



# American Dalcroze Journal

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FROM CRADLE TO CONCERT STAGE



**DSA**  
NATIONAL  
CONFERENCE  
**2012**  
SEATTLE PACIFIC UNIVERSITY

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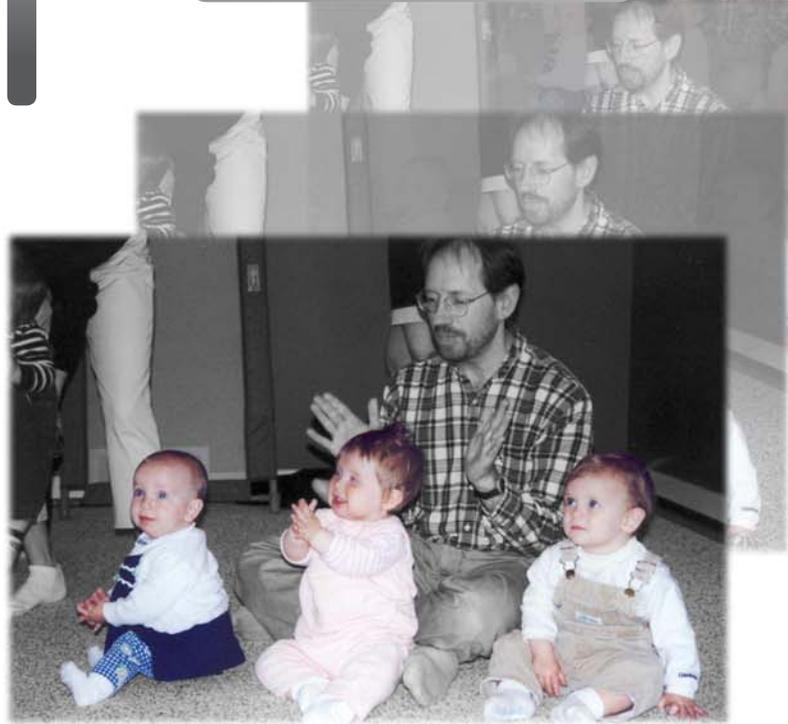
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# **Dalcroze Society of America**

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

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

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

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

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



Have you seen the videos? One message the DSA board took from the National Conference last year in Cambridge, MA was the need for web resources. We listened and have taken a big first step. DSA members may stream twenty-two hours of video from the 2010 National Conference: <http://studio.21productions.com/workspace/web/dalcroze.php> Many thanks to Clara Ma, Yu Hsin Tai, Greg and Maggie Corfield-Adams, Yukiko Konishi, Stephen Neely and the tech people at Carnegie Mellon for making these videos available.

We are busily preparing for our next National Conference, June 20-23, 2012 at Seattle Pacific University: Dalcroze from Cradle to Concert Stage. Preliminary information is included in this issue. Note the call for members' presentations to be submitted by August 1, 2011. We will continue providing updates in the Journal and on our website [www.dalcrozeusa.org](http://www.dalcrozeusa.org) as Conference plans take shape.

Leading up to our Seattle Conference, we continue to have important, substantive conversations about the future of the Dalcroze work in the US. Included in this issue is an e-mail I sent out in March, as well as several responses. It's important to hear as many voices as possible as we tackle the serious problems of dwindling numbers of both certified Dalcroze teachers and DSA members. I encourage everyone to contribute to the conversation. The online discussion, open to all at <http://groups.google.com/group/dalcroze-society-of-america>, is intended to be informal and free-flowing. It lives only online among participants; none of the posts will be printed. Those wishing to share ideas more formally with a wider audience may write letters to the editor of the Journal. Letters should be sent to [president@dalcrozeusa.org](mailto:president@dalcrozeusa.org). Equally important are the informal conversations we have with one another. The thorny issues we face need our collective efforts, offered and received openly and honestly.

Now a word about process. We have been reluctant to talk openly about serious problems in our profession, and it feels as though the lid has just come off. Ideas are flying, old wounds are being revealed, fears are being expressed, and differences are emerging. But lest anyone think chaos will ensue, the DSA is a democratic organization. When the time comes to make decisions, we will follow the procedures set forth in our constitution and by-laws, which are posted on our website. Any proposed change in our existing policies or practices will be brought to the general membership meeting in Seattle and put to a vote of the members present. Only paid members are eligible to vote, and per the by-laws, ten percent of the membership constitutes a quorum.

One way to effect organizational change is through the passing of resolutions. The DSA board is listening carefully to the on-going conversations. Should we believe after several months of listening that a particular direction is emerging, we may draft one or more resolutions. Such resolutions would be published in the Journal prior to the National Conference as part of the general membership meeting agenda. Reactions to these resolutions could occur online before the Conference, leading to further discussion and possible revision during the general membership meeting. Resolutions may be brought to a vote. The scenario I just described is not the only way to proceed, but it's one way to move forward in an orderly and open fashion.

The possibility of change is invigorating and unsettling. I urge everyone to participate in the on-going discussions, pay dues to be entitled to vote, and come to Seattle in 2012. The musical, Dalcroze-inspired events will be memorable, and the conversations important and stimulating. Even the business meeting might not be boring. See you in Seattle.

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

By Kathy Thomsen



My president's letter referred to important, substantive discussions about the future of the Dalcroze work in the US. What follows are several pieces representing various perspectives. First, we reprint my initial letter, DSA at the Crossroads, which you should have received by e-mail in March. Next are several letters to the editor and an interview. Finally, I've written a piece on the use of the name Dalcroze. Thanks to all who contributed to this discussion.

New contributions in the form of letters to the editor are welcome at any time. The deadline for the Fall 2011 Journal is September 15th. Send your letters to <[president@dalcrozeusa.org](mailto:president@dalcrozeusa.org)>

## The On-Going Discussion

**March, 2011**

**Dear Members and Friends of the Dalcroze Society of America,**

The National Conference, June 20-23, 2012 in Seattle WA, is our next opportunity to meet face-to-face as a Society. We have important issues to discuss. The document below is meant to stimulate conversation between now and the Seattle Conference.

What follows is my analysis of where we are, along with a few possibilities for how we might move forward; it is not meant as a policy statement. I believe my responsibility as your president is to articulate the problems, and set forth possible directions for us to consider. Together, the members of the DSA will decide where we want to go and how best to get there.

My sincere hope in stimulating this conversation is not to draw battle lines, but to suggest that we can, indeed we must, talk about and grapple with difficult, sensitive issues. In that spirit I offer the following for your consideration.

Kathy Thomsen, President  
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<[president@dalcrozeusa.org](mailto:president@dalcrozeusa.org)>

### The DSA at the Crossroads

In many ways the DSA as a professional association is in great shape. In 2010 we had the largest National Conference in our history, with 108 participants from twenty-two states and nine countries. We awarded \$2600 in scholarships to students interested in serious Dalcroze study. Looking forward, the 2012 Conference in Seattle is shaping up to be a memorable event illustrating Dalcroze teaching from cradle to concert stage, a range offered by no other music teaching system. On the scholarship front, we will award \$3000 in 2011 and hope to award even more in 2012. We are financially healthy as a result of the 2010 conference, and there's a good spirit in the DSA. Now is the time for self-scrutiny.

A look at our numbers is a good place to begin. There were 143 certified teachers in the US who were members of the DSA at some point in the last ten years. If we look at the last five years, that number dwindles to sixty-six. Among DSA members in 2010-11 we're down to forty-seven: twenty-two with Certificates, sixteen with Licenses, and nine with Diplomas – in the whole country! In ten years we've lost two-thirds of our certified teachers as members. Where have they gone? Both the trend and the numbers themselves are distressing. We cannot maintain our Society or our profession if this downward trend continues. If the Dalcroze approach is so sensible, useful, and, many would argue, powerful, why are there only forty-seven certified teachers who are members of the DSA? Something is wrong.

The conversation begun in Cambridge in 2010 was healthy and productive. Difficult and sensitive issues were broached. The next phase of the conversation needs to go deeper. I offer here several paths into that next phase.

## What's in a Name?

How important is the name Dalcroze to us? Calling ourselves the Dalcroze Society of America gives us an identifiable “brand,” but at what price? Consider the following excerpts from an essay, “Dalcroze versus Eurhythmics?” by Reinhard Ring, Professor of Eurhythmics in Hanover, Germany, published in *Le Rythme* in 2006:

“On 3rd and 4th of April 1976, in The Hague the delegates of the *Union Internationale des Professeurs Dalcroze* (UIPD) discussed during a meeting whether to retain the designation Dalcroze because some countries speak of Eurhythmics and not Dalcroze teachers. Two points of view met head on. One faction demanded to keep the name Dalcroze claiming that ‘it is their purpose for living.’ The opposing view stated that it seemed difficult to conceive how one central committee would be able to control all countries worldwide after the death of the founder. All involved parties finally agreed that all countries ‘with the mission of promoting rhythmical education based on the ideas of Emile Jaques-Dalcroze’ could obtain membership. However, they also agreed that the meaning and significance of Emile Jaques-Dalcroze’s philosophy in today’s world requires further discussion and an open and lively exchange of ideas and experiences. The new global association was called *Fédération Internationale des Enseignements de Rythmique* (FIER).”

Thirty-five years ago the international Eurhythmics community dropped the name Dalcroze, recognizing the need for continuing discussions regarding the meaning of the Dalcroze philosophy in an ever-changing world. The language they agreed upon for the new association is descriptive without being highly prescriptive, leaving room for a range of interpretations.

Reinhard Ring told me they don’t use the name Dalcroze in Germany because, “what we do is bigger than one person.” In his 2006 essay he elaborated:

“Eurhythmics, as represented by artistic-academic institutions, can hardly be seen as a monopersonal approach or effort and globally controlled from a central location...The names of notable personalities are to adorn schools and universities as guideposts. They may never be turned into dogmatists (regardless whether the person

involved agrees or not). The highest instance of an academic discipline is not what an earlier distinguished or principal person thought. We have to think for ourselves and consider new ideas, and while we are doing this, which ideas of Emile Jaques-Dalcroze will be useful or significant for our work will become apparent.”

The larger view of Eurhythmics is evidenced in, of all places, Switzerland. There are four schools in Switzerland for Eurhythmics. Only one of these uses the name Dalcroze. Internationally, Dalcroze Eurhythmics is a relatively narrow band of a broad swath called Eurhythmics.

Currently, we are dues-paying members of FIER, and we align ourselves with the Dalcroze Institute in Geneva by virtue of our name. The relationship with the Institute gives us the “brand” while obligating us to follow their rules. FIER and the Dalcroze Institute in Geneva are separate entities. What if we became the American Eurhythmics Society, retaining our membership in FIER but separating ourselves from the Dalcroze Institute in Geneva? What might we gain? What might we lose? What if we stay aligned with the Dalcroze Institute in Geneva? How does this association with Geneva benefit us? How does it limit us?

## What of Orthodoxy?

Our system recognizes the Diploma from the Dalcroze Institute in Geneva as the highest credential in our field. This hierarchy assumes the training in Geneva delivers something fundamentally more pure, more Dalcroze than any other school or training center in the world. Is this a reasonable assumption?

In her book, *Dalcroze Today - An Education through and into Music*, Marie-Laure Bachmann quotes contemporaries of Dalcroze who knew his teaching: “Nothing dogmatic about this,” wrote Jacques Copeau, the great theatrical producer. ‘It’s an incessant invention, a perpetual outpouring. Nothing is fixed, nothing set solid, nothing but constant experience and discovery,’ wrote Berchtold.”

Flexibility, invention, and a lack of dogma characterize the Dalcroze approach. Each Dalcroze teacher absorbs and teaches the work differently. Our discipline is at once flexible, sophisticated, and highly personal. Is it reasonable to assume that a single school, albeit one bearing the name Dalcroze, delivers the most authentic



and purest version of this philosophy, described by Dalcroze's contemporaries as "an incessant invention?" Dalcroze died sixty-one years ago. Isn't it reasonable to suggest that the Institute in Geneva represents a version, rather than the one and only true embodiment of this remarkable approach?

### **What About Certification?**

When comparing our system of certification to those of other professions, i.e. doctors, lawyers, and school teachers, there are striking differences. Most certification systems have a set of standards, and a board of professionals charged with upholding the standards. Both the professionals in the field and the standards themselves are reviewed periodically. Do these systems guarantee that only qualified people enter and remain in the system? No. No system of certification is entirely fool-proof. But these systems remove high-stakes decisions from individuals, placing responsibility with a group of people charged with upholding agreed-upon standards.

Our American system of Dalcroze certification differs significantly in that it lacks any governing organization. Only those with the Diploma from Geneva may certify Dalcroze teachers, and each Diplomee, generally through a training center, sets his or her own standards. Oversight is provided neither by Geneva nor any other central body. The DSA has no role in the process. The result is a highly individualized certification system that is, by its very nature, unstable and virtually unregulated. Many fine musicians are initially drawn to this work, only to discover that the certification process is unclear. Time and money may be well-spent in terms of personal growth. However, because the road to certification can be long, unpredictable, and seemingly capricious, few make it to the end, and many are discouraged from even trying.

Consider another excerpt from Reinhard Ring's 2006 essay:

"After Hellerau, Eurhythmics has been established differently in different countries. Some countries offer Diplomes issued by their own professional organizations; some are certified by the Geneva Institute Jaques-Dalcroze."

Our American system of placing certification in the hands of Geneva Diplomees, and the Diploma in the hands of Geneva, is not universal, but rather,

one option among several. While recognizing the need for high standards in our discipline, what other certification systems might we consider? Could the DSA play a role in certification, adding to the choices without replacing those that currently exist? Might the DSA create an American credential for our most experienced, Licensed teachers that would allow them to train and certify others? At the entry level, what if someone could earn a DSA Level I designation for studying a certain number of hours at a recognized training center? What if there were a Level II designation for studying an additional number of hours? The Certificate could be beyond Level II, available by examination before a certifying board at each National Conference. (The idea of giving Certificate exams at National Conferences was suggested to me by a long-standing DSA member.) The certifying board, consisting of experienced teachers from several training centers, would follow agreed-upon, national standards in the exams. The DSA would not be directly involved in training; students would need to obtain training at one or more of the recognized training centers. Might these changes generate more students for the training centers? More Dalcroze teachers for the US? More members for the DSA? More hope for light at the end of the tunnel?

### **What of our Future?**

Our current Diplomees are an august bunch. Some of them created the DSA nearly forty years ago, and they've been nurturing it, leading it, and donating their time to it ever since. They've shown us how to sustain an organization. The Diplomees have worked hard to reach the highest level in our profession. They teach to great acclaim throughout the world, and they don't do it for the money. Many of us use and teach the Dalcroze work because we were captivated by what one or more of the Diplomees delivered. We continue to study with them long after becoming certified ourselves.

But change is coming. Half our current Diplomees are over the age of 75. We've gained two in the last ten years; two others have died. Our system, created in Europe forty years ago, may have worked then, but it is not meeting the needs of our profession in the US today. Living in denial does not serve us well. We need to wrestle with some difficult problems. Feelings may get hurt and surely there will be strong opinions on all sides. I believe we can solve these intractable problems by working together to shape our future.



The DSA will facilitate an online discussion. These discussions have not been fruitful in the past, but maybe this time will be different. Go to <http://groups.google.com/group/dalcroze-society-of-america> to participate. We also welcome written commentary from all points of view and will publish as much as we can in the Journal. Send your written contributions to <[president@dalcrozeusa.org](mailto:president@dalcrozeusa.org)> The deadline for inclusion in the Spring/Summer issue is April 15, 2011. Contributions received after that date will appear in the Fall issue. We will make time during the 2012 National Conference – June 20-23, 2012 at Seattle Pacific University in case you want to reserve your seat now – for continuing discussions. And by all means, keep talking to one another.

Among other things in Seattle, you will elect a new executive board. My second and final term as your president ends in June 2012. I'm on the job until then, but now is the time to prepare for a change in leadership. What is the vision for the DSA? Who will lead the organization through the inevitable changes? The conversations need to begin now and continue right through to Seattle and beyond. The lines are open.

## To The Editor

By William R. Bauer, Ph.D., College of Staten Island/CUNY

We owe Kathy Thomsen many thanks for stirring things up. Not only does her essay “Dalcroze at the Crossroads” invite us all to participate in a discussion about the state of Dalcroze education in the United States, it also challenges us to come together as a community in a way that has no precedent, and to forge a pathway collectively that will lead us into the future. Coming at a crucial time in the history of the Dalcroze system, her leadership could spark a much-needed renewal of Dalcroze education here in the USA.

Until now, the various training centers in the United States have approached the accreditation of teachers independent of each other and of the Dalcroze Society of America, which has not been empowered to function as a professional organization. As President Thomsen points out: “Our American system of Dalcroze certification differs significantly [from that of other professional societies] in that it lacks any governing organization.” Her letter implicitly asks the question: Would coordinating their efforts enable training centers in the USA to advance Dalcroze education more effectively? It also asks: What role can the DSA fill in advancing Dalcroze education?

There are signs that the creation of a unified set of national standards for Dalcroze education in the United States is an idea whose time has come. More than a decade ago, in his introduction to the 2000 edition of *Rhythm, Music, and Education*, Englishman George Caird made a point of informing the reader that: “In this country today professional training is coordinated by The Dalcroze Society, UK, and strict standards are in place to maintain and enhance Dalcroze’s work in the future.” The Dalcroze Society of Canada’s website announces that “[t]o address the growing need for Canadian-based training, the Dalcroze Society of Canada is taking steps to initiate [regulation of] the certification process in Canada,” adding that “the DSC has established its own curriculum for teachers at the Certificate level.” As with the Dalcroze Society of Japan, which has also taken measures recently to codify its accreditation process, the DSC uses a “passport” system to keep track of each student’s progress through his or her training. In the UK, Canada, and Japan, the national organizations play an active role the accreditation process.

In American universities the name “Dalcroze” means little to promotion and tenure committees.

Consequently, the Diplôme Supérieur will not do much to advance one's career in higher education. One factor that may undermine the academic credibility of the Dalcroze approach is the lack of a peer review process. Institutions that train students in other teaching methods set and meet standards in the development and implementation of their curricula.

Consequently, I will argue in this letter that the most productive area in which to focus our energies is accreditation, primarily of the centers for training, and secondarily of students at various levels of the training from beginner all the way up to master teacher. Imagine a new system in which the training centers in the USA entrust the DSA with the power to structure their activities and organize a peer-review process similar to those used by the National Association of Schools of Music (NASM), the National Council for the Accreditation of Teacher Education (NCATE), the Council on Higher Education Accreditation (CHEA), the North Central Association of Colleges and Schools, and the Middle States Commission on Higher Education. Putting this system into effect will help to close the credibility gap that now exists in higher education.

Imagine what would happen if the Dalcroze Society of America created an accreditation panel that includes diplomates and other qualified members of the DSA. This panel would create and oversee a peer-review process for participating training centers, spelling out curricular goals and interim benchmarks so students can gauge where they are in the trajectory of their studies. The process would also feature an ongoing review in order to help training centers assess how effectively they are meeting their goals.

In order for this idea to work the diplomates would need to get actively involved in designing a common curriculum and in determining the criteria for the DSA-supervised accreditation of training centers, but other interested parties could also have a hand in the decision-making. If the panel has drafted a national curriculum and standards by the national conference in 2014, the mechanisms could be in place to administer examinations for certification and licensure at that conference.

The system will only work if the DSA is empowered to uphold it. The participating training centers can substantiate the accreditation process by making a center's DSA affiliation contingent upon its participation in the accreditation process. By agreeing to this peer review process, and participating in it, the training centers would be enabling the DSA to assert that they, in turn, have fulfilled the requirements of that process to its satisfaction. In this respect, all concerned stand to gain. According to this new system, all certificates and licenses issued by a participating training center would indicate in writing that the training center has earned DSA accreditation, and the DSA would only recognize training accomplished at a DSA accredited center. The only way to sustain these new developments would be with the express support of the diplomates who see the advantage in empowering the DSA and letting it grow into a full-fledged professional organization.

By taking decisive action together, the training centers and the newly strengthened DSA will give the American wing of the global Dalcroze project a fighting chance. The increased cohesion this action will produce in America will give Geneva a solid basis for treating America as an equal partner in this global endeavor. Moreover, this cohesion will empower the DSA, as an authorized representative of the Dalcroze community, to negotiate with Geneva in the ongoing process of refining international guidelines for Dalcroze teacher training. It seems clear to me that, in the global project of advancing Dalcroze education, the various constituencies in America will only be in a position to meet Geneva as an equal partner after they have coalesced into a community and formed a shared vision of America's potential for furthering that project.

Most critical for us at this juncture, the explicit support of participating training centers and the diplomates who run them has the potential to prevent the Dalcroze Society of America from changing its name and developing a homegrown system of Eurhythmics. Expanding the DSA's role in accreditation with the support of those who currently hold the Diplôme Supérieur will avert the possibility of splitting with Geneva. It is in all of our interest to avert a schism between the training centers and the DSA, which would only further decimate the ranks of the DSA.

The central thrust of this proposal, then, is not toward an active split from Geneva, sought for its own sake, but rather toward taking a proactive stance on how to forge ahead. The outcome will be a general curriculum, akin to Geneva's, but designed with America's unique needs in mind, and a strengthened DSA with powers to participate in other accrediting processes (pre-certification, certification, pre-licensure, licensure, and beyond). The new system will offer an incentive for students to seek out training from a variety of DSA approved teachers by enabling them to do so in the confidence that the DSA will honor the work they have done. The new system will also provide some level of accountability, because training centers will be preparing students to show their work to teachers at other centers. Having accomplished this much will put us in a much better position to negotiate with Geneva because we will have coalesced

into a full-fledged community by the time we're done and will have formed ideas about how we as a community are prepared to contribute on a global level to the proliferation and advancement of Dalcroze education. The DSA offers the most logical locus for such coalescence.

Again, many thanks to Kathy Thomsen for sparking this discussion. She has provided the kind of leadership that can light the way forward. Now we must follow up on some of the ideas that have emerged in the discussion and take collective action on the ideas that show the most promise.

## To The Editor

April 15, 2011 | Karen Dhyanchand, North Canton, Ohio

I would like to thank Kathy Thomsen for her courage and leadership in addressing the strengths and weaknesses of Dalcroze as an organization. She has revealed many issues that need to be worked through in order for the organization to continue in a healthy and effective manner.

One dynamic I have experienced that seems ironic to me is that Dalcroze seems to be so insular. If I go to an ACDA, Kodaly or Orff convention, there are always sessions at each one about the others – choral, Kodaly, Orff, Dalcroze, Gordon, etc. They all encourage cross-pollination. Ironically, I was first inspired to begin Dalcroze work by going to Dr. David Frego's workshop at the 1999 Kodaly convention in Columbus. What a happy accident! I am ever so grateful that he stepped outside of the Dalcroze bubble to build a bridge. We need more of this to take place. Speaking of cross-pollination and bridge-building, should not our

conferences and courses look a bit more like Hellerau? Hellerau had dancers, therapists, etc. in attendance. How can we kick start this? Maybe offer free tuition to a few professors of dance/music therapy/acting etc. to get a few hooked?

I have heard many of my Dalcroze instructors say that they do not need outside validation for their craft. Well, I never knew Dalcroze himself because I was born 19 years after he died. However, I cannot help but wonder how excited he may have been to converse with brain researchers and modern music educators. We should be inviting authors and researchers such as Alexandra Pierce, Carla Hannaford, Jonah Lehrer and Daniel Levitin to come speak to us. We need to know about their research. They need to know more about us. I do not see this as outside validation. I see it as getting to meet other workers who also tend the amazing garden we know as music and the body.



Certification is capricious. I agree this must be clarified and standardized. That is why I have yet to finish my certificate. Why should I try to obtain a piece of paper that I thought meant something when, a) I do not understand exactly what I am working toward, b) I do not sense that all Dalcroze folks recognize each other's work due to factions and loyalties, and c) There was never a time in my training when a Dalcroze instructor did enough one-on-one work with me to even give me the kind of feedback that could be helpful in my development. I understand that Dalcroze lends itself to many interpretations and lots of creative applications. That is exactly what attracted me to it. But I am sure there are a few core benchmarks that Dalcroze could nail down to make this process less frustrating. Maybe a check list for the core goals and a portfolio for the creative work? It is hard to interest other music educators in graduate work in Dalcroze when the whole certification process is so nebulous. I LOVE the idea of having certificate exams at the national conferences. Then the process would be more transparent and the attendees could see the whole range of interpretation of Dalcroze, not just what their local Dalcroze guru practices.

Regarding adding levels. I love the idea of Level I and Level II before certification. Most folks need to feel like they have reached a benchmark on the way to a

larger goal. Also, the Dalcroze instructors may teach with more clarity if there are benchmarks on the way. I'm not one of those people who believes in only teaching to the test. However, I do believe that there should be some sequence and purposeful intent in every classroom. When I studied Dalcroze with Joseph Reiser at DePaul in Chicago in June 2001, we had a steady progression of exercises that took us through increasing difficulties in improvisation, solfege, eurhythmics, etc. Each day's work was sequenced, as well as simultaneously clear and yet open ended. To put it in musical terms, I was sure about the theme and so I was free to explore variations. This in turn built up enough confidence within, that I was able to risk attempting more multitasking exercises.

Ultimately, I hope our goal in Dalcroze would be to operate in such a way that folks will be interested and hungry for a high level of Eurhythmics instruction, not frustrated and cynical about what Dalcroze is or who teaches the most like he would have.

May we continue the necessary work of healthy public civil discourse as we chart the course for Dalcroze to thrive in the future.

## To The Editor

April 16, 2011 | Anne Farber | The Dalcroze School at Lucy Moses | New York City

Profound thanks to our remarkable President, Kathy Thomsen, for getting this national conversation going and steering it so skillfully and openly. We are free to talk, and we are talking.

My primary concerns are two:

1.) Certification clarification: We (by which I mean all of us in the American Dalcroze community) need to agree on definitions of the various Dalcroze teaching authorizations we offer – or might decide to offer. As of now the Dalcroze “Certificate” means, in most places, authorization to call oneself a Dalcroze teacher and to teach classes of children. The Dalcroze “License” authorizes one similarly to use the name and to teach classes of adults. I specify “classes of” to

ask if we think there should be a separate document authorizing the teaching of children or adults in private instrumental lessons. And what about using Dalcroze techniques and principles in training dancers and actors? And how about music therapy? I think I favor such an expansion of “credentials.” We all know that the Dalcroze work, in its many aspects, is illuminating and empowering in a variety of ways in a variety of different pedagogical – and performance – and therapeutic – pursuits. To teach the work with the addition of these different specializations in view might require some new thinking and planning. Is it worth consideration? I think so.

2.) The Diploma: At present, in America, by Geneva's rules, all power to certify, at any level or specialty, rests



with Diploma holders. And the Diploma is conferred by Geneva. Right now most of us Diplomates are alive and well, but not for long. Soon enough America will need more Diplomates to preside over the certification panels, wherever they are and whatever certifications they offer. And these new Diplomates must, according to Geneva's rules, be awarded by Geneva juries.

I am concerned that there is some conflict between the traditional Geneva requirements, including the mastery of a variety of stressfully difficult (and questionably useful) exercises – rhythmic coordinations, pianistic tours de force – and the American commitment to the primary role of musicality in moving, singing, playing, teaching. I wonder if Geneva, in acknowledging the possibility of different practices, different points of emphasis – all within the legitimate scope of “the Dalcroze idea” – might craft its Diploma requirements with some respect to the Dalcroze culture of each country. How might we approach Geneva with such a proposition?

Finally, I do not, not, want to abandon the name of Dalcroze. Not only do I cherish my identity as a “Dalcroze teacher,” I know that the name has a reputation in America that earns respect and attracts students. It is thought to be hard to become certified – and it is. This is in part because the skills required to be a Dalcroze teacher are demanding, usually necessitating a longer training period than in other music education disciplines. But it is also because our certifying processes are too often vague and confused. How long? How many? How much? We need to be able to give clear answers – set out clear standards, clear outcomes.

The idea of the DSA regulating the certifying process is an excellent one. This will ensure that we come to a national agreement about the meanings of certification and the standards for awarding it.

With hope and respect and cheers to my Dalcroze community.

## To The Editor

April 2011 | Michael Joviala | President, Tri State Chapter of the DSA

We've all been here before. We're teaching a lesson, but the activity is not working. We know something has to be done, but, even so, dropping the activity requires an act of will. To do it you need the qualities that make for a good teacher of anything: courage, flexibility, creativity, and (maybe most importantly) humility. You set aside the brilliant idea that worked so well in your mind, and consider what would benefit the group most at this particular moment. This is the situation of Dalcroze in the U.S. today, and I would argue that those same qualities that we value in ourselves at our best are what we need to move forward as a group.

Of course there are some key differences. While a room full of four-year-olds must be attended to immediately, our timetable is not so compressed. We can take the time to get it right, and over the past year we have taken significant steps to begin that process. Kathy Thomsen has raised some provocative

questions, and for that I applaud her. We need all ideas on the table so that we are free to imagine what will best serve our particular needs in the United States. Those who have been uninvolved in the process until now might well have a fresh and valuable perspective. The more voices we hear, the stronger we will be. If there are other ideas out there, now's the time to put them forward.

If we were starting from scratch, how would we organize and administer Dalcroze in the United States? What would a prospective student want and need to know before beginning his or her studies? How would we maintain high standards of instruction and training for teachers? What kinds of certification would best reflect the many ways people can use the study of Dalcroze? How could we best encourage innovation in the application of the method? Over the past year we have begun to publicly discuss questions such as these. The conversations have been a big step forward, but in



order to bring about change, real choices will eventually have to be made. We must consider the nature of our relationship with Geneva, if only so that we are freely able to imagine all that the future might hold.

The DSA is made up of those engaged in the study and practice of Dalcroze in this country, and we, the members, need to be able to answer these questions first and foremost for ourselves. We now have an opportunity to truly become a community of practitioners in a way that has previously eluded us. This does not need to mean a loss of autonomy. A healthy community of educators acknowledges differences, recognizes commonalities and shares best practices. If we continue to work in isolation, Dalcroze in the United States will be hamstrung. By empowering the DSA to become an accrediting professional organization directly involved in the process of certifying practitioners, we will be making the choice to become a true community. The public will be able to form a clearer understanding of what it is we do. Prospective students will be able to make informed decisions about the kind of training that best suits their needs. Our profile as a discipline will be raised.

The details are many, and there is potential for distraction. There are fundamental differences in the way Dalcroze is conceived of and practiced both among ourselves and between the United States and Geneva. These differences are not trivial, but they can cloud our priorities. In the many months of dialogue to come, I hope we can avoid letting the conversation be undermined by our strong feelings regarding these issues. There is no reason to think that these various strains of Dalcroze cannot continue to co-exist. In fact, if clearly articulated, the differences could become a valuable asset.

I also hope we can avoid second-guessing Geneva's reaction to our efforts at achieving a stronger, more effective organization. There are many welcome indications of new, open attitudes, and we should take those at face value. In any event, that's not really our business. Only when we have fully laid out what we believe will best serve us, in as much detail as possible, will we be able to ask our partners in Geneva to work with us. But first, we must earn that right.

Let's get to work.

## To The Editor

**April 9, 2011 | Ann Marie Lubovich | elementary music teacher |  
Chisholm Schools | Chisholm, MN**

As a college student many years ago, I enrolled in a music education elective course that attempted to explain the Orff, Kodaly, and Dalcroze approaches. I did not fully understand nor appreciate the value of using movement to teach music, however, until I completed Dalcroze Musicianship as a graduate student. Concepts that I had studied for years but never fully grasped became clear when I was required to put the beat in my feet. I strive to use aspects of Dalcroze Eurhythmics in my daily lessons, and I have witnessed the growth that my elementary students have achieved as a result.

Getting a taste has made me hungry for more. I have ample opportunities to enhance my Orff and Kodaly training, but there are fewer workshops offering a

recharge of my Dalcroze batteries. I realize there are fewer teachers available to pass along the philosophy. But I do believe that more educators would embrace the approach if they were given the chance to personally experience it. More teachers using Dalcroze in the classroom would lead to a stronger presence of the method in the music teaching profession. So I present a circular question: how do we expose more music teachers to Dalcroze?

Perhaps the place to begin is with our colleagues in the Orff, Kodaly, and MENC organizations. Would it be possible to present introductory Dalcroze workshops at state, regional, and national music teacher conventions? Effective music teachers are constantly in search of new ideas and lessons. Offering sessions



that allow educators a genuine sample of Dalcroze techniques in a nurturing atmosphere may give these teachers the confidence to use the approach in their classrooms and rehearsal halls.

To be truly effective our attention should also be directed toward preservice teachers. What of our availability on the college and university campuses? Would more new music teachers utilize the approach if it were made accessible to them early in their professional training? Are there music professors who would be willing to let a Dalcroze teacher take over a classroom for a day or even a week in an effort to broaden the horizons of our future music educators?

How many undergraduate and graduate level Dalcroze courses are currently being offered, and at which higher education institutions? Could these opportunities be expanded to other campuses? Becoming more visible among our music education allies will only strengthen our position as a viable and credible approach to quality music instruction for all students.

Experiencing music through Dalcroze Eurhythmics opened my mind to an exciting way to learn, and a more effective way to teach. My hope is that every music teacher would get the chance to be a Dalcroze student.

## To The Editor

April 8, 2011 | Lisa Parker | Dalcroze Training Program | Longy School of Music

Thanks to Kathy Thomsen for the “DSA at the Crossroads” letter. It is articulate, clear and provocative, a letter which looks at our current condition in a bold and honest way. It invites response from us all and makes it clear that the time has come to tackle several big and sensitive issues together.

1. Dwindling numbers of DSA members with Dalcroze Certification.

In general people join organizations which offer a chance to participate in meaningful ways; which lead to personal and professional growth; which stimulate thought and are open to new ideas.

Our recent National Conference turned us in a new direction, one which is inclusive, stimulating and unafraid to open difficult discussions. Thanks to our wonderful DSA President and the DSA Board for this new breath of fresh air. Discussions are taking place, committees are at work, ideas are openly shared.

More people are now involved actively than ever before. How can this not begin to pay off in numbers of DSA members? Dalcroze teachers will want to be part of the action. I feel very hopeful that we will begin to work

together as never before, find common ground and develop exciting new ideas. Let’s give this process the time it needs to ferment and evolve without rushing into change for its own sake on the one hand or closing our minds to all change on the other.

2. Reaching prospective Dalcroze teachers.

In order to recruit future Dalcroze teachers successfully we have to decide who we aiming our efforts at. Who is our population and what do they hope to gain from an education in Dalcroze Eurhythmics? College teachers? Elementary school teachers? Studio teachers? Choral conductors? Instrumentalists and singers?

All of the above and they all need and want different things! Some want to teach children. Others do not want to teach children because their work is at the college level. Others want to study Dalcroze to improve their own musicianship and perhaps don’t want to teach anyone. They want instead to apply Dalcroze to their own performance or to their rehearsals with groups of singers or players. Not all wish to be certified.

At Longy we require the Certificate before the License.



The Certificate is focussed on teaching children, the License on teaching adults. Are we losing students because we are too rigid in our thinking about this? Perhaps we need to rethink the whole process and make it possible for certification to include more than teaching children. Perhaps there are ways to refine our programs without losing our standards.

Dalcroze is known among school music teachers in this country at least, as elitist, too difficult to learn and impractical because of the fixed Doh solfege and the piano improvisation requirements. The process of certification is also known as lengthy and difficult and very different depending on where one studies. It is very confusing as the 'Crossroads' letter states, and certainly not competitive with either Orff or Kodaly in attractiveness. Could Dalcroze be taught in public schools as well as Orff and Kodaly?

In the UK the Dalcroze trainers have abandoned fixed Doh altogether because their schools, like ours, use moveable Doh. They are linked to Kodaly solfege, taught in a Dalcroze influenced way. To those of us used to fixed Doh this seems unthinkable, but is it? If we want to attract these teachers to Dalcroze we need to consider some accommodations and adaptations, so as to make it possible for moveable Doh thinkers. If we want more people to come to us, we need to reach out more and be more flexible in our thinking. Public school teachers are hungry for ways to teach through movement but don't know how. Most are scared to try.

I am not suggesting abandoning fixed Doh which is taught in many conservatories and universities including Longy, and is accepted as the international language of music by professional musicians. I am suggesting a more open attitude towards those whose whole way of hearing is based on function. Moveable Doh works. Why should we insist that people who process pitch according to moveable Doh learn fixed Doh? This is tedious and daunting to say the least. When we say Dalcrozian, do we mean fixed Doh and the traditional Dalcroze Doh to Doh scales or something else about the nature of learning in the solfege class: the use of vocal improvisation and movement to open ears and feed musical minds; the spontaneity and creativity of the Dalcroze solfege class; the unique way of learning to hear the implicit harmony in a melody and the melody hidden in harmony, just to cite a few elements?

In focussing on this issue, I have tried to suggest one sort of adaptation which could be made to attract one sort of student towards a Dalcroze education. Other groups will pose different problems and we will need to be flexible in addressing these issues of training. Are there essentials of Dalcroze teaching which can be applied to the teaching of any age group? If so what are they and can we adapt our programs to invite more variation, more elective course work, more specialization?

### 3. The Dalcroze Name

The bigger issue of the Dalcroze name is an explosive one. Should we give up the name Dalcroze and break our ties with Geneva in order to find greater freedom and increase our numbers? I don't think so.

It cannot be denied that there are problems to be faced in our relationship to Geneva but I think that dropping the name Dalcroze will simply present us with a whole new set of problems and in the end give us a kind of generic identity. Many people combine music and movement but do not do what we do. As we know, Eurhythmics as a name is associated with Rudolph Steiner and the British rock band as often as with Dalcroze.

### 4. The Diplome Superieure.

Earning the Diplome is so expensive both in time and money that many people don't or can't even consider it. As Kathy's letter states, in the whole of the USA we now have 8 Diplomates and several of us are in our late 70's! What is going to happen in our future when there are only 5 or 6 who hold the Diplome? As only those with the Diplome can certify Dalcroze teachers, we are looking at the end of Dalcroze in the USA unless there are some big changes both in the system of Diplome awards and in the Certification process.

I think it a good idea to include the DSA in the Certification process. Most areas of the country are not served by training centers. If the DSA can organize the many smaller workshop based programs into a training based on number of hours, a clearly outlined curriculum and juried exams leading to the Certificate I think it would be a wonderful addition to what already exists. It would help to clarify the requirements for the Certificate and make it more widely available.



Back to the Diplome – In my view some of the problems with the small numbers of Diplomates, in addition to time and money, lie in the fact that although the juries who review the teaching part of the exams are international in nature, the personal exam content is not reviewed by an international group of Dalcroze Diplomates. The content of these exams includes things which are in my opinion, difficult but not really pertinent to the professional life of the Diplome. There should be a review of the requirements demanded by these exams, a review in which our international community of teachers have meaningful input.

There should be some choice in these exams which would reflect the different emphasis of the work in different countries. One size does not fit all in this case. We live in very different cultures and have to teach within the expectations of our respective countries, all the while remaining true to Dalcroze.

Well, what does that mean? If Dalcroze were alive today I am quite sure he would be intrigued by all that is happening in music, the internet, multi-culturalism, scientific research, in the increasingly global nature of the world. He would be adapting, deciding what was relevant, tossing what had proved to be uninteresting or unnecessary artistically. He would be growing into and with his time. Although we cannot say what Dalcroze would do, wouldn't it be a good idea open the doors to discussion on the musical and extra-musical necessities for the Diplome?

The Diplome needs to address the issues associated with running a training center, training teachers, developing new programs, finding ways to reach out to new populations. There is too much emphasis in my opinion on rigorous and difficult musical skills: modulate 5 times within a given passage, for example. Why not let the teaching exams prove one's ability to improvise effectively? For example, does the ability to modulate many times within a given number of measures tell us whether or not a candidate can relate to students, organize a program of studies, teach well, nurture the artistry and musical depth of students, clarify the uniqueness of Dalcroze learning? It does not. Rather, the candidate spends many hours practicing in order to do something which is not going to be all that useful in the end. Let's have a look at the exams and the course leading to the Diplome and decide what it is these Diplomates need to learn to do.

5. We need also to acknowledge the difference between a candidate who has taught Dalcroze Eurhythmics, Solfege, Improvisation and Methodology successfully at the professional level, as well as to children and amateurs, and a student who has just earned the Dalcroze License. It takes experience to become a good teacher. Isn't this the most important ability in a Diploma candidate? There seems to be very little emphasis on teaching, on training others to teach, in the list of courses available to candidates.

It seems to me that, given the recommendation of two or three other Diplomates, a candidate should be judged on the basis of teaching and writings alone and not submit to personal exams as if he/she were just out of school. Is it not evident in one's teaching whether or not one has the necessary improvisational ability to train teachers? the necessary solfege skills? the necessary movement skills?

Those who have just received their Licences and wish to proceed directly to the Diplome but who have not had experience in teaching do need to continue their musical and professional development. They are in a different category from the above group of experienced teachers. Again, we need to judge each request on its own merits. It is ultimately the teaching of 2 lessons in Eurhythmics, 2 lessons in Solfege, 2 lessons in Improvisation which will really determine the readiness of the candidate.

6. Can these changes happen from within our relationship with Geneva? I think we should put our energies into this sort of dialog. The name Dalcroze is our identity. Our link with Geneva is our link to the origin and history of Eurhythmics, to the international community of Dalcroze teachers, to the extensive library of resources at the Institut, to the ongoing research which is taking place on Eurhythmics for Seniors. I think all this is both important and valuable.

This letter has turned out to be very long and I hope it will stimulate further discussion. We are indeed at a crossroads and there is much work to do. Let's think boldly outside the box. Dalcroze did!

# To The Editor

April 2, 2011 | Barbara Wirz Ellsworth | Marseilles, IL

I am very thrilled to read all these innovative ideas and thoughts about possible changes to Dalcroze teaching in the US. I would like to add my views to the discussion. As you might have read in my earlier comment, I am a Swiss citizen, German trained by highly respected Professors of Eurhythmics, Alice Erdmann and Holmrike Leiser, at Musikhochschule in Cologne, Germany.

I have experienced major obstacles in establishing my Dalcroze teaching career in the US since 1993 for specific reasons regarding my diploma.

There have been very good suggestions in this discussion that would solve some of the issues that lead to a decline in Dalcroze teaching in the US as well as decline in membership of the DSA. One reason is the circumstances around certification procedures and general regulations.

My personal efforts to provide opportunities for a Dalcroze training program at Northern Illinois University in Illinois are a good example of how easily more music education majors could be exposed to the methodology. School teachers prefer to be trained locally at affordable conditions, and even more so in difficult economic times.

Unfortunately, I couldn't go forward with my plans even though I had recommendations from Mr. Abramson who supported the idea. He advised me to contact the DSA and the Dalcroze Institute in Geneva. The outcome was extremely disappointing and frustrating. I concluded that, according to existing regulations, my diploma was not accepted and I would not be eligible to move forward with a Dalcroze program at NIU. As to my knowledge and of what I have been told, I am currently the only high level Dalcroze specialist in Illinois.

My concern is that the DSA's tight affiliation to Geneva, in spite of my respect for this institute, is too restrictive and rigid. In my case, my diploma is an

equivalent of a bachelor's and master's degree in the US. I studied Eurhythmics as a major for 9 semesters. But, according to existing regulations in the US, Geneva restricts my competency to teach and certify teachers at an academic level.

It is in the interest and responsibility of Dalcroze teachers at every level to support widespread learning opportunities of the methodology. The name Dalcroze doesn't really matter that much and I think even E. Jaques Dalcroze would support that line of thought. Based on his teachings, which are also based on others, such as Froebel and Pestalozzi, maybe even R. Steiner, there have been other major names to Eurhythmics, just to name a few such as Mimi Scheiblauber, Dore Jacobs, and Gerda Alexander; great teachers who have developed the methodology and brought it to a broader level in pedagogy. It would be a positive and tolerant step for the DSA to be more flexible and to let go of restrictive and dogmatic approaches to Eurhythmics. This step would also permit teachers who have been trained at other world-wide renowned colleges to function at the same level as diplomates from Geneva, and to bring more innovative strains of eurhythmics into current US Dalcroze teachings.



# To The Editor

March 31, 2011 | Jane Wong

In response to your initial letter, I have a few thoughts which I would like to share with your readers.

I am a student of Dalcroze who is now studying in Massachusetts.

I wonder, however, if Pedagogy, for example, would be strengthened by the introduction of scientific research and/or more communication with the medical community. Recently, there has been so much research that has been conducted on the brain and cognition. Yet, it is not part of the Pedagogy curriculum. Whilst I do not have doubt about experiential learning, when asked *how* Dalcroze can improve students' musicality, I could not come up with a convincing argument or some statistics. "It takes time," "Everyone is different." Yes, but imagine presenting this to a school principal.

I also wonder if the grading system would be more objective, and hence, less discretionary, if a standardized evaluation system were introduced. We were not given before we began our study a set of expected performance objectives. The grading

system has never been published. True, Dalcroze is experiential learning and it is a process-based method. However, if there is a certification system in place, there has to be a set of published guidelines for the sake of objectivity and fairness in judgment.

I think that for Dalcroze to have a strong standing in America, something has to change. Unlike Europe where individual relationships take priority over institutions, America is a place where science has an important role and institutions form the main structure of our society. Students like myself who invested so much time and effort in studying Dalcroze are faced with a lot of uncertainty in terms of when the certification can be obtained, if at all. Despite this method being so intriguing, the reality is just as important.

Like Ms. President, I wrote this letter not to spark an argument. I would like, however, a voice from a current student's perspective to be heard. Hopefully, this will generate some thoughts and possibly some meaningful action.



March 2011

By Michael Joviala



Jeremy Dittus

*On April 7th, 2011 the Tri State chapter of the Dalcroze Society of America presented a workshop with Jeremy Dittus at the Diller-Quaile school of music. Jeremy runs a Dalcroze training center in Denver, Colorado, and shares here his recent experiences in Geneva, including his observations on the differences between Dalcroze as practiced in Switzerland and as practiced here in the U.S.*

**Michael Joviala: You are the newest North American holder of the Diplome, which you received at the end of your two year stay in Geneva. Congratulations! I'd like to ask you some questions related to your experiences there, and your subsequent experiences after returning to the US. Let's start with your time in Geneva. What are the most important skills you learned in your study there?**

**Jeremy Dittus:** Thank you! It's great to be back home, and it's exciting to think about the future of what the Dalcroze work will look like in 30 years here in the US. Geneva was an amazing experience for me, and I feel very lucky that I had the opportunity to study there. There are so many skills and concepts that I learned from the great teachers at the Institute Jaques-Dalcroze, it's a difficult question to answer. In Eurhythmics, I discovered a new appreciation for what it means to treat the body as the instrument. In

Geneva, the Eurhythmics courses are very dedicated to this concept; consequently, coordination of the limbs, harmonization of the mind and body, along with total control over time, space, and energy were redefined for me. This was particularly the case in the classes of Silvia Del Bianco, Gabi Chrisman, and Ruth Gianadda. In Solfège, I learned many new ways of embodying melody and harmony, even with highly chromatic music. Here in the US, we focus much more on the Do to Do scales than they do in Geneva; conversely they focus much more on vocal improvisation. In the classes of Gabi Chrisman and Sylvie Morgenegg, we explored many interesting ways of incorporating vocal improvisation that I had not considered before. Often these improvisations included multi-levelled reactions that were challenging and stimulating, but at the same time were a riot to perform. With Improvisation, I adored working with Ruth Gianadda, Silvia Del Bianco, and Laurent Sourisse; they each brought their own unique style and approach to their classes. Ruth focused on making all of the music for the Eurhythmics classroom as inspired and expressive as possible while maintaining clarity and the impulse to move. Silvia brought all of the pedagogical elements of the Dalcroze method to the Improvisation lesson, which inspired new ways of teaching for me. Silvia always related the work she did to composed music from the common practice period and beyond, and that made the connection between the method and music all the more apparent. Laurent provided an excellent approach to understanding harmonic progression and motivic development as well as a wonderful foundation for understanding musical styles from various genres. Through figured bass realization and melodic harmonization, I learned innovative, yet practical ways to navigate through chromatic tonal material, modulations, and sequences. Finally, Marie-Laure Bachmann offered a fantastic study of Dalcroze pedagogy and philosophy. I learned so much about the history of the Dalcroze movement and the Institute in addition to her specialization: psychology/kinesiology (psychomotrice). Our sessions helped me to make connections among the various branches of the Dalcroze work and understand what we do on a more universal level. Having all of these diverse teachers in addition to the great teachers I had here in the US made for a wonderfully well rounded,

yet highly demanding education. I wouldn't have traded it for the world, and I would encourage anyone here in the US to go over and take advantage of all the Institute has to offer!

***MJ: Wow! That sounds like it was quite an experience. What, in your opinion, are the main differences between Dalcroze as practiced in the U.S. and in Europe? Are there things we could learn from each other?***

**JD:** There are several differences between the programs here and abroad. I'd like to focus my response on the Dalcroze I experienced in Geneva at the Institut Jaques-Dalcroze (IJD), since that is where I spent the bulk of my time. As a caveat, I'd like to say that these differences don't carry value assessments for me; in fact, I tend to think of difference as a good thing! My experience represents only one part of the US. We are such a large country, and I can't claim to speak for all of it. Therefore, the comparison printed here is really based on my studies at the Longy School of Music and the IJD. Finally, these are just generalizations, and they can't be understood as anything more than that. One could easily find examples of teachers in both the US and Geneva who might contradict what I explain here.

As a part of my *Mémoire* (the Swiss version of a dissertation), I included a chapter on differences and similarities between the US and the IJD. I noted 12 major differences, but have selected just a few of them to discuss here. I would be more than happy to forward parts of my *Mémoire* to anyone interested.

The Eurhythmics courses I have had in the US have tended to be much more oriented towards musical concepts and musical movement. Though music study and musical movement is important in Eurhythmics courses in Geneva, the professors tend to focus more on the development of bodily control, suppleness, and awareness. As a result, the majority of my Eurhythmics classes in America have culminated in the study of a piece of music with direct application of the musical concepts studied throughout the course. In Geneva, oftentimes a class will end with choreography or dance rather than a detailed study of a piece of music. Professors at the IJD are more likely to have

a more "buffet-style" of course structure, where many subjects and exercises are addressed without necessarily any specific regard to connection between events. Under lesson plans like these, teachers can offer students a wide range of activities and ways to explore subjects. On the contrary, many of my teachers from the US place a great deal of emphasis on sequencing between exercises, and generally the connections between activities must guide the class towards a musical goal by the end of a class or series of classes.

In my experience in the US, Dalcrozians tend to be much more interested in process and internalization: how something looks is far less important than how it feels in the body. The IJD tends to be much more interested in physical mechanics and technique. How something looks is often more important than how it feels in the body. As a result, teachers at the IJD tend to give exercises that demand a high level of technical mastery, whereas in the US, the difficulty of the corporal exercises is not always as challenging. Because the difficulty level of the exercises is so pronounced, students at the IJD tend to use a more economized, controlled, and uniform style of movement. This somewhat uniformed approach to teaching Eurhythmics in Geneva allows for teachers to address specific issues of time, space, and energy easily; however, it often is at the expense of the students' need to take risks and explore movement creatively within the context of a Eurhythmics course. Conversely, American students appear to utilize a much freer and individualized type of movement. The freer and individualized approach of movement used in different parts of the US promotes artistic expression but can look less clean and precise or even exaggerated to others, and it doesn't allow for the more advanced skills in dissociation and inhibition required in music training at the IJD.

Geographically, the compact and closely-knit communities surrounding the IJD allow for a completely different approach of the method. The IJD has an extensive administration dedicated to the instruction of their students so that teachers only have to focus on teaching their classes without worry of logistics or business practice. The IJD reaches far beyond its walls;



not only are there individual satellite programs throughout the surrounding environs of Geneva for students of all ages and levels, but even in the public primary schools, one can find courses of eurhythmics for students through age 12. These public courses tend to be less rigorous than the courses through the IJD, but as a result, the teachers of these courses can focus less on musical events and more on mind-body training and social development. Finally, the government in Switzerland supports these programs both financially and logistically; most primary schools have rooms dedicated solely to the study of eurhythmics. With licensure from the IJD, new graduates have the authority to teach in public schools. On the contrary, the immensity of the US does not allow for this same type of support or community found at the IJD. US Dalcroze teachers tend to be isolated, without a network of like-minded teachers close by; consequently, Dalcroze teachers in the US must be educator, business person, secretary, and entrepreneur all at the same time. Because the US educators are spread out across the country, they can't rely on one another to pool their resources and work together. The business and marketing aspects of the American Dalcroze teacher cannot be stressed enough as a major difference in pedagogical perspectives between the US and the IJD.

The IJD has an extensive curriculum established for all individuals: babies, children, young adults/teenagers, adult amateurs, dancers, conservatory students, professional students, senior citizens, and special needs individuals. In addition, there are Improvisation, Solfège, and Dance classes available at nearly every level of expertise, and many of these classes are taught using Dalcroze pedagogy. There are specific music and movement subjects established for each year of study along with goals and objectives for the demonstration of those subjects; these goals and objectives are in writing and made available to the public. Students at the IJD can participate in extensive study, observation, and practice teaching for each of these groups, if they so choose. On the contrary, the US does not have a unified, centralized approach to this work, nor is there the breadth of variety and depth in course offerings in any one location. Each teacher, even those in the

same region, is expected to develop and regulate his or her own curriculum depending on the students who are taking his/her class. Generally educators do not publish their curricula for public consumption; often teachers can be quite protective about their course structure for many reasons. I believe that for some, this rationale is based on keeping intellectual property from being stolen; for others, it's fear of misappropriation of their ideas; and for others, it's a fear of criticism by colleagues. Further, because Dalcrozian ideology embraces a flexible curriculum, many teachers feel uneasy about putting their thoughts in black in white because it can create a rigidity that they feel is decidedly anti-Dalcrozian. The matter is compounded by the diversity of children and cultures in the country. Children of Los Angeles learn differently from those children in New York, and they both learn differently from children in Little Rock, Arkansas.

Many students (though not all) who study at the IJD are at the beginning of their collegiate careers. They must take a wealth of coursework in music theory, music history, and other sundry courses related to their musical and pedagogical development. At this point in time, it takes students 5 years of full time study to exit with the equivalent to our American License. Furthermore, the IJD has recently changed its structure and has abandoned the Certificate and License as credentials; instead, they offer a Bachelor of Arts and a Master of Arts, respectively. Many Dalcroze students in the US already have a bachelor's degree in music or more; this usually entails four years of intense study at a conservatory of music. Therefore students who do their certificate work are often starting at the master's degree level, and they usually have a significant amount of teaching experience already. Many License students have already obtained their Master's degree, so much of the music theory and other coursework has already been acquired. However, in contrast to the IJD, most music theory taught in the US is quite abstract and solely intellectual, with very little practical keyboard applications, except for memorization of figured bass or chorale excerpts. Again, this makes the course structure and design of Dalcroze classes in the US very different because the focus is less on the substance



of a given subject, and more on the practical application or utilization of it.

At the IJD the professors take a different approach to improvisation. Classes are generally 3-5 students per group, and each class takes on specific goals.

These goals might include:

- Improvising for movement
- Improvising for images, films, etc.
- Improvising different styles (popular music, world music, different compositional eras (baroque, classical, romantic, 20th century techniques etc.)
- Improvising in different forms, addressing motivic development, etc.

In a given year, a student might have courses in jazz improvisation, movement improvisation, and film score improvisation. Each week the student might have all three of these classes, and each class will have a different professor. In other words, improvisation is explored for its own musical right and utility, and this can lead to a very rich improvisation education. In the US, teachers tend to focus more on movement improvisation for the Eurhythmics classroom. While the goals listed above might be interspersed throughout the semester, generally, American students have one or two classes each week. In this way, they may or may not cover as much diverse material in a given semester in comparison with Genevise students. However, since most improvisation courses are designed to have a direct impact on what is played for a Eurhythmics class, the connection between improvisation and playing for movement is often very direct and clearly established.

In spite of all these differences, I definitely feel we can learn from one another. Because the various approaches to the method are unique, each community tends to focus on different ideas. When we see how becoming intimate with these ideas can impact our own teaching, we tend to grow and prosper. However, if we look at the differences as negatives, then no growth takes place, and we remain isolated. When I first arrived in Geneva, I found it very difficult to change my perspective and embrace the differences that were before me. However, once I was able to make this adjustment in viewpoint, I experienced a noticeable change in how I related to the professors, colleagues, and my own students

whom I taught while I was there. I made connections and discoveries that I hadn't considered before, and cognitive doors seemed to open more and more. Over the last few decades, I feel that the relationship between the US and Geneva has been strained due to a lack of communication about our differences and why they exist. I believe that both the Director, Silvia Del Bianco and the Dean, Silvie Morgeneegg are committed to understanding our differences and bringing our communities closer together. Personally, I feel that the more we continue to work to understand their perspective, the more they will continue to work to understand ours. They are great pedagogues, musicians, and people with much to offer. I look forward to maintaining and developing a closer relationship with Geneva over the years to come.

***MJ: This is an exciting time to be involved in Dalcroze in the U.S. What's your vision of Dalcroze in America 30 years from now?***

**JD:** Ha...finally an easy question! My goal is simple: by the time I'm 65, I hope to see a Licensed Dalcrozian teaching Dalcroze classes in every major US city. There are so many cities with markets that remain untapped. Los Angeles, Houston, Dallas, Atlanta, Chicago, along with many others could easily provide enough business to support full-time work for several Licensed Dalcroze teachers at the same time. At the Dalcroze School of the Rockies, I hope to provide future students with the resources to start their own programs and build them into sustainable Dalcroze schools. People love this work, and they see the benefits of what it can do for musicians, dancers, and others. We just have to make Licensure more accessible (without sacrificing quality) and give students the tools they need to succeed when they are out pioneering new programs. In some ways, it's a monumental task, but I believe it will be well worth the effort.

***MJ: Wonderful! Finally, I'd like to ask you about your upcoming workshop for the Tri State DSA on April 7th, 2011 at the Diller-Quaile School in New York City. It is likely that there will be a mix of people there: folks brand new to Dalcroze as well as the very experienced, musicians of many different backgrounds and skill sets. Can you give us a hint of what we can expect?***



**JD:** The wonderful thing about Dalcroze education is that it is such a rich and multifaceted way of looking at music and movement. Each teacher brings new experiences, different styles, and unique perspectives to the lesson so that no matter what your experience with the method Jaques-Dalcroze, there will be something stimulating to provide food for thought. I hope that our time together will be no exception. In each class, I try to provide activities that will be geared toward beginners and then work up towards activities that will challenge seasoned musicians and performers. Because Dalcroze pedagogy places the spirit of play at the fore, the Dalcroze classroom offers a safe environment to explore, discover, and even make mistakes! In the first part of the evening, we'll begin with a Dalcroze class designed for adults and work up to a piece of music (Heller's Op. 81 No. 12), discovering how the movement leads to a deeper understanding of the musical material. Then, we'll have an applications session, where we will discuss specific Dalcroze techniques that will be applicable to individual practice, the applied lesson, group lessons, and in Dalcroze Eurhythmics classes. At the end, there will be time for discussion and specific questions that participants may have. My goal is to make this session as useful and inspiring to the participants as possible!

*Pianist, theorist, and Dalcroze instructor Jeremy Dittus has performed throughout the United States, Switzerland, and Italy. Dr. Dittus has presented workshops throughout the United States and in Europe including the World Piano Conference and the National Flute Convention, in addition to several summer music institutes. He recently obtained the Diplôme Supérieur, a doctoral equivalent in Dalcroze Eurhythmics at La Haute École de Musique de Genève in conjunction with La Conservatoire de Musique Genève, and L'Institut Jaques-Dalcroze.*

*He holds a doctorate of musical arts in piano performance from the University of Colorado at Boulder in addition to degrees from the Longy School of Music, the Cincinnati College-Conservatory of Music, and Baldwin-Wallace College. While in Geneva, he received top honors including the 2009 Prix pour les qualités musicales exceptionnelles and the 2010 Prix pour les qualités artistiques et pédagogiques exceptionnelles. Currently, he is the founder and director of the Dalcroze School of the Rockies in Denver, Colorado. The DSR offers Eurhythmics classes for children ages 4-14, adult enrichment classes, and full time study toward the Dalcroze Certificate/License. Contact: [www.dalcrozeco.com](http://www.dalcrozeco.com), [jeremydittus@gmail.com](mailto:jeremydittus@gmail.com)*

## Donations and Bequests

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

For more information, please contact:  
Kathy Jones  
74 Lincoln Ave.  
Ardsley, NY 10502  
914.400.9377  
[treasurer@dalcrozeusa.org](mailto:treasurer@dalcrozeusa.org)

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

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

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



# The Use of the Name Dalcroze

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By Kathy Thomsen



Kathy Thomsen

I've been asked by several people to provide background information on the use of the name Dalcroze. I do that here, after which I offer a few of my own thoughts on where these discussions are leading us.

Emile Jaques-Dalcroze died in 1950 in Geneva. We are told that in his will, he asked a small group associated with the Institute

Jaques-Dalcroze (IJD) to safeguard his name and method after his death. This small group, called "the College," was to ensure that the name Dalcroze be associated only with programs that taught his method in ways they, his proxies, believed were true to his vision. Through his will, Jaques-Dalcroze empowered members of the College to decide who could use the name Dalcroze and in what context.

The College, entrusted with this important task, consisted originally of teachers living in and around Geneva. As Dalcroze expanded throughout the world, the College realized the need for broader representation. Today it comprises an international group of Dalcroze teachers holding meetings via Skype. Lisa Parker, our highly respected, successful, and much admired teacher, is the only American member. Other members include Karin Greenhead, Sandra Nash, Louise Mathieu, Gabi Chrisman, Madeleine Duret, Silvia del Bianco, and Marie-Laure Bachmann. All are respected Dalcroze Diplomates genuinely interested in preserving and passing along the rich, complex method of Jaques-Dalcroze, while ensuring that the name not be used by uncertified teachers, or programs which do not employ the full Dalcroze method.

The College affects us in the US in so far as it determines the criteria for the Diploma. Once the Diploma is granted however, the College has no role in overseeing how individual Diplomates train or certify others. All the power resides with individual Diplomates, and in the US, each Diplomate sets his or her own standards and certifies accordingly.

Consider the other two European-rooted, professional music education organizations, Orff and Kodaly. The American Orff-Schulwerk Association (AOSA) and the Organization of American Kodaly Educators (OAKE) grew from the ground up in this country, springing from their European roots. Today, AOSA and OAKE accredit training programs and set standards for teachers. National committees of each organization meet regularly to discuss and review standards and programs. Both OAKE and AOSA are strong, national, professional organizations with European roots, and American standards, policies and procedures. The DSA, in contrast, is a social club by design, empowered neither to certify teachers nor accredit programs.

The US is an enormous country and the few Dalcroze training programs that exist are concentrated primarily on the east coast. We do have an American brand of Dalcroze, but rather than a cohesive national network, our "system" is a helter skelter, unorganized patchwork of little cells. We are missing the underlying organizational muscle which could hold these cells together as one body and move it forward. A stronger DSA which is truly a professional organization is, to my mind, the next logical step.

As these discussions continue, I believe we are getting closer to understanding what is needed in the US to help the Dalcroze work grow and prosper while retaining its integrity. I see us moving in the direction of designing a national curriculum, accrediting training programs, and developing clear certification standards, with exams given at national conferences. If we are to retain the name Dalcroze, the DSA needs to work both with the US Diplomates and with the College, as we chart a new course for Dalcroze in the US. I look forward to these collaborations.



# DSA NATIONAL CONFERENCE 2012

SEATTLE PACIFIC UNIVERSITY

**FROM CRADLE TO CONCERT STAGE**

**JUNE 20-23, 2012**

**Patricia Shehan Campbell, University of Washington, Seattle**  
– ‘Music the Universal Language’

**Norman Fischer, cello, and Jeanne Kierman Fischer, piano,**  
Shepherd School of Music, Rice University  
– In recital, and teaching a Dalcroze-inspired master class

**George Lewis, Seattle**  
– Movement classes

**Ted Rosenberger, Seattle**  
– Music with infants

**Core classes**  
– Eurhythmics, Solfege,  
Improvisation  
– Master teachers

**Dalcroze for school-age  
children**

**Dalcroze and music therapy**

**Research – What’s new?**

**Members’ Presentations**

 **Dalcroze**  
Society of America

**Call for Presentations at  
2012 National Conference**

DSA members are invited to offer proposals for presentations at the National Conference. The Conference will be hosted by Seattle Pacific University in Seattle, WA from June 20-23, 2012.

Presentations should be non-commercial in nature.

Submit proposals to  
<[vicepresident@dalcrozeusa.org](mailto:vicepresident@dalcrozeusa.org)>  
by August 1, 2011.

# CONFERENCE PRESENTERS

PATRICIA SHEHAN CAMPBELL



**Patricia Shehan Campbell** will present: *Music the Universal Language – Truth, Fallacy, and Pedagogical Relevance*. Explorations of musical expressions here and there in the world, with attention to elemental features of music with culture-specific and cross-cultural meanings.

Patricia Shehan Campbell is Donald E. Peterson Professor of Music at the University of Washington, where she teaches courses at the interface of education and ethnomusicology. She is the author of *Songs in Their Heads* (1998; 2010, 2nd edition), *Musician and Teacher: Orientation to Music Education* (2008), *Tunes and Grooves in Music Education* (2008), *Teaching*

*Music Globally* (2004) (and co-editor with Bonnie Wade) of Oxford's *Global Music Series*, *Lessons from the World* (1991/2001), *Music in Cultural Context* (1996), co-author of *Music in Childhood* (2006, 3rd edition) and *Free to Be Musical: Group Improvisation in Music* (2010), and co-editor of the forthcoming *Oxford Handbook on Children's Musical Cultures*. She has lectured on the pedagogy of world music and children's musical culture throughout the United States, in much of Europe and Asia, in Australia, New Zealand, South America, and South Africa. Her training includes Dalcroze Eurhythmics, piano and vocal performance, and specialized study in Bulgarian choral song, Indian (Karnatic) vocal repertoire, and Thai mahori. She serves on the editorial boards for *Psychology of Music* (U.K.), the *Journal of Research in Music Education* (U.S.), and *Research Studies in Music Education* (Australia). Campbell chairs the board of Smithsonian Institution's Folkways and is board member for nationally syndicated weekly radio program, *American Routes*. She coordinates university-community music partnership projects, including *Music Alive! in the Yakima Valley*, *First Band at First Place School*, the *Laurelhurst Music Program*, and musical exchanges at the *Yakama Nation Tribal School*.

NORMAN FISCHER AND  
JEANNE KIERNAN FISCHER



**Norman Fischer and Jeanne Kierman Fischer** will perform a duo recital. They will also teach a Dalcroze-inspired master class to a student string quartet from Seattle.

Norman Fischer is Herbert S. Autrey Professor of Cello, Shepherd School of Music, Rice University, Houston, TX. B.Mus. (1971) Oberlin College.

Norman Fischer first appeared on the international concert stage as cellist with the Concord String Quartet. The ConCORDs won the Naumburg Chamber Music Award, an Emmy and several Grammy



nominations, and recorded over 40 works on RCA Red Seal, Vox, Nonesuch, Turnabout and CRI. The New York Times recently said, "During its 16 years, the supervirtuosic Concord String Quartet championed contemporary work while staying rooted in the Western tradition." In addition to performing the major solo concerti, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. Recitals of unaccompanied cello works have received rave reviews such as "Inspiring" [New York Times] for his New York debut recital of the complete Bach Suites in one evening and "Coruscating" [Boston Globe] for his performance of Golijov's Omaramor at the opening of the 1998 Tanglewood festival.

His chamber music expertise has led to guest appearances with the American, Audubon, Blair, Chester, Chiara, Ciompi, Cleveland, Enso, Emerson, Juilliard, Mendelssohn, and Schoenberg string quartets, the Santa Fe Chamber Music Festival, Chamber Music Ann Arbor, Chamber Music International, Context, Maui Classical Music Festival, and Houston's Da Camera Society.

Norman Fischer and pianist, Jeanne Kierman, perform together as the Fischer Duo, and as part of their 30th anniversary season during 2001-2002, Gasparo Records released three discs of American music performed by the Fischers. The first a collection of Fischer Duo commissions by George Rochberg, Samuel Jones, Augusta Read Thomas and Pierre Jalbert, the second a collection of music by Robert Sirota, and the third a compendium of works by Americans born in 1938 (Bolcom, Corigliano, Harbison, Milburn, Tower and Wuorinen). In January 2002 the Duo recorded the complete music for their medium by Chopin and Liszt and it was released by Bridge records in Spring 2006. They have twice represented the United States as Artistic Ambassadors in tours to South America and South Africa.

A devoted teacher and mentor to younger players, Mr. Fischer has taught at Dartmouth College, the Oberlin Conservatory of Music, and currently is Professor of Violoncello at the Shepherd School of Music at Rice University. In the summer he has taught at the Tanglewood Music Center since 1985 and is currently the coordinator of chamber music and strings.

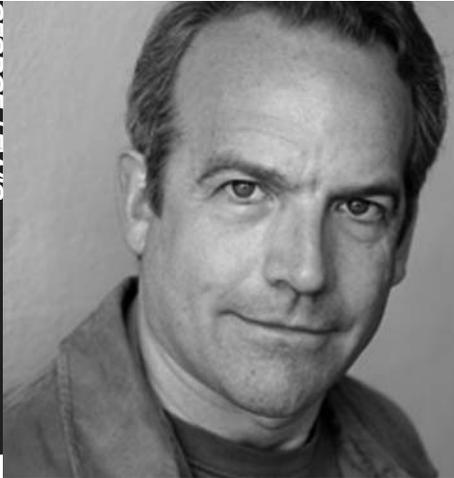
**Jeanne Kierman Fischer**, Artist Teacher of Piano, Shepherd School of Music, Rice University. B. Mus. (1971) Oberlin Conservatory of Music, International License (1973) Dalcroze School, M. Mus. Cum laude (1977) New England Conservatory of Music

Jeanne Kierman Fischer specializes in contemporary American piano music and has presented solo recitals in Africa and North America. As a chamber musician, she appears regularly at festivals such as Tanglewood, Da Camera of Houston, Mohawk Trail concerts, Chamber Music Ann Arbor, Maverick concerts and Juneau Jazz and Classics. Formerly on the faculties of Dartmouth College and the Oberlin Conservatory, Ms. Kierman toured extensively under sponsorship by the New England Foundation for the Arts and the Vermont & Ohio Arts Councils.

In cello/piano partnership, Ms. Kierman and Norman Fischer (as the Fischer Duo) have concertized and engaged in residency activities all around the U.S. for almost forty years; in 1996 and 1997, they were chosen as Artistic Ambassadors for the U.S. Information Agency and toured in South America and South Africa. At the present time, the Fischer Duo is in the process of recording the complete sonatas and variations for cello and piano by Beethoven to celebrate their 40th anniversary.

Ms. Kierman is a graduate of the Oberlin Conservatory of Music, the Dalcroze School, and the New England Conservatory, and studied with William Masselos, Miles Mauney, Victor Rosenbaum and Manachem Pressler. Ms. Kierman has written about her experiences as a Collaborative pianist for Piano and Keyboard Magazine and has recorded for Northeastern, Gasparo, Albany, Bridge and Naxos. In the summer months, Ms. Kierman works with high school students at the Greenwood Music Camp in Massachusetts, and performs with the Concord Trio. At the Shepherd School, Ms. Kierman teaches a small class of piano majors, chamber music, Piano Literature and Dalcroze Eurhythmics.

GEORGE LEWIS



George Lewis, movement specialist, performer/teacher, will teach two movement classes.

George L. Lewis has been working in the field of movement-based theatre since 1971. His background includes intensive study in Corporeal Mime in Paris with Etienne Decroux, circus skills and physical comedy at the French National Circus School, acting at the Pasqualini-Smith Studio in Seattle, Balinese Dance with I Made Djimat in Bali, and Meyerhold's Biomechanics with Russian Master Teacher Gennadi Bogdanov. His work is deeply steeped in the tradition of ensemble work

and original creation; he has performed and toured with Omnibus in Montreal, Theatre-Mime Mirage in Boston, the Boulder Mime-Theatre in Colorado, and the Sykes Group and threeCompany in Seattle. As a director, he has created movement driven productions of, amongst others, Shakespeare, Moliere, Thornton Wilder, Irene Fornes, and James Thurber. He has also served as movement director and/or co-creator of new work, bringing his unique understanding of choreographic concern, dramatic acting values and physical comedy skills to over fifty original works. His work as an actor includes the roles of Trigorin in Chekhov's *The Seagull*, Pa in Wilder's *The Happy Journey*, Joseph in Romulus Linney's *When the Lord Came to Sand Mountain*, and the talentless dancer/would-be comedian in Saroyan's *The Time of your Life*. Since 1978 George Lewis has been teaching acting, clown, mask, and physical theatre skills, at his own school in Boston, at colleges and universities across the U.S. and Canada. For the past three years he has been dividing his time between Seattle and Buenos Aires, where he also teaches Movement and Clown, and directs. He is a co-founder and core faculty member of Freehold Studio/Theatre Lab.

TED ROSENBERGER

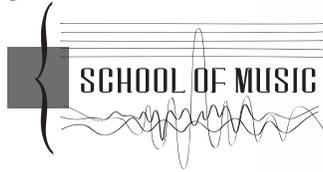


Ted Rosenberger, famed Seattle teacher of the very young, will present two classes, one with infants and one with toddlers.

Ted Rosenberger taught music in the public schools and then discovered Dalcroze studies through Julia Black in Seattle. After this discovery, his interest in the work intensified as he continued through the Masters Degree program at Longy with Lisa Parker and Anne Farber. Upon returning to Seattle he discovered a love of working with very young children,

and unexpectedly has focused on that work for the last 14 years. His private practice classes commence with babies in the first year after birth, and continue through the fifth year when, hopefully, students will enter kindergarten with the enrichment of a music specialist in school. Ted writes, "There is no shortage of research highlighting the benefits of music exposure at a young age. What really fascinates me are the benefits harvested when the family learns to play together – Western Art Music, American Jazz, and World Music weaving throughout their lives – in the class, home, car, beach, stroller, at bedtime, etc. I also try to illuminate what will be needed in future years for the family to adequately support a child entering private music instruction. This is particularly beneficial to families who have had no formal music training. While I don't call the classes "Dalcroze" or "Eurhythmics", (much too hard to explain to the parents), eurhythmics/solfege/improvisation inform every moment I spend with the children "

Carnegie Mellon



**MARTA SANCHEZ  
DALCROZE TRAINING CENTER**  
music.cmu.edu/dalcroze

## **Dalcroze Eurhythmics Immersion Weekend for Music Educators February 26 - 27, 2011**

Designed for teachers and music education students, classes will focus on Dalcroze Eurhythmics and Pedagogy. Saturday classes will be held on the Carnegie Mellon University campus and include demonstration classes with elementary school students. Sunday classes will be held at the Pittsburgh High School for the Creative and Performing Arts and will include demonstration classes with high school students.

## **36th Summer Dalcroze Eurhythmics Workshops**

**July 11–15, 2011**

**Workshop I – 1 credit**

**July 11–29, 2011**

**Workshop II – 3 credits**

Carnegie Mellon University  
Marta Sanchez Dalcroze Training Center  
Certificate and License Programs

Continuing Education credits available including Pennsylvania Act 48.

Both workshops offer music educators (preschool through college), studio teachers, performers, conductors, music therapists and movement specialists practical applications of Dalcroze principles for performance and teaching.

Daily classes include movement, eurhythmics, solfege and improvisation at beginner, intermediate and advanced levels. Special sessions include Dalcroze pedagogy, children's demonstration classes, Alexander Technique and folk dancing.

Contact: Dr. Annabelle Joseph, Director  
Marta Sanchez Dalcroze Training Center at Carnegie Mellon  
School of Music, Carnegie Mellon University, Pittsburgh, PA 15213-3890  
412.268.2391 (Phone) • 412.268.1537 (Fax) • music-dalcroze@andrew.cmu.edu



Marla Butke



## Research Corner

Each journal will contain 3 segments in the research corner: an update on the state of Dalcroze-related research, a suggested reading with annotation from the bibliography, and an informal research question with results appearing in the following journal.

### Research Update

- Bibliography is being updated with new entries and being categorized for easier access
- Frego/Butke research on *plastique animée* continues with video and interview data recently collected from 4th/5th graders in Hilliard, OH.
- The last group of performance/interviews will take place in June at UTSA.
- Calls for research continue, with a specific need to look at what improvements/changes in musicality/expressiveness occur when the Dalcroze approach is implemented with grades K-12 students

### Suggested Reading

Jaques-Dalcroze, Emile. *Rhythm, music, and education*, 5th ed.  
Translated by Harold F. Rubenstien.  
London: The Dalcroze Society, Inc., 2000.

This is a must-read for all Dalcroze teachers and enthusiasts. His writings encapsulate the philosophical tenets and pragmatic applications of the approach. In his discussion of the needed reform in schools, advocacy statements are provided, the importance of strong teacher education programs/training is emphasized, and assessment questions are presented. Many curriculum strategies and activities can be found throughout the book. Specifically, he addresses topics such as “the completely musical child,” *plastique animée*, development of aural skills, significance of concentration, connections to dance training, creativity, and fostering a love of music. Dalcroze speaks in a direct language with passion for his beliefs and relevancy for educating today’s children.

### Informal Research Question

“Approximately how many different people (preK-12 students, patients, adult learners, clients) have you engaged in Dalcroze-based movement activities in the month of April?”

Please include approximate age group(s) and type of participant(s) with the number. Send results to Marla at [mbutke@ashland.edu](mailto:mbutke@ashland.edu)

**Your participation is greatly appreciated!**



# Facing the Music: Why Bang On A Can “Junior” Makes Complete Sense

By Jennifer Undercofler



Jennifer Undercofler

Most days of the week, when I'm not losing my mind, I think I might have discovered the greatest untapped secret in the classical music business: teenagers love new music. No, I mean they love PLAYING new music.

How do I know this? Because I run a contemporary chamber orchestra for teens, Face the Music, which in its sixth season can hardly keep up with the enthusiasm of its members. Liza Grossman, whose 115-member Contemporary Youth Orchestra in Cleveland is in its sixteenth season, tells a similar story.

But other than CYO in Cleveland and Face the Music in New York, there currently appear to be no other American ensembles for young people, solely devoted to contemporary concert music. (Two other ensembles, Formerly Known As Classical, in San Francisco and the Santa Fe New Music Youth Ensemble, are currently dormant). This is somewhat astonishing to consider when you compare it with the number of “traditional” youth orchestras currently available to talented youth.

If you saw the players from Face the Music in action, you, too would wonder why we don't have ensembles like this springing up in every urban center. Adolescents are opinionated – in other words, they have to really *like* the music they are playing – but they will put in the hours practicing and practicing and practicing the music they like. The long hours of rehearsals have enormous benefits for the teens themselves, but also for the music they play. It's not just that the music receives many hours of rehearsal. It's also that for these new music ensemble “kids,” the music they study and perform becomes a significant reference point – *Yo Shakespeare* ends up sitting right up there with the Beethoven 5th in their personal musical atlas.

It even gets better, though – because if you see a teen new music ensemble performing for other young people, you realize the power that peer-to-peer relationships have to “spread the good word”

about contemporary composition. Matthew Cmiel, whose San Francisco-based group Formerly Known As Classical featured new music played by teens in concerts organized by the players, talks about concerts where they drew hundreds of similarly-aged audience members. After the concert, twenty or thirty of them would come up to him and ask for recommendations of further music for listening.

Another argument for the expansion of teen new music activity is that it is reflective of the current profession, much as the traditional youth orchestra was reflective of the profession fifty years ago. Many youth orchestras sprang up in the 1960s and 1970s for reasons that presumably included inspiring students to pursue careers as professional orchestra players, and preparing them for that goal through exploration of the standard repertoire. Students in traditional youth orchestras learned – and still learn – essential skills such as following a conductor/section leader, balancing within a section for intonation and volume, and playing one line while listening to another.

It could be surmised that the overall rise in the level of traditional orchestra playing over the past few decades is at least partially due to the number of young professionals who set their eyes on works like Mahler's Second Symphony or even *Rite of Spring*, prior to entering college. Imagine the benefits to the music profession, then, if we started more uniformly providing an intense new music ensemble experience for teens. “It cements their seriousness,” says John Kennedy, Artistic Director of Santa Fe New Music, of the students who participated in the SFNM Youth Ensemble, many of whom are now at top universities and conservatories.

Truth be told, from a pedagogical standpoint, many of the skills students acquire in a new music ensemble are similar to those acquired in a traditional youth orchestra. Students learn to listen to each other and, depending on the size of the piece, follow a conductor. They learn to blend into a section by matching sound, intonation and breathing; they learn how to play their part well while understanding how it fits into a greater whole.



However, there are some significant pedagogical advantages that are unique to the new music ensemble, and these are worth noting for their implications for the future profession. Above all, teen new music ensemble players *learn to solve problems*. Whether getting a music stand down to the level of a toy piano player sitting on the floor, or keeping the tempo absolutely steady while playing a piece with electronics, the students in a new music ensemble are involved in the process of figuring out how to do it. Sometimes they come up with a solution by themselves, and sometimes not, but they are unquestionably more involved with the outcome.

Students in new music ensembles also learn to be more independent thinkers. The players in Face the Music are much more free to disagree with me than they would be in a traditional setting, and this makes sense – there is a process of coming to terms with a new piece that requires greater questioning and commitment on the part of the players, no matter what their age. Liza Grossman, founder and conductor of the Contemporary Youth Orchestra, describes a typical scenario in which she gives the violins in her orchestra ten minutes to discuss her bowings in a particular section, to decide if they have a better suggestion. Such independent thinking becomes part of a young person’s “toolbox.”

In addition, young new music ensemble players learn to be more open-minded than their peers. I’m not saying that every Face the Music student approaches each piece with an initial willingness to embrace it (I wish!), but I have noticed that the longer they play with the ensemble, the more sophisticated their judgment becomes (or the longer they can suspend it, before arriving at an opinion). Partly this is because each contemporary piece they play forms a new locus in their musical atlas, and a place that can be referred back to, in processing the next new work.

In addition to the development of these leadership skills (problem solving, independent thinking, and open-mindedness), there are also some “purely musical” benefits to new music ensemble playing for teens. Students develop the rhythmic “chops” demanded by the repertoire, by coping not just with rhythms that are difficult mathematically (poly-rhythms, etc.), but also with rapidly changing meters, and with long passages that include multiple repetitions. There

are also rhythmic difficulties to be mastered in the relationship between parts – whether it is three groups of instruments playing totally unrelated rhythms or whether it is a melody emerging from multiple instruments playing within “time blocks.”

Teen new music players also develop a greater command of extreme ranges of their instruments than their traditional counterparts, and on occasion, become familiar with “extended techniques” such as playing inside the piano. Students also learn to access a wider range of sounds when they switch from one piece to another (and sometimes within the same piece), because the diversity of contemporary “classical” literature is so wide.

Overall, then, I would characterize the new music ensemble experience as a completely new “frame” for the education of teenaged musicians. More than the traditional youth orchestra or chamber music setting, the new music ensemble puts the student in the driver’s seat. Students are working with a living, breathing score, and they have more responsibility to the music and to the composer. (There’s nothing like a premiere – in two hours – to make obvious the value of getting a particular passage in tune).

Teen new music ensembles bring together, in one lively package, benefits to both the current profession and the future one. In premiering and carefully rehearsing new and recent music, teens bring works of living composers to a wide audience. In learning the many skills associated with new music ensemble playing, teens acquire leadership qualities that will serve them well as professional musicians, and an open-mindedness that will make them ideal board members, twenty years from now. Following this logic, it seems that every urban center should have its own teen new music ensemble to stand alongside its Youth Orchestra. What stands in the way?

Unsurprisingly: funding. Like any ensemble, there are costs associated with running a contemporary group, and some of them are a little more complex than the needs of regular youth orchestra. Outside of a well-stocked college environment, such items as percussion (ranging from crash cymbals to crotales), sound and electronic equipment can be very expensive to acquire or rent. Furthermore, from season to season, these needs may change. Sound equipment really requires



a trained person to run it, and sound engineers with a good ear for new classical music are hard to come by, even on the professional level. There are also costs associated with the music itself, particularly if it is a rental; most rentals are designed for professional groups who learn quickly. Try getting a group of 12 to 18 year olds to master *Tehillim* on twelve once-a-week rehearsals and you'll see why this is an issue – consequently most performances actually require multiple rental fees.

With Face the Music, I have been fortunate to have support from the Kaufman Center, where I work in another capacity, as Music Director of the Special Music School. Because of this relationship, FTM has free access to rehearsal space, and to some equipment owned by the schools in the building, or by Merkin Hall. We have been able to purchase some needed items out of the KC general operating budget, but others we have borrowed, and like any group we have a long list of “angels,” people and organizations who have donated time, equipment, and money.

Liza Grossman put her own start-up money into the Contemporary Youth Orchestra for its first four years, but states that it wasn't until the fifth year that she was able to take home any salary at all, and not until the eighth year that the group received significant outside funding. The group is its own non-profit, with a board that supports her artistic vision, and they apply for dozens of grants each year. The CYO receives a mix of corporate, government, and foundation support, and they also receive donations from individuals, including alumni. Before there were monetary donations, though, according to Grossman, there were in-kind donations. “We are very much a community organization,” she says, with support from all corners.

Like Grossman, Matthew Cmiel, the founder and conductor of Formerly Known As Classical, also spent his own money while looking for ways to run the group on almost no budget. For the first two years, for instance, he programmed no pieces that used percussion, and then after that, borrowed the equipment, making sure that his percussionists had their own access to an equipped rehearsal space. SFNM kept the Youth Ensemble expenses to a minimum by using borrowed rehearsal space, first at a church and then at the College of Santa Fe.

The other big obstacle to the proliferation of youth new music ensembles is the traditional attitude towards pre-collegiate education that prevails in many top music schools. For most pre-college instrumental teachers, new music is the “dessert” after the more substantive older repertoire has been mastered. There is a good reason to take this approach – the freshman audition requirements for all the major music schools require an almost exclusive focus on repertoire from prior to WWII. However, this reality has a definite negative impact: it discourages from entering the music profession precisely the open-minded, independent thinking, creative young people who might enrich (and ultimately save?) it.

Countering this message is the degree to which the actual professional world is welcoming to teen new music players. For Face the Music, the opportunities have been breathtaking, and the professional musicians they have met along the way have been uniformly enthusiastic and supportive. I sometimes have to remind the students that this is not “normal” – as when I found three of them backstage at WNYC, gathered around Mark Stewart, jaws dropping, as he demonstrated the sonic properties of PVC pipe. Liza Grossman talks with enthusiasm of the collaborations the students have had with composers such as Ryan Gallagher and Paul Leary, whose works they have premiered and recorded, and also with rock musicians such as Jon Andersen and Billy Jonas, with whom they have performed and recorded. These direct professional collaborations give students the empowering message that if they play the relevant music of now, then they have a place on the stage no matter what their age.

My belief is that if we want to reap the longer-term benefits of teen new music ensembles – more graduates entering adulthood with a deep appreciation of contemporary classical music – we simply need to create more of them. Just as jazz ensembles have started to become an “accepted” option for teen musicians, contemporary music ensembles need to be embraced as a separate, valid, and necessary experience. Every pre-college, large community music school, and large youth orchestra should consider starting one. Currently there are two working models: the full youth orchestra (like Contemporary Youth Orchestra), or the chamber orchestra/chamber music society (like Face the Music), which allows for more

flexible instrumentation depending on the repertoire choices (or available players) during a given season.

And to answer the inevitable “threat” question – that creating a new music ensemble merely siphons players away from the existing traditional groups – I would say simply that it is possible to schedule rehearsals so they do not conflict. Liza Grossman does this in Cleveland, and I do this in New York, and we have both found that students with an appetite for new music will play for multiple groups.

Finally, composers themselves can help plant the seeds for further teen new music ensembles. For instance, in recent years it has seemed increasingly common, in New York, for composers to write challenging works that combine children’s chorus with adult ensembles. This is possibly because New York is home to two excellent youth choruses that focus on contemporary music, Brooklyn Youth Chorus and the Young People’s Chorus. But in any case it is a wonderful development, and I have to wonder whether a similar situation might evolve with student instrumentalists. Of course the artistic motivation for using youth choruses is a certain sound that can’t be made, by adults, but I think it also might be worth experimenting with works that explicitly call for youth *players* alongside older players, at least in their “premiere” versions.

It would also help if the composers who serve on music faculties, both at the collegiate and pre-collegiate level, would act as purposeful gadflies. Short of starting a teen new music ensemble yourself (which would be great), you could act as “gentle but constant” pressure on the instrumental faculty to start loosening the entrance requirements to include more contemporary repertoire.

Creating and supporting more teen new music ensembles will go a long way in creating a “new normal” in serious music education, which will ultimately create a healthier, happier music profession.

*Jenny Undercofler is a leading force in contemporary music education, having served as the music director for the Kaufman Center’s Special Music School since 2004. The Special Music School is the only public school in New York City that integrates pre-conservatory music education with academic studies, providing an unparalleled training environment for musically gifted children.*

*Ms. Undercofler also co-founded and leads the youth ensemble Face the Music. In residence at the Kaufman Center, Face the Music breaks the boundaries of classical music education and performance, featuring today’s music presented by the emerging artistic voices of tomorrow. The group burst onto the scene in 2005, performing works by such new-music mainstays as Michael Gordon, Phil Kline and John Adams.*

*Prior to joining the Kaufman Center, Ms. Undercofler spent six years at the The Juilliard School, in the Solfège Department of the Pre-College Division. She was also on the theory faculty at Queens College and on the piano faculty at the Third Street Music Settlement.*

*Ms. Undercofler is an accomplished pianist who has performed with many New York City area musicians and ensembles – including Ensemble Sospeso, Eos Orchestra, Stamford Symphony and the Westchester Symphony – and has worked with prominent composers such as Martin Bresnick, David Del Tredici and Julia Wolfe. She holds B.M. and M.M. degrees in piano performance from The Juilliard School and a D.M.A. from the Eastman School of Music.*



## FLORIDA

### IMG ACADEMIES GOLF AND COUNTRY CLUB

BRADENTON FLORIDA 34210

#### Dalcroze Music and Movement for Vitality

Mondays: 9:30 - 10:30 a.m.

Instructor: Joy Yelin

*musicalmosaics@gmail.com*

941-751-9426

## ILLINOIS

### UNIVERSITY OF ST. FRANCIS

500 WILCOX STREET, JOLIET, IL 60435

#### Dalcroze Workshop

August 2, 2011

Kathy Thomsen, presenter

Contact: Angela Salvaggione

*angelapiano@comcast.net*

## MARYLAND

### THE LUCY SCHOOL

9117 FROSTOWN RD.

MIDDLETOWN, MD 21769

#### Summer Institute for Jaques-Dalcroze Education

A certificate program comprising four modules: I. Structure - Foundations of the Jaques-Dalcroze Method; II. MusiKinesis - Contemporary Applications for Young Children; III. Form - Designs for Music, Movement and Teaching; IV. Making Connections - Practical Applications of the Jaques-Dalcroze Method. Each module includes daily lessons in Eurhythmics, Solfège, Improvisation, and Jaques-Dalcroze Philosophy, along with observation, discussion and analysis.

Week 1: July 18–22, 2011

Week 2: July 25–29, 2011

*www.summerdalcroze.com*

email: *info@summerdalcroze.com*

## MASSACHUSETTS

### LONGY SCHOOL OF MUSIC

*www.longy.edu/dalcroze*

#### Full time 2 year Dalcroze program leading to Certificate, License and Master of Music Degree in Dalcroze.

Courses: eurhythmics, solfège, improvisation, movement, methods, plastique, eurhythmics for seniors.

Faculty: Lisa Parker, Adriana Ausch, Ginny Latts, Liz Lurie, Eiko Ishizuka, Melissa Tucker.

Children's classes ages 2-10.

Students observe and assist.

#### Summer Institute

June 27–July 15, 2011.

Guest Faculty: Ruth Alperson, Bill Bauer, Anne Farber, Dawn Pratson, Ingrid Schatz, Marcie Van Cleave

Longy Faculty: Lisa Parker, Director of Institute; Adriana Ausch, Eiko Ishizuka, Melissa Tucker

Electives: Plastique with Children; Teaching Improvisation in the Private Lesson; Plastique Animee; Blues for Keyboard and Voice; Bringing the Written Page To Life through Dalcroze Techniques; Folk Dance.

For info on registration visit *www.longy.edu*, summer programs

## MINNESOTA

### UNIVERSITY OF ST. THOMAS GRADUATE

PROGRAMS IN MUSIC EDUCATION

ST. PAUL

#### Dalcroze Eurhythmics, Solfège, Improvisation and Methods

July 11–22, 2011

Cynthia Lilley and Kathy Thomsen  
Graduate credit or workshop fee for non-credit  
*www.stthomas.edu/music/graduate*  
*gradmusic@stthomas.edu*  
800-328-6819 Ext. 2-5870

### HAMLIN UNIVERSITY, ST. PAUL.

Dalcroze Eurhythmics, Mondays 7:00-8:30 PM, Fall Term. Credit and non-credit available. Contact Kathy Thomsen, 651-523-2361, *kthomsen03@hamline.edu*

### PERPICH CENTER FOR ARTS EDUCATION

GOLDEN VALLEY, MN

#### Introductory Dalcroze Workshop

July 27, 2011, 8:30 am – 4 pm, Kathy Thomsen  
Contact:

Nyssa Brown

Music Education Coordinator

*nyssa.brown@pcae.k12.mn.us*

763-591-2003

*http://www.pcae.k12.mn.us/pdr/musiced/musiced.html*



## NEW YORK

### THE DALCROZE SCHOOL

LUCY MOSES SCHOOL AT KAUFMAN CENTER  
129 W. 67TH ST.

NEW YORK, NY 10023

<http://kaufman-center.org/lucy-moses-school/music-classes-workshops#adult189>

The Dalcroze School offers fall, spring and summer classes for teacher training and personal/professional development. We award Dalcroze certification at both the Certificate and License levels. Faculty: Anne Farber, Director; Yukiko Konishi, Cynthia Lilley

### Summer Intensive

Monday – Friday 9:30 am – 3 pm

Week 1: August 15 – 19

Week 2: August 22 – 26

Single week: \$530, Both weeks: \$1020

For more information or to register  
212-501-3360

[lucymosesschool@kaufman-center.org](mailto:lucymosesschool@kaufman-center.org)

[www.kaufman-center.org](http://www.kaufman-center.org)

### TRI-STATE CHAPTER 2010–2011 WORKSHOPS

See page 37 for details.

### THE DALCROZE PROGRAM AT DILLER-QUAILE 24 EAST 95TH STREET, NEW YORK, N.Y. 10128

PHONE 212-369-1484; FAX 212-369-1483

[www.diller-quaile.org](http://www.diller-quaile.org)

Graduate Level Courses in the Dalcroze Approach / Certification Available  
Faculty: Ruth Alpers and Cynthia Lilley  
To register for classes download an application at [www.diller-quaile.org](http://www.diller-quaile.org)

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

Questions, contact: Kirsten Morgan,  
Executive Director, 212-369-1484, ext. 22,  
[kmorgan@diller-quaile.org](mailto:kmorgan@diller-quaile.org)

### HOFF-BARTHELSON MUSIC SCHOOL

25 SCHOOL LANE, SCARSDALE, NY 10583

[www.hbms.org/mount.htm](http://www.hbms.org/mount.htm)

Taught by Dr. Ruth Alpers,  
Dean, Hoff-Barthelsson Music School  
Dalcroze Diplôme, Geneva; Dalcroze License,  
London; Ph.D., NYU

Classes in Eurhythmics – Solfège – Improvisation are offered at the Beginning – Intermediate levels. These courses are necessary pre-cursors to teacher training and eventual certification. Students enrolled in the course have the opportunity to observe Dalcroze classes for children.

Fall semester, 14 weeks; Tuesdays, 9:15 am – 12:15 pm. First day of classes: September 20, 2011. \$649/semester (includes enrollment fee).

Contact Terry Wager 914-723-1169 or  
[twager@hbms.org](mailto:twager@hbms.org)

## PENNSYLVANIA

### CARNEGIE MELLON UNIVERSITY

PITTSBURGH, PENNSYLVANIA

The Marta Sanchez Dalcroze Training Center, 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 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 from Pre-school through age 10 on Saturday mornings from September through July.  
Contact: Judi Cagley [jcagley@andrew.cmu.edu](mailto:jcagley@andrew.cmu.edu)

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

**Workshop details can be found on page 28.**

Contact: Dr. Annabelle Joseph, Director,  
Marta Sanchez Dalcroze Training Center School of Music, Carnegie Mellon University  
Tel: 412.268.2391, Fax: 412.268.1537  
Email: [Music-dalcroze@andrew.cmu.edu](mailto:Music-dalcroze@andrew.cmu.edu)  
Website: [www.music.cmu.edu/dalcroze](http://www.music.cmu.edu/dalcroze)



**AMERICAN ORFF-SCHULWERK ASSOCIATION,  
NATIONAL CONFERENCE, PITTSBURGH, PA**

November 9-12, 2011

Stephen Neely will be teaching.

"Getting Your Groove through Dalcroze

Eurhythmics Parts 1, 2, 3" [Three sessions]

"Is Dalcroze Cool? Eurhythmics in the High School" [One session, includes a high school demonstration class.]

**TEXAS****UNIVERSITY OF TEXAS AT SAN ANTONIO**

Dalcroze Workshop for Teachers

June 20 to 24, 2011 (8:00 a.m. to 4:30 p.m.)

Instructors: David Frego and Marla Butke

Contact: *david.frego@utsa.edu***VIRGINIA****GEORGE MASON UNIVERSITY****The Jaques-Dalcroze Method**

July 11-25, 2011

Jack Stevenson

**WASHINGTON****NORTHWEST CHAPTER WORKSHOPS****Summer Session**

August 8-12, 2011

University Heights Center

Faculty: Julia Schnebly-Black, Stephen Moore,  
Margaret BrinkFor further details: *www.dalcrozenwc.org*E-mail <*jsbamb@gmail.com*>

November 12, 2011

Guest: Ruth Alpersen

Location TBA

Sunday February 26, 2012 from 1 - 5 PM

Location TBA

Contact:

Julia Schnebly-Black, *jsbamb@gmail.com*;Margaret Brink, *magaret.brink@gmail.com***WISCONSIN****WISCONSIN CENTER FOR MUSIC EDUCATION,  
WAUNAKEE****The Dalcroze Approach for Music Educators**

June 13, 2011

Presented by Kathy Thomsen

Contact Mary Elsner <*melsner@wsamusic.org*>**JAPAN****INTERNATIONAL DALCROZE CONFERENCE  
TOKYO**

August 6-11, 2011

Jack Stevenson

**MEXICO****Facultad de Música, U.A.N.L.****Monterrey, N.L. México****Festival Internacional de Educación Musical  
U.A.N.L. 2011**"Children's traditional songs as an important  
element in the child's cultural identity"

September 15th-18th, 2011

Artistic director: M.M. Elda Nelly Treviño

*www.festivalmusicalmtm.mx*

REGISTRATION IS OPEN



# Dalcroze

## TriState Chapter

### 2010–2011 Workshops

[tristatedalcroze.org](http://tristatedalcroze.org)

### Anne Farber & Ruth Alpersen

Annual Orff/Kodaly/Dalcroze Workshop  
"Children and Your Inner Child"  
A Dalcroze Workshop for Musicians –  
grown-ups and kids

**Saturday, February 5, 2011**  
Registration: 9:30 am  
Workshop: 10:00 am – 2:00 pm  
Place: Trevor Day School  
4 East 90th Street, NYC  
(between Madison and 5th Avenue)

### Philip Burton

Dalcroze: Igniting Your Power to See,  
Hear and Express

**Sunday, October 24, 2010**  
Registration: 1:30 pm  
Workshop: 2:00 – 5:00 pm  
Place: Greenwich House Music School  
46 Barrow Street, NYC

### Jeremy Dittus

Listening with the Whole Body

**Thursday, April 7, 2011**  
Registration: 6:30 pm  
Workshop: 7:00 – 9:00 pm  
Place: The Diller-Quaille School of Music  
24 East 95th Street, NYC  
(between 5th Avenue and Madison)

### Dalcroze Jam Session (Michael Joviala)

**Saturday, May 14, 2011**  
Registration: 2:30 pm  
Workshop: 3:00 – 5:00 pm  
Place: Bloomingdale School of Music  
323 West 108th Street, NYC



All regular workshops are free to members. Non-members will be charged \$30 per workshop. Season membership in the Tri-State DSA Chapter is \$75 for participating members, \$45 for student members, \$120 or more for patron members, and \$100 for institutions (20% off workshop fees for member institution's faculty). Checks should be made out to "Tri-State Chapter DSA" and mailed to Kathryn Jones, 74 Lincoln Avenue, Ardsley, NY 10502. Membership in the Tri-State Chapter automatically includes membership in the Dalcroze Society of America.

For further information contact Tri-State President, Michael Joviala, [m.joviala@yahoo.com](mailto:m.joviala@yahoo.com) or Tri-State Treasurer, Kathryn Jones, [ksj9691@aol.com](mailto:ksj9691@aol.com).



## 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 March 1, 2012.

### 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:

*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: March 1st, 2012

#### 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 March 1.

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

**Please select your level of membership. (All levels now include FIER dues.)**

- |  |   |
|--|---|
| <input type="checkbox"/> Participating Member: \$52.00   | <input type="checkbox"/> Canadian/Foreign Member: \$67.00   |
| <input type="checkbox"/> Student Member: \$32.00<br>(enclose photocopy of most recent school ID)   | <input type="checkbox"/> Institutional/Library Membership: \$92.00  |
| <input type="checkbox"/> Patron Member: \$77.00 or more<br>(\$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:<br>\$ _____ |

**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: \_\_\_\_\_

**Please make your check payable to the "DSA" and mail it with the completed form to:  
Kathryn Jones, 74 Lincoln Avenue, Ardsley, New York 10502.**

**Welcome to the DSA!**

 *American Dalcroze Journal*

Kathy Jones  
74 Lincoln Ave.  
Ardsley, NY 10502