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.

Submission deadlines for each volume year are September 15, November 15, and February 15.

The Journal accepts B&W advertisements
Cost for 1/4 page, $25; 1/2 page, $50; Full page, $100. Sizes below. Contact the editor for placement availability, file preparation specs and delivery instructions.
- 1/4 Page Vertical: 3.375" x 4.375"
- 1/2 Page Vertical: 3.375" x 9"
- 1/4 Page Horizontal: 7" x 2.25"
- 1/2 Page Horizontal: 7" x 4.375"
- Full Page Vertical: 7" x 9"

Editor
Kathy Thomsen • editor@dalcrozeusa.org • 651.523.2361
Hamline University, Box 229 • 1536 Hewitt Avenue • St. Paul, MN 55104

Secretary and Scholarships
Gregory Ristow
DePauw University School of Music
605 S. College Street
Greencastle, IN 46135
secretary@dalcrozeusa.org

Regional Chapters
New England
Contact: Adriana Ausch-Simmel
333R Otis Street
West Newton, MA 02465
617.916.9885
Adrianaausch@gmail.com

Northwest
Contact: Julia Schnebly-Black
6548 Parkpoint Lane NE
Seattle, WA 98115
206.527.7034
jsbamb@gmail.com

Ohio
Contact: Marla Butke
8181 Balloch Ct.
Dublin, OH 43017
614.581.4746
mbutke@ashland.edu

TriState (NY, NJ, CT)
Contact: Michael Joviala
206 St. Marks, 1R
Brooklyn, NY 11238
m.joviala@yahoo.com

Three Rivers (OH, PA, WV)
Contact: Stephen Neely
525 South Braddock Avenue
Pittsburgh, PA 15221
412.371.3339
stephen.neely@andrew.cmu.edu

President
William R. Bauer
The Department of Performing and Creative Arts (PCA), 1P-203
The College of Staten Island/CUNY
2800 Victory Boulevard
Staten Island NY 10314
718.982.2534
president@dalcrozeusa.org

Vice President
Jeremy Dittus
The Dalcroze School of the Rockies
1436 Elizabeth Street
Denver, CO 80206
614.395.4722
vicepresident@dalcrozeusa.org

Treasurer
Kathy Jones
74 Lincoln Avenue
Ardley, NY 10502
914.723.1169
treasurer@dalcrozeusa.org

Journal Design
Emily Raively • mouseur2@yahoo.com

Cover Art
Photos courtesy of Yukiko Konishi

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 (editor@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.
The videos from two National Conferences (2010 and 2012) will be available on the DSA website, for the use of DSA members. These videos are a wonderful resource for people who may not live near a Dalcroze training center—enabling participation in a class by watching the videos.

This is one of the benefits of membership, along with the Journal. Going to the video link will redirect you to the “Join the DSA” link if you don’t already have a member password.

If you are not already a member, we encourage you join the DSA through a local chapter. If there is no local chapter near you go to the national website.

Our membership process is now online. Please go to www.dalcrozeusa.org/membership to join or renew!
President’s Letter

The school year is well underway; the summer has been over for some time, and it’s hard to believe a whole season has turned since the National Conference in Seattle, so vivid are my impressions from our time there. My family and I stayed on a few extra days to enjoy some of the city’s offerings, the giraffes and the carousel at the Woodland Park Zoo, a ride over the waves of Puget Sound on the King County water taxi, the endlessly playful sea otters at the aquarium, a curious little museum called the Bug Safari, tucked away in a remote alleyway of the public market (no, they were not serving them up as snacks), and, of course, delicious seafood and latte. We brought back a few tokens of our time there; but more lasting will be the memories of the Conference sessions and the momentum the Conference generated.

Building on that momentum, the DSA executive board has been following up in several ways. In his capacity as resident technology wizard, our secretary and webmaster, Gregory Ristow, has been editing and uploading audio and video footage from the Conference and is preparing to make these important documents available on a new web server. Access to the DSA website and the videos that will be archived and linked to it is one of the perks of membership in the DSA. In addition to her ongoing work as treasurer, Kathryn Jones has been studying the by-laws to make sure they still are relevant as the organization grows and as its governance structure evolves to meet new needs. In the spring, the members will have a proposal for revisions to vote on and a procedure for registering their votes online or by mail-in ballot. In this and forthcoming issues of the ADJ, you will enjoy the fruits of Kathy Thomsen’s work as editor; less obvious but no less critical are all the ways subtle and profound that she continues to sustain the momentum we generated in Seattle and in Cambridge in 2010.

Vice President Jeremy Dittus has been laying the groundwork for the newly formed Committee on Professional Development, which he will chair. This unprecedented gathering of diplomates and licentiates will take up the work of developing national criteria and guidelines for DSA credentials, for accreditation, and for the expansion of training opportunities, as per the resolutions the membership voted on in our general meeting (see pages 50–51 in this issue of the ADJ for more information). The proposals this historic committee generates will play a crucial role in giving cohesive shape to our community of practice by empowering the DSA to function as a professional organization that advances its members’ efforts in the field.

To facilitate the enactment of resolution V, which pertains to membership in the DSA’s network of regional chapters, the board has organized a new committee of chapter representatives. This committee will give the chapters a way of weighing in on DSA policies that affect their ongoing operations at the grass-roots level, presenting workshops and building membership. We are in the process of forming other committees, too, some of which will build on the successful efforts of workgroups that the previous board empowered, such as those on research and on technology, others of which will help us move forward on different fronts, such as fund raising and administration. And of course, preparations are already underway for the 2014 Conference.

You could say the DSA is an organization in motion. But before we move on from the experience we shared on the West coast, I would like to thank our hosts at Seattle Pacific University, especially Dr. Ramona Holmes and Bobbie Childers, and the DSA’s Northwest Chapter, which helped with local arrangements and publicity. Thanks as well to our Advisory Board: Julia Black, Anne Farber, Annabelle Joseph, and Lisa Parker, which served so ably over the last two years. Finally, accolades to the previous board, outgoing president and vice president Kathy Thomsen and Yukiko Konishi respectively (and respectfully; a friendly, outgoing pair they are indeed), to Erika Hong who served a partial term as secretary, and to Kathryn Jones, who along with Kathy Thomsen as ADJ editor will provide much needed continuity in the present board. The overwhelming response from Conference participants is that our excursion to Seattle was a resounding, and resonant, success!
On a final note, an e-mail reminder has gone out regarding online dues. Be sure to renew today if you have not already done so, either through your local chapter if there is one, or through the national organization. The link is www.dalcrozeusa.org/membership. Better yet, consider starting a local chapter if there is none in your state or region. Contact me, Bill Bauer at president@dalcrozeusa.org for details on how to form a chapter. We're moving forward, and we need your ideas and your help. Volunteer for a committee, send a letter to the editor of the Journal, write an article – get involved. This is a vibrant time in the life of the organization. Let's all share in the excitement of the growth that lies ahead!

William R. Bauer, Ph.D.
President, Dalcroze Society of America

---

Organization of American Kodály Educators
National Conference
March 21-23, 2013
Hartford, CT

Mini-Conference
Mollie Stone & Patty Cuyler

Keynote Speaker
Peter Boonshaft

Opening Concert
The Hartt School
Chamber Choir
Edward Bolkovác, Director

Invited Guest Presenters
John Feierabend
Gábor Virág
Stuart Younse

Friday Night Entertainment
Work o’ the Weavers

Children’s Choir Conductor
Susan Brumfield

Youth Choir Conductor
Janet Galván

Concert Women’s Choir Conductor
Martha Shaw

Chamber Ensemble Conductor
Ellen Voth

Friday Late Night Jazz
Saxophonist Mike Cohen and his trio

For registration, college credit verification, and other info, visit us at:
www.oake.org/conferences

---

National Conference Business Director
Nancy Johnson – nancy@oake.org

National Conference Program Chair
Donna Menhart – menhart@hartford.edu

OAKE National Office – Interim Administrative Director
Gary Shields – oakeoffice@oake.org
10951 Pico Blvd, Suite 405, Los Angeles, CA 90064
Phone - 310.441.3555 Fax - 310.441.3677

Volume 39, Number 1 — Fall/Winter 2012
Translator’s Preface

Within the first ten years of Dalcroze’s conception of eurhythmics, he assembled a series of textbooks on the methods with the help of his assistant, Nina Gorter. These included two volumes on eurhythmics, one on plastique animee, one slim volume of melodies to harmonize, and three volumes on ear training and nuance. These have been out of print for decades, and to my knowledge, none was ever published in English. They are a treasure trove of ideas, and a snapshot of the method at its very earliest stages.

In the United States, these works have now fallen out of copyright, and some are beginning to be available online as libraries that own them digitize them. In particular, Sibley Music Library at the Eastman School of Music has been very active in making them available publicly. Many can be found at http://urresearch.rochester.edu, by searching Dalcroze.

As I have gradually read these, and tried many of the exercises, I’ve been amazed to discover how many of them have lived on in our somewhat oral tradition of Dalcroze work. Countless exercises that I assumed my own teachers had created, are in fact described in these texts from the early 1900’s, very much as I learned them.

What follows is a translation of the introduction and a section on the do-to-do scales from the first volume of his texts on solfege and nuance, Les gammes et les tonalités, le phrase et les nuances, or Scales and keys, phrasing and nuances. Dalcroze wrote in the flowery French that was popular at the turn of the century, and I have done my best to preserve some of the color of his writing while making the prose understandable for modern readers.

Jaques-Dalcroze Method
3rd Part (3 Volumes)

Scales and Keys, Phrasing and Nuance
Volume 1

Translation Copyright 2007, Gregory Ristow

General Instructions To the Teacher And General Exercises

The first parts of this method included the study of meter, rhythm and of notation (see Volumes 1 and 2 of Eurhythmics and the Study of the Musical Staff*). The students, being presently informed on the notation and interpretation of durations of time and with their accentuation, are now prepared to undertake the study of

* Gymnastique rythmique et l’Etude de la portée musicale

Volume 39, Number 1 — Fall/Winter 2012
musical tones and their combinations. The first concern of the teacher must be to make the child appreciate the difference that exists between the whole tone and the semi tone. If the student grasps this difference only with hesitation, whether in singing or listening, there should be no thought of continuing to another subject. Otherwise we would commit an error analogous to that of teaching the words of a language before having learned the letters. In point of fact, we do not hesitate to say that nine out of ten teachers of singing or of instruments start the instruction of scales before having demanded of their students a perfect and absolute knowledge of these two natural elements. When this happens, the students will never know their scales, they will never understand music!

Every good musical method must be based on the “hearing” of sounds as much as on their performance.

And if the ability to hear is limited for a student, you must apply yourself to developing it before starting upon the study of theory. For many children, sound is but noise and it would be absurd to have them start the comparative study of noises. It is through mental effort that they will learn to distinguish where sound begins; you must goad them and orient their thoughts; exercises of memorization will not be useful until later. “Memory,” wrote Diderot, “conserves the traces of past sensations and judgments only in so much as these have the degree of force necessary to produce a living sensation.”

Here we touch on a very important point that has stirred up much discussion, that of absolute pitch, which is to say the innate and natural perception of the place of each sound in the range of sonorities, and of the correspondence between the sound and the conventional word (or letter) that designates it. There are students who, as soon as they know the names of notes, cry out at the hearing of a sound “that’s an A; an E; an F-sharp,” without having to think any longer than it takes to state “that is green” when seeing a tree in spring. Thus, many pedagogues claim that absolute pitch is innate and is not acquired through study. Ourselves, we are completely persuaded of the contrary. If a child is gifted enough to assess, without ever failing (specialists will understand the importance of the word ever), the difference between whole tones and semi tones, it is possible to establish in him through comparison and suggestion, the immediate connection between the name of a note and the note itself. You must develop a constant cycle of undetectable thought processes that occur when listening. The method of developing and connecting these processes forms the natural basis of a good method of musical instruction. As our method is entirely experimental, we are forced to send our readers who desire more information on the subject to special works. But we hold, before moving on, our clear conviction which is based on numerous experiences, that absolute hearing can, in all students with a normal ear, be developed through education, if this education begins at an early enough time and if it precedes the study of an instrument.

Once students perceive this difference of tones and semitones, the comparative study of scales begins. And on this subject, here are several words of explanation about our personal method. As each scale is formed by the same succession of steps and half steps, always in the same order, students cannot recognize a scale when listening except by the height of its tonic. The relationship of one scale to another escapes them. The melody of the Ab major scale, for example, is the same as the melody of the C major scale, transposed a minor sixth above or a major third below. But if you ask students to find the notes of the Ab scale beginning on C (thus: C Db Eb F G Ab Bb C), the students will recognize immediately that this melody differs from that which characterizes the C scale. They will realize that the steps and half steps are not in the same place and (as they know the established order of steps and half steps in a scale that moves from tonic to tonic) it will be easy for them to recognize and find the tonic of the scale and the name of the key. In one or two months the students will come to easily recognize all the keys in this fashion. The decision to use C as the initial tone permits all voices to sing all scales, the changes carried by the order of steps and half steps suffices to give the impression of diverse scales. In other methods, singing all scales is impossible as the child's voice has a limited range, and the apprentice singer is only allowed to use a limited register. Regardless of range, one is never introduced to the diversity of scales except through the regrettable means of transposition; and even if we sing certain scales at their true pitch, we neglect to make clear their relationship to each other, as we do through the successive alteration of various notes of the scale of C.

Another advantage of this system is that in a short timeframe, it grounds C in the memory and it teaches students to sing in tune without having to refer to a tuning fork, without giving an A or having them give an A. This advantage is invaluable, certainly, in
musical hearing. Students trained in our method will have no trouble discerning the key of any excerpt, thanks to the perception of alterations which the scale of C is submitted to, and, experienced in the singing of various intervals in different settings (meaning different keys), they will recognize easily all of the notes, regardless of instrumentation.

It is thus of all importance, in our system, that the teacher works to ground this fundamental C in the memory and, we should also say, the throats of his students. He must also, in order to prepare intelligent musical hearing, give as counterpoint to these exercises of intonation that which one might call exercises of recognition or designation, in the same way as primary schools work on both reading and writing. Said differently, it is important that at the end of a course in solfege, the student should be equally capable of naming the notes of a singing exercise of another student as of singing the same exercise himself. To get to this result, the teacher will accustom the student first and from the beginning to discern in what key another student is singing an exercise which has been studied, then to name or write the notes of an exercise chosen at random, finally to distinguish any notes in any succession. I cannot be too insistent on this point; one can thus doubly develop the musical faculties of a student.

The study of keys must be done in the most conscientious and meticulous fashion. It must last two or three years, perhaps more, in a word: the time it takes for the tonal relations to become, as the quote of Montaigne previously cited says, “not incorporated into the soul but attached; such that it is not just watered but dyed, and if it is not changed by this knowledge and if its imperfect state is not improved, certainly it would have been better to leave it alone!”

Once the scales are known, all other musical studies, except of course those that touch on rhythm, will be no more than a game, the student finding the explanation in the scales themselves. *Intervals?* Fragments of scales with the omission of the intermediate tones. *Chords?* Superposition of notes from a scale. *Resolutions?* Satisfaction given to a suspended note from a scale when it is allowed to continue its progression. *Modulations?* Chaining one scale to another scale. Everything that concerns melody and harmony is implicitly contained in the study of scales. It is simply a question of terminology and classification.

There will also be the art of phrasing and nuance to teach, and it is this part of teaching which will be the joy of the lessons and which will cloak the aridity of certain exercises in a resplendent mantle of poetry and beauty. Oh! nuances under command of the interpretation of musical scholars! Crescendi, fortissimi, pianissimi done to the baton, without giving the students any understanding of why, without having created in them the need to do it! And everything in phrasing and nuance is so simple to explain, so natural, so attractive, so capable of being immediately received and [p.4] understood by even the least technically adept student. Certainly the rules of expression are condensed in a unique book by the marvelous theorist Mattis-Lussy! and all the laws of interpretation are formulated and classified there in the most wise and illuminating way! No doubt, this book in its current form cannot be placed between the hands of young students, who could not grasp the infinite nuances, but I cannot recommend reading this book highly enough to any music teacher. And let me pay in passing my tribute and recognition to the author of *Treaty of Music Expression and of Rhythm* who taught me how everything in music can be brought back to the observance of several fundamental laws, who revealed to me the raison d’être of each nuance, of each accent and who placed me on the path of musical reforms which, for many years, I have been attached to undertaking.

When music teachers teach their students the principal rules of nuance and of phrasing, they will be shocked and delighted to note the interest these rules arouse, the joy with which they are applied! We are too accustomed to resorting to the child’s instinct of imitation, to the detriment of his spirit of analysis and his inventive faculties. As Pascal said, “It is dangerous to show a child how he is similar to beasts, without showing him what there is in him of greatness and nobleness.” A child loves nothing as much as creating for himself and decorating to his fancy his objects of play. Similarly, he is more interested in studies that he can place a bit of himself into. Once he has learned the first few primordial rules of nuance, he will no longer take pleasure from a melody

---

unless he is permitted to ornament it with its natural complements: sentimental expression, and rhythmic and pathetic accentuation. He will read it without interest. It will be like completing a chore. But if he is told, “Now, add nuance!” watch his eyes burn with joy, his face light up! The melody becomes dear to him, because he brings to it a bit of himself. He sings it with ardent and his best ability, happy to make it thus more beautiful and more alive. And when he's finished, and is asked, “What mistake have you made?” how aware he is of the false and omitted nuances! With what conviction he cries, “I messed up the rhythm, I sang too loudly, I forget to slow down!” And how agreeable it is to him to take up the work again, to chisel at it, to communicate to it his life, to animate it with his enthusiasm. The need to create exists in all children, and the teacher should miss no chance to take part in this desire and its results. He should try from the beginning to have the students improvise short phrases of 2 measures, then 4 or 8, or to have students replace an erased measure of a melody with one of their own creation. He will note the pleasure they take in these exercises and the rapid progress they make in improvisation! Even better, if he has students judge each other's efforts, he will remark that the ability to critique and analyze [p.5] is as natural in children as that of creation, and that practice allows them to acquire easily the intelligence and finesse of judgment, on the condition, please note, that well-chosen examples evoke in them the sense of clear direction and the appreciation of beautiful proportions.

Gregory Ristow is assistant professor of music and director of choral activities at the DePaul University School of Music, where he conducts the Chamber Singers and University Chorus and teaches classes in choral conducting and choral literature. In the summers, he is on the conducting faculty and serves as Instructor of Eurhythmics at the Interlochen Arts Camp. Previously, he was director of choirs at Lone Star College-Montgomery (2004-2009), where he received the 2008 faculty excellence award, and at the Rochester Institute of Technology (2009-2011).

Dr. Ristow is active as a teacher of Dalcroze Eurhythmics. He served as instructor of Eurhythmics at the Eastman School of Music from 2009-2011, for which he received the Edward Peck Curtis teaching award, the University's highest such honor. From 2004 – 2010 he frequently directed the Eastman Summer Dalcroze Institute, an intensive one-week program for teachers looking to incorporate Dalcroze Eurhythmics techniques in their teaching. He has frequently served on the faculty of the Eastman Summer Choral Conducting Institute, where he teaches Eurhythmics-based movement classes for conductors, as well as classes on using Eurhythmics in choral rehearsals.

He holds the BME from Oberlin College Conservatory and the MA, MM, and DMA from the Eastman School of Music.

Dr. Ristow is webmaster and secretary of the DSA.

From Lisa Parker, Longy School of Music of Bard College

Congratulations to the following people who earned the Dalcroze Certificate, License, and/or Masters Degree in Dalcroze Studies in 2012 from the Longy School of Music of Bard College:

Yu Shin Tai, License
Miho Segimura, License
Sung Hee Kim, Certificate
Clara Ma, Certificate and Masters degree in Dalcroze Studies
Hyun Jung Choi, Masters degree in Dalcroze Studies.

Volume 39, Number 1 — Fall/Winter 2012
When do we get to the music?

By William R. Bauer

It’s possible to study an instrument without learning music. How do I know? I witnessed it happen! Fortunately, I’ve taken some measures to set matters right. The following essay offers some suggestions for enlivening children’s instrumental training so it gives them a compelling reason to practice and keep coming back each week for lessons.

This past summer my six-year old son spent two weeks attending a “Try-It-Out” music camp, designed to give young kids a chance to explore an instrument. He opted for the cello. Each half-day, in addition to introductory lessons on this instrument he had Orff and Dalcroze classes (the latter from a teacher who was neither a DSA member nor certified). Outgoing and inquisitive, Kentaro had a positive experience overall, especially because he got to make new friends playing baseball and soccer during the mid-morning break. Since he was an infant, he has been making music in our Dalcroze-infused household (Fumiko and I are both licensed eurhythmics teachers), but he had never studied music with other teachers and he was excited to find out how it would be different.

Based on my experience providing eurhythmics lessons for Suzuki festivals and institutes, I could tell that the teacher was using a modified Suzuki approach. Even though the children learned their parts largely by ear, she gave them pages marked with sequences of letters and numbers to indicate left hand finger positions. Here’s how she represented “Twinkle, Twinkle, Little Star”:

\[ D D A A 1 1 A \quad 4 4 3 3 1 1 D, \quad \text{etc.} \]

At his final performance, his teacher explained that, working hard at their lessons, the students had developing the correct body position in the chair, the correct way of holding the bow, the correct bow position in relation to the instrument’s strings, and the correct placement of the left hand fingers on the fingerboard. Then Kentaro and his classmates played several variations on “Twinkle.” These entailed rendering this familiar tune in various rhythmic guises and bowing patterns, learned with the help of such verbal phrases as “boysenberry ice cream” or “run, Jimmy, run, Jimmy.” The children played some other material, too, also intended to expose them to the instrument’s technical requirements. Although they were playing largely from memory, the children sat before music stands during the concert.

The demonstration also featured some of the musical games they had played in their Orff and Dalcroze sessions. For their Orff demonstration, while looking at sequences of rhythmic values written on a large newsprint pad, they played a series of reading exercises on sonorous miniature marimbas. Remarkably, from one exercise to the next the teacher never varied the tempo! During their Dalcroze demonstration the children sat in a circle and passed a ball. Unable to adjust the physical distance between their bodies, they could not respond to the changes in time-space-energy relationships reflected in the various selections their teacher played on the piano in a range of tempos. The teachers missed other opportunities to invest the kids’ activities with musicality and expressiveness.
Naturally, I was proud of my son. After two weeks, these beginners demonstrated reasonably modest progress on the technical goals their teacher had set forth. Like me, the other parents enjoyed seeing their child’s first performance on a musical instrument. And yet there was something missing. Amid all the out-of-tune, out-of-time scraping and scratching, I found myself wondering: Where is the music? Where is the delight musicians experience when they weave sounds together into expressive statements? Where is the joy listeners experience when musicians communicate musical meaning?

As a fellow music educator, I recognize that it would be unrealistic to expect the teachers to get these rank beginners to play with good intonation, resonant tone, and musical expression after such a short amount of time. Or would it?

Studying and teaching eurhythmics has convinced me that beginners, whether they be children or adults, are capable of more—but only when their teacher gives them material that inspires and empowers them to be musical and expressive. I don’t buy into a pervasive assumption that first the novice needs to amass technical proficiency in order to play an instrument expressively. Through improvisation, storytelling, and games, it is possible to design an approach to instrumental training that elicits expressive playing and promotes musical understanding via a playful approach to sounds and their potential for meaning, while also helping students increase their technical facility and reading skill.

So as the camp drew to an end, I developed some material to support a pedagogical approach for guiding children to experience instrumental music as a means of communicating and interacting with others, not just as an effort to produce “organized sound” via hollow techniques divorced from expressive content, albeit by moving their fingers correctly on an instrument.

I began our first session by telling Kentaro the story of little prince Taro who could not sleep (no doubt my own bouts with insomnia fueled my imagination). Much to the king’s distress, no-one in the kingdom could help the baby. Finally, in desperation, the king turns to the court jester. The jester takes the child into his arms and, with a 6/8 swinging feel, rocks him back and forth while singing the words and melody to the following song, “Rocking the Baby.”

Rocking the Baby
A Lullaby for Emily Benjamin Vorp

William R. Bauer

Andante, with a gentle swinging quality

I’m rocking the baby, soon he’ll close his eyes.

Time passes and maybe the moon will start to rise.

Copyright © 2012 William R. Bauer Music, All Rights Reserved
To the king's relief and satisfaction, the child dozed off as the jester hummed the song's melody.

Rapt in attention by my animated delivery of the story, Ken-chan first encountered the song as the culmination of a tale that had meaning for him on several levels because it mirrored aspects of his own life experience. Not only has he witnessed mothers rocking their babies to comfort them; he, too, has been rocked to sleep and felt the swinging sensation the song's rhythm generates from the inside. Because the song's words and its rhythmic impulse connected the music to his life experience, he could identify with the music and have a meaningful experience of it. In later sessions, I had him act out the part of the jester, holding a puppet, rocking from side to side, and singing the song, so he could further internalize the song's musical qualities.

**Example 2**

Rocking the Baby

A Lullaby for Emily Benjamin Vorp

William R. Bauer

Andante, with a gentle swinging quality

\[\text{pizzicato}\]

\[\text{Violoncello}\]

\[\text{mp}\]

\[\text{Vc.}\]

\[\text{Time}\]

\[\text{mp}\]

\[\text{Vcl.}\]

\[\text{Copyright © 2012 William R. Bauer Music, All Rights Reserved}\]

Next, I showed him how the instrument could generate a rocking feeling by picking up his 'cello and demonstrating the first measure of the accompaniment (example 2). Deferring until later the additional challenge of controlling the bow, we focused on this pizzicato figure, which arpeggiates the 'cello's open strings upward in a short-short-short long gesture that clearly marks the ternary subdivision and the beat. My primary goal was to get him to feel the music; so I did not talk much about theoretical elements. In later sessions we would confront aspects of notation such as pitch and rhythmic values. Taking the instrument from my hands, Kentaro played the accompaniment figure easily; because there were no significant technical challenges he almost immediately projected a swinging rhythmic feeling. I sang along as he played first singing his part, then adding the lullaby above it.

Once he got comfortable with the figure in its basic form, I showed him some variations of this figure that keep it interesting from measure to measure (see example 2). Producing these variations introduced a new technical challenge, but one that he found relatively manageable. For each of the measures' long durations, instead of merely playing the open A string, the 'cellist plays open, first finger, open, second finger, respectively. Kentaro soon learned how to prepare each new finger position while playing the preceding open strings. However, it took him a few days to consistently relate his finger placement to his pitch memory. (You may notice that there is one final nuance to the 'cello part, the E-natural in the last measure, first finger on the D string, that I saved for later in his studies.)
Having already learned to play his part from my demonstration and by ear, Kentaro did not need written notes. However, I wrote out the song's accompaniment in a tablature to serve as a memory aid, giving him a way to visualize and conceptualize specific aspects of his part (example 3). The letters show the open strings; however, as with standard notation, their vertical placement on the page shows their relative position in the gamut, the entire compass of the instrument accessible in first position, allowing him to see the melodic contour his part describes. The superscripts show fingerings; in this composition, showing the left hand fingers' placement on the A string that produces the embedded melodic shape discussed above. The vertical placement of superscripted letters in the gamut illustrates the relationship between finger placement and pitch. To help prepare him for reading sheet music, the tablature represents rhythmic durations via the pitches' horizontal placement from left to right. Later, adding lines to show the position these pitches occupy on the staff provides a smooth entrée into bass clef reading.

**Example 3: Rocking the Baby, introductory 'cello tablature**

```
D|          A^2         |
C|          -          |
B|          A^0        A^1        |
A|          -          |
G|          -          |
F|          -          |
E|          -          |
D|          D^0        D^0        |
C|          -          |
B|          G^0        G^0        |
A|          -          |
G|          -          |
F|          -          |
E|          -          |
D|          C^0        C^0        C^0        C^0
```

**Example 4: Rocking the Baby, transitional 'cello notation**

```
D|          A^2         |
C|          -          |
B|          A^0        A^1        |
A|          -          |
G|          -          |
F|          -          |
E|          -          |
D|          D^0        D^0        |
C|          -          |
B|          G^0        G^0        |
A|          -          |
G|          -          |
F|          -          |
E|          -          |
D|          C^0        C^0        C^0        C^0
```
Using the representation shown in example 4, it's possible to play games that involve replacing some of the pitches with rests, by pretending the symbol had suddenly become invisible. Hiding the G-naturals and D-naturals, but feeling their silent presence in the beat, can help children internalize the subdivision. Kentaro and I haven't yet hidden the C-naturals; but when we do, I'll have him touch the C string silently in order to have a physical place-holder for the missing sound. This variation will introduce syncopations into the figure and move the song away from its original expressive impulse as a lullaby. So I'll probably invent different words for the song, just hum the melody, or play it on another instrument (lately, he and I have been playing the song as a duet between violin and 'cello).

Rocking the Baby
A Lullaby for Emily Benjamin Vorp

William R. Bauer

Andante, with a gentle swinging quality

Vocal

I'm rocking the baby, soon he'll close his eyes.

Violoncello

Time passes and may be the moon will start to rise.

Copyright © 2012 William R. Bauer Music, All Rights Reserved

Here's the song with both parts, showing how they synch up with each other. There are any number of other variations one could introduce, as games that extend the song's usefulness for introducing musical concepts; but we'll soon move on to other music.

I'm working on other story-songs, including a story about a church whose bells won't sound until an enchanted knight reverses the spell a wizard cast on them. Here is the duet, which is meant to teach the sensation and emotional character of a broad, slow tempo while also encouraging young 'cellists to let their instrument resonate with open, ringing vibrations using long sustained pizzicato tones on its open strings.
Playing the accompaniment in these story-songs forces him to listen to my part and to hear his in relation to it. In our practice sessions, we also explore the instrument’s structure and sound-producing capabilities by improvising. Doing so frees us to take the left hand out of first position and experiment with extended techniques such as sul tasto and sul ponticello, noticing how some finger positions produce octaves with other strings, and playing with placing all left hand fingers down and then pulling fingers off the fingerboard one at a time. In these improvisations, we devise images that go with the various sounds. We have also begun to play familiar Christmas carols.

As he gets more experience on the instrument he will have a foundation for a more technical orientation. But I hope that throughout his training he will discover how the music he studies is rooted in physical experiences, rhythmic impulses, stories, and feelings. It is my hope that such early, captivating experiences will encourage him to continue playing the ‘cello. I offer these examples in the belief that, when musical training enables children to experience music’s connection to their lives and to the rich imaginative play they so easily engage in, more young instrumentalists will stay interested in their studies (and more parents will support their children’s musical development). Rather than assume that gaining technical proficiency and learning to read notes is enough to excite children about instrumental study, musicians who teach an instrument need to remember what purpose all those skills are meant to serve: to make music!

Current president of the Dalcroze Society of America, William R. Bauer, Ph.D. teaches music full time at City University of New York’s College of Staten Island and is a member of the CUNY Graduate Center’s musicology faculty. Before joining CSI in 2002, he served on the undergraduate and graduate faculties of Rutgers/Newark. He holds advanced degrees in composition from Columbia University and from the CUNY Graduate Center, and has studied composition with Robert Starer, Fred Lerdahl, and Tom Manoff. He also holds the Dalcroze certificate and license, earned in studies with Robert Abramson and Dr. Ruth Alperson at the Manhattan Dalcroze Institute. In his eurhythmics training he received mentoring from Lisa Parker, Anne Farber and Annabelle Joseph. Dr. Bauer gives workshops in eurhythmics and jazz improvisation, and has served on the Summer Dalcroze Institute faculties of Carnegie-Mellon University and The Longy School in Cambridge, Massachusetts. His research on popular music and jazz studies focuses on understanding styles of vocal and instrumental improvisation in their historical and cultural context. In 2002 The University of Michigan Press published his book Open the Door: The Life and Music of Betty Carter. Dr. Bauer’s essays on jazz singing have appeared in the pages of Jazz Perspectives, Current Musicology and the Annual Review of Jazz Studies.
Dalcroze Needed in Urban Schools, Instrumental Music

Kevin Mixon

It seems that naturally tactile-kinesthetic people are drawn to eurhythmics and this was evident at the Dalcroze Society of America National Conference in Seattle this past summer. I am not a tactile-kinesthetic or “hands-on” learner and also not a naturally enthusiastic participant in eurhythmics. I was initially attracted to the Dalcroze approach, not by natural inclination, but by what I found to be best for my under-served urban instrumental music students. And though I left the Conference energized and ready to try some new teaching ideas, I was also reminded of the many students who are missing out. Many private school and studio teachers, as well as university faculty, report great success with the Dalcroze approach; I met some of these incredible teachers in Seattle. Unfortunately, in my many visits to urban schools, very few general music, and far fewer instrumental music teachers are following suit.

Edwin Gordon (1997) posits that all people sensate rhythm kinesthetically, and the research, though limited, supports the effectiveness of eurhythmics and rhythmic learning (Anderson, 2011, November 30). Many scholars such as Hale (2201) and Kykendall (1992) recommend “vervistic” and socially dependent learning for African-American and Hispanic students who are strongly represented in urban schools.

Though many teachers have found these best practices with students in general, eurhythmics seems ideally suited for urban students.

One of the greatest challenges for urban teachers is to develop the ability in their students to resolve conflict and interact with peers in socially appropriate ways. Further, researchers recommend lessons that involve social interaction for African American (Hale, 2001; Kunjufu, 1986, 1990, 2002; Ladson-Billings, 1994) and Hispanic students (Kuykendall, 1992). It is precisely the social learning at the center of the Dalcroze approach that is congruent with these students’ cultural learning styles and also fosters inclusive and socially harmonious classrooms.

Dalcroze techniques allow teachers to teach more by talking less. Of course, this is good practice in all teaching and learning environments. But in urban schools, there are much higher numbers of English language learners and students with special needs who are not capable of understanding lessons delivered primarily through teacher-talk. The Dalcroze approach relies heavily on visual and tactile-kinesthetic learning, as well as auditory processing of music rather than words. This is yet another reason the Dalcroze approach is needed in urban schools with large populations of these learners.

Instrumental Music

I was impressed with the level of musicianship at the Conference and the instrumentalists were marvelous! And though their clinics and performances firmed my resolve to infuse more Dalcroze techniques in my instrumental music classes, it is unfortunate that Dalcroze is largely perceived as an approach for piano-playing teachers in general music class. This was evident at the Conference. I did not meet any fellow public school band or orchestra teachers, yet this is an area of music education that needs Dalcroze as much as any other.
One practical benefit is that stationary (fixed) “do” is common among Dalcroze teachers. I have developed a system of solfeggio on a stationary “do” based on Bb, which is essentially the same to band members as “C” is to pianists. Though the stationary “do” system I developed is somewhat complex and beyond the scope of this article, one benefit is that students have common pitches, even though most of them have transposing instruments in different keys. Stationary “do” offers a concert pitch system for students long before they are able to comprehend the theory of transposition. Most importantly, it allows me to sing with my ensembles, another much neglected practice in instrumental music classes.

Many band and orchestra teachers do not realize that students need to move in other ways besides simply playing instruments. Students tire mentally of any activity if prolonged too much, even playing their instruments. Young players’ embouchures and other parts of their bodies used for playing tire quickly as well. Eurhythmics allows teachers to keep rehearsals interesting and students alert without fatigue. And, even though many teachers believe that playing instruments offers ample tactile-kinesthetic opportunities to learn about music, students need movement activities away from the instrument before they can demonstrate skills on the instruments. Eurhythmics is ideal, yet very rare in school bands and orchestras.

Improvisation is central to the Dalcroze approach, yet it is one of the most neglected National Standards for music, especially in instrumental music ensembles. Dalcroze techniques offer ways to include improvisation as a natural component of instrumental music rehearsals.

I learned much from many great musicians during the Conference this summer. Yet, I felt that the rich were getting richer; that these effective practices are benefitting students in colleges, private studios, and private schools. More public school children need to learn music through the Dalcroze approach, especially instrumental music students and under-served children in urban and other struggling schools. As I aim to become a better teacher through Dalcroze techniques and strategies, I am also looking for ways to share them with students who may well need them the most.

Kevin Mixon is a new DSA member. He is a National Board-Certified teacher from Syracuse, N.Y., fine arts coordinator for Syracuse City Schools, author of Reaching and Teaching All Instrumental Music Students, and co-author of Teaching Music in the Urban Classroom.

References


National Conference Reflection
Jennifer Mohr

As I headed back to school this September, many fond summer memories danced in my thoughts, especially the 2012 DSA National Conference that was such a highlight this June. DSA National Conferences are always amazing opportunities to meet and learn from some of the finest musicians and music educators on earth, but often they take place thousands of miles away. This year the Conference was held in Seattle, just a few hours’ drive from my hometown. Thanks to great publicity provided by the NW Chapter of the DSA, the Conference attracted a large number of participants, including many newcomers from the surrounding area.

Kathy Thomsen, Kathy Jones, and Yukiko Konishi did a fabulous job organizing the event. They attended to every detail so the Conference ran smoothly. Seattle Pacific University was a lovely location. Its facilities are commodious, and I enjoyed staying in the dorms at Emerson Hall, which rival rooms in many nice New York hotels in terms of space and comfort—not to mention the grand views of the canal. The catered lunches and hors d’oeuvres were delicious and made for the perfect setting to catch up with old friends and make new acquaintances.

On offer were lessons, activities, and performances that ran the gamut from eurhythmics, creative movement, solfège and improvisation, to educational research and topical presentations, dance events, classical music concerts, and student demonstrations. Of particular relevance to me was the teenage demonstration class presented by Jeremy Dittus of the Dalcroze School of the Rockies. It was the first time I have seen a demonstration class with teenagers. The students performed brilliantly, and the session gave me many new ideas that I am looking forward to incorporating into my own music lessons this school year. Ted Rosenberger’s demonstration with babies and toddlers was equally inspiring, and helped prove the Conference’s slogan: “Dalcroze – From Cradle to Concert Stage.”

While the Conference classes and activities were of the highest caliber, I also enjoyed engaging in the daily facilitated “noon discussions” and the well-run General Meeting on the final afternoon of the Conference. Along with many other members, I believe that swift action must be taken to preserve and promote the Dalcroze work. I am grateful for the leadership the DSA Board and Diplômates showed in guiding this agenda throughout the Conference. The membership’s approval of five new resolutions made this a watershed year for our organization, as a number of these resolutions will serve to increase the number of teachers and teacher trainers by empowering the DSA to play a direct role in accrediting practitioners of eurhythmics. There are still important steps to be taken in order to bring the new resolutions to life (and much of this work is still in the hands of the Board and Diplômates), but I hope the structure of the new accreditation program will be outlined in time for our membership to approve it by the next National Conference.

As a music educator in the public school system who has benefitted from Dalcroze training, I look forward to the day when it becomes as ubiquitous as other popular methods, and I hope to help this process in any way I can. For now, it’s back to my desk to plan some more music lessons, summer thoughts in tow. I’m looking forward to the next National Conference!

Jennifer Mohr, M. Ed, has been enjoying her study of Dalcroze since 2003, when a friend invited her to the Summer Dalcroze Workshop in Seattle, WA. Since then, she has attended a number of Dalcroze workshops and classes in Portland, Cambridge, New York, and Pittsburgh. A graduate of Portland State University in Oregon, Jennifer is beginning her seventh year of teaching K-5 general music for the Beaverton School District.
National Conference Reflection
Patricia Shehan Campbell

It had been years since my own personal entanglement with members of the Dalcroze community. I had taken what I’d learned decades ago (from Lisa Parker, Anne Farber, Annabelle Joseph, Herb Henke, and Julia Schnebly-Black) and survived on it, enfolding it into my teaching and my views of music teaching and learning. Then the core of Dalcroze traveled westward last June, and for a string of wondrous days I was awakened to the realization that I could once again hear more clearly, feel more deeply, and see my way to a greater understanding of the multiple manners in which “music is life.” Not just anyone can “do” Dalcroze in a teaching-facilitating manner, and so we were privileged to have this convergence of the very best Dalcroze teachers in motion in their engaging musical sessions. Some of us love to move—to run, rock, leap, twist and turn, but the source and inspiration of this “movement joy” is the well-trained and highly skilled artist-teacher. Dalcroze of the stunning variety we experienced in Seattle requires musical and pedagogical expertise of a lifetime’s thoughtful practice. It takes a truly remarkable talent to do Dalcroze as it happened in some of the treasured sessions, one that encompasses an impeccable sense of timing (both musical and pedagogical), a high level of aural acuity, a considerable accumulation of piano technique (not to be underplayed, as it simply does not come naturally—if at all, to many who are enticed by the method), a musical expressiveness that stretches beyond technique, a broad knowledge of musical literature, and a clear-and-present human sensibility to understand and react to what is (and is not) being clearly communicated. I walked away on that Friday evening, back into the wet Seattle mist, feeling inspired, restored, and resonant in a deeply human way, buoyed not only by the music but by the brilliant musicianship of those who truly “do Dalcroze.” Once again, I had been a participant in the transcendental experience that Dalcroze offers, and I wished for the world that such an experience could be widely shared.

Old Joe Has Gone Fishing: 7/4

Cynthia Lilley

I. Determine Measure and Subdivisions – the constants
A. The Measure – I play slow 7/4
   i. Stretch
   ii. Stretch and step downbeat
B. The Subdivisions – continue above and add lightly pulsed claps

II. Determine groupings of the Subdivisions to create Beats – variable and unequal
A. Same as IB above + Step Beats – I play 2+2+3
B. I play 3+2+2
C. I play 2+3+2 as a sort of distorted sarabande
D. Change to Step/Claps (or wait until III below)
E. Notate all 3. 2+3+2 will be dropped.

III. Step Claps/Clap Steps: Step my bass, clap my treble
2+2+3 (play in F) and 3+2+2 (play in d)
A. Beats in bass, other subdivisions in treble
B. Beats in treble, other subdivisions in bass
C. Stick with beats in bass: Once students identify key change cue, play freely

IV. Set metric pattern in 2+2+3(3X), 3+2+2 (1X)
A. Step clap to nail it
B. Speak rhythm (duple and ternary), while conducting

V. Old Joe – Rhythm of 1st section
A. Simplified Rhythm: Clap rhythm, Step “beat”.
   This is essentially the Subdivision
   i. LH: ||||, RH: | | | | | | | (3x) | | | | | | | (1x)
   ii. Notate
B. Actual rhythm
   i. RH: subdivide the third quarter. \( \text{♩ ♩ ♩} \text{♩ ♩ ♩} \text{♩ ♩ ♩} \) Change notation.
   ii. RH: \( \text{♩ ♩ ♩} \text{♩ ♩ ♩} = \text{♩ ♩ ♩} \text{♩ ♩ ♩} \text{♩ ♩ ♩} \)

VI. Words of 1st section
   A. Learn by rote
   B. Step beat, clap pattern, sing words
   C. Swing beats with partner; find new partner on last measure of pattern (3+2+2)

VII. Put pattern in feet – deal with measure shape: ie.
   A. “Old Joe” Crusis, metacrusis – but with an agogic accent
   B. “fishing and” – anacrusis
   C. “found him a shoal” – anacrusis-crusis, or crusis-metacrusis
   D. Step pattern and clap Complementary Rhythm – notice 3 ending claps

VIII. Step the rhythmic pattern of the 2nd section \( \text{♩ ♩ ♩} \text{♩ ♩ ♩} \text{♩ ♩ ♩}. \)

   This is essentially the Beats.
   A. Note that the meter remains 2+2+3 for remainder of the piece.
   B. Clap the Complementary Rhythm
   C. Notate

IX. Step the rhythmic pattern of the 3rd section. This is Anacrusic.

   A. Step pattern; Clap Complementary Rhythm
   B. Notate

X. Step rhythmic pattern for all 3 sections – twice in a row for each.

   (It’s still so new that this will be approximate; that’s ok.)

XII. Look at music, learn words and notes

   A. Conduct, while singing
   B. Step beats in place, while singing

XIII. Sing in canon (Can try with ostinato at piano)

   A. Step beat in place
   B. Step beat, moving within the space

XIV. Listen to CD
Old Joe Has Gone Fishing

from "Peter Grimes"

Benjamin Britten

(actually in E-flat)

Old Joe has gone fishing, And Young Joe has gone fishing, And

you know has gone fishing, And found him a shoal.

Pull them in in han'fuls and in

can'fuls and in pan'fuls. Bring them in

sweetly, Gut them completely, Pack them up

neatly, Sell them discreetly.

ostinato
Intractable Tension and Rhythmic Incoordination: Chicken or the Egg?

Charles Aschbrenner

Introductory handout

It is often observed that students who may be tense and awkward at the piano may move comfortably and rhythmically in a eurhythmics class. At the piano they seem trapped in their bodies while trying to manage an immobile keyboard with over seven octaves of keys. This unfortunate condition has led me to study other mind/body modalities such as Alexander, Feldenkrais, and Taubman, in addition to Dalcroze. Having also been professionally trained as an oboist, and indeed voice as well, I often pondered the unique problems of the pianist without finding satisfactory solutions in traditional piano technique.

Every eurhythmics class begins with walking and develops in unimaginable ways to include complex layers of rhythmic structure embodied in smooth physical coordination. However, when we sit down to perform we immediately lose our “grounding,” our orientation in walking, that basic human activity that shifts weight from one leg to the other propelling us forward with a regular and consistent beat, so crucial to musical rhythm.

Transferring the outcomes of Dalcroze floor work to the piano seems to flow seamlessly for some but not for others. It was a Feldenkrais exercise performed on a chair that provided the “aha” moment for me. It gave me the perfect means for negotiating the full length of the keyboard; it gave me the understanding of the torso’s participation in dynamics and tonal production; and best of all, it gave me the means of participating in the rhythmic ebb and flow of the music. Thus was born, “Pulse Patterning for Pianists.” I wish to share this application with you today.

Presentation:

By demonstrating a Feldenkrais lesson designed to show the range of movement we have in the hips while seated on a chair or bench, I begin by showing how a pianist can navigate the keyboard, left-to-right, right-to-left, with biomechanical ease. Then I demonstrate the forward and backward movement of the hips (like swinging on a swing) that supports the pianist in tone production and dynamics. The hips and pelvis, much like the wrist, are constructed to move in a circle through forward and backward arcs, clockwise or counterclockwise. Additionally the hips have the ease of moving from one number on the clock dial in a straight line to any other number on the dial. This range of movement allows the pianist to be playing, say, with both hands at the top of the piano, forte, and instantly drop to the bass, playing piano. I show this application to various positions of the hands such
as hands-at-opposite-ends, hands-crossed, hands-in-front-of-the-body, etc. I also demonstrate the biomechanical response of the upper torso to the movement of the hips.

The artistic beauty of hip rotation (Pulse Patterning) lies in the fact that the pianist may move rhythmically to the hypermeasure (rarely the measure), or the phrase, taking the hips forward for the crusis and retreating for the metacrusis when one begins again the forward anacrusic movement—all the while shifting laterally in a comfortable keyboard alignment with the music one is performing. This movement may be large, if required, or tiny and invisible (a millimeter in spinal adjustment can make a big difference). Hip rotation while sitting replicates perfectly the shifting of weight we feel when walking, except that we are half as tall and consequently move twice as slowly. I illustrate this rhythmic and dynamic hip movement with diverse musical examples from both the performance and pedagogical literature. (N.B., I furthermore indicate that any seated musician can use the Feldenkrais pelvic clock movement to great advantage.)

For a more complete discussion of Pulse Patterning, please see my website at www.pulsepatterning.com.
Contact: aschbrenner@hope.edu

Baby and Toddler Demonstration Classes

Ted Rosenberger

Editor’s note: Ted provides the following link to a Google doc:
https://docs.google.com/document/d/1B_no0uNu8OxeazshCOLjHD8Q3W0coB4ZRWeW-cRTRhw/edit?pli=1
Advanced Solfège

Heptachords in Major Keys

1. Dichords, Trichords, and Polychords (oh my!)
      i. **Major**: Whole step
      ii. **Minor**: Half step
   b. Trichords: review the *Les Trois Espèses des Tricords* (3 species of diatonic Trichords).
      i. **Major**: Major-Major
      ii. **Minor 1**: Major-Minor
      iii. **Minor 2**: Minor-Major

Remember that Polychord nomenclature is based on the bottom note of any given Polychord.

   c. Other possibilities can be built from these Dichords and Trichords: Tetrachords, Pentachords, Hexachords, and Heptachords.

2. The Heptachord: 3 overlapping Trichords in ascending or descending order
   b. *Les Quatre Espèses des Heptacords* (The 4 Species of diatonic Heptachords) Here, each species is named after the triad quality, plus the quality of the 7th)
      i. **Major triad plus a minor** 7th (V7)
         1. In Trichords: Major, Minor 2, Minor 1
         2. Bottom note is scale degree (SD) 5, top note is SD 4
      ii. **Diminished triad plus a minor** 7th (VII7)
         1. In Trichords: Minor 2, Minor 1, Major
         2. Bottom note is SD 7, top note is SD 6
      iii. **Minor triad plus a minor** 7th (II7) (III7) (VI7)
         1. In Trichords, three possibilities:
            a. Minor 1, Major, Minor 1 (II7)
               i. Bottom note is SD 2, top note is SD 1
            b. Minor 2, Major, Minor 2 (III7)
               i. Bottom note is SD 3, top note is SD 2
            c. Minor 1, Major, Minor 2 (VI7)
               i. Bottom note is SD 6, top note is SD 5
      iv. **Major triad plus a major** 7th (I7)(IV7)
         1. In Trichords, two possibilities:
            a. Major, Minor 2, Major (I7)
               i. Bottom note is SD 1, top note is SD 7
            b. Major, Minor 1, Major (IV7)
               i. Bottom note is SD 4, top note is SD 3

© 2012 Jeremy Dittus
Note: In *Les Gammes, Les Tonalités, Le Phrasé, et Les Nuances Volume III*, scale degrees are referred to usually as “le II” or “le IV” etc. Polychords are usually referenced with the following notation: “ii” or “v”. This might be confusing to contemporary readers because we usually refer to chords as Roman Numerals. However, the practice as we know it today was not as universal when Dalcroze was developing his method. For instance at that time, it was not typical to use lowercase Roman Numerals for minor and diminished chords, etc. Dalcroze was a visionary in terms of analysis, too: he even created a system of notating Polychord inversions! For example, a Heptachord in inversion would be notated as follows:
- 1st inversion = $ii_1$
- 2nd inversion = $ii_2$
- 3rd inversion = $ii_3$

### Solfège Games!

Some general notes:
- Sing with scale degree numbers (SDs) and note names.
- After singing the Heptachords, sing the corresponding arpeggios.
- Resolve with a V-I when required.
- Remember that Polychord nomenclature is based on the bottom note of the Polychord.
- Choose different rhythmic patterns to designate the different Trichords.

For example:

#### Major: $q \ q \ h$

- Minor 1: $q \ e\ h$
- Minor 2: $e\ q\ e$
  
  You might also try improvising with various melodic patterns and motifs that illustrate the nature of the Trichord (SDs 1-2-1-2-3; 3-2-1-3 etc.) This can allow for more rhythmic variety and melodic shape.

1. Sing a given Do to Do scale up; then sing the corresponding Heptachord ascending up from Do. Identify the quality/Espèse of the Heptachord. Resolve.
   - a. For example, sing an ascending Do to Do scale in B-flat major.

   Discover the corresponding Heptachord that begins on Do. In this example, the corresponding Heptachord is the $ii$.

2. Sing a given Do to Do scale down; then sing the corresponding Heptachord descending down from Do. Identify the quality/Espèse of the Heptachord.
   Resolve
   - a. For example, sing a descending Do to Do scale in D major. Discover the corresponding Heptachord that begins on Do. In this example, the corresponding Heptachord is the $i$. 
3. *Sing any Heptachord ascending from the bottom-up from any note. Resolve.
   a. For example, sing an ascending III Heptachord starting on D-sharp. It belongs to B major.

   \[\text{\dag\dag\dag\dag\dag\dag\dag\dag\dag\dag}\]

   a. For example, sing a descending V Heptachord staring on B. It belongs to F-Sharp major.

   \[\text{\dag\dag\dag\dag\dag\dag\dag\dag\dag\dag}\]

5. As a variation to the ideas in 1-4, divide the class in to 3 groups. Sing an ascending Heptachord by each group dividing up and singing just their own Trichord, one at a time. Each group holds either the bottom note of their given Trichord or the top note of their Trichord. Then commence with the next Trichord. At the end, the full 7th chord should be represented. Then resolve by each person moving to the closest note in the V chord and then eventually to the closest note in the I chord.

6. Same as above, but instead of moving directly to the V7 chord, move to a different Heptachord or series of Heptachords before resolving to the Dominant.

7. *Sing a melody of 8 bars. It must employ a given Heptachord that ascends and descends during the course of the melody.

8. Divide into groups of 3. Person 1 sings a Trichord, Person 2 sings another Trichord that will correspond with one of the possible Heptachords. Person 3 sings another Trichord that will complete one of the possible Heptachords. Then all 3 individuals sing the arpeggio and resolution together. At first, this is best done using scale degree numbers and then letter names. With more experience, it is a lot of fun to try it using only note names or even “la, la, la”!
   a. For example: Person 1 sings a Major Trichord.
      i. Person 2 can follow with either a Minor 1 Trichord or Minor 2 Trichord (a Major Trichord isn’t a possibility here because it wouldn’t be diatonic).
      ii. If Person 2 sings a Minor 1 Trichord, Person 3 could sing a Major Trichord, which would make a V Heptachord.
      iii. But, if Person 2 sings a minor 2 Trichord, Person 3 has a choice: he/she could sing a Major Trichord, which would make a 7 Heptachord or Person 3 could sing a Minor 1 Trichord which would make a V Heptachord.
9. *Sing a Heptachord ascending from any note. Resolve. Then sing a Heptachord descending down from the same starting note as the ascending version. Resolve.
   a. For example, sing a $v_7$ Heptachord ascending from D. Resolve. Then sing a $v_7$ Heptachord descending from D. Resolve. Notice the differences in each resolution.

   \[\text{\begin{align*}
   &\text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} \\
   &\text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} \\
   \end{align*}}\]

10. *Sing a suite of Heptachords all with the same quality. Each resolution will always be in a different key. Resolve each measure at first, and then aim to go from start to finish without stopping to resolve until you reach the final chord!
   a. For example, using the $v$ Heptachord, sing a melody based on the framework below.
      If the 7 is on the bottom, the note is the bottom note of the Heptachord, so you ascend.
      If the 7 is on the top, the note is the top tone of the Heptachord, so you descend.

   \[\text{\begin{align*}
   &\text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} \\
   &\text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} - \text{\textbackslash g}\text{b} \\
   \end{align*}}\]
Using materials/props can be beneficial, but only in as much as they are attractive to the students. My general guide is as follows: if I don’t find an activity interesting or meaningful, then they probably won’t either! Still, I make sure that the prop is not the real focal point…whenever possible, I aim to focus on the “body as the instrument”.

I find that today’s young adults crave variety, so I tend to plan different types of activities/subjects in one lesson that develop sequentially over the course of several weeks. This way, the learning has a more long-range development, and the students have time to let ideas marinate over time. Additionally, I feel I can be more flexible and spontaneous because I am not tied to developing one idea in a given time period, so I can meet the students where they are more easily.

Set your goals and expectations high, and don’t settle until you achieve those goals. The more I challenge the students, the more they take pride and have confidence in their efforts. Consequently, they tend respect the Dalcroze work more, too.

Be extremely specific about what you want to see in their movement/gesture, and be ready to demonstrate with conviction. I find that the more demanding and specific I am with movement, the more comfortable students feel about the class. Because most young adults do not have an extensive movement vocabulary, it is crucial to help them develop a working vocabulary. Review and add to this vocabulary often.

Be explicit about why you are having students perform a particular exercise. They may not need to know the pedagogy per se, but knowing how a given activity is helping to develop their “body as the instrument” can be crucial for their willingness to be challenged and work hard both inside and outside of the classroom.

Parent education is vital. Parents need to be instructed as to the what, why, and how the Dalcroze work is important to the students’ success. Demonstrations, informational handouts, etc. can be a real aid in this regard.

Rhythmic-Solfège IV Class of the Dalcroze School of the Rockies:

• Emma Bakken
• Gabriel Caldwell-Nepveux (absent)
• Catherine Kelly
• Sophie Luyten
• Kieran Williams
• Anna Lynn Winfrey

I would like to offer a special thank you to the parents of these remarkable students for making participation in the 2012 Dalcroze National Conference a reality!

Schumann — Dichterliebe, Op. 48

III. Die Rose, die Lilie, die Taube

This score is courtesy of the International Music Score Library Project. http://imslp.org/
1. I tend to be very sensitive about who is observing the students in weekly classes. Every situation is different, but I often find that parents can be distracting, which can compromise the students’ Dalcroze experience. Often, I ask the students to decide if their parents can/should stay and watch. Sometimes I’ll suggest that parents can stay, but only if they actively participate like the students. It gives the parents a better understanding of what’s going on in class, and the students feel less exposed.

2. Survey and study the students’ musical interests. Find creative ways use music they enjoy in the lessons. It will make their Dalcroze experience feel more relevant to their daily lives.
   a. Systemizations can work very well with recorded music (Rests, Augmentation/Diminution, Syncopation, Additive Anacrusis are all subjects that I have used with success employing this Dalcrozian approach).
   b. Certain types of reaction exercises can also work well with recorded music, especially once the students have a fair grasp of the subject material; verbal reactions are particularly useful, but visual and tactile reactions can be used, too
   c. Students often like to improvise (vocally, instrumentally, in movement) using popular music themes.
   d. Make difficult tasks seem less challenging: Inhibition/Incitation and Association/Dissociation exercises can be made more light-hearted when Maroon 5 is the source of musical inspiration!
   e. Use “Mystery Solfège Tunes” in assignments. For example, I’ll print an extract from a popular melody without the words in the students’ homework. Their job is to sing it using numbers and note names and discover the title of the song for next week.

3. Find ways for the students to take more control in the classroom. The more responsibility and autonomy they have on a regular basis, the more significant the course will feel to them.
   a. Have them call the changes in verbal reaction exercises.
   b. Aim to be a nurturing guide, but have them choose the repertoire, costumes, and movement for their Plastique Animée experiences.
   c. Have them play the role as teacher in offering constructive criticism and/or ways to improve when other students perform in class.
4. Using materials/props can be beneficial, but only in as much as they are attractive to the students. **My general guide is as follows: if I don't find an activity interesting or meaningful, then they probably won't either!** Still, I make sure that the prop isn't the real focal point...whenever possible, I aim to focus on the “body as the instrument”.

5. I find that today’s young adults crave variety, so I tend to plan different types of activities/subjects in one lesson that develop sequentially over the course of several weeks. This way, the learning has a more long-range development, and the students have time to let ideas marinate over time. Additionally, I feel I can be more flexible and spontaneous because I am not tied to developing one idea in a given time period, so I can meet the students where they are more easily.

6. **Set your goals and expectations high, and don’t settle until you achieve those goals.** The more I challenge the students, the more they take pride and have confidence in their efforts. Consequently, they tend respect the Dalcroze work more, too.

7. **Be extremely specific about what you want to see in their movement/gesture, and be ready to demonstrate with conviction.** I find that the more demanding and specific I am with movement, the more comfortable students feel about the class. Because most young adults do not have an extensive movement vocabulary, it is crucial to help them develop a working vocabulary. Review and add to this vocabulary often.

8. **Be explicit about why you are having students perform a particular exercise.** They may not need to know the pedagogy *per se*, but knowing how a given activity is helping to develop their “body as the instrument” can be crucial for their willingness to be challenged and work hard both inside and outside of the classroom.

9. **Parent education is vital.** Parents need to be instructed as to the what, why, and how the Dalcroze work is important to the students’ success. Demonstrations, informational handouts, etc. can be a real aid in this regard.

**Rhythmic-Solfège IV Class of the Dalcroze School of the Rockies:**
- Emma Bakken
- Gabriel Caldwell-Nepveux (absent)
- Catherine Kelly
- Sophie Luyten
- Kieran Williams
- Anna Lynn Winfrey

I would like to offer a special thank you to the parents of these remarkable students for making participation in the 2012 Dalcroze National Conference a reality!
Rhythmic-Solfège IV Class Demonstration

Dr. Jeremy Dittus

Part I: Syncopation in Simple Meter (Binary Beats)

1. Go for a walk with my music. Bounce the ball when it tells you.
   a. When you hear a syncopation pattern, stop moving. When you hear it again, move forward. Keep the balls moving!
      i. What time are we in?
      ii. On what beat does the pattern begin? (beat 1)
   b. If the syncopation pattern begins on beat 2 move backwards/forwards.
   c. If the syncopation pattern begins on beat 3 move sideways/forwards.
   d. If the syncopation pattern begins on beat 4 lay down and rest!

2. Seated in a close circle: tap in four different places: Floor, Knees, Hands (with neighbor), and Head.
   a. Changes!
      i. At 1, clap a syncopation to yourself on that beat.
      ii. At 2, clap a syncopation to yourself on that beat.
      iii. At 3, clap a syncopation to yourself on that beat.
      iv. At 4, clap a syncopation to yourself on that beat.
   b. Notice what beat is displaced at each location.
   c. Students call the changes!

3. Syncopation in Movement.
   a. Move in 4, tap on beat 1.
      i. At 1, step a PUSH LEAP AND on that beat.
      ii. At 2, step a PUSH LEAP AND on that beat.
      iii. At 3, step a PUSH LEAP AND on that beat.
      iv. At 4, step a PUSH LEAP AND on that beat.
   b. Instructor steps the following Systemization, the students analyze and step it themselves:

      \[ |q\ q\ q\ q\ |\ eq\ \ eq\ q\ |
      \|q\ q\ q\ q\ |\ q\ \ eq\ eq\ |
      \|q\ q\ q\ q\ |\ q\ \ q\ \ eq\ \ e|
      \|q\ q\ q\ iq\ |\ iq\ q\ q\ q\ |\]

      i. Write the Systemization on the board.
      ii. Perform the Systemization using Cold-Play’s Viva la Vida.
         1. Discover the rhythmic ostinato that underlies the music
Part II: Rhythmic Patterns in Compound Meter (Ternary Beats)

1. Take hands in a circle:
   a. Move as the music tells you:
      i. Move in a stylized SKIP AND together as a group.
      ii. Go for a SWING by yourself
      iii. Go for a GLIDING AND with a partner
      iv. Go for a STEP TALL with a partner
   b. Notice the harmonies that I play with each of these patterns
      i. SKIP AND = Sub-Dominant = q e
      ii. SWING = Tonic = q
      iii. GLIDING AND = Dominant 7th = iiq
      iv. STEP-TALL = Any other chord = eq
   c. If I play the harmony, move the pattern!

2. Sitting in a circle with eyes closed, each person taps on the shoulders of the person behind them. Using these patterns, the students must pass the rhythms around correctly.

3. Students toss and catch scarves in a circle to improvised music in compound meter. If I sing a jikkiq then move to the right and catch the scarf of the person on your right. If I sing a ea. asez then move to the left and catch the scarf of the person on your left.

4. Rhythmic patterns are written on the board. Students must improvise Antecedent and Consequent phrases using these patterns as the instructor points these patterns.

5. The Pink Panther
   a. Present the Plastique Animée
   b. Discuss the form/structure/nuance/affect
   c. Sing the melody using numbers/letters
   d. Present the Plastique Animée again

Rhythmic-Solfège IV Class of the Dalcroze School of the Rockies:
- Emma Bakken
- Gabriel Caldwell-Nepveux (absent)
- Catherine Kelly
- Sophie Luyten
- Kieran Williams
- Anna Lynn Winfrey
Did you hear that?

Twila Miller

I was recently standing in line at a lunch counter when suddenly my new ‘smart phone,’ hidden in the bottom of my purse, began to ring. The young man standing behind the counter had this rather strange and somewhat frightened look on his face. “Did you hear that?” he asked his co-worker. Yes indeed, it was my cell phone sending out a signal that resembled a singular firework soaring downward out of a dark sky! I chose the ringtone because I enjoy listening to its long descent. For the individual standing in front of me, however, it obviously signaled quite a different emotional response. After assuring him that it was just my cell phone, I ordered my lunch and quickly moved along.

Sound elicits response. Emile Jaques-Dalcroze

Such a ‘big idea’ is exactly what prompted me to venture nearly 8 years ago in the direction of my first student with a diagnosis of autism. The long range goal was to eventually land at the piano together. But before we could even sound a tone from the keybed, I knew I had to find a way to connect to this child and her world of many dis-connects.

Saying ‘yes’ was easy. My confidence was not in myself, but in the years of experience of personally connecting to music through movement. My challenge however, was the process of how we learn through Dalcroze eurhythmics, i.e. discovery. And so I began, and so I continue to discover pathways of sound to connect with another.

The following are suggested readings which all have been important guides on this journey. May they encourage you on your path.
# The Arts Meet Autism

**Twila Miller**

**Beyond the Wall**  
Stephen Shore Ph.D.

Personal Experiences with Autism and Asperger Syndrome

I recommend this book because it was music and specifically the piano which took Dr. Shore 'over the wall' and into a world which he embraced.

"A surprisingly warm journey into the psyche of an "Aspie." The reader is led on a wonderful excursion showing how personal courage and persistence mixed with an encouraging and unyielding family has allowed Stephen Shore to successfully deal with significant brain differences that are called Asperger Syndrome. His openness is refreshing and his use of music to contact and relate to himself and other "Aspies' is remarkable.  

John Ratey, M.D., associate clinical professor of psychiatry, Harvard Medical School

---

**Smart Moves**  
Carla Hannaford, Ph.D.

**Why Learning is Not all in Your Head**

The body's role in thinking and learning is presented for the first time in a popular readable format, thoroughly supported by scientific research. Neurophysiologist and educator Carla Hannaford tells why we must move and shows us how to move to fully activate our learning potential. Her remarkable insights will be of great and immediate value to learners of all ages, from the gifted to the so-called learning-disabled.

---

**The Child with Special Needs**  
Stanley I. Greenspan, M.D.

**Encouraging intellectual and emotional Growth**

The approach Dr. Greenspan has developed aligns immediately to the process of learning we call Dalcroze eurhythmics. This book confirmed my sense that such training was 'spot-on' to sharing time with children with special needs.

---

**Healing our Autistic Children**  
Julie A. Buckley, MD

A Pediatrician and Parent of a child with Autism

Dr. Buckley 'opened the door to my heart and will', by inviting me to join hands with her daughter, Dani at the piano. Dani was my first piano student with a diagnosis of autism. Invitation was based on my work in Dalcroze Eurhythmics.
Ten things
Every Child with Autism Wishes You Knew
Ellen Notbohm

My Stroke of Insight
A Brain Scientist’s Personal Journey
Jill Bolte Taylor, Ph.D.

Even though this book is not about music or children with autism, it is filled with information, in a very concrete manner, on the brain and its capacity for recovery. Dr. Bolte’s recovery from a massive stroke left her residing in the intuitive and kinesthetic right side of her brain where she felt a sense of complete well-being. Fortunately the logical, sequential left side of her brain, which recognized she was having a stroke, enabled her to seek help before she was lost completely.

Music Therapy, Sensory Integration and the Autistic Child
Dorita S. Berger, Ph.D.

“Specific rhythmic, instrumental, vocal and movement activities, stimulated by prescribed prompts, and unique activities devoted to mind-body preparatory balance exercises, when undertaken, can ultimately result in auditory-visual integration, reflexive motor planning, rhythmic internalization, mind-body co-ordination, sequencing skills, task organization and adaptation to sound environment.

As the reader progresses through the information presented on the following pages, he/she will do well to keep in mind that a sense of well-being is predicated upon a feeling of physical balance. Integration of the sensory systems ultimately promotes intuition, cognition, self-identify, esteem, and traditional holistic goals of music therapy, including visual contact and communication. To achieve this through music therapy is to promote well-being.”
Preface p. 15 Be sure to check-out her website!

Autism Awareness www...to get you started!

CARD Center for Autism and Related Disorders
You Tube posts interview w/Dr. Doreen Granpeesheh

The CDC (Center for Disease Control) announced in the spring of 2012 that autism is now a national epidemic. This interview provides the supporting data.

My Experience w/Autism
Temple Grandin
Temple Grandin shares her life as a person with autism. A most hopeful interview!

Music and the Mind
Ralph Greenspan
Neuroscience Institute Series titled Grey Matters
Anetta Pasternak, Ph.D

The role of fairy tales set to music in the development of a child’s imagination.

During the DSA National Conference I presented a process of creating musical fairy tales. My students in the Eurhythmics Department undergo training in music schools, and during the third year of undergraduate studies they participate in classes at my primary school. During the training they work on the elements of their musical fairy tales, the performance of which is a part of their undergraduate diploma, the other part being a dissertation. Already at the end of the second year, students choose a topic, write a script of a fairy tale and work on components of a performance: music, movement and stage design.

This takes place during eurhythmics classes, where all exercises and games are derived from fairy tale themes. Students create their own plans for staging – set, lighting, costumes – and accompany the children on a piano during the performance. A premiere takes place at the Academy of Music in Katowice.

Imagination is an ability to recall and create mental images. What interests us most is stimulation of creative imagination, an ability to create new images in the course of action. This kind of imagination is the basis of all creative activity. Moreover, it includes fantasy – the ability to imagine something fictitious or visionary, which may be reflected in spontaneous motor or music improvisations. Thus, imagination has a layered structure, and the lowest layer is filled with images – visual, spatial and auditory pictures – that play an important role in creative acts. Art is a significant tool in shaping the imagination: works of art by others as well as one’s own creative activities. Herbert Read has emphasized that not only is children’s creative expression educational, but it also stimulates the development of imagination and facilitates interpersonal contacts.

In the school where I taught, there was a system of so-called early integration education, also known as a holistic approach. This kind of education connects the elements of various disciplines. Spontaneous music activities naturally produce motor, literary and vocal responses. An integral approach to these elements stimulates the need for expression.

In the light of these assumptions, eurhythmics as an educational method appears to be a perfect integration tool, allowing for unification of the contents of various disciplines. Eurhythmics makes it easier for a child to understand not only the music itself, but to preserve, as well, the acquired knowledge and skills in other disciplines of art and science. Eurhythmics, thanks to its specificity and polysensory character, is a ground where interactions between all kinds of learning occur. Eurhythmics activities also influence the development of the kinds of intelligence that Howard Gardner defined as “multiple.” Dalcroze designed his method to provide equal opportunity to all sensory modalities. This kind of imagination training prepares a child not only for the reception but also the creation of art.
When music and movement in eurhythmics class are connected and enhanced by means of expression resulting from linguistic, literary or artistic activities, the obtained language is exceptionally rich. Eurhythmics, with its multiple activities, shows a child relationships among different kinds of art. The aim is to develop the ability to express experiences by various artistic means. This is possible thanks to the use of a musical fairy tale as a theatre performance stimulating the development of music, plastic, literary and motor imagination. Work with children often involves staged motor-music plays, and if words are added, acting appears and unconstrained expression is intensified. Such situations trigger fantasy and stimulate the shaping of a story, illustrated with movement and music and singing. It appears that there are two methods that promote these outcomes: E. Jacques-Dalcroze Eurhythmics and C. Orff’s method.

Acting exercises organize children’s expressive abilities where movement and gesture are carriers of content and emotion. Such exercises may take the form of staged fairy tales that match a child’s delight in traveling from one place to another, yearning for the unknown, the mysterious, the fantastic. Thus children’s theatre is created, in which participants are engaged in the production of different realities and in which music plays a crucial role. It becomes a theatrical game, a creative process based on experiments with words, sounds, movements and space.

The role of the fairy tale in a child’s education does not end here. Bruno Bettleheim, American psychoanalyst, in a multi-level analysis of fairy tales, writes that “the fairy tale is the primer from which the child learns to read his mind in the language of images, the only language which permits understanding before intellectual maturity has been achieved. The child needs to be exposed to this language, and must learn to be responsive to it, if he is to become master of his soul.” Fairy tales, he says, “precisely reflect what happens in our souls: show psychological problems and the best ways of coping with them.” It is important that “a fairy tale expresses a thought by suggestive images that stimulate the imagination of a child.” Bettleheim further claims that thanks to fairy tales, in which symbolic characters are not ambivalent, a child learns to solve basic existential issues. However, a fairy tale would not exert such psychological influence were it not, first and foremost in his opinion, a work of art. This kind of influence is not exerted by any other literary genre. All in all, every fairy tale implies that a happy and satisfying life is available to everyone regardless of adversities – but only when one does not avoid hardships, because they can lead to the discovery of the inner self.

---

**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

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.1@osu.edu

**Performing Arts Library at Lincoln Center**
Kathryn Arizmendi
220 Manhattan Ave. #8G
New York, New York 10025
646.698.5044
The First International Conference of Dalcroze Studies

24 – 26 July 2013
Coventry University, UK

Our conference:
In recent years there has been an upsurge in the academic study of embodiment and the centrality of movement and rhythm in music cognition, education and performance. This conference seeks to extend our understanding of Dalcroze Eurhythmics from these and a wide variety of other perspectives: historical, cultural, socio-political, theoretical, philosophical and empirical. It also seeks to promote interdisciplinary dialogue between researchers into Dalcroze Eurhythmics and those from a wide field of related disciplines and practices.

2013 sees the centenary of the London School of Dalcroze Eurhythmics (LSDE), founded to promote the teaching method of Emile Jaques-Dalcroze (1865-1950) in the UK. This is the first international conference of Dalcroze Studies and is part of the celebrations to mark the centenary of the LSDE.

Confirmed keynote speakers
Prof. Louise Mathieu, Université Laval, Canada
Prof. Maxine Sheets-Johnstone, University of Oregon, USA,
Dr Katie Overy, University of Edinburgh, UK

Call for Abstracts
We would like to invite presentations on topics such as, but not limited to, the following:
• Emile Jaques-Dalcroze, his teaching, writings, composition and improvisation, and his musical, philosophical and cultural influences
• The history and impact of Dalcroze Eurhythmics worldwide
• The relationships between Dalcroze Eurhythmics, theatre, dance and other educational and somatic practices
• Past and present applications of Dalcroze Eurhythmics
• Current pedagogical practice
• Dalcroze, health and wellbeing
• The Dalcroze identity

We also welcome related presentations on music, movement and the body from a range of disciplines and perspectives including: aesthetics, dance, ethnomusicology, evolutionary biology, gender politics, improvisation, music analysis, music pedagogy, music therapy, musicology, neuroscience, performance studies, phenomenology, psychology, somatic practices and spirituality. Performances of Jaques-Dalcroze’s music or related repertoire are welcome as well as presentations of plastique animée, theatrical or dance work. Poster presentations may be invited, depending on the amount of submissions received.

Deadline for abstract submission: 7 January 2013

To submit your abstract click here:

For more information on submitting your abstract click here:
www.eventsforce.net/CU/media/uploaded/EVCU/event_386/Call%20for%20papers.pdf

Registration for the conference will begin end of October
Canon in G (mostly)

Joy Yelin

The class has already moved to these patterns:

\begin{align*}
| : x x x x x x : | : x x x x x x : | & \quad | : x x x x x x : | \\
| x x x x x x : | : x x x x x x : & \quad | : x x x x x x : | & \quad \text{ie}^* \\
\end{align*}

*ie - insert $\frac{1}{8}$ on any/all beats.

---

© 2011 Joy Yelin
Canon in G (mostly)

Try rhythmic variations, such as:

measure 3: \[\underline{\underline{\text{d}}\text{d}_2\text{d}}\] measure 5: \[\underline{\underline{\text{d}_2\text{d}_2\text{d}_2\text{d}}}\]

measure 7: \[\underline{\underline{\text{d}_2\text{d}_2\text{d}_2\text{d}}}\] measure 9: \[\underline{\underline{\text{d}_2\text{d}_2\text{d}}}\]

measure 10: \[\underline{\underline{\text{d}_2\text{d}_2\text{d}_2\text{d}_2\text{d}}}\]

Improvise, changing rhythms freely!

© 2011 Joy Yelin
To Whom It May Concern:

I am currently a teacher of PK-8 music in a New York City public school and recently completed my PhD in music education at the University of Kentucky. For two years, I taught in rural public schools in Kentucky, and for the past six years, I have taught in urban public schools in New York. I have a Graduate Certificate in Orff Schulwerk and completed all levels of training in that approach. For the past two years, I have been studying the Dalcroze approach, primarily at the Lucy Moses School in Manhattan. However, my earliest experiences in the Dalcroze approach were with David Frego many years ago when he was visiting the University of Kentucky or presenting at conferences, such as the American Orff Schulwerk Association national conferences. Recently, Anne Farber and I have been discussing the bestowal on me of the Dalcroze Certificate and hopefully the License in the near future. The process toward Dalcroze credentialing in which Anne and I have been engaged has revealed some potential obstacles that I and other public school teachers interested in Dalcroze credentialing may face. In consideration of the fact that this very process is to be discussed at the DSA national conference, I am writing down some of the obstacles to be shared at the conference in hopes that this information might inform decision making regarding Dalcroze credentialing and in doing so allow the Dalcroze approach to take a well-deserved prominent seat in the area of music education in the United States, bringing it out of its current confusing position.

First and foremost, Dalcroze credentials are not viewed by most public school principals and administrators as something important for music teachers to pursue or possess. For those principals who are well-informed, a certification in Orff Schulwerk or Kodaly might be important for the music teacher, but this is not the case with Dalcroze certification. In the rare event that a principal knows what the word “Dalcroze” means at all, then a simple statement of “yes, I have studied Dalcroze” is generally enough to bring satisfaction. Dalcroze certification is notoriously difficult to obtain for public school music teachers, and is therefore simply not expected by administrators. When I wanted my school to contribute financially to my enrollment in Orff Schulwerk training, the clarity of the certification process led my school to contribute relatively easily. However, for Dalcroze, where the certification process is more obscure and unclear, my school had no interest in helping me attain the credential. In essence, it seems that we are at the point where a credential in Dalcroze has relatively little meaning outside of the small “Dalcroze world.” I have no incentive for gaining certification other than my own personal satisfaction, and there are many obstacles to certification. For many people, this would likely lead to a clear decision to simply not pursue the credentials.

In order for the Dalcroze credentials to become meaningful outside of the Dalcroze community, we must be able to communicate clear criteria for how one achieves certification or licensure. The most obvious solution to this, from my perspective, is the creation of rubrics for assessment. Anne has made a significant contribution in the recent DSA journal by listing various topics to be included in Dalcroze classes of different levels. But it does not go far enough. In addition to a list of topics, we must have a way of assessing students on each of the topics. By doing so, I would be able to show my principal the
list of topics, complete with an assessment of my performance on each of those topics. This type of clear feedback is the type of assessment that is expected for professional development in the public school climate. Interestingly, doing this would require little if any difference in regards to what actually happens in a Dalcroze class, but would lead to a large difference regarding how the work done in a Dalcroze class is understood and valued by people (including school administrators) outside of the Dalcroze community.

Additionally, our diplomates (or MTAs, if such a thing comes into existence) must be able to offer clear paths to certification that meet the needs of public school teachers. In my personal situation, there is no way for me to enroll in Dalcroze pedagogy classes as normally required for Dalcroze credentialing, as they are scheduled during the hours that a public school teacher is busy teaching. Anne, knowing my situation, has been very creative in finding ways for us to ensure that my needs are addressed, both in terms of learning and in terms of pragmatic limitations. Nonetheless, there are likely many teachers in similar situations to mine who would very much like to pursue Dalcroze credentialing but cannot. The needs of college music education professors are similar. Many professors of general music education methods courses are required to teach something to their undergraduate music education students about Dalcroze, yet most of them lack the credentials to do so. This leads to a situation where the Dalcroze approach is being presented by individuals who have no Dalcroze credentials. Many of these individuals would very much like to have Dalcroze credentials, yet the practicalities of making that happen prevent them from doing so.

If we are to reach the next generation of children and music teachers, then the work of Dalcroze must adapt and be accessible to public school music teachers, who represent the primary means of music education for most children in this country. Some may accuse my critique as being too populist. However, I think erring on the side of making the Dalcroze approach available is a far better decision than erring on the side of keeping Dalcroze credentialing so notoriously difficult to attain that it simply is no longer taught or valued outside of small, self-selected communities in urban areas where diplomates happen to teach classes.

All of these topics lead to a serious philosophical question that the DSA would do well to consider: should we have such rigid standards, however vague and subjective they may be, that few people are able to go into the public school or college classroom and propagate the Dalcroze approach, potentially leading to its demise? Or should we make the certificate more easily obtainable and allow the Dalcroze work to reach hundreds, if not thousands, of more people? To be clear, by “easily obtainable,” I do not mean that we should confer the certificate or license solely based on time. In fact, I think a proficiency-based approach to credentialing is clearly superior, as it allows us to maintain high standards for Dalcroze teachers while at the same time allowing for flexibility to meet the needs of the individual students who enter Dalcroze training programs.

It is my hope that the DSA devises routes to Dalcroze credentialing that maintain high standards yet are practical for public school music teachers and university professors of music education. In my opinion, this vital task is of extreme importance for the continued health of the DSA. I hope that this letter provides some points for reflection in how we can best do this.

Sincerely,
Todd Anderson
To: The Dalcroze Society of America  
From: Dorothea Cook  

June 13, 2012  

I am sorry that I cannot attend the National Conference in Seattle, but I would like to contribute to the conversation about the future of Dalcroze studies in the United States. I am extremely grateful for my twelve years of Dalcroze training, which I use daily in my general Dalcroze classes and in my violin studio. This is valuable work and we need to find ways to share it with future generations.

I am intrigued with the idea of creating a Master Teaching Artist credential that would allow recipients to confer Dalcroze certification in this country. As Michael Joviala pointed out in the Spring 2012 DSA journal, this would entail creating unified standards for training centers across the country, with clearly articulated paths for obtaining all levels of accreditation. This degree of structure would give us easier access into college and university music education programs – something that the Orff, Kodály and Suzuki pedagogies have managed to do more successfully.

I teach a graduate class in Dalcroze pedagogy at Stony Brook University and know how hungry my students are for meaningful and practical teacher training programs. These young people, however, are limited in terms of time and resources; they do not have the luxury of enrolling in programs that take years to complete with no guarantee of certification. The Dalcroze tradition of conferring certification only when the student demonstrates the “right degree of readiness” is not going to fly with this generation of overworked and under-funded students. They need to know that they can successfully complete a course of study within a reasonable amount of time.

I would also like to suggest that we take another look at our current way of administering our examinations for the License and Diplôme (or the proposed MTA). I question the wisdom of putting candidates in the needlessly stressful position of taking a “pass or fail” teaching examination in a public forum. This outmoded model of assessment is not found in American university settings. A more balanced view of the candidate’s skill and potential could be taken over time with regular reviews of in-class presentations, videos of the candidate’s teaching, and an ongoing conversation between the teacher and candidate regarding the candidate’s strengths and weaknesses. No teacher emerges from his or her training in full bloom. We are all works in progress and require tender nurturing along the way. If we can teach our teachers in the true spirit of Dalcroze (“mastering one new thing at a time”) I think those enrolled in future Dalcroze teacher training programs will feel happier and more confident as they move towards certification.

I also feel that we should do everything we can to maintain a close and mutually beneficial relationship with Geneva as we restructure the Dalcroze training program in America. I worry that not all of our Dalcroze students and teachers fully appreciate our European pedagogical heritage. Dalcroze inherited his ideas from a long line of progressive Swiss thinkers, including Jean-Jacques Rousseau, Johann Henrich Pestalozzi and Mathis Lussy. I am proud of our European heritage and of our American innovativeness. Let’s see if the twain can meet.

Sincerely,  
Dorothea (Deede) Cook  
dorotheacook@gmail.com
An Open Letter to my Fellow Dalcroziens
June, 2012

Dear Friends and Colleagues,

I have recently read Anne Farber’s suggested curriculum, Bill Bauer’s and Marla Butke’s suggestions for our future direction, and Madeleine Duret’s imperatives concerning the relationship of “The Americans” and the would-be hegemony of the Genevan Institution. I found Anne’s proposed curriculum more than reasonable, in fact, remarkably inclusive. Bravo Anne.

I was heartened by the opinions of Bill and Marla who both touched upon the need for us to reach out to professional groups other than musicians. I heartily endorse the necessity of our showing those who work in fields which involve time and motion plus those in neurological studies and therapies, sports and theatre, aging, and….I hesitate to go on, for I believe that Dalcroze is life-giving and life-improving for absolutely everyone!

As we all know by now, as much as we value our work, and appreciate the richness it can bring, when we speak of it, the reaction, even from musicians and those working in musical institutions, is, often, “never heard of it.” I bring this up once again because we are now being challenged by the Genevan Hierarchy as to the conditions of breaking away from its grasp, and the use of the word/name, Dalcroze.

However, I wish to say that Madeleine Duret was correct in saying that that decision is premature, and should wait at least a year or more. Because, in fact, we have no common curriculum, as yet. We are not a Dalcroze Nation, but rather a grouping of separate city-states. Therefore, before we decide to go or stay, I would like to suggest that curriculum-building is an absolute priority, and hope that you all will put it at the top of the list of activities in Seattle...or, at least construct a modus operandi for forging a curriculum in the year to come.

Sincerely,
Joy Kane
Diplomée Honoris Causa by the Institut Jaques Dalcroze, 1995
From the DSA Mailbox

The College of the
Institut Jaques-Dalcroze
Geneva

Mrs. Kathy Thomsen
President of the
Dalcroze Society of America

Geneva, June 6th, 2012

Madam the President, dear Kathy Thomsen,

Thank you for your letter of May 10th 2012, the copies of the journal and contribution from David Frego. The important issues you raise regarding training standards and the growth of the work we share are of concern to all Dalcroze practitioners and have been the subject of discussion within the Collège for some time. What follows here summarizes the views expressed at an extraordinary meeting held on May 31st 2012.

TRAINING
The issues that you raise concerning the problem of training more students is not unique to the USA: it is a problem shared by everyone in the world, largely because, as you observe, it is difficult to get recognition for pedagogical work in universities. Many other countries and their associations have sought and, to some extent, found solutions to this problem.

We would like to congratulate you on your engagement and efforts in bringing this subject to the fore in the US and in actively seeking solutions. We consider the idea that qualified teachers within the DSA take care of training and matters concerning national standards an excellent one.

THE ROLE OF THE COLLEGE
The role of the Collège is described in its “Charter” a copy of which was sent to you together with “The Dalcroze Identity” and “The conditions of the use of the name “Dalcroze”. In this latter document you can read that permission to use the name (protected by law) is granted not to institutions but to persons who hold the Diplôme Supérieur. The Collège is responsible (as are all those to whom the Diplôme Supérieur has been granted) for guaranteeing the fullness and integrity of the practice of Dalcroze Eurythmics. It is the Diplômés alone who have the authority and the right to grant professional Dalcroze qualifications on condition that students experience the teaching of at least two Diplômés during the period of study. In exceptional circumstances one Diplôme and two experienced Licentiates will suffice.

Exposure to the teaching of Diplômés and experienced Licentiates can be offered by inviting them to teach on regular and intensive training programs and summer courses. Implementation of a passport system – an increasingly popular means of tracking student experience in other countries – has been found to be an effective way of ensuring that students get the necessary contact with a number of different teachers. We were very glad to read of David Frego’s recommendation that a passport system be adopted in the professional training of American students.
TRAINING CONDITIONS IN THE US
The above, required conditions are already met in some of your own training centers where Licentiates are involved in training.
The involvement of Licentiates in training would seem to render the creation of MTAs unnecessary as far as Dalcroze training goes and, in our view, would resolve neither your training problems nor the issue of tenure in universities which you also raise. To have tenure it is necessary to have a Doctorate, an academic qualification acquired through research and publication. We certainly need Dalcroze who are both good academics and good practitioners and fortunately these do exist.
Such people are of enormous help in gaining recognition for the Dalcroze work at a high level. Nevertheless, it is their Dalcroze qualifications alone that guarantee the grounding of their theoretical knowledge in a foundation of practical music and movement experience.
Your suggestion that the Diplôme is not recognized in the American education system is not entirely correct since the Diplôme Supérieur may be accepted under the commonly used system of recognition of prior learning as was the case with both Ruth Alpersohn and Louise Mathieu where possession of the Diplôme Supérieur was a factor in their gaining access to doctoral studies in New York. The Institut Jaques-Dalcroze is actively seeking ways in which the Diplôme can receive more formal international recognition at doctoral level. Their recently developed Master of music in Dalcroze Eurythmics is a promising step towards this.

THE TRAINING OF DIPLOMÉS
The regulations pertaining to the Diplôme, the procedures, examinations and contents of training have been under review for some time because the College perceived a need to update them and to improve access to training and examination. This revision is now almost complete and changes have been made to facilitate access including a residency of a minimum of only three weeks in Geneva, the possibility of submitting the written work and taking the teaching examinations in English, and of studying with both Diplomés and experienced Licentiates outside Geneva.

THE DALCROZE IDENTITY
The College produced the document "The Dalcroze Identity" in response to an international need for clarification of the identity, fullness and integrity of Dalcroze principles and practice. Put together by an international team, its purpose is to achieve a degree of unity concerning course contents and standards worldwide - notwithstanding the unavoidable differences that exist between teachers, schools, cultures and countries. In this regard, the DSA would be the best forum for the discussion of this document and the establishment of your national standards and training programs.

We think it important that all training centers and associations assess their training from both a national and an international point of view, professional mobility being very important today. In order to secure greater international recognition of Dalcroze qualifications and training we need to work together. We are very much concerned that setting up an MTA system will not help this common work and may not even yield the local results you hope for.

TRAINING IN OTHER PARTS OF THE WORLD
In the Fall edition of the DSA journal Bill Bauer suggested that the DSA look at what happens abroad for some ideas about how to create sustainable training programs in Dalcroze Eurythmics.

In Hansel University, South Korea, training is given by a Licentiate teacher in collaboration with a Diplomé, Teru Sakai (Japan), the Director of Studies who visits regularly. Additional, intensive courses are run at which Diplomés from other countries are invited to teach. The U.K has developed a structured training program, which has been agreed upon by an international group of Diplomés and consists of contents, examinations and marking criteria for
four levels. These programs run in Australia, Canada, UK, Italy, Hong Kong, Singapore and Thailand. Other countries may join. The examination system has been put together under the title Dalcroze Eurhythmics International Examination Board (DEIEB).

If the Diplômés of the US could, with the help of experienced Licentiates agree on national standards, they could perform a supervisory role in relation to Dalcroze courses offered throughout the US and even create something analogous to the DEIEB.

In some instances students begin their studies at university and complete their professional Dalcroze qualifications after they graduate. Maybe you could also consider trying to find a university prepared to accredit the DSA training program.

In your letter you ask for a rapid response on the part of the Collège to your proposal of an MTA system and permission to use the name because you are about to have a conference at which you wish to discuss these things, or even vote on them. It seems to us that to make momentous decisions concerning these matters about which DSA members do not appear to be fully informed or to force a schism before studying the revised Diplôme Supérieur would be to act in haste with possible regrets for a long time to come.

We would like to suggest the following:

1) That you make no decisions for at least one year.

2) During this time the American Diplômés meet (by themselves and/or also with willing non-diplômés) and discuss thoroughly the effects of taking different kinds of decision, their implications and possible unintended consequences and present the DSA with their findings. Directors of Studies in other countries could be approached for their views on the effects on them and on the international scene of the courses of action you propose.

Please remember that the Collège is committed not only to guaranteeing the work bearing the Dalcroze name but also to supporting and helping the Diplômés and Licentiates around the world. If you would like assistance or advice regarding this, you are very welcome to ask the Collège for help.

With all best wishes for the forthcoming conference in Seattle, we thank you for your attention.

Madeleine Duret
President of the Collège

Cc. the Diplômés of the USA; the members of the Collège.
Call for papers

Society of Dance History Scholars, Special Topics Conference
Sacre Celebration: Revisiting, Reflecting, Revisioning
April 18-20, 2013, York University, Toronto, Canada

May 2013 will mark the 100th anniversary of the premiere of *Le Sacre du printemps*, created collaboratively by Vaslav Nijinsky, Igor Stravinsky, and Nicholas Roerich. The Rite of Spring is regarded by many artists and scholars as a seminal work in the histories of dance, music, and theatre. As part of a centennial celebration of this important interdisciplinary work, the Faculty of Fine Arts at York University is hosting a conference that will include scholarly papers, panels, and workshops as well as a performance featuring a revisioning of *Le Sacre du printemps* and musical works from the early twentieth century.

In keeping with the interdisciplinarity of *Le Sacre du printemps*, the conference program committee invites proposals for papers, panels, and workshop sessions by scholars and artists across all disciplines of the fine and performing arts. Topics may include, but are not limited to, the following:

- the interplay of collaboration, interdisciplinarity, and creativity
- historical and critical explorations of *Le Sacre du printemps* and other artistic works produced between 1900 and 1920
- the role and artistic influence of Dalcroze and his work on productions created in the early 20th century and beyond
- the impact/influence of *Le Sacre du printemps* on artistic works and creators in the early 20th century and beyond

Proposals are to be in the form of an abstract, maximum 250 words, not including the attached preliminary bibliography. Individual presentations should not exceed 20 minutes; panels and workshops can be proposed for 60 or 90 minutes. All proposals should include:

- full title of proposed paper/presentation
- the presenter’s full name, contact details and institutional affiliation (when applicable)
- brief bio, maximum 75 words
- a list of space (studio, classroom) and audiovisual/equipment requirements (data projector, CD/DVD player, piano, etc.)

All submissions must be received by November 15, 2012 and sent as email attachments to: sacre@yorku.ca
Acceptances will be communicated in early January, 2013.

General Conference Information

*Location:* The conference activities and performances will all take place on the York University Keele campus, located in the north-west quadrant of Toronto. Blocks of hotel rooms will be available on or near the campus, as well as downtown (with access to the campus via subway and express bus).

*Guest Presenters:* Lynn Garafola (keynote address); Gregory Ristow (Dalcroze workshop sessions); Kevin “DJ Renegade” Gopie (co-choreographer of the BalletBoyz version of *The Rite of Spring*)

Prior to the release of the conference website, additional information is available through Norma Sue Fisher-Stitt, 416.736.2100 ext 22217, or email normasue@yorku.ca
In counterpoint, a resolution comes after a suspension dissonance, which in turn comes after a preparation. In order to make the resolution sound inevitable, the composer will often work backwards from it in the planning of the counterpoint; but in real time, listeners experience the unfolding sequence as preparation, suspension, resolution. The logic of this sequence allows the tension produced by a dissonant pitch combination to move forward to a harmonious release of tension.

So, too, was there preparation in advance of the Dalcroze Society of America’s vote on five resolutions put forward by the executive board that took place at our general meeting in Seattle on June 22. Since summer 2010, and the DSA National Conference in Cambridge, where we held lunchtime discussions about such probing questions as “Where are we as an organization?” and “Where are we headed?,” there has been considerable debate in the pages of this journal, in an online discussion group, in work group conference calls, board meetings, and ad hoc personal conversations, all with the express intention of moving the discussion forward to a point of resolution. So, too, has there been a suspension of certainty about the outcome of these discussions, which hardly seems inevitable. Indeed, the resolutions we approved through procedures of shared governance set forth in the by-laws did not produce a final, conclusive outcome. But they did bring the discussions to a critical turning point, as they required us to forge a consensus on what constructive steps we will take to address the concerns that drove the discussions forward.

As former president Kathy Thomsen stated at the end of the meeting: “This is a transition time. We are trying to do something we’ve never done before. It’s not easy; and it’s clearly messy. I think it’s going to be a process, and the results will be clearer two years from now. What I think this vote does is to empower the DSA to begin the process with the Committee [on Professional Development]. We are at the front end and we don’t know what it will look like as we proceed through it.”

Ultimately, the vote grew out of the conviction that we are working together to advance Dalcroze eurhythmics as a practice, enlisting all DSA members in a unified national community of practice. Inevitably, there’s uncertainty about what lies ahead. And uncertainty can generate anxiety and concern. But the three days of discussion that preceded the vote unearthed a rich store of collegiality. We will plow forth into the uncertainty armed with that cooperative sensibility. It’s very empowering.

Are there clouds hovering over the future? Yes, because we don’t know how this is all going to turn out. Could it turn out that we don’t arrive at an agreement? Sure, that’s a possibility, too. But as Kathy said, by granting the DSA the power to embark on this journey, we at least give ourselves the potential to clear up a lot of the uncertainties and come back two years from now saying “We know what we want to do.” This much we have resolved to accomplish, with the blessing of the DSA membership.
RESOLUTION I
The Board appoints a committee open to all diplômates, the majority of which is made up of diplômates and includes licentiates, that will
- develop guidelines and criteria for
  - accrediting training programs
  - conducting ongoing review and renewal of training program accreditation, and
- The DSA Board will propose all of the above to its members for a vote.

RESOLUTION II
The Board appoints a committee open to all diplômates, the majority of which is made up of diplômates and includes licentiates, that will:
- Develop a set of unified guidelines and criteria for granting the Master Teaching Artist, who would confer Eurhythmics credentials but not a credential using the name Dalcroze.
- Develop a pathway for application and renewal.
- Develop guidelines for granting, renewal, or revoking DSA approval for a Master Teaching Artist to train students and confer credentials.
- The DSA Board will propose all of the above to its members for a vote.

RESOLUTION III
The Board appoints a committee open to all diplômates, the majority of which is made up of diplômates and includes licentiates, that will
- Develop a set of unified guidelines and criteria for granting the Dalcroze Certificate and License.
- The Board will propose these to its members for a vote.

RESOLUTION IV
The Board appoints a committee open to all diplômates, the majority of which is made up of diplômates and includes licentiates, that will
- Develop a variety of training opportunities to meet the Dalcroze Certificate and License standards.
- The Board will propose these to its members for a vote.

RESOLUTION V
Regional Chapters will operate as follows:
- Chapter membership automatically makes one a DSA member.
- Chapter dues are to be collected separately from workshop fees.
- The DSA decides on a national membership fee for individual chapter memberships, 100% of which goes to the DSA
- Chapters may apply an additional chapter fee to the rate, 100% of which goes to the local chapter
- 100% of workshop fees go to the Chapter.
- Chapter workshops will be used to generate revenue for Chapters. To offset the costs of such workshops and other chapter activities, Chapters may apply for assistance to the DSA.
Research Update

I was fortunate to have the opportunity to present my joint research, co-authored by Dr. David Frego, “An Analysis of the Dalcroze Eurhythmics Concept of Plastique Animée” at the National Conference in Seattle. Check the DSA website soon for a copy of the presentation which also includes a look at the small number (22) of experimental research that has been performed, the latest research completed, and the current research in progress. During the session there was rich conversation on the topic of how to elicit new research related to the Dalcroze philosophy. Typically, graduate students and professors are the primary researchers. However, practicing teachers of this approach also need to be encouraged to investigate specific aspects that are of particular interest to that teacher. Here is some information that might be helpful as we look at building our research base:

- The most important (and exciting) part of any research is deciding what is of interest to you to explore – it needs to be very specific and narrow in scope
- A practical and user-friendly type of qualitative research is a case study where a teacher can look at his/her own practice or a colleague’s practice and share the observations of a class/private lesson/ensemble as relates to a specific Dalcroze concept
- A more structured, traditional research model includes a 5 part writing;
  1. Introduction, research question, purpose of the research
  2. Review of literature (DSA bibliography would be a tremendous resource)
  3. Methodology (what was the actual process of the research)
  4. Data analysis
  5. Conclusions
- A mentor can be provided to you through DSA to assist in any part of the research process

Suggested Reading

The process of research is a treasure hunt. The more entries one finds, the more entries can be found by checking the bibliographies from those articles. These 5 entries have been added to the DSA bibliography:


Annotated Bibliography


I selected this article because it focuses on eurhythmics in the choral classroom, a place that movement is still not widely used. The author begins with an appropriate justification:

“Dalcroze's kinesthetic teaching model can be applied to the choral rehearsal effectively, using natural movement techniques to vitalize students' rhythmic internalization, breath energy, and phrasing.” She writes a short history on Dalcroze and a description of the three components of the approach. The revealing part of the article is in her discussion of practical movement activities to enrich and energize the students’ choral experience as relates to the piece of music, “O Magnum Mysterium.” One example incorporates physically subdividing the beat to stabilize the students’ inner pulse. Phrasing is to be shown using the concept of an imaginary plastic band. The emotional height of the phrases is demonstrated through students spinning an “imaginary lasso.” The article includes excerpts of the music so the reader can have a visual cue to connect to the stated activities. Her activities are practical and meaningfully crafted to elicit increased expressivity and accuracy. A must read for any person working in the choral setting.

Research Question

Have you ever done a formal assessment on expressive movement in your music classroom? This is the topic of my latest research and would love to hear from you! Please email me at mbutke@ashland.edu

Your participation is greatly appreciated!
It all started in 2003. I was in Brazil – my home country – when I heard about this Music Conference. Professor Iramar Rodrigues was there and that was when all the magic and passion began. One week of mornings filled with Dalcroze activities was all I needed to find out that the Dalcroze method was exactly what I have always looked for. A music education that involves your body as a means of learning and expression; a music education that creates real, complete musicians and, on top of that, the “unimaginable,” all embraced by fun, “intelligent” games and activities. All that I learned that week was related to everything I have always believed about music, art, dance, education, pedagogy and even life.

I soon found out about the Institut Jaques-Dalcroze in Geneva, but it all sounded very presumptuous for an 18 year old junior college student (especially considering how much money I would need to save in order to afford such an endeavor). I started my journey anyway toward Dalcroze workshops, literature, and online research and resources. I would always visit the Dalcroze.ch website (the Institut’s website) just to make sure I knew about the summer courses and kept the idea fresh in my mind. For the following six years, I would always check for Dalcroze and movement related topics in presentations, conferences and workshops that I planned to attend.

In 2009 my husband and I moved to the United States to pursue our Masters degrees in music. Living and studying in the US made the motivation and enthusiasm for pursuing further studies in Dalcroze grow stronger. I thought to myself, “Now I’ll find all I need to be able to become more involved with the Dalcroze method and to get certified. Maybe I will also be able to go to Switzerland…” I kept that idea in the back of my mind as something that could eventually happen but still seemed rather a dream.

During my research in Dalcroze I learned about the Dalcroze Society of America (DSA) and became a member right away. I also learned about the National Conference at Longy in 2010, which was the impulse I needed to finally realize, “I want to do this ‘Dalcroze thing’ for real!” I attended that conference, which gave me the opportunity to network and meet several important Dalcrozians. It was a rich and fulfilling experience. It made me desire more. I wanted to be exposed to everything I could have access to and have more regular contact with the methodology and training.

The following year, 2011, I had the brilliant idea to attend the summer course in Maryland with Jack Stevenson and Monica Dale (Guys, if you two are reading this, please know how revealing your course was and how important you both are on my journey). During two weeks I had the most complete experience in Dalcroze! What I learned there really attached to my body and soul. Monica and Jack would very often delight in talking about the Institut Jaques-Dalcroze in Geneva, the classes, the city, the teachers, etc. The dream started “itching” in my mind. “I have to go there! I have to see this place, “drink from the fountain” and maybe have some classes,” I thought. That somehow hidden idea in the back of my mind seemed much closer to reality than ever before. It came up again as such a strong desire that it became a goal! I decided to talk to Monica and Jack about the Institut and the possibility of studying at that place, which for me felt like a “temple.” (Forgive me the heresy). Therefore, with a little bit of embarrassment – because I knew how ambitious it sounded – I took a deep breath and went to talk to them. They were so open and optimistic about it, giving me important information on how things work in Geneva, at the Institut, how the classes are, as well as the courses and degrees offered by the IJD.

“Now that did it! I am going to Geneva next year!” Of course I didn’t even think about how I was going to have money for it, but little by little I figured out what to do. I decided I would investigate every resource I could find in order to afford this project. I first started with the DSA scholarship. I applied as soon as I could and waited, every day keeping my mind positive about getting
the scholarship. Meanwhile my boss and friend, Alex Encinas, director of education of the Mississippi Symphony Orchestra, advised me to talk to the Symphony's director, Michael Beattie. Michael advocated for me with the Hodges Foundation, which had sponsored Mississippi Symphony projects and teachers before, for a sponsorship that would allow me to afford the trip to Geneva. To make a long story a little shorter, I got a half tuition scholarship from the DSA and the air fare was covered by the Hodges Foundation! I was really happy and thankful. When I started looking for housing in Geneva I decided to ask the Institut for the other half of the tuition, which in a few days they granted me. Everything worked as it should and the dream was getting closer each day. Apart from a very “adventurous” flight to Geneva, I made it to Geneva one day late, but I made it! What follows are descriptions and impressions of someone extremely amazed and amused by the realization of a dream.

I didn't really know what to expect. To my surprise, I got to the Institut to find a very relaxed environment. I knew how the building and street looked from the hours I spent on google maps. From the inside, the building was even more impressive than from the outside: a five-story building full of classrooms with wood dance floors, two pianos and cabinets equipped with different types of balls, scarves, percussion instruments and much more. A small box by the door with slippers in it was also available – for the winter, I guessed. There were also some recital rooms and an amazing theater/performance room. It was like a black box but surrounded by glass windows. Wonderful, updated sound and light systems were available in this room and the air conditioner was always set on a pleasant temperature! Against the wall there were black painted wooden rectangular and cubicle boxes that could be moved around for setting up a stage or scene in different shapes and from different perspectives (such a brilliant idea!).

We were about 55 participants divided into three levels: Beginners (Initiation), Progressive (Perfectionnement, which I was in) and Post-license (Experiente, which I wish I were in). There were students from Switzerland, France, Italy, Japan, Brazil, US and many other places. The fact that not everybody spoke English or French made for very interesting and funny moments in every class. Teachers and students tried to translate phrases into different languages, often creating confusing but amusing situations. However, the outcome was quite positive and we managed to communicate.

Our schedule was Monday through Friday from 9 am to 5 pm with an hour break, and then an additional activity at 6pm. Mornings were filled with eurhythmics classes. There were about nine Dalcroze teachers throughout the week. Some were from the Institut, like Silvia Del Bianco (the Director of the Institut Jacques-Dalcroze), Jean-Marc Aeschimann, Mira Daniel and Ruth Gianada. Others were from the UK and Canada – Karin Greenhead and Louise Mathieu. All of them were “masters,” but still distinct and unique in their Dalcroze teaching. It was evident what a strong foundation in the principles of Jaques-Dalcroze they all had!

After the eurhythmics classes we would observe a class taught to one of the three groups in the big room. At the completion of that class, the teacher would explain and analyze what was explored throughout that class, the music subject, etc. Then there was time for open discussion and questions.

Next, we had an hour break for lunch, either at the supermarket right in front of the Institut or at one of the beautiful restaurants around it. The streets were surrounded by tables set outside on the sidewalks, decorated with beautiful flowers and packed with people. In the afternoon there were improvisation classes and “ateliers,” which consisted of lectures and/or presentations on different subjects such as Dalcroze solfege, Dalcroze for Rehearsals and Concert repertoire, Dalcroze for Early Childhood, Dalcroze for Seniors, Dalcroze in Primary School, etc. Wednesday was the “film and research afternoon.”

We had several presentations given by different teachers on topics related to Dalcroze philosophy and methodology. It was especially interesting to learn about scientific research that has been developed in the area of music and movement, wellness, cognition and coordination. Indeed that research has been directly linked to the name, ideas and approach of Jacques Dalcroze.
Every evening there was a different activity: a concert, a movie, a demo class or an excursion to the Bains de Paquis! Jean-Marc took us all to this place by Lake Geneva. We took a boat to the other side of the lake where there was a restaurant with typical Geneveoise food. It tasted wonderful! It was a very "Latin" spirited place I would say, very informal, outdoors, and not strictly organized, with lots of people around long tables eating, and talking. Some of them were in their swimming suits. After eating Jean-Marc dived into the water, and so did I (pretending it actually felt good, but it was scandalously cold!). We all had a very pleasant time. It was really nice that it wouldn't get dark until after 10:30 pm. Every day after class we could explore the city, “rent” a bike (four hours for free!) and ride all around, or eat in a nice restaurant. On Friday we had our closing filled with jokes and chocolates! Oh, and the certificate, of course. I came back with a notebook full of notes, thoughts, and precious learning tools. I also had an expanded list of friends and experiences, and a desire to go back.

Going to the Institut Jaques-Dalcroze in Geneva was a dream come true, which I would recommend to anyone who is passionate about Dalcroze. You can make things happen when you really want them, and are willing to put forth effort.

I certainly wouldn't have made it to the Institut without the help of generous and caring people. I would like to thank all those who made this possible and were part of my accomplishment:

The Dalcroze Society of America, the Institut Jaques-Dalcroze and Silvia Del Bianco for granting me scholarships;

Monica Dale, Jack Stevenson and Dr. Pamela Pike for writing letters of recommendation;

The Hodges Foundation for granting me a sponsorship;

Michael Beattie, President and Executive Director of the Mississippi Symphony Orchestra, for referring me to the Hodges Foundation;

Alex Encinas, Director of Education for the Mississippi Symphony Orchestra, for supporting and encouraging my ideas, and providing creative alternatives to help me realize them.

Marcelo Vieira, my husband, for being the love of my life and for accompanying me throughout this journey.

Amanda Morato is from Brazil and lives in the US since 2009. She fell in love with Dalcroze in 2003 when she attended a one-week workshop in Sao Paulo city. Since then, she has pursued every course and training opportunity in Dalcroze studies including the Dalcroze National Conference in Cambridge, MA (2010), The Institute for Jaques-Dalcroze Education summer course in Middletown, MD, and the 2012 Cours-d’ete at the Institut Jaques-Dalcroze in Geneva, Switzerland. Amanda Morato has a Master’s Degree in Piano Pedagogy from Louisiana State University. She is a member of the faculty for the Mississippi Symphony Orchestra Strings Program at the Jackson Public Schools, MS.
As a doctoral collaborative pianist studying at the University of Maryland, I have experienced many wonderful moments, and some difficult moments, while collaborating with instrumentalists and singers. Many times I wondered how I could replicate those wonderful moments so that I could continue to create the magic with others. I wanted the fluidity I had experienced to help me and others overcome our obstacles. I wished to sharpen my sensitivity as an artist, helping others to realize they could build upon what they already knew.

This summer I have been honored to be part of the Carnegie Mellon University summer workshop at the Marta Sanchez Dalcroze Training Center, with the help of the scholarship from the Dalcroze Society of America. I have been exposed to so many great, patient teachers who allowed me to test my skills and not be afraid of trying. I believe every musician has a certain amount of courage to try new ideas, yet we have been immersed in an academic environment where often times we learn to be critical of ourselves and our peers. During the course of the three weeks, I discovered how movement improved the organization of my phrasing as a pianist, how the energy in my singing improved my pitch, how a variety of different chords could add many colors to my improvisation, and how to continue to be a supportive colleague. More importantly, I learned to work closely with other musicians as we exchanged ideas during our short segments of plastique animée, and unraveled the possibilities of expressing nuances, phrasing, and articulations with our bodies. As a result, I learned from not only my teachers, but also from my colleagues. I felt extremely fortunate to be surrounded by so many intelligent minds.

My summer experience has made me constantly ponder different ways I can practice my music effectively. New methods of practicing presented themselves as challenges that spiced up my practice sessions. As I moved to the music I sang, I felt a little closer to the composers. The musical gestures within these compositions became more meaningful when I translated them into my own movements. I have now come to understand that so many ideas and exercises can help me overcome my obstacles as a collaborative pianist.

As I continue to keep in touch with the students and faculty from Carnegie Mellon University Dalcroze Training Center, I realize that we all share a passion to continue growing and learning as musicians and people. This has been the highlight of my summer, as I have acquired some lifelong friends who are here to experience this journey of learning with me. Whoever said that musicians lead a secluded life had probably never experienced the joy of collaborating with others in Dalcroze eurhythmics.

Ms. Yang, a doctoral candidate in collaborative piano at the University of Maryland, holds her Bachelor’s degree in piano performance from McGill University, and her Master’s degree in piano performance from the College-Conservatory of Music. In 2010, Ms. Yang placed second in the University of Maryland Symphony Orchestra Competition. Harmony is also an adjunct instructor at the Bullis School and Suitland Arts High School, a children’s choir director at the New Life Foundation, and a sermon translator at the Chesterbrook Taiwanese Presbyterian Church.
Northwest Chapter

**Eurhythmics For All**
Jeremy Dittus  
Saturday, Nov. 17, 2012  
Meany Hall Dance Studio 2nd floor,  
U of Washington, Seattle  
9:00 a.m. registration  
9:30am – 4:30pm workshop

Dr. Jeremy Dittus, Diplôme Supérieur  
Director, The Dalcroze School of the Rockies  
Program Director, The Dalcroze Academy at Colorado State University.

Jeremy is a talented and energetic teacher and performer who inspires students of all ages. See his website: www.dalcrozeschooloftherockies.com

**Eurhythmics: Form and Fancy**  
with Julia Schnebly Black  
Body-Mind-Spirit-Awareness & Play  
with Christian Swenson  
Saturday, March 16, 2013  
1:00 registration  
1:30 – 4:45 Workshop Location TBA

Julia Schnebly-Black, Ph.D, University of WA; M.Mus, Yale University; Bachelor of Music, Peabody Conservatory, and received her Dalcroze training at Carnegie-Mellon University. After coming to Seattle she established the Dalcroze Northwest Workshops and taught eurhythmics classes at the Seattle Conservatory.

Christian Swenson has an extensive background in dance, mime, voice and improvisation. See his website www.humanjazz.co

Ohio Chapter

Contact Dr. Marla Butke  
mbutke@ashland.edu

“Exploring Eurhythmics” & High School Choral Demonstration Class  
Stephen Neely, Carnegie-Mellon University  
September 22, 2012

“Solfege and Piano Improvisation for All Music Classrooms”  
Dr. Marla Butke & Dr. Ron Blackley,  
Ashland University  
January 26, 2013

“The Dalcroze Approach”  
Mary Dobrea-Grindahl,  
Baldwin-Wallace University,  
April 13, 2013

Texas Chapter

**San Antonio, Texas**

October 13, 2012  
Stephen Neely

**Chapter sharing**  
January 19, 2013  
Lee Towell and Kay Pina

**Workshop Presentations**  
June 21, 2013  
contact: david.frego@utsa.edu

R. J. David Frego  
Chair, Department of Music  
University of Texas at San Antonio  
david.frego@utsa.edu
Cynthia Lilley:
A Dalcroze Halloween
Explore some of the ways the most imaginative of holidays enhances musicianship through the Dalcroze approach.
Thursday, October 18, 2012
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)

Orff/Kodaly/Dalcroze Joint Chapter Workshop
Betty Hillmon:
African American Music Traditions
Saturday, January 26, 2013
Registration: 9:30 am
Workshop: 10:00 am – 2:00 pm
Place: Trevor Day School, 4 E. 90th Street, NYC (between Madison and 5th)

Dalcroze Eurhythmics Sings:
Gregory Ristow (2 day event)
Thursday April 11th, 2013
Place: The Diller-Quaille School of Music, 24 East 95th Street, NYC (between 5th Avenue and Madison)
7:00 – 9:00 pm (registration 6:30 pm)
1. Modulation, invention and fugue
Counterpoint comes alive: sing, hear, move, create and improvise baroque inventions and fugues using the Dalcroze approach to solfège and ear training.
Saturday April 13th, 2013
Place: The Trinity School, 139 West 91st Street, NYC (between Amsterdam and Columbus)
10:00 am – 4:30 pm (registration 9:30)
2. Eurhythmics for Singers and Voice Teachers (10 am – 12 pm)
Move and sing to explore the many ways the Dalcroze approach can help singers find musical freedom and joy.
3. Demonstration with Sarah Bonsignore and the Trinity Upper School Chorus (1:00 – 2:00 pm)
Warm-ups, sight reading, ear training and rehearsal techniques incorporating Dalcroze Eurhythmics.
4. The Moving Chorus: A Master Class with the Trinity Honor Choir (2:15 – 4:30 pm)
From warm-ups to repertoire: embodying the music through Eurhythmics to keep singers moving and engaged throughout the learning process.

All regular workshops are $15 for members of the DSA, $35 for non-members per workshop. Season membership in the Tri-State DSA Chapter is $40 for participating members. For other rates, and to join online, visit http://www.dalcrozeusa.org. Membership in the Dalcroze Society of America automatically includes membership in the TriState Chapter of the DSA.

For further information contact TriState President, Michael Joviala, m.joviala@yahoo.com or TriState Treasurer, Kathryn Jones, ksj9609@aol.com.
**COLORADO**

**DALCROZE SCHOOL OF THE ROCKIES**
October 20  
9:00 AM – 4:00 PM  
Stephen Neely  
Rocky Mountain Center for Musical Arts  
200 E. Baseline Rd., Lafayette, CO 80026

Classes on Sundays, 4:00 – 5:30 PM

**FLORIDA**

**ANCHIN PAVILLION, SARASOTA**  
**LIFECARE CENTER, SARASOTA**
Classes in Music and Movement/Vitality for Differently Abled (i.e. new label for “disabled”)  
Mondays 1:00 – 2:00  
Joy Yelin  
musicalmosaics@gmail.com or 941-751-9426

**KANSAS**

**KANSAS MUSIC EDUCATORS ASSOCIATION**  
**KANSAS CITY, KA**
February 21 – 23  
David Frego  
Contact: Holly Taylor, holly_taylor@friends.edu

**MISSOURI**

**ST. LOUIS, MO**
American Orff Schulwerk Association  
National Conference  
November 15 & 16  
David Frego  
Contact: aosa.org

**NEW YORK**

**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

September 20, 2012 – January 24, 2013  
Graduate Level Courses in the Dalcroze Approach / Certification Available  
Faculty: Ruth Alperson and Cynthia Lilley  
www.diller-quaile.org

**MASSACHUSETTS**

**THE LONGY SCHOOL, CAMBRIDGE MA**
Jazz Interactions: A Dalcroze Approach to Jazz (and Vice Versa)  
William R. Bauer, Ph.D.  
Sunday, October 14, 2012, 1 – 4 pm

**NEW ENGLAND ORFF CHAPTER**  
**BOSTON, MA**
February 9  
David Frego  
Contact: Nick Wild, nick.wild@comcast.net

**MINNESOTA**

**HAMLINE UNIVERSITY, ST. PAUL**
September – December  
Mon days, 7:00 – 8:30 PM  
Contact Kathy Thomsen, kthomsen03@hamline.edu

**WORKSHOPS & COURSES**

Volume 39, Number 1 — Fall/Winter 2012
THE DALCROZE SCHOOL
LUCY MOSES SCHOOL AT KAUFMAN CENTER
129 W. 67TH ST.
NEW YORK, NY 10023
http://kaufman-center.org/lms/program/dalcroze-for-adults
NEW! Dalcroze at Any Age:
A Creative Aging Experience
http://kaufman-center.org/lms/class/c6438

Introduction to Eurhythmics
http://kaufman-center.org/lms/class/c6261

Improvisation for All Musicians
http://kaufman-center.org/lms/class/c6144

Eurhythmics, Solfège, Improvisation
(Beginner/Intermediate)
http://kaufman-center.org/lms/class/c6118

Eurhythmics and Solfège (Intermediate/Advanced)
http://kaufman-center.org/lms/class/c6117

Improvisation (Intermediate/Advanced)
http://kaufman-center.org/lms/class/c6143

Dalcroze Pedagogy and Applications
(Certificate Level)
http://kaufman-center.org/lms/class/c6173

Dalcroze Pedagogy and Applications (License Level)
schedule by arrangement with faculty

Piano Pedagogy
http://kaufman-center.org/lms/class/c5966

HOFF-BARTHELSON MUSIC SCHOOL
25 SCHOOL LANE, SCARSDALE, NY 10583
www.hbms.org
Dalcroze Teacher Training Course taught by
Dr. Ruth Alperson, Dean
Dalcroze Diploma, Geneva
Dalcroze License, London
Ph.D., NYU

TRI-STATE CHAPTER 2011–2012 WORKSHOP
See page 59 for details.

OHIO

OHIO CHAPTER WORKSHOPS
Contact Dr. Marla Butke mbutke@ashland.edu

September 22, 2012
Stephen Neely, Carnegie-Mellon University
“Exploring Eurhythmics” & High School
Choral Demonstration Class

January 26, 2013
Dr. Marla Butke & Dr. Ron Blackley,
Ashland University
“Solfege and Piano Improvisation for
All Music Classrooms”

April 13, 2013
Mary Dobrea-Grindahl,
Baldwin-Wallace University,
“The Dalcroze Approach”

PENNSYLVANIA

THE MARTA SANCHEZ DALCROZE TRAINING CENTER AT CARNEGIE MELLON UNIVERSITY
PITTSBURGH, PENNSYLVANIA
On-line registration: music.cmu.edu/dalcroze
Inquiries: Music-dalcroze@andrew.cmu.edu
or 412 268-2391

TEXAS

SOUTHERN METHODIST UNIVERSITY
Dallas
October 8 – 10
Jeremy Dittus

SAN ANTONIO, TX
January 4, 2013
National Association of Teachers of Singing
Regional Conference
Presenter: David Frego
Contact: Linda Poetschke,
linda.poetschke@utsa.edu

WASHINGTON

NORTHWEST CHAPTER WORKSHOPS
Saturday, Nov. 17, 2012
Eurhythmics for All - Jeremy Dittus
Meany Hall Dance Studio 2nd floor,
U of Washington, Seattle
9:00 a.m. registration
9:30 am – 4:30 pm workshop

Saturday, March 16, 2013
Eurhythmics: Form and Fancy
with Julia Schnebly Black
WISCONSIN

NORTH CENTRAL WISCONSIN ORFF CHAPTER
Dalcroze for Music Educators
Kathy Thomsen
Saturday, October 20
9:00am – 2:30pm
University of WI – Stevens Point
Contact: Amy Ulrich www.ncworff.org

CANADA

CERTIFICATION MODULE:
Saturday, October 27th with Karin Greenhead

IMPROVISATION & SOLFEGE COURSE:
Nov. 11, 2012 – Feb. 10, 2013
with Cheng-Feng Lin

UNIVERSITY OF ALBERTA & ALBERT ORFF CHAPTER
EDMONTON, AB, CANADA
February 1 & 2
Contact: Kathy Robinson, kr10@ualberta.ca

WANTED: DSA Administrative Assistant (part-time)

Clerical tasks associated with running a 501 (c) 3 organization (marketing and promotion, filing tax documents, etc.)

Website maintenance

Work with treasurer, handling membership renewals, complimentary memberships, etc.

Assist in event planning (biannual national conference)

Other duties, as assigned

Hourly rate: $15

Hours per week: 5–10, subject to ongoing review

Qualifications

Must have excellent communication skills (oral/aural and written), word processing skills, database management, background in arts administration or equivalent experience; Dalcroze teaching, grant writing skills, and/or web design skills a plus,

Send resume and three references (names and contact information only) to: president@dalcrozeusa.org

Deadline

Submit materials online by November 15, 2012 (review will begin immediately and continue until position is filled).
Dalacioze 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 Dalacioze training institutes to aid future Dalacioze teachers. The purpose of the DSA Scholarship program is to provide financial aid to students attending institutions offering Dalacioze certification or those offering graduate credit for classes devoted to the Dalacioze approach.

The application deadline is March 1, 2013.

Scholarship application should include:
1. Resume
2. The recognized Dalacioze 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 Dalacioze 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 Dalacioze experience, and reasons for wanting to pursue Dalacioze training.

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, 2013

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 Dalacioze 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 Dalacioze certification and teach the Dalacioze approach in the United States, the applicant's country of residency, previous Dalacioze 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.