DALCROZE *Connections*

Dalcroze
Society of America

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IN THIS ISSUE

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A NOTE FROM THE BOARD-CHAIR

Anthony Molinaro

It sounds like folk-spun wisdom, and a rural Western Pennsylvania farm-boy like myself would indeed be partial to this kind of proverbial chestnut, but adversity does truly reveal character. The challenges of the last year have been immense and may yet continue exponentially into the winter, but I have never been prouder to be part of anything as I have been of our American Dalcroze community. Innovation, support, empathy, and most of all perseverance have been on display since the onset of the global pandemic. It has been inspirational and uplifting to witness and I consider myself fortunate to work among such outstanding educators.

Your DSA board has been hard at work during this time, and we will have many initiatives and structural changes to share with the membership throughout the next year. We have refined our budget projection process, due in large part to the efforts of Marketing and Operations Director Alex Marthaler and our new Treasurer, Adam Sheldon. We have approved a comprehensive strategic plan to move the organization forward towards our shared goals. Our board has invited expertise in marketing, non-profit management, fundraising, and professional development.

Recently, we drafted and approved a vision statement. As our organizational feet hit the ground this fall it is helping us all head in the same direction. And as we work together throughout the year, we hope that it will continue to guide the DSA Board and its various committees toward a common goal:

> **The Dalcroze Society of America works to ensure that a strong and vibrant community of practitioners and participants flourishes in the United States and benefits from the unique music and movement opportunities that the Dalcroze experience has offered the world for over 100 years.**

This vision statement is a call to action for our board and our membership. We envision a DSA that is the backbone of a growing American Dalcroze practice, full of the diversity and innovation that are the hallmarks of this nation. We seek to offer support to you, the members and practitioners, and do our part to ensure its flourishing. I look forward to sharing our progress towards the realization of this vision, and I invite you to join us to this end.

We'll have much more to share regarding structural changes to our organization and its management, but I do want to express the deep appreciation and gratitude we have to Dr. Bill Bauer for his many contributions to the board and to the practice. As he is moving on from the role of Executive Director, we can take this opportunity to reflect on the countless ways his tenure as President and Executive Director created a foundation for the organization to grow over the coming decades. Thank you, Bill!

Anthony Molinaro

Chair of the Dalcroze Society of America Board of Trustees, Anthony Molinaro is a professional musician, teacher, producer, and podcaster. A veteran of 14 years in the classroom, Mr. Molinaro holds the professional certificate in Dalcroze Eurhythmics. He is the Eurhythmics instructor at the Preparatory Academy of Carnegie Mellon University, as well as a candidate for a Masters in Music Education from CaMU. His production studio, Hellerau Creation, is credited on much national television, movie, and original artistic streaming content; as well as producing and hosting the world's first podcast about the Dalcroze Method, The New Dalcrozian. More information is available at MrMoMusic.com.

Photo Essay: The DSA 2020 National Conference in Miami

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ENCOURAGING COLLABORATION

Terry Boyarsky

In the midst of the pandemic it seems more imperative than ever to understand how to work together. Musing about my own career in Dalcroze Eurhythmics, Ethnomusicology, Arts Integration, and Chamber Music, I ask myself how these various aspects permeate how I value and teach collaboration. I have observed how my own ensemble's collaborative skills have matured over twelve years of touring and performing, and how we have incorporated our insights into school presentations and workshops on collaboration. Each informs the other.

Collaboration and perception go hand in hand. I believe that raising a person's capacity for discernment directly relates to their ability to participate in a group, and moreover, any efforts towards collaboration will enhance a person's perception. In my experience, the capacity for collaboration is born when a refined awareness of self extends to include others. Musical collaborations connect and stretch us. The Reverend Virgil Funk wrote, "The miracle of music is that it transforms human beings from solitary units into active components in the cosmic process."

STRENGTHENING INCLUSIVE ATTENTION IN THE YOUNG CHILD

I have taught arts-integrated Dalcroze Eurhythmics for many years in the inner city as an artist-in-residence. The most difficult part of my work is getting my host teachers to accept that chaos is part of the process. I've heard them shout things like, "you're not following the music" or "it's tippy toes, not skipping!" or "no! don't clap there!"

I believe children can regulate themselves to hear and interpret music (and directions). It's hard for some teachers to believe that I am not looking for a perfect performance. Rather, I am looking for another quality of perception, cognition and manifestation, based on individual listening and group recognition. I'm creating conditions designed to stimulate children's initiative. The development of attention depends upon activating a certain internal movement. If most of the children march to the marching music, those who don't will eventually notice. If most of the children stop when the music stops, the one who isn't listening will bump into someone and next time will want to listen better next time.

The atmosphere of curiosity is destroyed by insisting on correctness and/or imitative behavior just to get it right. When I teach, I cast, so to speak, a net of attention around the entire room. I track each child's behavior, listen to all sounds, and monitor the mood of the group as a whole.

Definitions and experiences of awareness, perception, self, and other, are all highly subjective and mutable. The interplay between perception and collaboration can be developed and applied no matter how old or young you are. We can designate two types of attention: one that can be focused and narrow, and another that can be inclusive and global. We need both for different purposes. We can begin with an attention that focuses on oneself, then one that includes at least another person, and then eventually many others.

Give-and-take comes naturally to three-year-olds. Children learn that what's "mine" can also be "yours," we can share, we can pass it back and forth. Passing games build on this core interaction. To grow group attention in the class I might ask the children to pair up, pretend they are on a see-saw, and sing See Saw, Marjory Daw. They can embody this by holding hands, rhythmically pulling one person up and the other down as they sing. Alternatively, they can pass a ball back and forth to each other, singing the same song and working to match the beat. No matter what the modification, the children feel, sense, and know on a musical, physical, energetic, and visual level that they are interdependent.

Children enjoy building group statues with each other. I use the following game with improvised music to boost their realization of interconnectedness. I demonstrate how to construct a three-person "statue" of riding on a toboggan. Person A sits cross-legged, person B kneels behind A with hands on shoulders, person C stands behind B with hands on shoulders. Then I give the following directions: "when the music stops, freeze into a toboggan statue without a sound (no talking, pushing, or instructing)."

I use this game in two different age-appropriate ways. Younger children pick their friends and practice unrushed without music before we start the music. Older children are prompted to organize their statue with the two children who are closest to them when the music stops.

Younger children have to be aware of where their partners are in the room in order to find them when the music stops. Older children have to quickly organize themselves to make the statue without having predetermined roles. Both adaptations address different aspects of forming an alliance and extend the sphere of self to enter into a bigger perspective. (see figure 1)

Figure 1

COLLABORATION IN THE ELEMENTARY CLASSROOM

For older children, let's examine how to enlarge the fields (aural, visual and temporal) from duos and trios to larger groups, and from steady beats to longer phrases.

There are many ways students can discover how many phrases are in the folk song Why Doesn't My Goose. One way is to ask each child to create four different poses, one for each phrase. Then everyone performs his/her own sequence simultaneously while singing. After this initial exploration, we vote on four statues that everyone will sing and do together.

Next I mark off a baseball diamond on the floor and assign a few students to each "base." Everyone sings, and on the first phrase, students on "first base" will freeze (and stay frozen) in the first statue. Each succeeding phrase/statue/base takes a turn until the song is finished.

Now comes the fun part! Let's assume that there is only one student on a base (in real life teaching, you will have a bunch). After the song ends, everyone advances to the next base. The person who ends up on first base (from fourth base) begins the song anew. You might want to count together ("one, two, ready, go!") before the song begins again. In this way, everyone learns all the parts through participation and remembering the sequences. Group awareness expands as everyone anticipates how their part reinforces the whole.

There are many alternatives, depending on your classroom size and how advanced your students are. Imagine there are enough baseball diamonds for four different groups. Now each "team" will sing the song and advance the bases after the 16-beat song ends. Rehearse everyone together. And then do it in canon! Each team/baseball diamond starts one measure later.

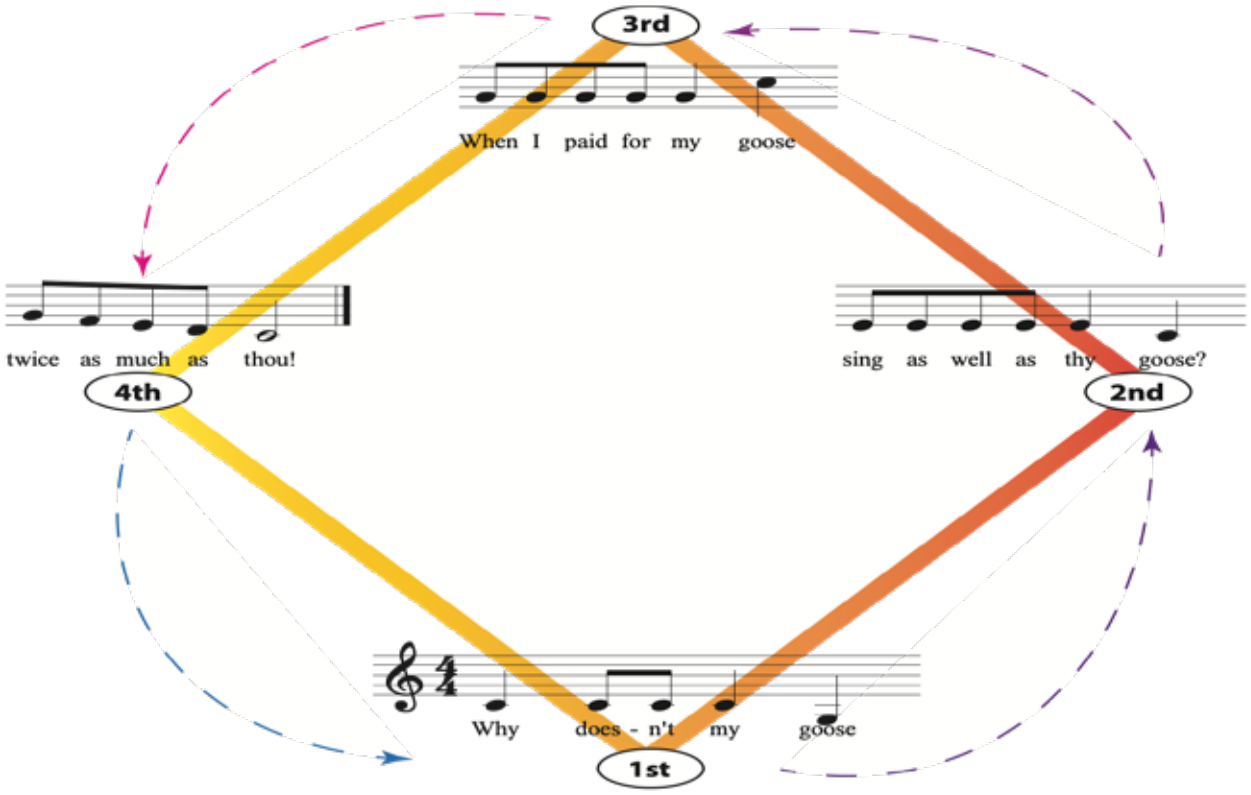

Figure 2

As each child realizes and connects his own part/phrase to her team, so each team becomes part a larger whole as the canon harmonizes throughout the room. Juggling these levels of movement, melody and harmony, the students' capacity for awareness stretches over time and through space. The inherent beauty of the music as well as the kinesthetic involvement not only improves technical skills, it raises the children's consciousness of the entire process and its intersecting components. (see figure 2)

There are two ways of singing canons: the "cover your ears - don't mix me up" version and the "smiling at everyone while singing my part" version. The first way, the child isolates herself from the group, which leaves it to chance whether her contribution will mesh musically. The second way is initially more anxiety-provoking but once mastered is satisfying and fun. The open-hearted, open-eared, inclusionary method can be nurtured through careful scaffolding and playful music-making. The more the singer can expand her range of hearing, the better she can navigate her voice within the group. I often use "division of labor" where groups of children dance, sing, play, or drum in a round robin. The more a student owns a piece of the action, the larger his field of attention.

The following exercise motivates children to want to listen and invites them to become more interested in the process rather than the product. Participants working together on a creative project must exchange ideas amongst themselves. I ask groups of five children to create a body percussion pattern together. Or, create a dance in sixteen beats. Or, a ball-passing sequence. In order to do this, they must be willing to offer and consider each other's ideas, experiment and play with different variants, communicate, choose which variation works best, and then rehearse for an informal performance.

It is a wonderful learning tool for half the class to watch the other half perform or for each group to perform alone. When I divide the class into groups I make the rounds to check in with everyone. I make sure they are all engaged, no one dominates and no one is left out. Sometimes a group needs a little prompting and encouragement, which is part of the process.

After rehearsal/performances, I lead a conversation with questions such as, "What do you see? What do you hear?" These questions help students avoid falling into the traps of criticism or suggesting fixes. Students refine their observation skills by recognizing and distinguishing specific elements. Later we compare, analyze, discuss and reflect.

Interconnected body shapes and playing with positive/negative space are other great ways to embed cooperation. With both locomotor and axial exploration, Marie-Laure Bachman writes, a ". . . necessary degree of awareness [is] essential to the work to be done. . . . Although each level starts off as a personal experience, it is at the same time a collective one. For Eurhythmics uses exercises requiring group collaboration no less than individual exercises; and even in the latter — given that most of them take place in space, and that space belongs to everyone (!) — there are few occasions on which the presence of others does not have to be taken more or less into account."

EMPHASIZING TEAMWORK IN A UNIVERSITY SETTING

Acting teacher Viola Spolin wrote, "individual freedom (expressing self) while respecting community responsibility (group agreement) is our goal." I teach a university course in Vocal Music of the former Soviet Socialist Republics. There are no requirements—you don't have to read music or speak Russian—but it is a performance course. I customize the arrangements, transliterate the Russian lyrics, write instrumental obbligato and SATB parts, depending on who is there.

To introduce a song I present the social, cultural and historical context. We listen and discuss available interpretations, then learn the melody. The final arrangement emerges by consensus, which creates a meaningful experience for both student and teacher. (To see several of these performances, go to my YouTube channel: Terry Boyarsky [https://www.youtube.com/channel/UCxEwpz9sPH5GcFzdIEnGkUQ/about].)

For example, we decided to add Russian percussion to a folk song (a treschotki, buben and kolokolchiki). One student made a suggestion, and another immediately dismissed it. This was an opportunity to present my rehearsal values—try all ideas and decide together which ones work and sound better. I ask a lot of questions of the students, prompting them to see and hear what is needed.

We can always improve our listening, in conversation as well as in a musical setting. Sometimes we think we are listening or exchanging ideas, but instead we are often engaged in many other activities: planning a response, thinking about how the same thing happened to us, interrupting, offering suggestions, advice, or criticism. We all know how magical it feels to be truly listened to. Listening deeply with no agenda is a mutual effort that cultivates a fluid awareness. When university students tap into this attentive listening, it facilitates their ability to cooperate creatively. This kind of collaboration inspires trust amongst participants. Then I back away knowing that they can listen, share, and modify amongst themselves. Rosalind Wiseman, a parenting educator and author, sums it up perfectly in her New York Times article: "Listening is being prepared to be changed by what you hear."

ENSEMBLE MUSIC ON THE PROFESSIONAL LEVEL

As a professional chamber musician myself, I can tell you that nowhere is teamwork more manifest than in a small ensemble. Sharing and brainstorming give me abundant energy. And experimenting has led me to innumerable discoveries. Even our language points the way: working "in concert" with one another means we each have an equally important voice and job. We must all participate at matching levels of energy, skill, and content. And that's just the performance!

Viola Spolin created techniques and tools for improvisational theater. Her Theater Games were the foundation for every improvisational group since Chicago's Second City and are currently being used by educators, psychologists, businesses, and coaches. "Yes, and ..." is the first rule of improv—meaning, agree with what your partner has just created, then add more. Tina Fey, author, actress, writer, playwright, who grew out of Second City into Saturday Night Live, writes that it "reminds you to respect what your partner has created and to at least start from an open-minded place. ... To me YES, AND means don't be afraid to contribute. It's your responsibility to contribute."

The rehearsal is where "Yes, and ..." comes into play. If one person suggests an idea, the others experiment with it. If one player is uncomfortable with the tempo, balance, or style, the others figure out what's going on. If one musician is adamant about how to play a rubato or an ornament, the others explore possibilities. This principle applies everywhere: in discussions about the music as well as rehearsing it. All musicians are mutually supportive—everything is possible, all ideas are valuable, everyone is willing to give it a try. Everyone gets to express themselves knowing the others are listening.

Chamber musicians are democratic and self-regulating (as opposed to having a conductor). We communicate through body language, eye contact, and sound, so if one musician "follows" another, the ensemble is never together. An excellent practice is to concentrate on another musician's line as if his playing is the foreground and mine is the background. Another is to place my ear somewhere else in the room so I can hear the music as if I were in the audience. When we each take responsibility for how our part contributes to the whole, the ensemble's visual and aural field extends.

CONCLUSION

Alfred Tomatis, a French otolaryngologist, believed that the ears act as a double antenna. They receive information from both body and environment, linking the world within and the world without. Music and movement experiences help people of all ages wake up to themselves as individuals and as members of a group. We know that dynamic musical participation cultivates mindfulness. Learning how to include everyone's contribution teaches music as well as respect for others. Thus, creative collaborations enhance empathy. When students leave my class, I hope they take this respectful listening—musical and otherwise—out into the world.

Suggested Reading:

Bachmann, Marie-Laure. Dalcroze Today - An Education through and into Music. Clarendon Press, Oxford, 1993.

Fey, Tina. *Bossypants*. Reagan Arthur Books, 2011.

Funk, Virgil Rev. "It's a Miracle" chapter in *Music and Miracles.* Compiled by Don Campbell. Quest Books, Wheaton, IL. 1992.

Spolin, Viola. *Improvisation for the Theater.* Northwestern University Press, 1963.

Alfred Tomatis, The Conscious Ear: My Life of Transformation Through Listening, 1991.

Wiseman, Rosalind. April 9, 2020. New York Times article, "You and Your Kids Can't Stand Each Other. Now What?" Rosalind Wiseman is the co-founder of Cultures of Dignity and author of "Queen Bees and Wannabes."

Terry Boyarsky

Terry Boyarsky is a concert pianist, Dalcroze Eurhythmics teacher and ethnomusicologist. She trained in Arts Integration with the Kennedy Center and is a Teaching Artist for the Ohio Arts Council. Terry sings with the Cleveland Orchestra Blossom Festival Chorus and Choral Arts Cleveland. She teaches a course in Russian Song for Case Western Reserve University. Since 2007, Terry has been performing and teaching internationally as "Russian Duo" with Siberian balalaika virtuoso Oleg Kruglyakov. terryboyarsky. blog: www.russianduo.com

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TOWARD AN APPLICATION OF DALCROZIAN PRINCIPLES IN THE TEACHING OF PIANO (EXCERPT)

Silvia Del Bianco

Translated and edited by Bill Bauer

Editor's Note

In April, 1987, Silvia Del Bianco submitted her *Memoire* to the Institut Jaques-Dalcroze as a part of her work toward the *Diplôme Supérieur*. The extended essay satisfied the research and writing requirement for her Diplôme in the Jaques-Dalcroze method. Entitled *Toward an Application of Dalcrozian Principles in the Teaching of Piano*, it reflects not only her experience as a eurhythmics teacher, but also the insights she gained from using Dalcroze pedagogical methods in the piano studio.

Following a short introduction, Del Bianco sets forth the theoretical framework for her paper in sections entitled "Regarding Eurhythmics," "Some Dalcrozian Criteria," and "Towards an understanding of the qualities of the musician and the defects of musical performance," reproduced in full below.

She then applies her theoretical discussion to subtopics of special interest to piano teachers. I have included only the first two subsections from "The Grammar of Eurhythmics' applied to the study of the piano," entitled, respectively, "Exercises in muscular contraction and relaxation," and "Exercises for the development of muscular elasticity." We will feature the remaining subsections in a future issue of *Dalcroze Connections*.[1]

Del Bianco's prose is straightforward, yet evocative of the practice in all its subtleties and nuances. In the hope of making her ideas directly accessible to all readers, I have done my best to keep the translation relatively free of interpretation.

1 Readers interested in studying the essay in French can find it online with this link: https://www.slideshare.net/davidbonninpianiste/principes-dalcroziens-lenseignement-du-piano

INTRODUCTION

My interest in Jaques-Dalcroze's thinking, on the one hand, and the teaching of the piano, on the other, led me to look for links between these two areas. I had the opportunity to have, as beginners at the piano, children who were also taking eurhythmics classes. It is in this context that I designed most of the exercises that I propose in the following pages. These can be adapted to all levels and remain valid with more advanced students and those confronting more complex pianistic and musical problems.

The applications of the principles of rhythmic piano education being manifold, I leave to the reader the possibility of imagining many more.

I. REGARDING EURHYTHMICS

Rhythmic Gymnastics is not completely defined when it is said to be a form of musical education. —E. Ansermet (1924)

Although the method created by Jaques-Dalcroze originally stemmed from certain musical problems that he noticed in his Conservatoire pupils, ultimately his research led him to the very corporeal origins of these problems.

If there is one area that belongs exclusively to rhythm—in relation to other methods of music education—it is the education of the nervous centers that eurhythmics proposes and by which music education should be able to be conducted in better conditions.

Through the flow of communication between the mind and the body, the search for the unity of the self, and the interaction between the psychic and the physical, Dalcroze eurhythmics can reinforce any other discipline.

The body, is without doubt, the center of all our emotions and thoughts.

Through this education of the nervous system, Dalcroze Eurhythmics coordinates connections between the brain and the body, and between the conception of acts and their realization. The relationship between instinctive body

rhythms and those created by the will, the possibility of introducing habits or breaking them, of counter-acting certain useless reflexes, and of creating new motor images, allows us to more effectively harmonize our organism.

In the history of music education, it is not through the contents of musical subjects that Dalcroze eurhythmics innovates; rather it is in its *approach* to these subjects and in its pedagogical technique. This is where Jaques-Dalcroze's message is and will always be unique.

II. SOME DALCROZIAN CRITERIA

Starting from the principle that the mind and the body are but one, education by eurhythmics seeks the control of the body in all its possibilities, the consciousness of the organism as a whole. Enriched through this experience, students are better able to focus on one part or the other of their body.

Through the study of natural body movements, their points of departure and arrival, as well as their continuity or interruption, we will succeed in nuancing the sensations. Jaques-Dalcroze says:

> Sound acquires a complete artistic value only if it is nuanced. There are nuances of various kinds, dynamic nuances (energy), agogic nuances (duration), tactile nuances (timbre, various attacks of sounds, pedaling), spatial nuances (movement of arms, hands and fingers on the instrument, feet on the organ pedalboard). In addition, the sounds must be associated, dissociated, and sequenced logically and clearly, then elastically at the required time (1985 a).

This quote leads the way to a huge investigation. Here we find the three constants of Eurhythmics, from which all physical, emotional, and intellectual work derives. These constants are the notions of time, space, and energy--in our body and in relation to the environment.

There is a second notion which appears in this quotation and which is at the root of Dalcrozian principles: *elasticity*. This skill will be necessary in the context of purely physical work (muscular flexibility), but will also be manifested by a flexibility of the mind. It is thanks to this that we can fight against useless habits and create new ones. Mastering elasticity allows us to adapt to a large number of situations, rhythmically and musically, but also to control ourselves in our daily actions.

Rhythmic education relaxes the body and the mind, and allows a better awareness of ourselves and of our reality.

It is in this search for coordination between the conscious and unconscious rhythms of the human being, and in the relationship between spontaneity and the will, that improvisation finds its place. Many instructions will be offered to students and, through adaptation, the imagination will be stimulated.

Speaking of improvisation, Jaques-Dalcroze says:

> ...It is therefore appropriate that the education of the musician involves the development of the faculties of spiritual and tactile "élan" necessary for rapid musical creation. This education will also give rise to the development of the imaginative faculties... (1932)

It is not the mere fact of improvising or of making an improvisation that is sufficient to fulfill the Dalcrozian principles; rather we improvise in order to keep the imagination awake and to develop the capacity to adapt to pre-existing instructions.

To summarize, we find in the Dalcrozian criteria:

1. The relationship between notions of time, space and energy.
2. The development of elasticity, which is to say, the ability to adapt.
3. The awakening of the imagination through improvisation and through multiple instructions.

III. TOWARDS AN UNDERSTANDING OF THE CHARACTERISTICS OF A MUSICIAN AND THE DEFECTS OF MUSICAL EXECUTION

Already by 1910, Jaques-Dalcroze had defined the qualities indispensable to the musician:

> ...Aural finesse, neural response, rhythmic feeling—which is to say, a refined feeling for the relations existing between movements in time and movements in space—and, finally, the faculty of spontaneously externalizing one's kinesthetic sensations...

To develop all these qualities, in order to develop more complete musicians, he first had to detect the most

common faults in his pupils. From this starting place he then had to trace an educational path towards the realization of his ideals.

His observations lead him to define these defects as *musical arrhythmia* and affirm that "all these causes are of a physical nature"[2] (1910). He classified them in three categories: the first at the level of the conception or emission of the brain's commands; the second in the nervous system's transmission of these commands, and the third in the muscles' and joints' realization of these commands [c. f. M. L. Bachmann, 1984 and 1985/86, pp. 11-12].

Let us give examples of these faults in the context of sight reading—and especially with regard to beginners. Some students can find a melody's note names, but when it comes to playing the piano, they are mistaken about its register. Here is a problem in the level of comprehension—there is not enough of a connection made between the representation of the sound and its location in relation to the keyboard space.

Others have enough knowledge, but take a long time to transmit this information to the fingers.

Others, in the end, manage to decode the musical score easily but, by a lack of technical means, their result is not harmonious. This is often the case for musicians who approach the piano as a second instrument; they have an awareness of all musical elements, but inexperience with the new instrument deprives them of a certain fluidity in performance.

On the basis of these discoveries, Jaques-Dalcroze forged a method of education that leads to the development of these three levels of human psychomotor functioning.

For each particular category he invented exercises, as well as others to put them in relation.

At the first level, that of conception, are repetitive exercises which create automatisms,that is to say motor habits. . In all these exercises repetition is important for the stabilization of the new habit; but, at the same time, variation is essential to keep the habit from becoming rigid.

At the second level, that of transmission, are quick reaction exercises, which verify and improve the acquired automatisms' stability and adaptability.

At the third level, that of realization, we l find technical exercises allowing the physical preparation necessary for optimal realization.

2 Jaques-Dalcroze added: "it is on this postulate that the whole method of eurhythmics was built" (op. cit.).

Editor's note: It is instructive to study the entire passage from Bachman's unpublished lecture from 1985/86 (pp. 11-12), which sheds light on Del Bianco's summary:

> As is still done today in neuro-psychology, Jaques Dalcroze recognized three levels in psychomotor functioning.
>
> On the first level, the brain processes the signals received from the intermediary sensory organs; it assigns a meaning to these signals according to what it knows, it draws up a representation and issues orders accordingly, in the direction of the rest of the organism (example: auditory and visual perception of noise and a rapid movement; representation: car; meaning: danger; order: deviating from its trajectory).
>
> On the second level, a chain of nerve transmissions ensures the passage of orders from the brain to the parts of the body concerned.
>
> On the third level, the effector organs of the organism (in particular the muscles) take care of the execution and the amount of force necessary for the correct or effective realization.
>
> Now, says Jaques-Dalcroze, all the defects observed come from the fact that at least one of these three levels does not fulfill its task correctly. Either the defect is located at the first level, that is to say that the pupil poorly imagines the things to do and that, not being clear in his head, he cannot tell his body and his members what they must do to obey; either the defect is at the second level, that is to say that although the pupil represents himself quite clearly what should be done, knows his subject well and is physically able to carry out the orders of the brain, the nervous system is in disarray, poorly mastered, and therefore poorly transmits what he has to transmit, does not reach his goal or goes to the wrong "address"; or finally the defect is at the third level, that is to say that muscle weakness, lack of flexibility, or poor muscle tone make execution awkward or impossible, even as understanding and nervous transmission were carried out normally.

Silvia Del Bianco delivering the Keynote Address at the DSA's 2020 National Conference in Miami Florida.

In the context of instrumental learning, knowledge of psychomotor functioning is a fundamental tool for detecting problems in sight reading, the performance of musical compositions, improvisation, or technical work.

IV. THE GRAMMAR OF EURHYTHMICS APPLIED TO THE STUDY OF THE PIANO

In his article: "La grammaire de la Rhythmique" from 1926, Jaques-Dalcroze described exercises that aim to develop the different subjects of his method.

1. Exercises in muscular contraction and relaxation
2. Exercises for the development of muscular elasticity
3. Breathing exercises
4. Exercises concerned with a gesture's points of departure and arrival
5. Exercises for controlling impulses and reactions
6. Exercises in creating and sequencing gestures
7. Exercises concerned with positions and their various forms
8. Exercises for points of support and resistance
9. Exercises in the use of space
10. Exercises focused on actions and feelings

I will try to define here the first two of these topics and discuss their application to piano teaching. Eurhythmics is a method of education that seeks to develop the individual in his intrinsic possibilities; however, there are no "recipes" about the exercises to be done. These will not be the same for everyone because each of us is different. Each student has his own needs and it is up to the teacher to use his pedagogical imagination to intervene in the development of his [or her] possibilities in the most efficient way.

TABLE OF SUBJECTS

1. Exercises in muscular contraction and relaxation

Under this heading we find exercises related to the perception of states of tension and relaxation, of the whole body or of one or more of its members.

They will be made in different tempi and in all the nuances of dynamics.

How can we apply them to the piano? We can ask the student—away from the keyboard—to feel the weight of his arms, to swing them calmly, and then suddenly produce a contraction followed by complete relaxation. We can also suggest that he or she make a progressive contraction of the muscles of his hands and then, after reaching the point of maximum contraction, arrive progressively at a relaxed state. The same idea can be repeated at different speeds.

On the same principle we can address the student's keyboard technique: after a slow oscillation of the arm, arrive in great relaxation above the keyboard; at the moment when the finger lands, the first joint makes a small contraction that will allow the finger to stay in contact with the key.

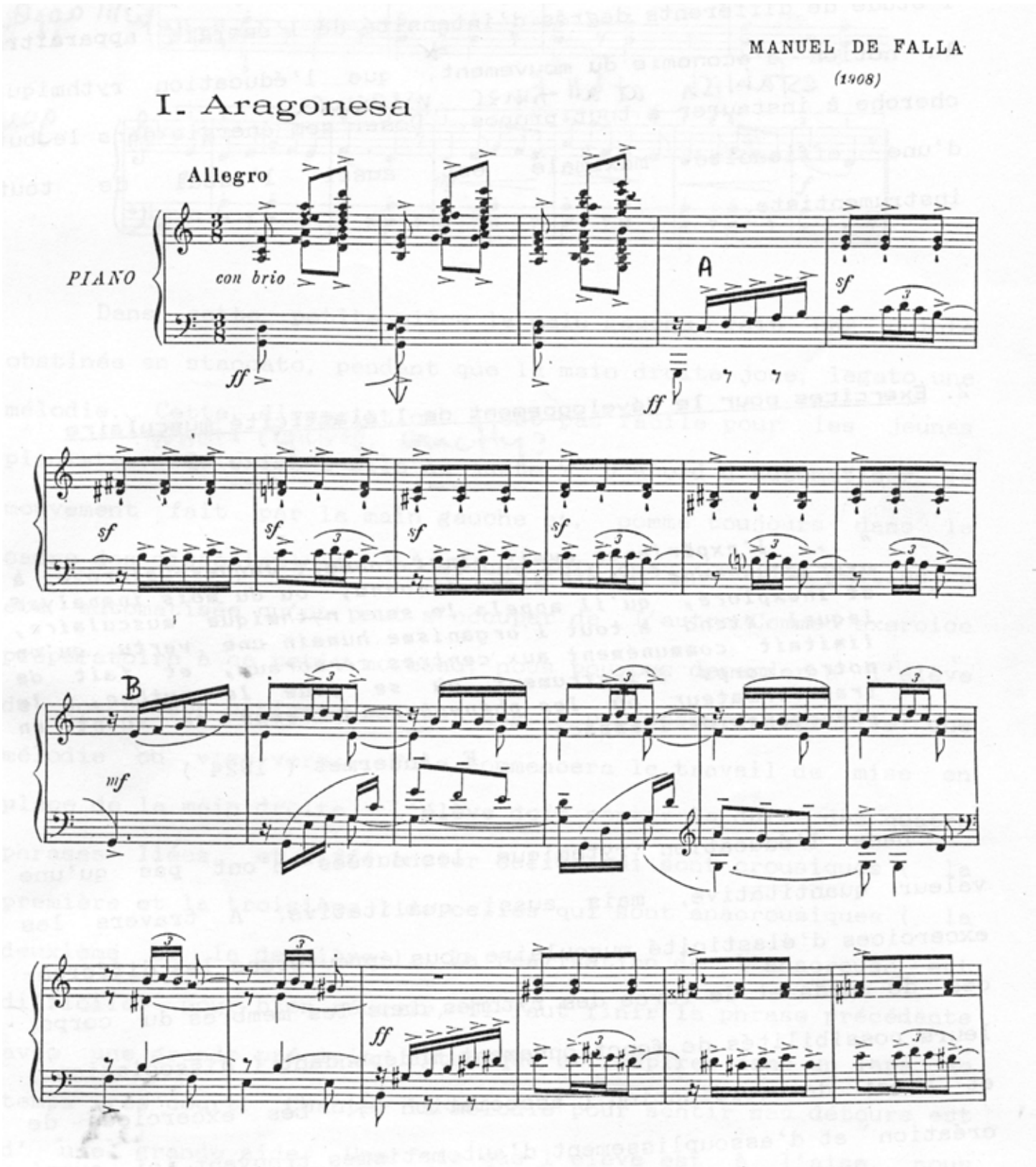
This notion of contraction and relaxation will be worked on in the technical field and will be repeated in the expressive field, where the flexibility of body must reflect that of mind.

Here is a musical example caling for these abilities: "Aragonesa" from Manuel de Falla's *Pièces Espagnoles*.

Example 1
Manuel De Falla, Pièces Espagnoles
(1908) Aragonese

Notice that the same thematic idea appears in two different forms: the first time in a more incisive and tense way (A), the second time full of sweetness and relaxation (B).

In paying attention to the weight of the body and studying different degrees of dynamic intensity, we give rise to the notion of *economy of movement*, which rhythmic education seeks to establish in every respect. To gauge one's energy with the aim of maximum efficiency is also the ideal of any instrumentalist.



The following link will take you to a YouTube video of Alicia de Larrocha performing this piece. It features the score: [https://youtu.be/Ivwu1Q-YnMo]; and this link will take you to the complete score in the Petrucci Music Library: [http://ks.petruccimusiclibrary.org/files/imglnks/usimg/3/3f/IMSLP01205-Falla_Pieces_espagnoles.pdf].

2. Exercises for the development of muscular elasticity

"Experience had thus led Jaques-Dalcroze to make use of a hitherto unknown, or at least unanalysed and unexplored sense, which he called the muscular rhythmic sense; this extends to the whole human organism a virtue that was generally limited to the brain centers, and makes of our body the instrument upon which rhythm is played, the transformer where phenomena of Time morph into phenomena of Space."[3] —E. Ansermet (1924)

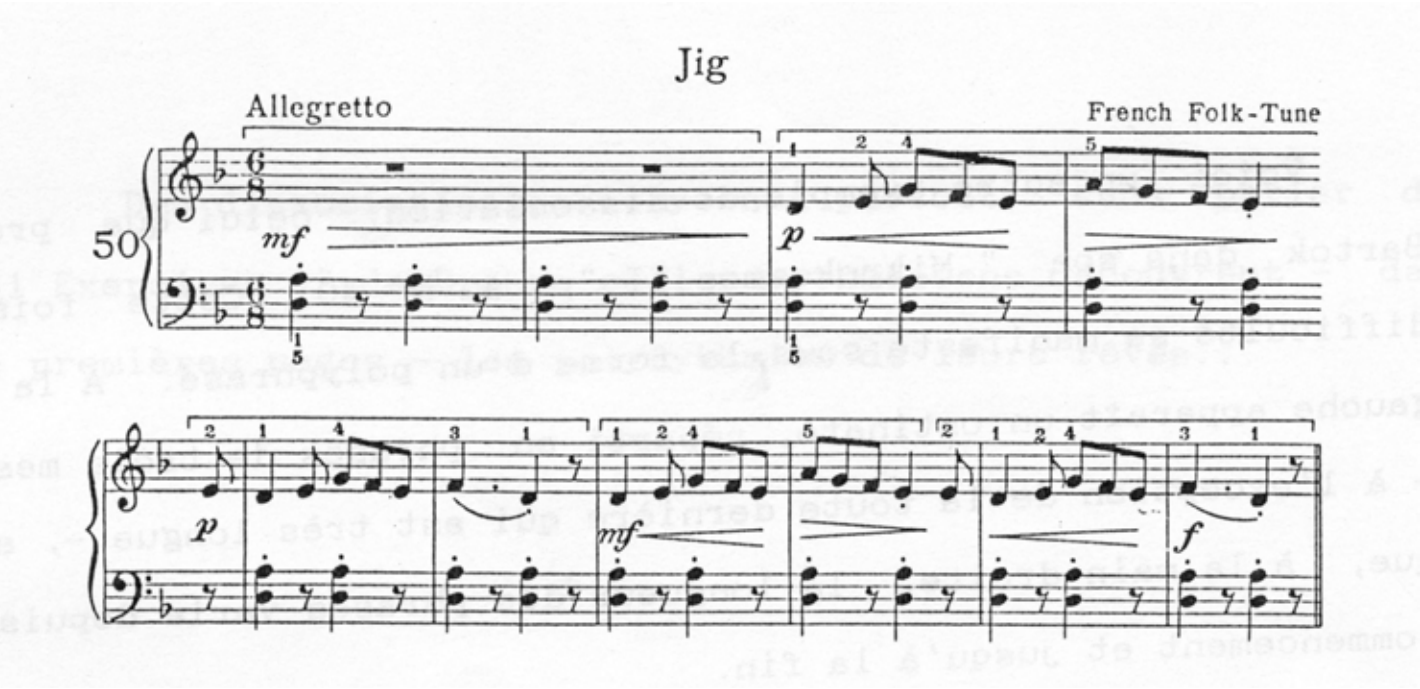
In rhythmic education, durations do not only have quantitative value, but also qualitative value. Through exercises of muscular elasticity variations in rhythmic weight and strength will be experienced in the body's limbs, as well as the limbs' potential for coordination (association) and independent functioning (dissociation). Exercises for creating automatisms while keeping them supple also find their place here.

At the piano, as in any other instrument, we are constantly subjected to numerous associations and dissociations. Let's look at the dissociation that is proposed to us in the Diller-Quaile Notebook 1, No. 50.

3 Elsewhere in this essay, Ansermet observes that the muscular rhythmic sense is "a resource unknown to our era, the latent wealth of which the Greeks, no doubt, had been conscious; and which many dancers, conductors, or virtuosos of today have developed in themselves without knowing it."

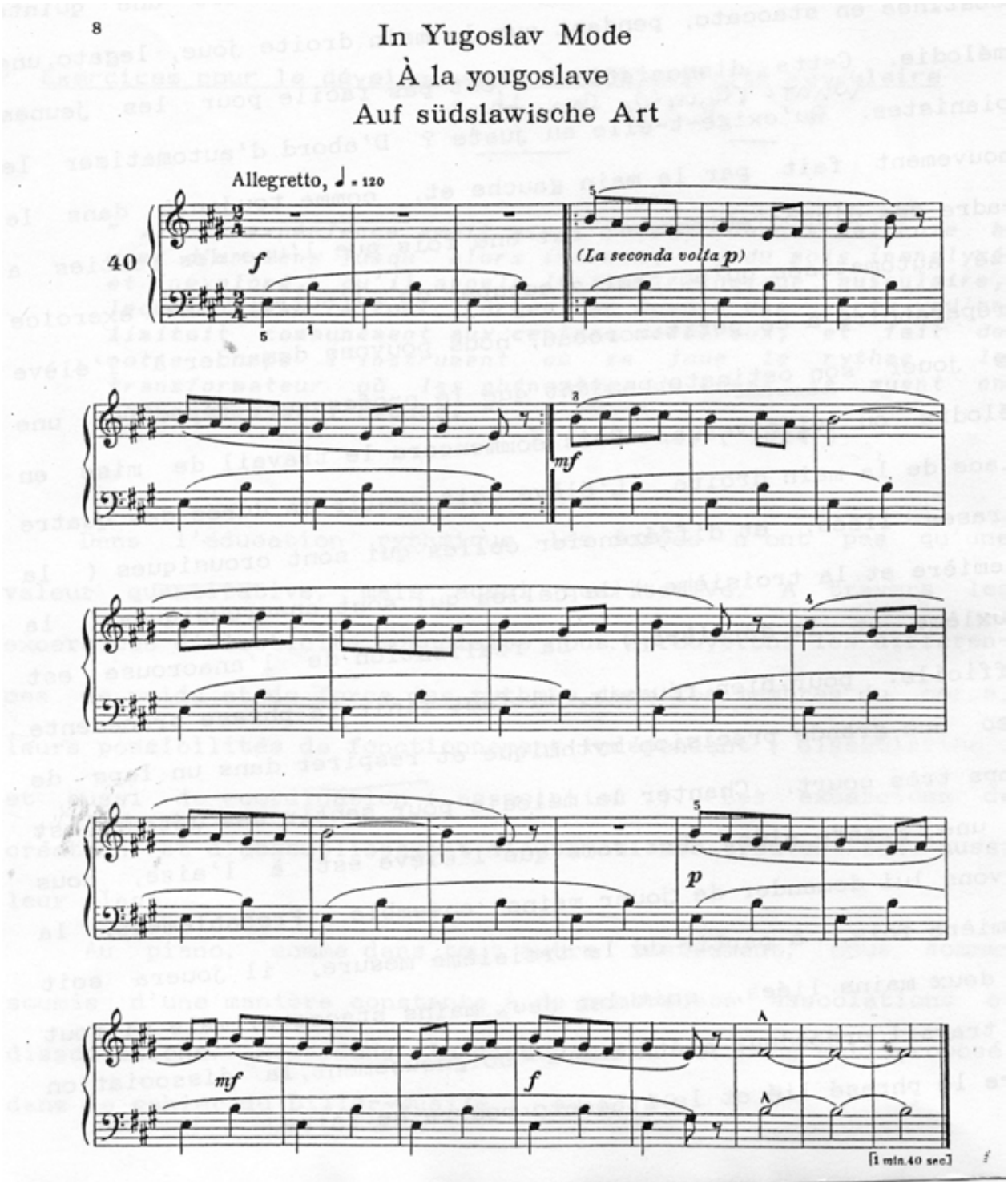
Example 2
Diller-Quaile Notebook 1, No. 50
(Jig, Allegretto, French Folk-Tune

In this small piece the left-hand plays a perfect 5th ostinato, staccato, while the right-hand plays a melody, legato. This dissociation is not easy for young pianists. What exactly does it require? First, to automate the movement made by the left hand; and, as is always in the case in dissociations, only when one of the parts has been integrated can one take care of the other. As a preparatory exercise for this little piece, we can ask the student to play the ostinato while the teacher improvises a melody or vice versa. Then begin the work of setting up the right hand. The student must feel the length of the four linked phrases, and differentiate between those that are crusic (the first and the third) and those that are anacrusic (the second and the last). Performing the anacrusis is difficult: to succeed, it is necessary to finish the preceding phrase with a great rhythmic precision and to breathe in a very short period of time. Singing the melody to feel its contours is of great help. Once the student is comfortable, we can ask him or her to play with both hands together. Probably, the first time, from the third measure, the student will play either the two hands legato, or both hands staccato; but if all the previous work has been done carefully, the dissociation between the legato phrase and the staccato can be performed.



Here is another example of dissociation, the one proposed by Bartok in his "Mikrokosmos II" No. 49. This time the difficulty manifested itself in the form of overlapping phrases. In the left hand we see an ostinato, divided into three-measures phrases (with the exception of the very last one which is quite long), whereas, in the right hand, the length of the phrases varies from the beginning to the end.

Example 3
Bartok, In Yugoslav Fashion (Allegretto)



Silvia Del Bianco

Silvia Del Bianco was born in 1958 in Argentina. In 1975 she graduated from the Buenos Aires Conservatory with a degree in Piano pedagogy and interpretation. She completed her academic studies at the Salzbourg Hochschule für Musik und Darstellende Kunst Mozarteum, then came to Geneva to pursue studies in music pedagogy at the Institut Jaques-Dalcroze Institute, where she earned her Diploma in 1987. A member of the College at the Institut Jaques-Dalcroze since 1989, and an Honorary Member of the Rhythmik Schweiz, she was President of FIER (the International Federation of Eurhythmics Teachers) from 2003 to 2007. After serving first as Head of the Eurhythmics Department at Bienne's Conservatory, Silvia Del Bianco served as Dean of the Eurhythmics Department at the Bern University of the Arts (1988-2002), where she taught eurhythmics and piano improvisation until 2006. Since then, she has been teaching eurhythmics and methodology in the Music and Movement Department of the Haute Ecole de Musique (HEM) in Geneva. As Director of the Institut Jaques-Dalcroze, she has been particularly interested in encouraging new applications of eurhythmics, as well as new research projects and publications about the J-D method. Throughout her career Silvia Del Bianco has created many events, as well as exchange-student programs and international eurhythmics symposiums; and she has encouraged the development of different styles of eurhythmics. She regularly gives workshops and is highly involved in training programs in Europe, Asia, and the Americas.

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THE 4TH INTERNATIONAL CONFERENCE OF DALCROZE STUDIES (ICDS4)

Loretta Fois

Sometimes a decision you make changes the way you see things, changes your perspective on community, communication, and education. The 4th International Conference of Dalcroze Studies (ICDS4), held in August 2019 at the Karol Szymanowski Academy of Music in Katowice, Poland, was just such an event. The conference, titled *The Listening Body in Action,* was a multidisciplinary exchange of experiences with over 100 research, pedagogical and artistic contributions from delegates from 25 countries in Europe, Asia, Africa, North America and Australia. From Solfege to Dramaturgy, from Dalcroze for Older Adults to Laban's Space Harmony, from Espressione Corporea to Dance for Parkinson's Disease...topics ranged from the theoretical to the practical.

As a performing artist, choreographer and teacher who works with movement, music and language, I am accustomed to exploring the use of the body and voice as a vehicle to conceptualize the nature of form. While my training is in dance and theatre I became intrigued in Dalcroze work a number of years ago, studying at the Lucy Moses School in New York City and in Rome, Italy with the Associazione Italiana Jacques-Dalcroze (AIJD). Dalcroze integrated music and dance in a way that I had not experienced before. ICDS4 gave me an opportunity to learn new approaches and concepts, create new friendships, and find new avenues for my work (and play!). I would like to share a few experiences with you.

With over 100 papers and workshops offered, my selection approach was to try and find a balance between the historical, the cultural, the theoretical and the practical. There were opportunities for me to delve into the history of Dalcroze; presentations that investigated students' experiences of Dalcroze training in post-war England, or discussed dancers who studied at Jaques-Dalcroze's school in Hellerau-Dresden. I found myself thinking about the different ideas brought to the work by different cultures, as well as our commonalities, as I attended presentations on how Dalcroze Eurhythmics was introduced to Japan, or how Dalcroze was implemented into general music education in Turkey. Exploring new avenues with those who were combining Dalcroze with other areas gave me a more theoretical approach to the cross-disciplinary possibilities of Dalcroze work. Presentations explored ways to teach acting through the Meisner technique and Dalcroze, the notion of spiritual experiences resulting from embodied practices in Dalcroze classes, the therapeutic application of Eurhythmics in the field of speech therapy, and even Dalcroze Eurhythmics and horsemanship! And, of course, there was the pure joy of music and movement together in workshops such as "Singing with body movements improves the singing process and vocal quality" and "Exploring an orchestral piece through movement" and "*Espressione Corporea* as a tool to a more dynamic interaction between movement and music". I mention the last one because I had the privilege of presenting this workshop twice during the conference. My workshop focused on how the extension of sound into movement alters our perception and activates space, time and energy differently than sound alone. My approach to *Espressione Corporea* combines principles of Laban, Hawkins technique, Dalcroze, Alexander, Qigong, as well as theatre and contact improvisation, and the workshop included movement and vocal games that trained the kinesthetic sense and created relationships between sound, image, movement and musical language. It was an uplifting experience to present and feel the joy and hear the laughter in the room!

The Keynote speeches were some of the most exceptional moments of the conference, providing an opportunity for the delegates to come together in one place, listen and ask questions. The first speaker, Liora Bresler, lectured on *Lessons from Music: The Vitality and Power of Embodied Inquiry*. The conferences organizers write that "the experiential basis of musicians can make vital methodological contributions." (ICDS brochure, p. 37) As an educational researcher myself, I felt a strong connection to her ideas on qualitative research. The idea that context shapes meaning-making makes perfect sense to those of us who engage in music-making, but the question is how do we conduct research on the idea of meaning-making? Andrea Schiavio's address, *Laying down a path in Musicking,* discussed how organisms create their own experience through action in an enactive approach to music cognition. And Jacqueline Vann's demonstration class of Dalcroze solfège showed "how gesture, the use

of space and group work enable students to explore pitch, intervals, texture, the journey of the music (ICDS brochure, p. 15) It was great to have discussion groups after all the keynotes, a concept that was new to this year's conference.

The ICDS4 also provided an opportunity to converse with and participate in workshops taught by such master teachers as Karin Greenhead, Ruth Alperson, Jack Stevenson, Jacqueline Vann, Francoise Lombard and Sandra Nash, just to name a few. Observing a master teacher was an experience that helped develop my creativity and flexibility in the give-and-take of modern education. All of the presentations and workshops allowed me to explore teaching students through multiple senses; the tactile, the kinesthetic, the aural, and the visual senses (Dalcroze is a beautiful example of Gardner's multiple intelligence theory!). The more I study, observe and play with Dalcroze's ideas, the more I find that it provides me with a framework not only for creativity and but also for organizing and thinking about curriculum assessment and pedagogical practices.

The number of plastique animee performances was overwhelming. Plastique is extremely popular in many countries that teach Dalcroze, as was apparent not only by the over 50 dances performed at the conference, but also by the quality and beauty of the movement. As someone trained in dance, I was extremely impressed by the technique, physicality and kinesthetic awareness that these movers embodied. Performances were not limited to plastique, however. There were improvisations, multimedia, instruments and voice, with a range of music that was refreshing: Paul McCartney & Wings could be in the same concert as Ola Gjello or Chopin. Two evening performances caught the spirit of creativity in combining past and present. The performance of Jacque Dalcroze' s comic opera *Les jumeaux des Bergame* by students from Austria, China, Korea, Luxembourg, Poland and Switzerland was not only entertaining but also historically significant. I felt a deep appreciation of the work of Dalcroze in watching this piece. It was a fresh perspective on an old work. *Emil's Lab*, was performed by the Theatre of Rhythm "Katalog," founded by Anetta Pasternak at the Music Academy. The performance was an historical, and sometimes comedic look at Dalcroze and his practice at Hellerau. I loved the reinterpretation of music from the musical *Chicago*, as well as the tongue in cheek graphics of Isadora Duncan slowly fading into the ocean and the amusing show of the Dalcroze gestures.

One particularly joyful moment of the conference was an evening of Polish (Silesian) folk music and dance on the last night. Dancing with new friends and colleagues, twirling with a partner, laughing as we danced up and down the stairs and through the corridors. There was truly an understanding across cultures that music and movement are indeed a language we all understand. I am so appreciative of the students and graduates of the Eurhythmics Specialty at the Karol Szymanowski Academy of Music for their hospitality and hard work, and I have a special place in my heart for Anetta Pasternak, John Habron and Anna Lipiec for making me feel like a part of a community. The conference was an unforgettable experience, a time of exploring new possibilities, new ideas and new friends. I look forward to the ICDS5 in Tokyo, 2021!

Loretta Fois

Loretta Fois is a performing artist, choreographer and teacher, receiving her MFA in Choreography from Ohio State and her BA in Theatre/Chemistry from The College of the Holy Cross. As Director of Espressione Corporea Project, she works with movement, music and language, leading Expressive Arts classes and workshops for adults and children throughout the world (www.corporea.org). She is Director of Dance at Raritan Valley College, served on the DanceNJ Board for over 25 years, was a teaching artist for NJ Department of Education, and on the Writing Team for the NJDOE Performing Arts K-12 Curriculum Standards. Loretta received a 2017 and 2011 NJSCA Choreography Fellowship, studied Dalcroze and Espressione Corporea in Italy and New York, and has presented Espressione Corporea workshops for K-12 schools and at various state, national and international conferences. Her work has been performed at Joe's Pub, DUMBO, Ailey Citigroup Theatre, Dixon Place, Greenspace, YourMove, SMUSH, and the 2019 International Human Rights Festival. She has performed with various artists including Claire Porter, Ellen Cornfield, Pat Graney, Ralph Lemon, Sabatino Verlezza, and Stephen Koplowitz. She sits on the NJ Arts Education SEL Task Force, and is obtaining her Ph.D. in Humanities and her CAGS in Expressive and Creative Arts from Salve Regina University.

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DALCROZE 2019 CONGRÈS INTERNATIONAL:
L'INNOVATION DANS LA PRATIQUE DALCROZIENNE

Lauren Hodgson

It is a distinctive feeling to arrive in Geneva, Switzerland and gaze at the door of 44 rue de la Terrassière. For a first-time visitor to the Institut Jaques-Dalcroze, it was nearly dream-like. During the week of July 22 – 26, 2019, over 300 participants from around the world stepped through the door of the international center to attend the international Jaques-Dalcroze Congrès, held every four years in Geneva.

About 55 diplômés and Dalcroze licentiates who collaborate with diplômés in Dalcroze training centers attended three pre-conference study days ("journées d'études") to meet in small groups to discuss topics such as "Encouraging collaborations between diplômés," "Using technology, its strengths and its problems," "Essential reading for rhythmicians in professional training," and "The use of the voice in the study and teaching of Dalcroze Eurhythmics." These sessions were productive and rewarding as an opportunity to exchange ideas about the Dalcroze practice. The full congress schedule had been available online since January of that year and congress participants had the opportunity to create their own personal program of sessions. I had chosen my sessions in February, and the anticipation of the start of the congress was irresistible. The first morning was filled with the buzz of languages from all corners of the world which filled the air as practitioners, students, and friends greeted each other with joy. As each congress participant checked-in to receive their programs and other congress information, they were handed a beautiful handheld fan with Dalcroze's signature inscribed on the handle. How delightful! (We quickly learned how handy this item would be as Geneva experienced a heat wave with temperatures that soared close to 95 F that week!)

Between each session, participants often found themselves in the middle of a seemingly spontaneous flash-mob activity which included recorded or live music and an IJD professor leading a choreography or other similar activity. These little musical delights always caught me by surprise, but always gave me a distinct sense of community with the other congress participants and presenters.

The theme for the year was "Innovation in the Dalcroze Practice." Alongside experiential eurhythmics, solfège, improvisation and plastique animée classes, the congress days also included research presentations, videos, lecture presentations and panel discussions. During the 2015 congress, DSA member Mattie Kaiser described the challenging nature of scores of congress participants wanting to attend the same "core" experiential classes. Due to limited space, it wasn't possible for all to gain access that year. Pre-selecting sessions in advance seemed to eliminate that problem. The congress days included morning and afternoon sessions, with a lovely lengthy lunch time. The length of the lunch period allowed for a rotation of participants to enjoy lunch at their assigned time, visit the bookstore and purchase books, DVD's and other materials, take private improvisation lessons, or catch up with friends old and new. Between each session, participants often found themselves in the middle of a seemingly spontaneous flash-mob activity which included recorded or live music and an IJD professor leading a choreography or other similar activity. These little musical delights always caught me by surprise, but always gave me a distinct sense of community with the other congress participants and presenters.

My favorite evening of the week was the storied "Improv Night." Over lunch earlier in the week, one of the Haute école de musique students told me about such nights at the IJD, but no description could have prepared me for the evening ahead. After a long day of immersive sessions, congress participants left the IJD so that preparations could begin for Improv Night. Just as the sun was beginning to set, we returned to the IJD. We arrived to find the IJD transformed into a mysterious space with the lights dimmed low. I remember following my assigned group

from one room to the next, taking staircases and hallways I had never seen before to find each room re-designed for unique immersive improvisational experiences. One contained percussionists and dancers from the group "PerkImBa," where we moved and drummed with little inhibition, another contained two pianos and instructions for an improvisational structure, and another, where we ventured as far as the car park and our improvised voices echoed through the space. What a night! The closing ceremony came too soon, and congress participants wished each other a "bon voyage" as we made our ways back to our own corners of the world, filled with happy memories of a meaningful experience together.

I would be remiss not to mention a very sincere thank you to the organization committee, **Silvia Del Bianco**, **Hélène Nicolet**, **Jean-Marc Aeschimann** and **Delphine Wuest**. Their efforts to respond to the expectations of many different people locally and world-wide were amazing and the congress would not have been what it was without their thoughtful planning and execution.

Lauren Hodgson

The Dalcroze Society of America's Board of Trustees' Vice Chair, Lauren Hodgson is a Dalcroze Eurhythmics teacher and pianist on the faculty at Baldwin Wallace University Community Arts School and summer Dalcroze Academy faculty at the Dalcroze School of the Rockies. Her credits include: B.M. in Piano Performance from Baldwin Wallace Conservatory of Music; Dalcroze Certificate and License from the Dalcroze School of the Rockies; Current candidate for the Master of Arts in Music Education at Case Western Reserve University. She has taught classes and workshops across the United States from children to professionals, including most recently, as a consultant for implementing music, movement and discovery-based experiences in online learning. She currently lives in Cleveland, Ohio with her husband, Jesse.

SCHOLARSHIP REFLECTION: DIRECTING UNDER PRESSURE

Guy Mendilow

My license training at the DSR has pushed me harder than just about anything I've undertaken with the exception of Vipassana meditation. The skills resulting from this intensive, full-bodied musical and pedagogical study shape the ways I now teach, improvise, compose, perform and even converse.

This training has required significant practice and has refined my understanding of the processes of practice. To me, above all, practice is the art of sharpening one's blade: engaging with that which challenges the most, requiring greatest uninterrupted time and attention and yielding significant growth in skills, including understanding.

This sort of practice involves perspectives on mistakes that are often at odds with popular US conceptions, in which mistakes are frequently taken as a sign of failure. On the one hand, if I don't make mistakes, I'm probably not practicing the right material. Rather than sharpening my blade, chances are I am doing something else (for example, using skills I already own rather than increasing them). On the other hand, mistakes are themselves ways of increasing knowledge. Like a scientist who re-tools a hypothesis on the basis of unexpected experimental results, mistakes lead to data points: ways of approaching the same questions with greater perspective.

This article cobbles together observations based on mistakes, and also successes, in directing a Plastique Animé for a Certificate or License degree, especially when limited time must be shared between several student-directors. Many of these observations are taken directly from journal entries made during the process. I offer them up in the hopes that they will be useful to others embarking on a similar directorial process, especially because directing under pressure requires skills and awareness that are not a direct focus in Dalcroze training (but that our best teachers regularly deploy). Other than the discipline of advance preparation, these include: the craft of leadership; directorial efficiency; time management and balancing directorial decision-making with individuals' ideas to build investment and meaning for the "cast."

1. Know your piece. Inside and out. Know what sections repeat (and therefore can re-use movement as well). Know how it develops and what its affect is. While your vision is likely to continue evolving, it is your responsibility to have a deep knowledge of the piece before the first rehearsal. When analyzing your piece, be aware of the big as well as the little picture. Is it wise to make each measure, or each pattern, different and unique? Or would it be helpful to think in large segments, looking for phrases or sections that repeat? This is an analysis question as well as a time management question: the more granular your approach, the more time you'll need.

2. Be aware of time. Balance Time-Equity and Piece-Specific Needs when sharing a constrained time-block with another director.

   - Time Equity: Suppose there is a total of sixty minutes allotted to the Plastique session, and that there are two directors, each of whom requires the participation of the full group for their piece. One simple time-equity approach is to divide the sixty minutes in half: twenty-eight minutes for director 1, twenty-eight minutes for director 2, four minutes transition in between.

   Use a timer. For example, use a digital counter on a smartphone or designate a timekeeper (give them a bell or a tone-block!)

   - Piece-Specific Needs: This refers to the possibilities and constraints of the specific piece being directed. A two-page piece may well necessitate more time than a one page piece. But this is not a rule: A repetitive two-page piece may present shortcuts that a through-composed one-page piece may not in terms of repetition. It is incumbent on each director to know their piece in-and-out so that you can voice your needs up-front (rather than discovering them once time allocations have already been made and suddenly requesting additional time.) Knowing your piece also means the responsibility of choice. Is it wise to choose a through-composed two-page piece when you know your time will be severely limited? Select your piece wisely.

3. Stage time is a valuable resource. Be equitable: each director needs time to rehearse on the stage on which their Plastique will be performed. Remember that a solo plastique still requires stage time, even if it does not require participation from the group. Is it possible for the ensemble to rehearse in an alternate space (even the hallway) in order to give the solo director stage time while you work?

4. Know why and how to ask for others' input. When opening up the opportunity for others to offer ideas, be aware:

a. This takes time. The broader the question, the more time it will take.

b. The group is not here to do your job for you. If you are unprepared, or generally vague, throwing the challenge to the group is not your solution. Review #1. There is a vast difference between having done your homework and genuinely needing help with a particular section, or choosing to include others' ideas in specific areas for particular reasons, and asking the group because you are unprepared. Know precisely why you ask for others' input and request it only after you have done your work thoroughly.

c. As Ginny Latts teaches, there is a fine line between scary and exciting. The difference often comes down to limited choice. Used well, constraints serve a number of purposes: they often enable individuals to be more creative, to feel more secure, and therefore to actually contribute usefully, especially when time is limited. So, for example, "in these four beats, I'd like you to switch places with your partner. You figure out how to do that" is quite different than a vague "improvise something in these next four beats" (or, worse, in a longer section!) Consider the benefits of giving movers a goal or image. For example, "in these four beats I want you to use your eyes and hands to acknowledge your partner. Make sure they know how much you welcome and appreciate their contributions: "or "you can decide what to do with your hands while you turn, but you and your partner need to do the same thing" is quite different than "improvise something" (i.e. because I am not prepared and don't know what I want. Stop. Return to #1!).

5. Be aware of the group. Unlike many of the skills required for effective directing, this one is directly taught in our training. Just like you watch your students and give corrections in class, it is your job to watch your ensemble and solve the problems you note. Do the movers "get" it? Are they doing what you want? (If you don't actually know what you want, stop. Return to #1 above). Take a breath, step out of the action and observe carefully with a collected presence. Then determine verbal and movement approaches to "fixing" what's not right.

6. Repetition is key. Part of your job as director is to make it easy for your ensemble to give you what you want. Repetition is vital. Confusion will cost you time and increase tension. You are a Dalcroze teacher-in-training: Make directing into an art by using the tools you already know. Associations, inhibitions, excitations, interrupted canons, even reaction games can help you "drill" while still keeping it fun and fresh, and this needn't take up a great deal of time. But if you are not ready to use these strategies, it's fine. Just remember: Repetition is your ally, as are small bites. Break longer sections into manageable chunks, watch carefully, correct mistakes and make sure the ensemble can solidly give you what you want a few times in a row (I suggest five). Then add another chunk and repeat.

Generally, it is your directorial responsibility to ensure that once you choreograph a segment, your ensemble "has it" solidly before you move on, unless you can articulate a very specific reason to do otherwise. Take the time, make corrections and build your ensemble's comfort and certainty. An aim of practice is to work hard — to blaze and then retrace clear pathways — so that you don't have to keep working as hard on the same thing. It is a misuse of time to move on before your ensemble "has it," and then to have to take up more time doing the same thing the next day to clear the confusion caused.

7. Be specific. Ask for what you want. Be clear.

8. You call the shots. Others may volunteer ideas, but you have the vision (if you don't, stop. Review #1!). You are not obliged to accept an idea just because someone else has offered it, though it may well be wise to consider when time permits. This is your piece, and you are the one who has invested the time and attention in the analysis. Take ownership and decide!

9. Remember: Others exist. Despite what I wrote above about mistakes, there is a category of mistake that should be avoided: Disrespect, by which I mean thinking or acting based on the assumption — whether that assumption is conscious or unconscious — that you have rights, privileges, and freedoms that others do not (i.e. that others are second-class citizens while you are first). This is a tricky one, especially because disrespect is, indeed, often unconscious, stemming from tacit values. Nonetheless, mind that it is personally and professionally disrespectful to act with even the tacit assumption that your time is more valuable than others'. Own the mistakes you make but do not deplete someone else's time, attention and resources, because you are unprepared. It is doubly offensive to vilify or blame another director for sticking to the clock when your time is up and you haven't gotten as far as you wanted because you are unprepared. Whether conscious or unconscious, such self centered thinking that will undermine you and eventually contribute to a negative domino effect in the group. There is of course always the possibility that you have done your homework and still run out of time. In this case, talk with the other director or with your Teacher. We are all human and most are humane, responding well to respectful acknowledgement of challenges and shortcomings.

10. Determine objectives for each rehearsal. Set realistic goals, budget time and work like mad to stick to your structure. Cut out what's irrelevant and be certain to use time effectively. It is quite fine to request that the work time you have allotted be "rehearsal mode" and — precisely because you respect everyone's time and won't ask to step over the time boundaries set out — request that all conversation/activity not directly related to the work at-hand be saved for the break. In my experience, others will appreciate the productivity of a focused environment, even if the parameters you set seem a bit strict at first.

11. Be generous. What goes around comes around. Inspire upward spirals through your thoughtfulness.

12. Consider switching rehearsal order from day-to-day. If you start with one director's piece on the first day, consider starting with the other director's piece on the next day. This can often lead to increased fairness, whether actual or perceived.

13. Practice these four diligences: Speak your truth. Assume Nothing. Do Your Best. Don't take it personally.

14. Treat mistakes like a scientist. Learn from mistakes, revise the hypothesis, re-tool the experiment. Use mistakes to advance the quality and efficacy of your work.

Guy Mendilow

Guy Mendilow directs the Dalcroze Music School of Boston, modeled on the Dalcroze School of the Rockies and offering Dalcroze education for adults and children.

Learn more at www.dalcrozeschoolofboston.org

Mendilow is also Director of Music & Education for the Guy Mendilow Ensemble, recipient of multiple funding awards from the National Endowment for the Arts and other leading arts foundations on the basis of artistry, cultural preservation and the strengthening of communities through the arts.

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PERSPECTIVES ON PRACTICE: DALCROZE AT THE CLEVELAND INSTITUTE OF MUSIC

Debbie Ellis Whitmire

Before I went to CIM in the fall of 1976, I had never heard of Dalcroze. But Eurhythmics was a required course for all students, so there we were, in a big room with a polished wooden floor, ballet barre and mirrors, two walls of windows and a grand piano in the corner. And our teacher, David Brown. He was barefooted like the rest of us and moved with the lithe precision of a dancer. It was exciting, challenging and a little intimidating. It became my favorite class.

All of us in that room were accomplished musicians. We wouldn't have been admitted to the conservatory otherwise. We'd spent countless hours getting to that point; I was at the piano five hours a day. We didn't understand why Eurhythmics was part of the curriculum or how it would further our development as aspiring professionals. But I soon found that experiencing music as movement had a perceptible impact on my playing. The concepts of momentum and shaping of phrase, the integral role of silence and breath, rubato, augmentation/diminution, inner hearing, solfege patterning and canonic pieces both verbal and physical – all of these became more vivid and deeply rooted in physiology. We learned conducting and swings, worked with subdividing and cross rhythms until even Chopin and Debussy passages were comprehensible and … fun. I remember a lot of laughter and the satisfaction in finally mastering something complex. It was a place to engage our whole selves, body, mind and emotions. We gradually became comfortable not only with our bare feet but also with each other.

It helped that Mr. Brown had a sardonic sense of humor and could improvise at the keyboard like nothing I'd ever heard before. He was an organist and also a student of Elsa Findlay, who was herself a student of Emile Jaques-Dalcroze. I added Eurhythmics as a second major to Piano. This required getting a minor in Modern Dance, and so I met Kathryn Karipides, dance faculty member at Case Western Reserve University and David Brown's wife. She had studied with (among others) Martha Graham, Merce Cunningham, Erick Hawkins, Hanya Holm, Mary Wigman and at the Dalcroze Institute in Switzerland and the Laban Studio in England. I began to get a sense of the lineage from the innovators of the early 20th century who explored the integration of body, mind and emotion in pursuit of artistic expression.

David Neal Brown teaching a children's class.

Eurhythmics classes were offered on Saturday mornings for children, starting at age 4. It was a revelation to me that foundational music concepts were so easily assimilated in this setting. In the midst of playing and "dancing", they were developing a solid sense of everything the conservatory students were also learning. This way of teaching became my life's work: playfulness, joy, engaging the whole self, excellence and precision but also freedom to explore and improvise. Again and again, I say to a student, "Dance it!" or "Here is a silk scarf, see how it moves with this phrase" or "Let's march that piece with heavier feet". And so the ideas of Dalcroze continue to grow and nurture future generations of musicians.

Debbie Whitmire

Debbie Whitmire has degrees in piano performance and eurhythmics from The Cleveland Institute of Music. She specializes in music and movement for young children, in addition to maintaining a private piano studio in Houston, Texas.

Editor's note:

Some of our readers may be surprised to learn that Cleveland Institute of Music has a rich history of Dalcroze Education to its credit. In the April 2019 issue of Le Rythme (edited by FIER, the International Eurhythmics Federation, and available on the DSA website here [https://dalcrozeusa.org/resources/publications/le-rythme/]), renowned Dalcroze scholar **Selma Landen Odom** contributed an essay entitled "Researching Elsa Findlay: Dalcroze Teacher, Choreographer," which goes into some depth about this history. From her detailed description we can learn much about Elsa Findlay's role in it:

> *In 1956 Findlay was appointed head of the eurhythmics program at the Cleveland Institute of Music (CIM), one of the most distinguished conservatories in the United States. Founded in 1920, CIM's first music director was Ernest Bloch, who as a teenaged violinist in the 1890s studied composition with Jaques-Dalcroze in Geneva. Bloch brought Jean Binet, who also studied with Jaques-Dalcroze, to introduce eurhythmics at CIM in 1921; Gladys Wells, a graduate of the London School of Dalcroze Eurhythmics, and three others taught there before Findlay arrived (Becknell, 1970, pp. 52-59). At last, for fifteen years, she held a single, stable position in a school where eurhythmics was central to the curriculum.*
>
> *Findlay's teaching encompassed the eurhythmics courses required of all CIM degree and certificate students in their first two years; classes in the children's preparatory program; and workshops and summer courses for music, elementary, and physical education teachers. Artistically, Cleveland was heaven because she could stage works such as Hänsel and Gretel and Noye's Fludde and, with CIM composer Donald Erb, create new plays for children. In 1966 Dean William Kurzban and Findlay developed a four-year degree program with a major in eurhythmics, the first offered in the United States. Dalcroze specialists John Colman and Loma Roberts Lombardo commuted from New York to teach in the first years. Eminent pianists and improvisers, they both had performed decades earlier in Findlay's Men and Machines. David Neal Brown began to teach alongside this remarkable team while completing his double major in organ and eurhythmics; from 1972, after Findlay stepped down, Brown moved the CIM program forward until he retired in 2009. His former student Brian Sweigart and colleagues continue the lineage today.*

Findlay contributed mightily to the practice in her wonderful text Rhythm and Movement: Applications of Dalcroze Eurhythmics. She opens this work with the following observation: "Of the three elements of music—rhythm, melody, and harmony—rhythm has received the least attention from the theorists, yet it is indisputably the basic element without which there is no musical art." Inspired by his studies with Findlay, David Neal Brown developed his own distinctive brand of eurhythmics training, setting CIM"s program apart from those based on the tradition transmitted by the Institut Jaques-Dalcroze.

As we look to the DSA's 2022 National Conference at Baldwin-Wallace College, I'm thrilled to feature Debbie Ellis Whitmire's reflections on her training at CIM. We look forward to welcoming our colleagues from Cleveland Institute, as well as from Oberlin, Case Western Reserve, Kent State's Hugh A. Glauser School of Music, Cleveland State University, as well as from Albion College, Adrian College, and University of Michigan, Ann Arbor, which are just on the other side of Lake Erie.

Bill Bauer

Many thanks to Selma Odom for her permission to reprint this portion of her text, and to FIER for making this important work available to the world via its publication.

LETTERS TO THE EDITOR

"ANATOMY OF A LESSON" FROM THE CAHIERS OF EMILE JAQUES-DALCROZE

Marie-Laure Bachmann

Editor's Note

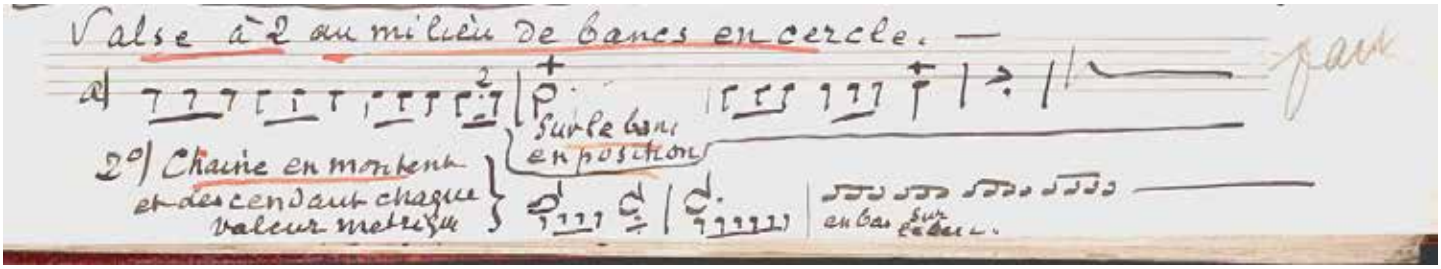
In the last issue of Dalcroze Connections, Michael Joviala edited a portion of Ruth Alperson's Memoire, which she wrote in 1976 as a part of her work on her Diplôme. For the project she analyzed two lesson plans from the vast archive of cahiers, or lesson planning notebooks Emile Jaques-Dalcroze produced in his career. Our excerpt focused, in turn, on her discussion of the class he designed for November 26, 1943.

In preparing the article for publication, a question came up about two exercises that Ruth had chosen not to write about, exercises M. Jaques had included at the very end of the lesson plan. It is hard to make sense of Jaques-Dalcroze's intriguing shorthand indications.

One of the exercises involves arranging the classroom's benches in a circle and then having the students pair up and dance a waltz in the area these benches define. On cue the students are to step up onto the benches. The other plan seems to be for a study of increasing and decreasing metric values.

Curious to gain more insight into these cryptic notations, I sent them to former Director of the Institut Jaques-Dalcroze and scholar on all things Dalcroze, Dr. Marie-Laure Bachmann, and asked her how we might interpret them. What follows is her generous reply, providing great insight into the master's enigmatic lesson design sketches. Many thanks to Dr. Bachmann for her in-depth response to my query.

Bill Bauer



Dear Bill,

Here below is what I understand of these exercises as Jaques-Dalcroze sketched them. (The point is that he was always researching; he was writing for himself, and this was a starting point towards the unexpected… No wonder if, when reading this nowadays, we may end up with more questions than answers. Stimulating, isn't it?…!)

General title: Waltz in pairs in the center of a circle of benches (note that the benches for Eurhythmics classes are quite low ones ; not the kind you usually sit on!).

In fact, there are two separate exercises: in the first one, named a), people, by two (which here can mean holding hands and facing each other), dance waltz steps on the groups of three eighth notes (first measure, three first groups); on the fourth beat they take a jump onto the nearest bench (they have to quit the dancing position); second measure, (accented dotted half): they stand on the bench, then resume their dancing position during the time left; then (third measure) they dance two waltz steps on top of the bench, and on the last (accented) beat they

take a jump down, landing on the next first beat (the accented dot without any specified duration–may be the end; may be the starting over again, or going on, who knows?).

Is this exercise (as written) a fixed succession of « 12/8 - 6/8 - 8/8 - stop », i.e. a precision and memory exercise? Or is it a reaction exercise (it could be…) with groups of three eighths ad libitum and the teacher accenting an anacrusic beat to impulse the change of level? I like this idea too… Are the little crosses on top of the dotted half note and on the quarter note designed to show the difference between metrical accent and rhythmical accent? Or just to show important moments to be precisely reached? What is the point of unequal beats and unequal measures in this exercise?… Did J-D really mean the quarter note as such or wouldn't he have dotted it? (It is not rare to see errors in his often too fast notation). Alas we cannot ask him, though we know he experienced it (he noted « fait » in the margin, i.e. « done »); but we can take advantage of all these questions to find our own way…!

The second exercise, named 2° (and not (b) : wasn't Jaques-Dalcroze in a kind of a hurry on that day?! Typical of him!)… has no more to do with waltz, but with a succession of unequally grouped values (eighth notes) : 4 - 4 - 6 - 3 - 3 - 4 - 4… . « Chaîne » is most often used in the sense of « canon ». It might have been what we call « un canon arrêté », i.e. one same group of notes is repeated several times; teacher starts; when he changes the grouping, or maybe when he says hop, students realize the one he just played while listening to the new one he is now playing, and be ready to change for it when teacher changes again, etc. Or, more probably, the succession (as written here) was to be memorized as a series and students took turns starting one after the other (i.e. "en canon") after one group of notes or one measure.

As for the realization itself, I understand they have to make one step for each global value («valeur métrique» as noted here), once on the bench, once on the floor, alternately; at least they change from up to down and again on each first eighth note of each group, be it without or with stepping the following notes (as in the second part, which says alternately for each group « en bas », « sur le banc », and allows us to think that every note might possibly be stepped).

In fact, it does little matter which interpretation we choose, as long as we get the principle of both exercises, which is to train the ability to deal with one's weight transfer, strength, balance, time and given space, so as to reach the right smoothness, momentum and accuracy of movement in any given rhythm or tempo…(Let's remember that for this same reason Jaques-Dalcroze was fond of stairs!)

Whatever, I don't think these exercises did aim at making things mentally difficult, since they were devised for the very end of the lesson, as you rightly suggest… And we are not even sure that Jaques-Dalcroze did use the second one that day! Plausibly, when preparing this lesson, he devised two exercises relating to changing of level by means of benches, and eventually chose just one to be realized… I often experienced the same thing, haven't you?

Marie-Laure Bachmann

Marie-Laure Bachmann, Dalcroze Diplômée, was born in Le Locle, Switzerland. She pursued advanced studies in Geneva, first at the University for a diploma in Specialized Pedagogy, then at the Institut Jaques-Dalcroze for the License and Diplôme (focused upon children and adults with special needs), then again in the University for a License in Experimental and Genetic Psychology (Piaget's school). Using the Jaques Dalcroze method in her work as a psycho-motrician therapist, Ms. Bachmann practiced Dalcroze therapy with disabled children for over fifteen years; and taught at the Institut Jaques-Dalcroze, teaching courses in rhythmics, solfège, improvisation, and Dalcroze methodology in the professional students' training course. From 1990 to 2006 she was the Director of the same Institute. The author of the book Dalcroze Today (Clarendon, 1991/1993) *La Rythmique Jaques-Dalcroze, une éducation par la musique et pour la musique* (Ed. La Baconnière, 1984) and numerous articles on related topics, she is now retired, but still occasionally gives classes or lectures in Switzerland and abroad.

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