown itself immediately throughout my life, in my relationships with my students, my instrument, music, and with my family. I’ve been constantly reminded that if an experience can foster real understanding, even if small in scope, this same understanding spreads to all other areas of life. It has been my repeated experience that a short moment of deep sincerity and intimacy can be worth years of searching.

Eurhythmics has given me the gift of experiencing music more deeply and intimately. Wonderful teachers such as Anne, Ruth, Cynthia, and Lisa have been showing me by example how words, music and motions can be used as tools to create a precious

space, a space where each participant is invited to let go of his own rigidities and make himself available to a more intimate and sincere experience.

The harmony I perceived at Longy this summer, and in New York during the course of the past year, is the result of a sustained group effort, supported by the belief that together, we are truly richer and more receptive. Such a result shows that the first experiments and investigations of Dalcroze generated a current which is still very much alive, and continues to evolve through the concerted effort of a group of devoted teachers who have found an ideal worth pursuing together.

I received precious directions, tools, and a network of connections to people with whom I share ideals and interests. The increased joy and active participation of my students is evidence of what Dalcroze has meant to me. I have been given the chance to be a better teacher and musician, and have been shown that it is possible to invite students to share, rather than merely to endure an easily forgotten lecture. I have been motivated to respect others, not because I should, but because I realize that life is an experience that can be lived only if our attention embraces the full reality around us, be it sound, words, movements, or expressions.

I once read, “We don’t listen because we are afraid of the silence between the notes.” To go deeper, to get intimate, requires that something which is no longer needed – control, or perhaps fear – must be let go. And for this to happen we need each other. If one of us makes a sincere effort to give more of himself, all of us – classmates, students, audience – will be inspired to do the same.

The meaning of eurhythmics can’t be felt until it is experienced. It cannot be explained fully because it is not about details or techniques; it is about an ineffable essence, without which the invisible world of vibrations responsible for the mystery of life cannot be expressed. How can we share with others the power of eurhythmics to help us listen and find silence? How can I remind myself of what is essential, of what makes music possible? How can I not get lost in the details, while attending to them in living my daily professional and private life?

With sincere gratitude, I give my heartfelt good wishes to all those who made these experiences and questions available to me.



Pianist Cristiano Tiozzo, a Manhattan School of Music graduate, passed his Dalcroze level II examination in 2008 under the guidance of Anne Farber, Ruth Alperson and Cynthia Lilley. He serves as Music Director at Beck Memorial Presbyterian Church, as a member of the piano faculty at Larchmont Music Academy and as a teaching artist for the Brooklyn Arts Council.

As a pianist and conductor he has performed in venues such as Carnegie Hall, St. John the Divine Cathedral and Symphony Space in New York City, Komitas Hall in Yerevan (Armenia) and the Brito National Theater in Santo Domingo.

His eclectic studies have led him to absorb and include Classical, Jazz, Afro-Cuban, Brazilian, Armenian and North-Indian influences in his repertoire; music for movement and instantaneous free improvisation are his current primary interests.

By Lorraine Manifold

I would like to offer my heartfelt thanks to the Dalcroze Society of America for their generosity in according me a scholarship to attend a three-week Dalcroze Workshop this past summer at the Longy School of Music. I was very happy to have participated in the workshop at the Longy School where I was continuously impressed by the level of musicality of all the teachers.



As I previously had only one brief exposure to the Dalcroze method in Canada, I joined the beginners group for the three-week workshop. I was thrilled to learn about the Dalcroze solfège, as my earlier experience had not exposed me to it. I was flabbergasted at first at the thought of singing, for example, a G Major scale not from sol to sol, but from do to do! Nevertheless, I was soon able to realize the richness of the concept and to see how it helped students become well-rounded musicians who always knew where they were in a key, or which key they were in.

I loved the way each day began with a movement class that lasted an entire 45 minutes. It was such a wonderful educational approach for each student to learn about movement first, and then to apply those concepts to the learning of music throughout the day. Each day continued with workshops on eurhythmics with Adriana Ausch, children's classes with Anne Farber, rhythm sessions with Fabian Bautz, improvisation lessons with Lisa Parker, and methods classes, all of which contributed to a very enriching program. As I assume readers of this American Dalcroze Journal already have a clear idea of the Jaques-Dalcroze method, I thought it might be useful to write about the effect this workshop had on my own musical learning process.

When I returned home after the three-week training, I was curious to see how it would apply to the songs I was learning. As I was rehearsing my pieces, I discovered the richness of singing and walking the rhythm at the same time. It provided me with a whole new understanding of each piece. I was able to have a clearer understanding of each song and how the songs differed from one another in character, in addition to their melody lines, harmonies and texts. In other words, I could feel how the rhythmic choices of the composer had meaning in relation to the lyrics.

For example, I was working on *Ici-Bàs*, by Gabriel Fauré. The poem talks about how everything on earth is so ephemeral, how love, kisses, and the songs of birds don't last, and how the author longs for love that will endure forever. In those passages, the melody consists of a series of 8th notes. By stepping them in addition to singing, I could feel how ephemeral the sound was, as I had to walk lightly and quickly in order to walk the rhythm. It made me feel that I, too, was in passing; I was like a leaf blowing in the wind. On the other hand, at the end of the song, the words "last forever" appear, and these are quarter notes, and even half notes. Thus, all of a sudden I could feel more stability in the song; notes had a longer duration and didn't just drift away. The words "last" and "forever" really did last.

I was also practicing Mozart's *Voi Che Sapete*. Here, many of the notes are quarter notes on the down beat. By moving to the rhythm of this song, I was able to feel the character of Cherubino more clearly. This is not the song of an adolescent boy who is shy.

He is curious and he is insistent about understanding what he is feeling. He approaches the women with confidence and resolve. I was thrilled to feel his determination as I stepped to the rhythm of the song, which no doubt completely changed the way I sang the song from then on.

Thus, not only was it a wonderful experience to learn that walking each song provided an immediate connection to what I learned at the Longy School of Music, walking is something I can easily continue, as it improves, by osmosis, my understanding of the music I sing.

My only hope for the future would be that a Dalcroze Chapter be opened in Chicago, to follow in the footsteps of Gabi Crisman-Maziarski, so that I could more easily continue my training in this all-encompassing approach to music education.

Born in Montreal, Canada, mezzo-soprano Lorraine Manifold has lived abroad for many years (Belgium, Hungary, Israel and Canada) until she took up residence in Park Ridge, Illinois in 2007. Coming from a family of musicians, music has always been an important part of her life. Her father, Pierre Hétu, was an orchestra conductor and a pianist and her mother Carollyn Clark, a clarinetist. As a young child, she studied music and attended many concerts of the Montreal Symphony Orchestra. In 1997, Lorraine turned to singing and has been in choirs ever since. She has sung in choirs in Belgium and Canada, has performed in Carnegie Hall with the Voices of Bahá and sang the Bach B Minor Mass with the Ottawa Festival Chorus prepared by Duain Wolfe and conducted by Helmuth Rilling. Now that she lives in Park Ridge, she sings with the Bahá'í House of Worship Choir in Wilmette conducted by the well-known Gospel singer and composer Van Gilmer.

Lorraine holds a Bachelor of Arts in Music from the University of Ottawa, Canada, from which she graduated Magna Cum Laude. She has been taking voice lessons for the past five years and is currently studying with soprano Kathleen Van De Graaff. She is also working on her Master's degree in Vocal Pedagogy at Northeastern Illinois University. She has taught music awareness to children in Day Care centers and now teaches privately. Being perfectly bilingual in French and English, she also provides French vocal coaching to singers and choir conductors.

It was during an undergraduate Music Education class with Gilles Comeau that she learned about Dalcroze Eurhythmics. Since then she has participated in a workshop in Mont Orford, Quebec, and a three-week workshop at the Longy School of Music. In a graduate pedagogy class she wrote a research paper about how Dalcroze Eurhythmics can be applied to singing.

In addition to music, Lorraine holds a Bachelor of Arts degree in Communications from Vesalius College, Brussels, Belgium.

By Sujin Kim

My parents recalled that as a child I moved my body whenever they turned on the radio or television. It brought them a lot of joy, and they decided to take me to the piano institution near my village when I was six years old. The teacher discovered my musical talent and suggested that my parents allow me to study the piano.



I really enjoyed the music, and it always filled my heart with joy. I entered an arts middle and high school in South Korea where students specialized in music, dance, and drawing. When I entered that school, I struggled a lot because there were so many talented students and we were always compared to one another. Students were very competitive and practiced very hard to get a higher score, allowing them to enter better schools and universities. I practiced hard too, and my instructor gave me music that was technically demanding. My techniques and skills improved but I felt something was missing.

Once I entered university, I fell into a slump and rarely touched the piano. I was discouraged about practicing piano in such a small room; there were always only white and black keys. It seemed so lonely and painful to me as a young student. I did not know what had happened to me.

At that moment, I found Dalcroze eurhythmics by chance in America. Frankly speaking, I was shocked at the first class! People just moved what they felt and expressed themselves very freely during classes. I was



so afraid of making a mistake or of having somebody judge my movements. However, the instructor was so creative and he let students move to the music rather than telling them how to move.

After I realized that nobody was watching me, I got involved with the class and felt much freer. The more I took those classes the more I realized what I had been missing. I had always played the piano only for higher scores and judges. There was no happiness, no inner feeling, and no feeling of being myself. I was never aware that I was the greatest instrument.

I decided to keep taking intensive classes and attending summer workshops, which gave me great opportunities to meet various people and musicians. They were all from different backgrounds, races, and nationalities, but they are all one in music. I really respect their passion.

I feel the Dalcroze classes are very inviting for both those with a strong musical background and those with no prior musical experience. The approach and methods of Dalcroze make students very comfortable and allow them to shed inhibitions and fears. Dalcroze allows one to let the music and rhythm flow through one's body. This is vital to musicians because it teaches them to integrate music naturally instead of trying to achieve it artificially.

The Dalcroze workshops gave me back what I lost and what I was not aware of for a long time: the joy of music and of being myself.

Sujin Kim, originally from Seoul, Korea, graduated from Sunhwa High Arts School, which is a prestigious school for the arts in Korea. She received her B.M. from Hanyang University in Seoul, where she was awarded a University Fellowship upon entrance into the program. She received her M.M. from the Ohio State University. She performed with the Turkey Izmir State Symphony Orchestra and the OSU Wind Symphony. She had master classes with Tamas Vesma, Wolfgang Watzinger, Victoria Rosenbaum, and Gilead Mishory.

She is currently a candidate for the Doctor of Musical Arts degree at the Ohio State University as a Graduate Teaching & Administrative Assistant and instructor at the Jefferson Academy.

Many thanks to the following individuals for their donations to the Dalcroze Society of America's Memorial Scholarship Fund in 2007-08. We printed a list of donors in the Fall issue of the ADJ but unfortunately it was incomplete. We apologize for that error and hope this list is now complete.

Thank you all for your generous contributions.

Ruth Alperson, Charles Aschbrenner, Julia Schnebly-Black, Terry Boyarsky, Lin Burke, Judi Cagley, Dorothea Cook, Anne Farber, Maureen P. Flood, RJ David Frego, Herbert Henke, Mimi Hsu, Charlotte Hubert, Dorothy Indenbaum, Shirley Johnston, Kathryn Jones, Annabelle Joseph, Cynthia Lilley, Virginia H. Mead, Leslie Mills, Selma Odom, Lisa Parker, Mindy Shieh, Kathy Thomsen, Melissa Tucker, Vilma Vargo, Inge Witt, Pamela Young.

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Call For National Conference Proposals By May 1, 2009

The DSA Board invites proposals for presentations at our national conference June 23-26, 2010 at the Longy School of Music in Cambridge, MA. All proposals submitted by members of the DSA will be reviewed by the Board, in consultation with the Advisory Board.

Presentations could include papers, DVD's, posters, power point, live teaching demonstrations, etc. Members may wish to propose a session for sharing ideas, whether an informal discussion, panel discussion, or some other format.

All proposals should include:

Presenter's/moderator's name, e mail address, phone number
 Title or topic of presentation/discussion
 Type of presentation – paper, live teaching demo, panel discussion, etc.
 Intended audience
 Duration
 Outline of content
 Biography of presenter/moderator

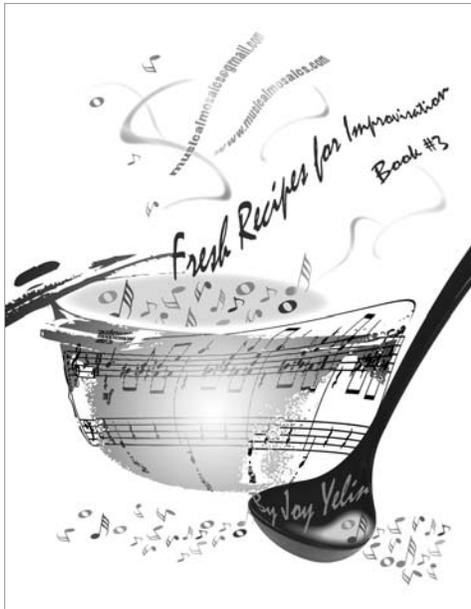
Deadline for submitting proposals is **MAY 1, 2009**.
 Send proposals to vicepresident@dalcrozeusa.org



Book Review: Fresh Recipes for Improvisation

By Joy Yelin

Reviewed by Jeremy Dittus



Ordering Information: www.musicalmosaics.com,
musicalmosaics@gmail.com, 941-751-9426

Licensed Dalcroze instructor, pianist, and esteemed pedagogue, Joy Yelin, has written the third book in a series of texts for piano teachers and students. *Fresh Recipes for Improvisation* continues her whimsical theme of “cooking” with music. Adding a beat, changing an accidental, or repeating a motive can change the overall “flavor” of the music. In the preface, Yelin clearly sets out her goal.

“...improvisation opens the ear, enriches repertoire performance, and might reveal innate talent for composition. Since there are no “wrong” notes, just “sounds you may not like,” improvisation is an opportunity for a non-verbal, non-judgmental dialogue between teacher and student(s), and the more you do it, the closer you get to selectively choose the sounds you like. Improvisation can be useful to teach rhythm, develop personal style and expressiveness, and for a wonderful release of tension when traditional study reaches an impasse.”

Throughout the book the author addresses rhythm, melody, harmony, style, and expressiveness while encouraging a dialogue between student and teacher. Specifically, Yelin provides creative and facile ways to explore the following subjects: motivic development,

blues form, mode mixture, additive beats, changing meter (particularly between duple and triple meters), unequal beats, hemiola, binary and ternary beats, Mixolydian mode (as compared to the Ionian mode), and modulation to remote keys via melodic, scalar movement and common tones. The reader will appreciate the many and diverse musical genres represented, including classical, folk, jazz, and popular music. Each activity contains a different goal, avoiding any hint of monotony and adding to the variety of pedagogical possibilities. From a Dalcrozian perspective, one can find many opportunities for games of association/dissociation and inhibition/excitation along with other activities designed to develop the automaticity of gesture with regard to time, space, and energy.

Overall, Yelin designed the book in a very practical fashion, and it can function as a great tool for virtually any piano teacher of late beginner through middle-intermediate students. She structures each activity so student and teacher can explore the ideas through the music, rather than giving too many details in the instructions. As students play the musical examples, Yelin’s ideas for improvisation become clear. Because she avoids prescriptive methods, students can discover their own ways of utilizing the ideas she presents. For example, the first activity in motivic development demonstrates five different ways to develop a motive using a white key pentatonic scale. First, she invites the student to investigate the scale while the teacher plays an ostinato chord progression (loosely modeled after Erik Satie’s *Trois Gymnopédies*). Then she introduces various types of sequences, repetitions, and directional changes. At each step she provides eight measures as an example, and often leaves the phrase open-ended, encouraging the student to find a way to continue and eventually finish the phrase. Finally, she provides an example of how a melody can employ all of these concepts to make a phrase. Younger students can stay with the melody alone, while intermediate pianists can begin to tackle the left hand as well. Because a variety of bass patterns are provided, one is inspired to experiment with different ostinati. Eventually, divisions of the beat are added along with various formal plans to create an even richer musical fabric.



Throughout the book, ideas are presented and developed with minimal text and an abundance of models for further exploration of the material. Without actually stating it in words, Yelin deftly illustrates how music from many places can be used as a starting point for improvisation. This book would be a welcome addition to the library of piano instructors who would like to have a variety of ways to broaden the improvisational skills of their students.

Jeremy Dittus holds a doctorate of musical arts in piano performance from the University of Boulder and master degrees in piano performance and music theory from the Cincinnati College-Conservatory of Music. His Dalcroze license and certificate come from the Longy School of

Music in Cambridge, MA. Previous appointments have included lecturer in piano, theory, and solfège at the Baldwin-Wallace Conservatory in Cleveland, instructor of undergraduate solfège courses at the CU, Boulder, as well as independent piano and Dalcroze Eurhythmics instruction. His teachers have included Lisa Parker, Anne Farber, Andrew Cooperstock, Michael Chertock, Frank Weinstock, Mary Dobrea-Grindahl and George Cherry. Now he lives in Geneva, Switzerland pursuing post-doctoral work in Dalcroze Eurhythmics at La Conservatoire de Musique Genève and l'Institut Jaques-Dalcroze.



The Journal Needs An Editor

We have a great job for someone with good editing skills and an interest in the Dalcroze work. The *American Dalcroze Journal* is published three times a year, but not by magic. An editor is urgently needed to do the following:

- Solicit, compile, and edit articles and other materials electronically.
- Work with our superb designer, Emily Raively, by e mail, to produce a final PDF.
- Proof a hard copy of the Journal before it is printed in quantity.
- Serve as a member of the DSA Board.

It's a fun job for the right person. Emily is great to work with, and reading what goes on in the Dalcroze world is stimulating and eye-opening. The job heats up as each deadline approaches, but otherwise is quite entertaining.

I am currently interim editor. I agreed to serve in this capacity absent an editor, simply to get the job done. Mary Dobrea-Grindahl served the DSA faithfully and retired after four years on the job. When the new Board took over in July, nobody stepped forward to fill the editor's shoes. So I'm it. But I shouldn't be. It is not healthy for the Society to have only 4/5 of a Board, and a president who also serves as editor has too much influence. Besides, you elected me to be the president. I cannot do that job very well when I'm trying to meet publishing deadlines.

Please consider volunteering for the position of editor if you have the skills and interest. The Board would certainly consider appointing another interim editor if someone would like to test the waters with one issue. The spring/summer issue, for instance.

We look forward to hearing from you.

Kathy Thomsen, Interim editor



By Ruth Alpersen



Ruth Alpersen

One of the most striking and unique features of a Dalcroze Eurhythmics lesson is its interactive and collaborative nature. Improvising goes on all the time, on many levels, in a Dalcroze class. Teachers improvise music based on their observations of their students; the students' movement-response to the music influences further musical decisions by the teacher. This non-

verbal communication well illustrates the music-movement connection that is at the heart of the Dalcroze approach.

Split-second decisions are made by the Dalcroze teacher not only with regard to music improvisation but also what exercises to give and how to build and pace them. Now, after several decades' experience in the discipline, I can sometimes tell when a teacher I observe is having a "Dalcroze Moment:" inspiration hits suddenly, and the lesson veers off into new, unforeseen territory. The "trigger" may be anything: something the teacher sees, hears, or thinks of in a flash. I observed this in a eurhythmics class by master Dalcroze teacher Anne Farber, when a lesson on Measure-Shape took a sharp detour from her original plan, made a long journey in music, movement and song through duration, pattern, and meter, all based on Anne's response to a student's question. The lesson was beautifully shaped, developed and concluded.¹

Because of its improvisatory nature, the Dalcroze work is filled with possibilities and unpredictability. The rewards for the teacher who develops skills in this work help one through its difficulties and complexities. Because the work demands thinking on one's feet, as well as a good deal of multi-tasking, it is challenging to know where to begin a lesson, and how to proceed. Some adult students who have felt profound joy and fulfillment in a Dalcroze Eurhythmics class are surprised, and sometimes dismayed, when they make the move from being taught to teaching others; they discover the huge differences that exist between learning Dalcroze and teaching Dalcroze.

It may be helpful to Dalcroze teachers, especially those in their initial years of practice, to keep in mind that the teachers with whom they studied and wish to emulate had decades of training and experience in which to struggle with and master the complexities of the work that so stymie the beginner, and delight the seasoned teacher. I feel comfortable with the work because I have developed many skills, and integrated certain strategies and behaviors into my teaching. These include:

- keeping an eye on, and contact with, all the students in a group
- making encouraging, meaningful comments with regard to students' work
- observing students' natural movements while they listen to music
- adding only one new step at a time while building an exercise
- singing beautiful songs with the students, and playing beautiful music for them
- using short "commands" during an exercise, rather than "conversing"

In this article I address the classroom music teacher who has an adequate space, a piano, a reasonable class size (perhaps no more than 16), and students in pre-school through Grade 5. Under these conditions, I assume that when the teacher is seated with the children, it is in a circle, on the floor. I will describe the progression of a portion of a lesson which involves a song, motions and gestures made by students while they are seated, listening to and singing the song.

There are many ways in which to begin a lesson. One way is to sing a song – not to *teach* a song, but simply to *sing* a song. To some, *teaching* implies a need to impart knowledge, a *procedure*, a breaking down into parts, analysis. However, in a music lesson, music must be made, given, and shared; this is central in the lesson. So, a song is sung for the students. This song should be one that the teacher loves; it should be a song that is not complex, easy to learn, that is new for the students (not "Twinkle," or "Old MacDonald"), a song without

1. Alpersen, R. (1995). A Qualitative Study of Dalcroze Eurhythmics Classes for Adults. Unpublished doctoral dissertation. New York University, New York, NY. p. 118.



an “agenda” (“B-I-N-G-O,” “John Jacob Jingleheimer Smith”), a song without pre-set motions (“The Wheels on the Bus,” “Kookaburra”). Why all these negatives? I believe the simpler the better, to make it easier to focus on the sounds and the music itself.

Prior to singing, the teacher makes eye contact with each student. This is quick, just once around. Look into each child’s eyes; be sure not to forget the two seated on either side of you. This happens in silence. Then, sing. This is a time to be your musical self, to share with your class the song you love. It’s a simple act. You are not at the piano, not thinking about what you will do next. When you have sung the song, wait a few seconds; let silence frame it, then sing it again. This second time around, observe your class. Is anyone moving? Are any toes wiggling, fingers and hands tapping? Are any feet moving, torsos swaying, heads nodding? If so, this is your opportunity to bring to the students’ attention the natural movements they are doing unconsciously. One effective way is to make eye contact with a student and copy his/her gesture. (Avoid using words such as, “Everybody look at what Jake is doing!” Jake may well respond to this surprise by ceasing all movement.) Do the same with another student. One aim is to bring others’ attention to these motions. An important aspect of a Dalcroze class is group interaction, and this begins with students observing one another.

Students’ small gestures made while they are seated offer a range of musical possibilities, in terms of tempo, dynamics and articulation. You bring the group’s attention to Anna, who is flexing a foot; you sing the song to the beat she is feeling and showing. Next, you sing for Bert, who is tapping a finger on his knee, but the singing is much quieter because the movement is so small. Claire, inspired, rocks her whole body back and forth; the beat is slower, and the energy becomes greater. Terminology is introduced casually during this portion of the lesson, with no distracting explanation. The ear and body are engaged. Depending on the ages of the children, analysis is saved for later. You ask, “Can anyone find a different way to move the beat? Show us.” (You need not explain what “beat” is.) Then sing the song again. One way to build a lesson in a smooth, organic way is to move ahead, one step at a time. Your students have heard the song several times. By now, most can probably sing the melody.

Look at your students and say, “La.” Then sing the melody of the song on that syllable, without the lyrics. When you have finished, say “Dee.” Now sing the melody on that syllable. Next: “Who has a different sound?” Children aged five and older love to supply syllables for the melody; it is a way for them to experiment with elements that are within their grasp. A child might offer two syllables, or think of words to use. Each new idea provides the children with a look at how one element affects another. This is a small step into the world of improvising.

Now that the children have sung the melody several times through, sing the song with its lyrics. A good strategy for teaching lyrics is to ask this question: “Who remembers one word in the song?” The children will enjoy having their memories tested; they will be responsive to the question. Go to the piano and play a beautiful accompaniment while singing all together with the lyrics. (By “beautiful” I mean musical.) A simple tonic pedal or an open fifth, played with a sensitive touch and lovely dynamics, may be more effective than a complicated chord progression. If you are “pianistically challenged,” do not use your right hand at all. It is not necessary to play the melody of the song; sing it instead. When you improvise at the piano in the lesson, maintain eye contact with the group if they are singing with you.

Be sure that the song you select has a range appropriate for your group. A typical group of very young children cannot sing comfortably over an octave range, and even that may be challenging. If you want the children to sing with you, sing on the slow side. Don’t rush through your lyrics. Often, it takes young children a week or two to process a new song. Some may want to listen to the teacher, and to the group, rather than sing. In one or two weeks you may find that your students are singing the song (the brain does a lot of work in “off” hours!).

And again, throughout your lesson, note your students’ natural movements. If you are improvising for these musically, whether through singing or playing piano, observe carefully, study the movements, so that your music changes as the movements change and vary. In this way, you are not only showing the children the music/movement connection, but also allowing them to *experience* it. When students copy the movement that fits the music, they can feel the connection.

Week after week, the music/movement connection is made, and eventually internalized. Thus, the music is not so much taught as it is *lived*.

Ruth Alperson. Dean, *The Hoff-Barthelson Music School*, in Scarsdale, New York. Faculty, *The Dalcroze Program at Diller-Quaile*. Former faculty: *New York University*, *Manhattan School of Music*, and *L'Université Laval*, Quebec City, Canada. B.A., music, *Oberlin College*;

Ph.D., *Arts and Humanities*, *New York University*. *Doctoral dissertation (1995): A Qualitative Study of Dalcroze Eurhythmics Classes for Adults*. License, *The Dalcroze Teachers Training Course*, London, England; *Diplôme, L'Institut Jaques-Dalcroze*, Geneva, Switzerland. *Dalcroze workshops*, in the U.S. and abroad. Pianist, active chamber music recitalist. Member, *Board of Directors, The Chamber Music Conference and Composers Forum of the East*, at *Bennington College*.

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>.

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

Updates From the DSA Board

Kathy Thomsen, President ■ For the Board

Here is a summary of some of the actions taken by the Board recently:

- The Constitution and By-laws are posted on our website thanks to Yukiko Konishi, DSA vice president and webmaster. <www.dalcrozeusa.org>
- We are pleased to announce the Advisory Board for 2008-10: Anne Farber, RJ David Frego, Stephen Neely, and Lisa Parker. All are past presidents of the DSA. They provide us with valuable assistance, perspective, and advice, and we appreciate their service.
- We voted to purchase two copies of FileMaker Pro 9.0 at a cost of \$350.00. This software enables us to use and update our database efficiently. Stephen Neely was instrumental in moving this

project along, and he continues to be our fix-it man and connection to Carnegie Mellon University, where the database is housed.

Remember FIER Dues \$7.00 Per Person

As was mentioned in the Fall issue of the Journal, we are affiliated with the *Fédération Internationale des Enseignants de Rythmique (FIER)* and we owe them money. To catch up on our FIER dues we ask each DSA member to send \$7.00 to Maggie Corfield-Adams, DSA Treasurer, 18022 Chalet Drive, Apt. 102, Germantown, MD 20874. Checks should be made payable to the DSA and "FIER" written in the memo line. Thank you.



December 08 Newsletter to the Delegates, Representatives, Correspondents and Individual Members of the FIER

Dear colleagues,

Here are a few news items from your committee.

We decided that it was not necessary for the committee to meet this autumn, and that we could communicate as efficiently by email-which we have done frequently. The next meeting of the FIER committee will be in February 2009. The most important news concerns the next edition of LE RYTHME. You will remember from the April 08 newsletter that we are going to publish a centenary edition of LE RYTHME, celebrating its existence since 1909. We selected articles from earlier editions of LE RYTHME (between 1909 and 1939), and sent them to competent personalities, asking them to give a contemporary commentary on these articles of the past. Around 20 people replied, and their articles will appear in French, German or English. The authors come from the following countries: America, Australia, Austria, Belgium, Canada, England, Finland, Germany, Poland, Sweden and Switzerland. In LE RYTHME of 2009, you will find the original texts beside the contemporary commentaries. This edition will be extraordinary in terms of its volume (it will be the length of a book) and of its contents, which are remarkable, rich, captivating, dense, and extremely well documented. You will be delighted to receive and read this special edition of LE RYTHME and to send it to the members of your Association.

Other points of interest:

We recently received from Israel the sad news of the death of Shulamith Feingold, a colleague from Tel-Aviv. Those who knew Shulamith will always remember the joy of living she had, her ease of communication and her expertise in the songs and folk dances of her country. We will not forget her. And let one think of Ora Goral, who must feel quite alone now as a rhythmician in her country.

Don't forget that we are always interested to know of the courses or workshops that you organize to make known Eurhythmics to a larger public. Please send us the details of important events, and we will mention them on the website. Paul Hille is responsible for the FIER website: hille@mdw.ac.at

Just a reminder, also of FIER membership due for 2009 - and for some, for 2008! This next edition of LE RYTHME will be monumental, not only in its contents, but also its price: edition, printing and especially, postage!

Finally, the FIER committee and I wish you a happy Christmas and send you our best wishes for the New Year. May 2009 be, for you and your colleagues, a year filled with music, dance, joy and peace.

With our warmest wishes,
Madeleine Duret, President



By Julia S. Black



Julia S. Black

“Change” is the current word in the air. During the last two years we have heard it repeated so often we have a hard time responding to its meaning. It has lost its ring and has become an echo bouncing off every speech – political, graduation, economic, managerial, educational.

The understanding that things do not remain the same, and that this is a suitable – even

preferable – state of affairs is an ancient concept. The Roman emperor and philosopher Marcus Aurelius said, “Everything is the result of a change.” More recently Charles Darwin said, ‘It’s not the strongest species that survive, not the most intelligent, but the most responsive to change.’”

In the Dalcroze work, change is recognized as our most useful tool. Some Dalcroze teachers even use the word “Change” itself in place of the classic direction “Hopp.” As the command for switching to an alternate activity in a Quick Response exercise “Change” is not as musical a word as “Hopp,” which has a clear vowel and plosive ending, which make it a singable syllable. By comparison, “Change” is a mushy combination of tongue and lip movements that does not convey musical flow.

However, to English speakers, especially new students of any age, the word “Change” is familiar and its meaning is clear. If the teacher minimizes the energy used for “ch” and “ng” and extends the vowel in a singing tone, the “chunky” feeling can be reduced.

Having explored the word itself, we now need to consider its meaning, and why it is so important in learning. Psychologists tell us that we habituate readily to any repeated activity or sound, even to touch. Habituation breeds inattention, lowers concentration, and diminishes focus. For instance, in some areas of repetitive work, such as rolling cigars, the company hires a story-teller to keep the workers alert so that they do not become bored with the repetitive activity. In Neville Moray’s book, LISTENING AND ATTENTION he supports this practice by saying,

“We know that the brain is especially sensitive to change, but relatively insensitive to steady state inputs.” (Baltimore: Penguin Books, 1969, 90.) Additional support comes from Mari Reiss Jones: “Any break with expectancy is the trigger for attention and learning processes.” (“Time, our lost dimension: Toward a new theory of perception, attention, and memory,” in *Psychological Review*, 83(5), 323-355, 1976.) Both writers are stating the principle that change is essential in achieving the highest possible level of concentration, and that repetition eats away at our level of interest and attention.

Emile Jaques-Dalcroze, through his own observations and his work with the psychologist Edouard Claparede, recognized that “Change” is an essential ingredient in effective teaching. How Dalcroze applied this principle in his classes is described in a section called “Developing Attention through Eurhythmic Games,” taken from THE RHYTHM INSIDE (Van Nuys: Alfred Publishing, 1997, 53) co-authored by Stephen Moore and myself:

Dalcroze understood that attention must remain at a high level throughout an exercise and throughout the whole class. He saw how quickly students became habituated to a sound or a movement – their bodies moved, but their minds were disconnected. Dalcroze used all his improvisational skills to introduce small changes: each change in the music required a change in movement. It might simply be a shift from walking forward to walking backward, stopping promptly at a verbal or musical cue, changing from walking to clapping, or walking to tip-toeing. What mattered most was the fact of the change, not the content.

Focusing on the way this principle of change infuses all Dalcroze work with vitality and concentration, let us consider how it is applied at all levels of teaching. For young children, whose attention spans are short, the arousing effect of a change in activity is useful, even necessary. Simple changes such as “walk with your hands in the air, walk with arms crossed, walk with a smile” (frown, showing your teeth, fingers on your ears, etc.) are enough to keep the children focused on the aspect of music the teacher is emphasizing. If the teacher feels the lesson is not going well and that students are not focused, there



is a simple and effective tool immediately available: “Change!” The students are probably bored because they’ve stayed too long on one activity at the same level of involvement. This is the moment for the teacher to tweak the activity enough to stimulate the students’ senses and bring their attention back to the activity at hand.

Think of all the elements of music usually present in our improvisation: pitch, duration, pattern, tempo, dynamics, articulation, form, to mention some. All of these can be the source of Change. Changing the sound by moving an octave higher or lower can catch the ear; “Stop when the music stops” is one of the simplest and most effective ways to raise the level of concentration with beginners at their first lesson. (This works just as well with adult beginners.) If the music is a quick march, the teacher can slow it to a moderate march, to a processional, to a funeral march. A slow waltz can speed up to the point where it changes into compound meter with a swing and even a skip. Introducing a tango rhythm elicits a shift in body movement which keeps students listening, feeling the changes in energy and style.

Teachers frequently introduce the element of change into class activities without a warning signal or command. An introductory statement of the plan (“Stop when you hear repeated notes; go when the melody moves again”) sets the activity. From then on, the students are guided by the music itself. The goal is to present the challenge to listen so carefully that every change is heard and responded to.

The command “Change” is often not necessary, as, for instance, in a Follow activity. Here, change is created through alterations of the musical elements in instrumental improvisation – fast, slow, loud, soft, bouncy, smooth – or by physical modeling, which must be followed as quickly as possible by the students.

In contrast, Replacement and Quick Reaction activities are controlled by some signal from the teacher. It may be the word “Change,” or “Hopp,” or some other word that is clear, direct and easily accepted by the students, such as “Up,” “Jump,” and so on. Having established two – or more – activities (walk and jog) the moments of change are controlled by the teacher’s command. In this activity, the students’ changes should coincide exactly with the teacher’s changes. This necessity of being exactly in synchronization requires that the

teacher give the signal just far enough ahead of the moment of change to give students the split-second needed to prepare for the change.

In addition to verbal commands, the teacher can use a prearranged keyboard sound, such as a high note or low note (at more sophisticated levels, a fifth or a third), to signal the shift to an alternate movement.

The teacher may want to continue a certain rhythmic activity but vary the students’ movements (keeping their concentration high) by a command such as “Find a new partner,” “Go backwards,” “Snap your fingers wherever it feels right.” Other changes are introduced by using drums, scarves, stretchy bands, balloons – all of them useful in enlarging the feeling of the music activity. Here, also, the need for change continues: “Tap the beats as you move the drum in a big circle; now move the circle in the opposite direction.” “Share a drum with a partner and tap alternate beats” (or bars). “Place the drum in a new position for each bar.” “Stretch to a different location when you feel a breath in the music.” “Pass the tennis ball around the circle; change direction at the signal.”

Dalcroze teachers regularly plan changes into lesson activities. Different ways of experiencing the music in every class are essential, like the variety of food in a good diet. A teacher’s vocabulary of these possibilities for change expands with experience. Perhaps more important, the ability to make unplanned changes – small ones, just enough to catch students’ attention and make them lift their eyebrows and smile at the surprise – becomes more and more a reliable skill. A teacher who can abandon the orderly plan and take a side trip – often very short – for a better view of the musical scene, has learned how to notice the concentration of the class, how to imagine a slight variation of the musical message, and how to incorporate the change into a natural flow of the activity at hand. A teacher then shares with students classes that are focused, exciting, and (using Dalcroze’s favorite word) full of joy.

JULIA SCHNEBLY-BLACK: Dalcroze Certificate and License from Carnegie-Mellon U. under Marta Sanchez; B.Mus, Peabody Conservatory, M.Mus, Yale U., Ph.D., U.Washington. Has presented sessions at national and international conferences. Teaches privately and at Seattle Conservatory of Music. Is founder and director of Dalcroze NW, 1990-2008.

An essay based on the article, *La Technique de la Plastique Vivante*, by Emile Jaques-Dalcroze

By John R. Stevenson



John R. Stevenson

I welcomed the opportunity to read the article, *La Technique de la Plastique Vivante*, (The Technique of Living Plastic) by Emile Jaques-Dalcroze. The article was published in the 'Review Geneva', but I have no date. However, from reading the work I would say this article predates the author's text, "Exercices de Plastique Animée," which was published in 1916.

The article by Jaques-Dalcroze

is only the jumping off point here to discuss *Plastique Animée* from my perspective.

Plastique Animée has played a major importance in my professional life for more than thirty-five years. It began when I was a student of Mlle. Hussy in Geneva. Mlle. was an 85 year old disciple of Jaques-Dalcroze who spoke in a murmur, and lived with what probably was a severe case of osteoporosis. Nevertheless, she, with her deep blue "ancient eyes," full of wisdom, knowledge, and a vast experience, possessed an insightful and forward thinking mind in addition to a very warm heart. She was a woman who knew and appreciated artistic subtlety both in music and in movement, and completely understood M. Jaques and the work he did in *Plastique Animée*. My interest continued as the founder/director of the touring group *l'Ensemble Jaques-Dalcroze* through my twelve-year tenure as professor of Jaques-Dalcroze Studies at Ithaca College.

As in all of his writings, including *La Technique de la Plastique Vivante*, M. Jaques aspired to take his readers, his students, beyond the straight and narrow of current day thought and experience, to seek new directions where they would challenge the conventional wisdom, engage in experimentation, and position the "experience" as the crucial element in education. He spoke of a better humanity, a new world order where the arts regained their primary

importance in society and reigned supreme over the hearts, minds, and souls of all people. In his time he was not alone in his view. Most of the "movers and shakers" in the capitals of Western society were espousing many of the same ideals, but we later learned that many of those principles were distorted and corrupted, eventually leading the world to its second "great" war.

In this article, M. Jaques first establishes an argument for the necessity of movement education in general, and specifically for fusing movement education with music education, thereby generating a new joy and giving rise to an enlightened spirit. He offers a scenario where movement education, not to be confused with sports education, becomes a means to nourish the human body, revitalizing and shaping it, enhancing its natural beauty and rendering it supple, buoyant, and responsive. He continues by insisting that if music were integrated as an equal partner in the practice of honing the physique, it would serve to educate and enlighten the mind, inspire and rouse the soul, and broaden the horizon for a new humanity and world order. He called this practice "*Plastique Vivante*" but he would later christen it "*Plastique Animée*." He saw this marriage of music and movement in the educational process as the best great hope for a return to our human roots, and our shared values as members of society.

In the early 1900's the gentry and aristocracy became fascinated with what they called "*tableaux vivantes*." This was a form of art where individuals would create little "scenes" by dressing up and striking poses behind a curtained 7' x 4' box depicting famous works of art or characters in a book. The guests would gather in the parlor or ballroom where there could be as many as seven or eight of these beautifully decorated "*cachettes secrètes*" (secret hiding places), complete with drawstrings on the curtains. The guests would travel *en masse* from scene to scene opening the curtains upon the live dramas fixed in time and space. Perhaps Jaques-Dalcroze took this idea one step further



by infusing music and movement into the “tableaux vignettes,” thereby creating a new art form he called “Plastique Vivante” and eventually “Plastique Animée” (Living Plastic). Admittedly, it loses its charm when translated to English, as most of French does.

My first encounter with this art form took place watching the PBS Masterpiece Theater production of “The Duchess of Duke Street” in the spring of 1976. The series took place in the early 1900’s and told

the story of Rosa Lewis, the legendary cook who ran the Cavendish Hotel. She was the best friend of Oscar Wilde and legendary mistress of Edward VII, and eventually became one of the rich and famous in England, France, and the United States. When I saw the episode where the



“Plastique Vignettes” first appeared and I saw the physical positions the human mannequins assumed, I immediately drew a connection to Jaques-Dalcroze. They were almost exact replicas of the famous Jaques-Dalcroze “attitudes en groupes” that are depicted in the appendix of the text, “Exercices de Plastique Animée.” These photographs, taken by the artist Boissonnas of Geneva (who remains famous for his extraordinary photographs of ancient Greece and is shown here), appear in many of Dalcroze’s publications, and at one time decorated the walls of the Dalcroze Institute in Geneva.

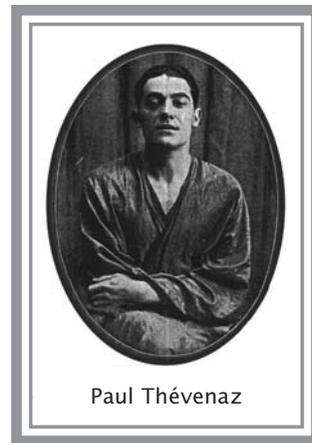
In *La Technique de la Plastique Vivante*, Jaques-Dalcroze does not simply describe supercilious ideals and lofty goals, but begins to illustrate the types of exercises needed to develop and nurture an art form such as he envisioned. His 17 classifications of *études* are really the description of what we now call the eurhythmics subjects. I have condensed the eurhythmics subjects down to eight, which I find far more workable.¹ They include studies in:

1. Time, Space, Energy
2. Social Integration
3. Body Technique
4. Movement Independence

5. Concentration / Memory
6. Corporal Schema
7. Breathing – use of the life force
8. Spatial Orientation

It is obvious that M. Jaques is describing exercises and etudes that were works in progress. After all, no one had done this before. Codifying exercises that would eventually develop an entirely new art form could not have been easy, and as all good teachers, he needed students and colleagues to help him learn. He began experimenting and reaching out of the box both proverbially and literally. He taught insistently, took copious notes, and drew up elaborate lesson plans. He gathered friends and colleagues around him to help navigate toward his goal.

Intelligent and gifted men and women who want to learn as they teach seem to attract and gather intelligent and gifted colleagues. The gift in one recognizes the gift in the other, and Jaques-Dalcroze was no exception. He had friends and colleagues who were all proven artists in their own right. They included Adolph Appia, (1862-1928) considered the father of modern lighting technique and modern scenic design, and Paul Thévenaz, (1891-1921), a famous painter, dancer and self-proclaimed rhythmician. Other friends and colleagues included Fred Boissonnas (1851-1946), who took stunning photos of the various exercises and techniques performed by students, and Suzanne Ferrière, an excellent and highly respected student and colleague of M. Jaques who eventually became *Diplômée* and professor at the *Institut Jaques-Dalcroze* in Geneva.



Paul Thévenaz

The two individuals immediately responsible for assisting M. Jaques in the methodology of *Plastique Animée* were Mlle. Ferrière and Paul Thévenaz. Mlle. Ferrière, herself a gifted Dalcrozian and educator,

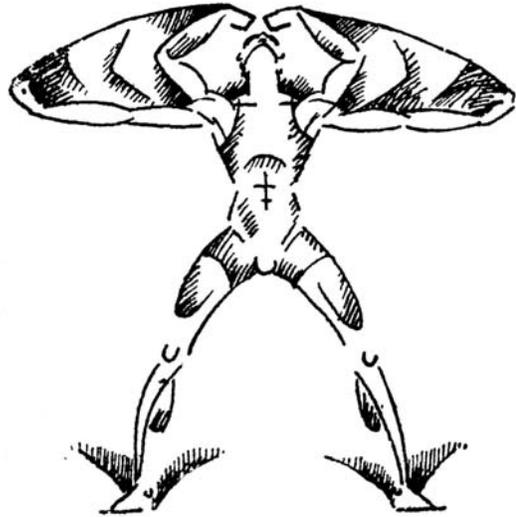
1. The website http://bethms.com/DSI/DSI_htms_pages/DSI_eurhythmcis.html contains a description of my version of the eurhythmics subjects.



understood M. Jaques the teacher. She developed, organized, and classified his exercises. M. Thévenaz, himself an experienced and talented dancer, painter and sculptor who understood M. Jaques the artist, authentically realized those exercises on paper with pen and ink.

It is obvious from these famous works of art by Paul (Paulet) Thévenaz that he had “experienced.” Look at the power, the force and the energy depicted so clearly in his drawing. With just a few strokes of a pen, he was able to capture not only an accurate and precise depiction of the movement from one position to another, but the beauty of the free spirit. A few years later, Thévenaz moved to the United States, where at the age of 30 he died from peritonitis due to a ruptured appendix, not from suicide as had been rumored at the time.

If one examines the specific exercises contained in “*Exercices de Plastique Animée*,” it becomes apparent that M. Jaques, for the first time in history, conceived a technique that would give students a vocabulary of movement related directly to rhythm values and music expression. At first glance this vocabulary seems robotic in character, because it divides the space surrounding the body and its parts into eight or nine “*degrés d’orientation*” or “*lignes de mouvement*,” depending on the given body part. (I use the word “points” to describe these places in space. Shapes and forms are created by placing the limbs at the various “points.”) Each pose contains juxtaposed lines and angles stemming from one central point of reference, as physical resistance with and against gravity is experienced.



Students were taught to arrive at these various “points” in time with the music by means of quick reaction exercises. From this comes “*les vingt gestes*” (the twenty poses), which are learned, memorized and used to create movement combinations for both stationary and locomotor movement.

Keep in mind that all these exercises were created simply to get people who had little or no opportunity to do anything more than walk, to move. It was all done with the teacher’s piano improvisation or with pieces by Jaques-Dalcroze composed specifically for these *plastique* exercises. These delightful pieces may be found in the two volumes of “*Esquisse Rythmique*.”

Focus your attention on the two drawings by Paul Thévenaz above. Notice how each limb is set at an angle jetting away from the navel, and how each angle relates to another. The technique creates a counterpoint in space where one line opposes the other with weight and resistance. These drawings are designed to show how to move from one combination to another on whole notes, with resistance.²

They remind me of Yoga postures. As in level one of Kripalu Yoga, postures are learned and studied in conjunction with the breath. In level two, the postures are held for longer and longer periods of time, allowing the shape to form deep within the muscle memory. In level three the Yogi learns to move from one posture

2. *Exercices de Plastique Animée*, Pg 56. Jobin and Cie, Lausanne, 1916

to another in a “free flow,” eventually abandoning the structure of each pose thereby creating a rhythmic flow of movement guided by the imagination and breath stream, and yet grounded in the physical technique. Eventually, *Plastique Animée* can reach a level three where the student gains permission to find his or her own authenticity of motion.

M. Jaques developed a method that connected the abstract concepts of music to the concrete realities of the human body, in motion and in stillness. Speaking from my own experience, I know and understand this place where mind, body, and soul are united. Having been there, one forms a unique bond with others who have also “experienced.” It is this common understanding that ignited a fire of interest and excitement all over Europe, England and the United States. With his *Plastique Animée*, Jaques-Dalcroze sparked what we now call the modern dance movement, through his students Marie Rambert, Mary Wigman, Hanya Holm, and many others.³

Before returning to the article in question I want to remind readers that *Plastique Animée* in no way should be confused with or mistaken for modern dance. The dancers, to their credit, took what they learned from M. Jaques and developed it in another direction, a direction that in their view best served their art form. The “*les vingt gestes*,” the “free flow,” and the resistance live in their work today.

When I toured with the *Plastique Animée* troupe out of Ithaca College, I told audiences what the genius, Mlle. Hussy, taught me. It was actually from her, and through my own experience with dance, that I learned how *Plastique Animée* differs from modern dance. I list some of those differences here.

1. *Plastique Animée* is first and foremost an educational process. It is a process that leads its practitioners to a keen understanding of a musical score and to an artistic image of that score realized in time and space.
2. *Plastique Animée* is an art form devoted to the individual’s personal movement and the interaction of one’s movement with that of others. There is no attempt to create a specific style, technique, or school of dance, as for example

that which was created by Martha Graham. The athletic virtuosity of someone who engages in *Plastique Animée* may not match that of a dancer. Remember what Dalcroze promulgated: movement was personal and unique to each individual. He designed exercises and techniques that allowed the individual to become comfortable in his or her own body. The act of exposing genuine movement, married to live music, was in itself an authentic, artistic expression worthy of public performance. The question is not how high one can jump but rather, what sentiment is communicated in the jump and does the jump sing the music?

This axiom was well taught and strictly followed by Mlle Hussy. In addition, I found a quote from Miss I. S. Wittenoon, a distinguished Australian Dalcrozian, which supports this idea. She wrote the following for a *plastique* demonstration she gave in Australia on Saturday March 5, 1919:

“In plastic expression the music is studied in detail before being realized. The strict technique of the method is abandoned and freer movements employed. Plastic expressions are often very beautiful to the eye, but it should be remembered that the object in view is the musical education of the pupil, not the production of a spectacle. Beauty in movement is not the aim of the work but comes in the attempt to express a beautiful thought in movement. The faculty of plastic music expression exists naturally in but a few gifted individuals. The Dalcroze Method attempts to give to all its pupils the technique necessary for such expressions.”

3. *Plastique Animée* is an art form conceived with and through music. As stated by Miss Wittenoon, students thoroughly analyze each score harmonically, melodically, rhythmically and structurally before creating any movement. This ensures that the movement represents the music in all of its parameters.
4. *Plastique Animée* is an art form based entirely on improvisation. Once the score has been thoroughly analyzed for its theoretical, musical, and emotional properties, participants are asked

3. The website http://bethms.com/Articles/DSI_Articles/DSI_Art_Dancers_musicians.html has more information on the influence Jaques-Dalcroze had on the creation of modern dance.

to listen to the music and to improvise movement that best speaks to their view of the music. This is done phrase by phrase and section by section.

In most programs, I would demonstrate how this skill was developed by improvising at the piano while the troupe improvised movement to my music. Often they would each take a different element in the music so that the audience could see the rhythmic, melodic, and phrase structure of the music in the movement. We would then reverse roles and the group would improvise movement first. I would create music to fit their movement, selecting certain themes in the movement and playing them against each other. It was always a great success.

5. *Plastique Animée* is an art form with no single choreographer. The movement is created from ideas, impressions, and insights from all participants. No idea is left unexplored or discounted. The “director” is the facilitator of those ideas and guides the participants toward a final form that best depicts the music in its fullness through time and space. This is an educational process that cannot be rushed. The final product must arrive in its own time and only after everyone involved is convinced of its validity.

Often I would split the group into duos, trios, and solos so that we could create an entire program for each touring season. This allowed more students to participate and to take on more responsibility. Solos were always encouraged because they were so useful as teaching tools. Solo work sparked the students to delve deeper into the score and to search more intensely within themselves to find the true artist within, thereby becoming more comfortable with their movement.

6. *Plastique Animée* cannot be studied and practiced authentically away from or apart from eurhythmics, solfège and improvisation, the three principal branches of a Jaques-Dalcroze education. *Plastique Animée* is a process through which one applies the Jaques-Dalcroze principles – the solfège subjects, the eurhythmics studies, and the improvisation skills – to the analytical study of music literature. The student becomes performer, and the analysis becomes interpretation. The

entire Jaques-Dalcroze experience matures into an art form, a unique art form having as its basis the fusion of movement and music into a moment-to-moment drama.

M. Jaques’ goal was made clear by his closing statement in *La Technique de la Plastique Vivante*, and it remains the goal of many Dalcroze educators: “Once reached to live on its own, in a life regulated by its own laws, *Plastique Animée* will not simply blend in with music any more, but will combine with it as does the word in lyric drama.” The expression of the musical analysis of a piece of music is not in words, diagrams, or charts, but rather in movement through space in a plastic expression. The plastic expression is the actual visualization of the musical score in space. It captures every pitch, rhythm, dynamic, agogic nuance, phrase and articulation. The music dictates the movement completely. The performers are plasticians, musicians who draw the music with their bodies in space and time, and remain completely free to join with the music in a most intimate and evocative manner.

John R. Stevenson (Jack) holds the Diplôme Superior and License Jaques-Dalcroze from the Institut Jaques-Dalcroze in Geneva, Switzerland and a BM in piano performance from Duquesne University. Jack has taught and certified teachers in the Jaques-Dalcroze Method for over 40 years. Jack founded and for twelve years directed the Dalcroze Studies Institute at Ithaca College, where he directed the ensemble Plastique Animée that toured throughout Europe and the Americas. He has also taught on Jaques-Dalcroze faculty at Laval University in Quebec and St. Lawrence College in Montreal, and chaired the Department of Performing Arts at The Spence School in New York City. In addition, he has served and continues to serve as guest faculty in eurhythmics, music education, piano improvisation, solfège and choreography at many leading colleges and conservatories of dance and music here and abroad. Jack is currently directing the Bethlehem Music Settlement in Bethlehem, Pennsylvania. He has authored many articles and co-authored the text Rhythm and Pitch: An Integrated Approach to Sight-singing, published by Prentice-Hall. Jack is also a certified Kripalu Yoga.



Through Music

By Lisa Parker

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Eurhythmics, an education “in and through music” has taken on fresh meaning for me this fall. Inspired by Gabi Chrisman’s elective last summer at Longy, I have been working weekly with a class of seniors. They do not come for an education “in” music. They come because the class offers them a chance to improve their balance, sharpen their minds, develop coordination, have fun, try new things, and experience the joy of being attentive, playing the game and listening actively.

Some are musicians, others not. They range in age from 67-94. Our Longy Dalcroze students join them, partnering when needed and participating in the class. They are our “future seniors!”

Before working with this group I had always made music the focus of every lesson, using the unique events of the eurhythmics class to deepen musical understanding and build musical skills. Something quite different is happening in the senior’s class. Bodies are organized by music. A 94 year old woman moves in the class without her cane, something she would never attempt outside of class. An 84 year old feels young and playful and has discovered that she can move backwards and to the side without losing her balance. A 67 year old finds that after the class she experiences a new sense of mental clarity. “I can’t let my mind wander for a second and it’s amazing!”

We do basic things: follow the music, echo back rhythms on the drum, improvise rhythms, pass the bean bag with the music, trade phrases on a familiar melody, learn a sequence of moves, find a partner, change partners. All these things happen in any eurhythmics class and students get the same benefits, but somehow this feels different because there simply is no musical goal. This is a “through music” experience. The aim is pleasure, attention, memory, coordination, balance, dual-tasking. Listening is the primary faculty because the “instructions” are all in the music: changes of tempo, signals, motives, phrases, form. These seniors are giving me a new appreciation of what it means to teach through music and of the richness and power of moving to music while responding to its many changes with necessary adjustments.

A recent article in the Boston Globe spoke of the research being done on the aging brain. All the research points to the importance of movement and of new activities. Both of these stimulate the brain, which in turn responds by creating new pathways no matter how old one is. Crossword puzzles used to be the recommended activity for keeping the aging brain young. No longer. It is movement which keeps the brain active. The brain needs the body. They suggest tango lessons and Tai Chi.

What is missing in this is listening. It seems to me that listening has still to be discovered and acknowledged by the researchers as perhaps the most powerful agent we have in keeping the brain young and active. Listening implies being present, in the moment, receptive and open, alert, focused. It is music which invites us to listen and the unique activities of eurhythmics make us want to listen. These “games” not only prod and invite, they delight and amuse, heal and energize.

I am certainly learning a lot and having a wonderful time of it. The seniors too, are discovering that they can do things they never knew they could do. It is freeing and joyful for us both!

Lisa Parker is Chair of the Dalcroze Department at the Longy School of Music in Cambridge, MA. and director of Longy’s Summer Dalcroze Institute, now in its 28th year. Through these programs one can earn the Dalcroze Certificate, License and a Master of Music in Dalcroze Studies.

Lisa, MM New England Conservatory, (conducting) earned her Certificate and License at the Dalcroze School of NYC under Dr. Hilda Schuster and her Diplome from the Institut Jaques-Dalcroze. She is a frequent workshop leader, nationally and internationally, and has taught at every International Congress in Geneva since 1979.

She is the creator and former director of Music Alive, a group of 8 musicians offering shows on classical music to inner-city schools, and family concerts at Longy. Recent interests include teaching eurhythmics to seniors.



In Essence: Five Essential Characteristics of Dalcroze Eurhythmics

By Melissa Tucker



Melissa Tucker

It is often said that Dalcroze is an education “in and through music.” DSA President, Kathy Thomsen’s call to explore the “in” component inspired me to ask the question, “What makes Dalcroze Eurhythmics unique?” In contemplating this question, I have identified five essential elements:

- 1) Active listening within a dynamic musical environment
- 2) The body as a musical instrument
- 3) Time, space, energy
- 4) Experience before analysis
- 5) A joyful, social atmosphere of musical discovery and creativity

Let’s take a more detailed look at each element and how it serves to distinguish the Dalcroze training.

Active Listening within a Dynamic Musical Environment

What is active listening?

Active listening is engaging students from inside the music; inviting them to listen for something specific and asking them to show what they have heard through their physical response. For example, the class might be walking with the music and listening for the end of each phrase. When a new phrase begins, they change directions. Active listening starts with simple exercises, as in the phrase activity above, and ultimately leads to more complex listening involving memory and coordination such as stepping a canon while conducting.

What creates a dynamic musical environment?

A dynamic musical environment is created when musically played improvisation sets up clear material which changes in exciting and inventive ways. According to the musical subject being studied, and the experience level of the class, the music can shift in a variety of ways including, but not limited to:

dynamics, tempo, articulation, texture, meter, phrase lengths, or key. In the example above, the teacher would establish a clear phrase structure and then lengthen and shorten the phrases, varying the music in a pleasing way that incorporates an element of surprise, as well as revisiting the familiar. This creates unity and variety which challenges and satisfies the students while keeping them intently listening and alive to the music’s journey.

Dalcroze training enhances listening skills both externally and internally, developing both the outer and inner ear.

The Body as a Musical Instrument

In eurhythmics, students learn the elements of music using movement as a link between the ear, mind, body, and emotions.

Why movement?

Although music and movement are different from one another – music being aural and movement being visual/physical – they have important connections. Every aspect of music can be shown physically in some form. For example: rhythm can be gestured or stepped through space, melodic direction can be indicated with hand motions or by using the entire body as a scale, consonance and dissonance can be experienced through tension and release of muscular energy.

When these connections are studied and understood, movement becomes a powerful tool for gaining a profound understanding of music and developing musicianship. Physicalizing aspects of music activates kinesthetic learning which creates deep grooves of awareness in the body and the whole self. The body becomes a musical instrument capable of a wide range of expression. These vivid impressions are stored and can be drawn on for future listening, musical performance, or creation, such as improvisation or composition.



Time, Space, Energy

Music can be defined as sound organized in time and space with a particular energy. Eurhythmics not only makes these properties visible, but develops a conscious awareness of the dynamic interrelationship among all three.

For example, imagine a ball rolling exercise. Students are rolling a ball back and forth in the tempo of the teacher's improvised music, one roll for each beat. If the music shifts to a slower tempo, an adjustment must be made in order to adapt to the new tempo. Either the amount of energy used to roll the ball must be decreased or the amount of space must be increased. For a faster tempo, either the amount of energy used to send the ball must increase or the amount of space used must decrease. Students are invited to make these discoveries for themselves as they are challenged to shift from one tempo to another.

Understanding time/space/energy relationships are key to developing rhythmic skills, enhancing musicality, as well as applying Dalcroze principles to performance. These principles are also effective in the study of conducting as they highlight economy of movement, refining gestures for maximum expressivity without excess effort.

Experience before Analysis

Music is a language. In learning music, as in learning a spoken language, immersion is essential to becoming fluent. For this reason, the Dalcroze approach emphasizes the importance of being immersed in a living experience of music before analyzing the individual components. This is contrary to traditional educational models which begin by naming the musical element, then following with an example to illustrate the concept. In spoken language, this traditional approach is analogous to learning grammar before hearing a language as it is actually spoken.

In Dalcroze classes, it is imperative that students be immersed in the language of music physically through movement, aurally through listening, singing and playing percussion, and emotionally by engaging their expressive selves. It is only after this global experience that analysis takes place in the form of discussion and notation (rhythmic, melodic, harmonic, phrase or form).

A Joyful, Social, Atmosphere of Musical Discovery and Creativity

Eurhythmics nurtures a joyful, playful energy within the music classroom. This atmosphere simultaneously supports positive group interaction and learning, while encouraging the creativity and leadership of the individual. Dalcroze teachers pose questions and provide hands-on musical and movement challenges. Students are allowed to make discoveries about music within the context of the lesson, learning from each other and satisfying their own curiosity.

Structured improvisation is at the heart of this creative learning environment. Using voice, pitched or non-pitched percussion instruments, movement, or piano, students expand and deepen their knowledge of a musical subject through improvisation – organized, inventive play with the material. This provides numerous opportunities for self-expression and development of a student's innate creativity.

I have made an effort to distill the essential characteristics of Dalcroze Eurhythmics as I understand them. Your thoughts are welcome through letters to the editor, or articles, which can be sent to president@dalcrozeusa.org or email correspondence to melissa.tucker@longy.edu.

Melissa Tucker teaches eurhythmics and improvisation at Longy School of Music in Cambridge, MA where she serves as Associate Chair of the Dalcroze Department. Ms Tucker received her Dalcroze Certificate and License training at Longy with Lisa Parker and Anne Farber. She studied classical piano with Natasha Chances at Bates College and Lydia Frumkin at Oberlin Conservatory. Melissa is also a jazz piano student of Charlie Banacos. She is a founding member of "Music Alive" an ensemble creating original, interactive, performance programs for children. Ms Tucker is currently serving as DSA Secretary.





Sean Hartley

Cynthia Lilley's Workshop for the Tri-State Chapter: "Recorded Classical Music in the Dalcroze Class"

By Sean Hartley

Dalcroze teachers like to teach from the piano. It's where we're generally most comfortable. But is

a piano-only class best for children (or adults)? Are there advantages to using orchestral, or other recorded music in the lesson? These were the questions asked – and answered – by Cynthia Lilley's workshop, "Recorded Music in the Dalcroze Classroom," the first of the Tri-State Chapter 2008-2009 Workshops, presented Thursday, October 16 at the Diller-Quaille School of Music.

Cynthia began by leading us through an exploration of the *Entr'acte* from Bizet's *Carmen*. She had us walking to the beat (quarter note) and clapping the subdivision (eighth note). The class quickly noticed a recurring triplet in the melody, which felt in opposition to the eighth note clapping. She led us through a sequence of movement experiences designed to explore the feeling of the triplet, and to make us aware of how often it recurred. The movement experiences led naturally to a discussion at the board, where aspects of what we were hearing and doing were notated.

We then began a series of exercises leading from a simple "step my pattern" to a full-blown *Plastique Animée*. The pattern-follow led to the canon *Frère Jacques*, which we sang, notated and moved in various ways. We listened to a recording of the third movement of Mahler's *First Symphony*, and were asked to analyze the differences between the traditional canon and Mahler's version. We then began a sequence of movement activities in which we were asked to assume the character of gargoyles, culminating in a *Plastique Animée* in which we portrayed gargoyles, coming to life on *All Hallow's Eve* to dance in the courtyard before returning to our positions on the cathedral walls. Afterward, we listened to the piece again while following the entrances of various instruments on a graph of the orchestration Cynthia had prepared.

What do you need to use recorded music in the classroom? A good CD player with adequate volume is essential. Using recordings is beneficial to students because it exposes them to a wide range of instruments, and gives them access to great musical literature that is often beyond the power of the teacher to convey from the keyboard. It also frees up the teacher to participate or observe. A handout reminded us that Dalcroze didn't have CD's in his day. Who knows what he might have done with them?

When asked to articulate the goals for the day's exercises, the class suggested the following: making children aware of form, helping children to love and remember music, experiencing the change between major and minor; experiencing a familiar tune in a new way, and giving children tools to analyze music and develop critical listening skills.

"When I make up a *Plastique Animée*, I take very seriously what's in the music. I don't run counter to it," Cynthia explained. "Everyone hears different things, but my inventions are based on the specific elements of the music. I always think, 'What am I using this piece for?' Whether it's an introduction to triplets, an examination of major/minor, or whatever, I want to know."

When working on a piece of music for a period of a few weeks, Cynthia sends a note home to parents, encouraging them to play it at home, and encouraging the children to show their parents what they're doing with it. It often happens that the children hear more of the piece at home than they have had the opportunity to hear in class. "I've had parents say, 'My kid has fallen in love with Mahler, especially that fourth movement!'"

After the discussion we listened to *Anitra's Dance* from Grieg's *Peer Gynt Suite*. We were asked to listen to it actively, thinking of subjects that could be taught through it, and characters or stories that might suit it. Afterward, the room was filled with suggestions: "Staccato/legato! Modulations! Analysis of form, Major/minor, It would be great with scarves, It reminded me of Little Miss Muffet. Imagine the dance you could do with Miss Muffet and the Spider!" Then Cynthia offered her own idea, which was to use the story of Cinderella. She had even written lyrics to the first line of the melody: "Once upon a time the king announced that there would be a ball ..."



“My objective is to get kids excited about classical music as drama – something that tells a story. I think it enriches the theory curriculum so much!” We all agreed.

SEAN HARTLEY is Director of the Theater Wing at the Kaufman Center in New York, where he also teaches Musical Theater, Chorus and Dalcroze Eurhythmics. His musical, CUPID AND PSYCHE, written with composer Jihwan Kim, was produced off-Broadway, earning a Drama Desk nomination for Outstanding Lyrics. Subsequent productions include Oregon Cabaret Theater and two upcoming productions at New Jersey Repertory Company and JPAC in Chicago. His musical LITTLE WOMEN, with a score by Kim Oler and Alison Hubbard, recently premiered at the Village Theater in Seattle and is published by Theatrical Rights Worldwide. TV credits include Disney Channel’s BOOK OF POOH and BEAR IN THE BIG BLUE HOUSE. Children’s musicals include NUMBER THE STARS, SUNSHINE and YOUNG MOSES, all published by Dramatic Publishing Co. He is currently writing book, music and lyrics for SNOW, for which he won the 2007 ASCAP Harold Arlen Award.

The Second Dalcroze Eurhythmics International Conference of the Dalcroze Society of Japan

Tokyo, August 8th-12th, 2008

By Elda Nelly Treviño

This past August, I had the opportunity to visit Tokyo to present a workshop on “Latin American Music used for Eurhythmics” at the second Dalcroze Eurhythmics International Conference, organized by the Dalcroze Society of Japan. This conference was held at the Tokyo College of Music and it was truly a feast of different teaching styles and wonderful music.

The aspects of this conference I found most noteworthy were the number of attendees (370 from Japan, 56 from Hong Kong, Korea, Taiwan, Singapore, and the USA), the number of presenters and staff (19 teachers, 14 workshop leaders, 17 translators and staff), the very high musical and teaching standards of all the presentations, the impeccable organization in all areas, the attention to detail, the wide variety of activities offered simultaneously by people from around the world, and the strong team-work among

the organizers. The officers who led the organizing team from the Dalcroze Society of Japan were Yuri Ishimaru, president, Eri Inoue and Toru Sakai, vice presidents, Aiko Miyara, Sachiko Muranaka, Kuniko Suganuma, and Miho Hirashima, committee members.

I found it valuable that even though this conference was held in Asia, the Dalcroze Society of Japan invited faculty from all over the world – Switzerland, England, Austria, USA, Australia, Taiwan, Korea, Canada, and Mexico. The conference was enriched by the musical and pedagogical perspectives from each country. As is often the case in an international conference that holds high academic standards, all the participants returned home with renewed energy to continue their work.

At the opening ceremony, the faculty was introduced and the procedures for the conference activities were clearly established. A complete printed program, both in Japanese and English, was given to all the attendees. Each day included eurhythmics, solfège, and improvisation classes, workshops (choral conducting, improvisation for movement, eurhythmics for the very young, *plastique animée*, among other subjects), concerts, and additional general activities. Participants were divided into groups based on their level of Dalcroze experience and preference for particular workshop topics. Each participant was given a personalized schedule for the conference.

There was a very effective team of interpreters at every session for all the non-Japanese speakers. In addition, the logistics team did a wonderful job having everything ready for issues that arose, and they supplied support and materials including audio-visual equipment, photocopies, diplomas, balls, rings, food, etc.

A *Plastique Animée* concert took place one evening that allowed us to appreciate different ensembles working with a wide variety of music, particularly music from twentieth-century composers. The directors of those groups were mainly Japanese teachers; however, a group led by Sung-Ji Ryu from Korea and another one led by Mindy Shieh from Taiwan also performed. Also in this concert, one of the groups using piano and percussion did a memorial session for Marta Sanchez. Another evening we could listen to beautiful piano performances by students from the Tokyo College of Music.



An interesting session, moderated by Silvia del Bianco, the Director of the Dalcroze Institute in Geneva, was held to discuss applications of eurhythmics for various populations, including eurhythmics as a music therapy device for vulnerable patients/students, for people with cancer, AIDS, for soldiers (David Frego), as an activity for seniors with differing physical and mental capabilities (Ruth Gianada), and as applied to piano teaching (Yunko Sawaguchi).

Another general session was devoted to listening to reports from FIER and representatives from each country attending the conference. A booklet including the written reports was distributed. In the reports, one could appreciate the different approaches each country has towards the Dalcroze work, and the specific challenges and situations everyone must overcome in order to continue the work.

At the closing ceremony members of the organizing committee gave some final remarks, and a number of people from different countries were asked to speak about their impressions of the conference. Also,

several people received their certification diplomas. At the end everyone sang “*Tout simplement*” by Dalcroze, which talks about love around the world, and the well-known “*Farewell canon*” by Dominique Porte, conducted by Herbert Henke.

As I mentioned in my speech at the closing ceremony, for several years I have been a witness from far away of the hard work, commitment, and love the Japanese Dalcroze teachers and students have for music teaching. The success of this conference was the result of their hard work and dedication, and it certainly was an example to follow.

Ms. Treviño owns the independent studio Música Viva in Monterrey, México, where she teaches piano and eurhythmics. She gives workshops and works as a lecturer and academic advisor at several important universities and music associations inside Mexico and abroad. Besides her teaching endeavors, she also dedicates part of her time to chamber music. She holds a Bachelor and a Master’s degree in Piano Pedagogy from the University of Texas at Austin and the Dalcroze Certificate and License from Carnegie Mellon University.

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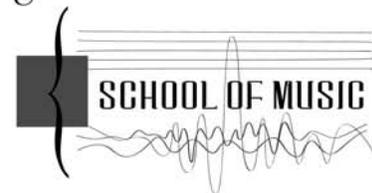
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34th Summer Dalcroze Eurhythmics Workshops July 6–24, 2009

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Both Workshop I and Workshop II offer classes at introductory, intermediate, and advanced levels for music educators (preschool through college), studio teachers, performers, conductors, music therapists and movement specialists, and provide practical applications of Dalcroze principles for performance and teaching.

Each day's schedule includes movement, Eurhythmics, solfege and improvisation. Special sessions include Dalcroze pedagogy, children's demonstration classes, and international folk dancing.

**Save the date: 4th Dalcroze International Week
at Carnegie Mellon July 12-16, 2010.**

Contact

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Marta Sanchez Dalcroze Training Center

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**CENTRAL TEXAS ORFF CHAPTER,
SAN ANTONIO****January 17, 9:00 – 4:00**Clinician, David Frego
Contact: David Frego
*david.frego@utsa.edu***UNIVERSITY OF TENNESSEE, KNOXVILLE****February 7, 9:00 – 1:00**Clinician, David Frego
Contact: Marvelene Moore
*mmoore7@utk.edu***TENNESSEE TECH UNIVERSITY****April 4, 9:00 – 2:00**Clinician, David Frego
Contact: Judith Sullivan
*jasullivan@tntech.edu***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
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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

Julia Schnebly-Black, Ph.D. will lead an intensive thirty-hour course on Dalcroze Eurhythmics for the Summer School program in Music Education at the University of Washington, July 6 – 10, 2009. Application is through the University of Washington Summer School website.

Julia Schnebly-Black, Ph.D. and Stephen Moore, Ph.D. will lead an intensive thirty-hour course on Dalcroze Eurhythmics through University of Washington Extension during the week of August 3 – 7, 2009. Check the Dalcroze Northwest website *www.dalcrozenwc.org* for further information or email *jsbamb@gmail.com*

**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

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

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

THE DALCROZE PROGRAM AT DILLER-QUAILE

Spring Semester Classes Begin Thursday, January 29, 2009

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

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, Solfege, 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
Spring semester: Thursdays, 6:45-8:45 p.m.,
January 29, 2009 – June 4, 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
Spring semester: Thursdays, 2:00-4:00 p.m.,
January 29, 2009 – June 4, 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

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

**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>

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
Website: www.cmu.edu/cfa/dalcroze



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:

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

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

- | | |
|------------------------------------------------------------------|-------------------------|
| <input type="checkbox"/> One or more short Dalcroze workshops | institution/year: _____ |
| <input type="checkbox"/> Three-week summer courses | institution/year: _____ |
| <input type="checkbox"/> College coursework during academic year | institution/year: _____ |
| <input type="checkbox"/> Teacher training | institution/year: _____ |
| <input type="checkbox"/> Certificate | institution/year: _____ |
| <input type="checkbox"/> License | institution/year: _____ |
| <input type="checkbox"/> Diploma | institution/year: _____ |

Please indicate your primary professional areas:

- | | |
|-------------------------------------------------------------|--------------------------------------------------------|
| <input type="checkbox"/> College Professor [school: _____] | <input type="checkbox"/> Performer [instrument: _____] |
| <input type="checkbox"/> Instrumental/Vocal Performance | <input type="checkbox"/> Chamber music |
| <input type="checkbox"/> Music Education | <input type="checkbox"/> Church musician |
| <input type="checkbox"/> Music Theory/Aural Skills | <input type="checkbox"/> Music therapist |
| <input type="checkbox"/> Music History | <input type="checkbox"/> Music psychologist |
| <input type="checkbox"/> Conducting (choral/orch.) | <input type="checkbox"/> Dancer |
| <input type="checkbox"/> Other: _____ | <input type="checkbox"/> Actor |
| <input type="checkbox"/> K-12 classroom music teacher | <input type="checkbox"/> Student [school: _____] |
| <input type="checkbox"/> Private instrumental/vocal teacher | <input type="checkbox"/> 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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