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DALCROZE *Connections*

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CALL FOR SUBMISSIONS



Paul Hille



Joy Yelin

The DSA would like to honor the late Paul Hille and Joy Yelin with a short commemoration in our next issue. DSA members who would like to submit fond personal recollections are welcome to send them to editor@dalcrozeusa.org.

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A Note from the Editor

(Nota de la editora)

Elda Nelly Treviño Flores (México)

The second volume of the special edition of *Dalcroze Connections* dedicated to the practice of Dalcroze eurhythmics in Latin America offers the DSA community a diversity of applications of the principles of Jaques-Dalcroze in different contexts.

This issue makes me feel very proud because among the authors of its articles, we find former graduates of the Dalcroze Certification Program in México held at the Conservatorio de las Rosas in Morelia, Michoacán (2012–16), and the seed which was planted there flourishes currently throughout México, Costa Rica, and Chile (countries represented in this volume, among others). Furthermore, after reading each article, I found valuable *Dalcroze Connections* in the training received by music educators from different countries at the Instituto Interamericano de Educación Musical (INTEM) sponsored by the University of Chile and the Organization of American States (OAS) between 1967 and 1973.

The contents of this issue show examples of beginning music reading and solfège teaching (mainly online) in the article by Maristella Jiménez in Costa Rica. In contrast, Margarita Martínez talks about her solfège and ear training class at the conservatory level in Mexico City. From a historical perspective, Ethel Batres offers us a tour through the history of the practice of Dalcroze eurhythmics in Guatemala.

Dalcroze principles for movement are applied in original children's repertoire written by a female Costa Rican composer (Ana María Vargas), beautifully presented by Iliana Vindas. Moreover, the sisters Iris and Margarita Ramírez share with us their Dalcroze practice in Michoacán with ethnic groups from that Mexican state and small children in private settings and vulnerable conditions.

Going south on the American continent, Ana Elena Buitrón (Mexican musician with Lebanese roots living in Chile) takes us on a fascinating trip through different Chilean traditional music rich in vibrant rhythmic patterns, ideal for the practice of Dalcroze eurhythmics.

I want to draw special attention to Iramar Eustachio Rodrigues, who has played a decisive role in the promotion and professional training of Dalcroze practitioners in Latin America. Iramar, of Brazilian origin, never forgets his roots and has had a continuous presence in different Latin American countries from 1975 to the present. I met Iramar thanks to Marta Sánchez, who suggested I invite him to México for the first time in 2003. As a specialist in Dalcroze pedagogy and in the work with children, Iramar shares with us his insight about the Dalcroze practice in the continent. To him, I dedicate my work on this issue of *Dalcroze Connections* as a symbol of gratitude for his generosity on my home country, México.

Once more I thank the Dalcroze Society of America for being inclusive and open to the diversity of the Dalcroze practice throughout the American continent.

El segundo volumen de la edición especial de *Dalcroze Connections*, dedicada a la práctica de la Rítmica Jaques-Dalcroze en Latinoamérica, ofrece a la comunidad de la Dalcroze Society of America diversas aplicaciones de los principios de Jaques-Dalcroze en diferentes contextos.

Este ejemplar me enorgullece porque varios de sus autores son graduados del Programa de Certificación Dalcroze en México, durante los años 2012 al 2016 en el Conservatorio de las Roas en Morelia, Michoacán. La semilla plantada entonces, florece el día de hoy a lo largo de México, Costa Rica y Chile (países representados en este ejemplar, entre otros). Más aún, después de leer cada artículo, encontré valiosas conexiones Dalcroze (*Dalcroze Connections*) en la formación recibida por profesores de diferentes países a través del continente, particularmente la formación recibida en el Instituto Interamericano de Educación Musical (INTEM) realizado en la Universidad de Chile en conjunto con la Organización de Estados Americanos (OEA) entre 1967 y 1973.

El contenido de este ejemplar incluye muestras de enseñanza de iniciación a la lectura musical y solfeo (principalmente en línea) en el artículo de Maristela Jiménez en Costa Rica. En contraste, Margarita Martínez nos habla acerca de su clase de solfeo y entrenamiento auditivo a nivel conservatorio en la Ciudad de México. Desde una perspectiva histórica, Ethel Batres nos ofrece un recorrido a través de la historia de la práctica de la Rítmica Jaques-Dalcroze en Guatemala.

Los principios del movimiento de Jaques-Dalcroze son aplicados en repertorio original para niños creado por Ana María Vargas, compositora costarricense, bellamente presentado por Iliana Vindas. En paralelo, las hermanas Iris y Margarita Ramírez comparten su experiencia de la práctica de la Rítmica Jaques-Dalcroze en Michoacán con grupos étnicos de este estado mexicano y niños pequeños en contextos privados y en situaciones vulnerables.

Viajando hacia el sur del continente americano, Ana Elena Buitrón (músico mexicano con raíces libanesas radicada en Chile) nos lleva de la mano en un viaje fascinante a través de la música chilena tradicional rica en patrones rítmicos vibrantes, ideal para la práctica de la Rítmica Jaques-Dalcroze.

Quiero dirigir la atención del lector de manera especial hacia Iramar Eustachio Rodrigues, quien ha desempeñado un papel decisivo en la promoción y formación profesional de especialistas en la Rítmica Jaques-Dalcroze en Latinoamérica. Iramar, de origen brasileño, nunca olvida sus raíces y ha tenido una presencia continua en diferentes países latinoamericanos desde 1975 a la fecha. Conocí a Iramar gracias a Marta Sánchez, quien me sugirió invitarlo a México por primera vez en 2003. Desde entonces hasta el día de hoy, Iramar ha sido profesor invitado frecuente en varias zonas del país.

Como especialista en la pedagogía Jaques-Dalcroze y en el trabajo con niños, Iramar nos comparte su visión acerca de esta práctica en el continente Latinoamericano. A él, dedico mi trabajo en este ejemplar de *Dalcroze Connections* como símbolo de gratitud por su generosidad hacia mi país natal, México.

Nuevamente, agradezco a la Dalcroze Society of America por ser inclusiva y abierta a la diversidad de la práctica de la Rítmica Jaques-Dalcroze en el continente americano.



From Charango to Kultrún: The Richness of Chilean Music

Ana Elena Buitrón Romero (México-Chile)

México, my native country, is in the northern hemisphere, yet shares the same language with Chile, far away in the southern hemisphere. Although both countries are part of Latin America, they are so far apart that when one is in the middle of winter, the other enjoys a hot summer.

A focus on traditional Chilean music is currently reflected in the plans and programs developed by the Chilean Ministry of Education for all levels of music education, where a large amount of Chilean repertoire is proposed for study. Chileans place high educational value on their own music, including those created by native cultures and those resulting from cultural mixture due to emigration. For example, in Chile there exist both traditional Andean orchestras, as well as “comparsas”: groups of musicians playing regional music with dancers performing specific choreography. Comparsas are especially active in carnivals, and usually each group wears a particular costume in order to be identified by spectators.

As a Mexican, it has been a huge challenge to teach music in Chilean schools, but at the same time it has been enriching, as I have approached new-to-me repertoire in a completely new (Dalcrozian) way for the students.

An example of this teaching uses various works based on the music of the Mapuches, a native people of Chile located in the Araucanía region. This music totally escapes the parameters of Western music. There is no clear form; the wind instruments have an imprecise tuning; and the singing, which is performed in their native language by the spiritual guide, the “machi,” is powerful and energetic. The machi improvises songs, playing with low and high sounds and with the tempo, speaking or shouting, and sometimes inviting the group to sing in a call-and-response. For this culture, music is a form of communication with the spirits. The instruments have the power of expressing emotions that words alone cannot (Chilean Museum of Pre-Columbian Art, n.d.).

The music of the Mapuches has a hypnotizing, rhythmic character, with elements that can be broken down for study using Dalcroze eurhythmic activities. The first of these is a steady beat accompanied by various ostinati,

some of which are heard in percussion and others in wind instruments, both high and low. The steady beat and ostinatos can be embodied in different ways: for example, locomoting to the beat while hand drums are played in association with the kultrún (traditional Mapuches drum). Also, handkerchiefs could be moved in association with the melodies of the wind instruments.



Machi holding her kultrún. Chilean Museum of Pre-Columbian Art (N.D.). <http://chileprecolombino.cl/ARTE/MUSICA-Y-DANZA/MAPUCHE/>

On one occasion, I worked on a Mapuche song with five- and six-year-olds. As they were very young and we were just starting our music classes together, I was not sure how to approach the song. I gave them handkerchiefs and asked them to listen to the music, moving their handkerchief to a sound that caught their attention. I then asked the students to copy the movement of another student of their choice. In this way, we created a *plastique animée* where the beat, the ostinato of the kultrún, the melodies of the flutes, and the singing were represented.

Northern Chile is rich in music. Among the musical genres that coexist is the huayno, a pre-Columbian dance from the high plateau. The huayno is a very meaningful dance which represents the commingling of the Quechua, Aymara, and Spanish cultures (Memoria chilena, n.d.).

The accompaniment uses instruments typical of the region, such as charangos, pan flutes, tarkas, lichi guayos, quenenas, bass drums, drums, and brass.

The huayno accompaniments are excellent examples of topics to explore in eurhythmics activities such as simple duple meter, rhythm patterns, and anacrusic phrases. In addition, there are many opportunities for vocal improvisation games because the vast majority of existing songs use a pentatonic scale.

In the excerpt from “La Vicuñita,” a piece suggested by MINEDUC for the Study Program for the Third Basic Year (MINEDUC, 2013). This song gives us the opportunity to work on 2-time, syncopation, and question-answer phrasing. In addition, when listening to recordings of this music, we can find interesting elements to incorporate into a eurhythmics activity, such as the drum roll that constantly appears on the bass drums.

Traveling from the center to the south of Chile, we find musical genres that arrived at the end of the nineteenth century and, with time, have managed to acquire their own characteristics. The Chiloé waltz, the chacarera, the chamamé, and the costillar are examples, all of them in 6/8.

The costillar is a male dance of challenge where the opponents dance around a bottle that is placed on the floor. This dance is very popular in the region of Chiloé, although it can also be found in and around Chillán, in the center-south of the country.

The movement used by the dancers corresponds to what in Dalcroze eurhythmics is known as the skip (saltar in Spanish), which allows the movers to clearly feel the two pulses of this compound meter. In the dance, each dancer must be clear about the amount of time he needs to take for the amount of space he must traverse and the energy he needs to make it, encapsulating three fundamental aspects within Dalcroze eurhythmics: time, space, and energy.

La vicuñita

Tradicional chilena

De las pu - nas bra - vas ven - go co - mo pa - lo - mi - ta ¡hay!

8
— Sal - tan - do, brin - can - do co - mo vi - cu - ñi - ta —

16
Sal - tan - di, brin - can - do co - mo vi - cu - ñi - ta. —

Chilean traditional song taken from Programa de Música para la Educación Básica, tercer año (MINEDUC, 2021, 63)

El costillar

Danza tradicional

Trans. E. Kaliski

El cos-ti-llar es mí-o, me lo quie-ren qui-tar.____
 que cuen-tas tie-ne nai-den con mi cos-ti-llar.____

(Moretti & Kaliski, 1987)

This melody, “El rabel,” always grouped in four-bar phrases, allows us to experiment with phrasing. One such idea involves using a bottle which one dances around in the traditional folk dance. In a eurhythmics adaptation, one person holds the bottle in their hand and steps the melodic rhythm until they reach another partner to whom they give the bottle at the end of the phrase. Another idea could be to organize the group in pairs: one partner goes out, moving the melodic rhythm and carrying the bottle in their hand, and the other follows the same route four bars later until they catch up in a sort of chase. Both games would also work by moving instead to the rhythm of the guitar, which is the skip or salticado (quarter note-eighth note).

Also in the south of Chile is the rin, a popular dance from the island of Chiloé. It consists of a group of participants, usually

two men and two women, who execute different turns and figures as ordered by the voice of a caller. It is impossible not to think of Dalcroze verbal commands such as *hip* and *hop* that indicate us to change action in a eurhythmics class. I find it wonderful that the rin is a dance involving moving through space with a clear direction, as you can take this to think about different ways of stepping all the different rhythm patterns. In the classic rin, the movements involve stepping divisions while clapping beats. In a Dalcroze activity, we could change the roles of hands and feet with a verbal command. Another idea is to bounce balls on the downbeats. This could be done individually, where each person steps the beats while the bouncing ball shows the downbeats. This could also be done in pairs where the ball is bounced from one to the other on the downbeats.

El rabel

Trans. E. Kaliski

El ra-bel pa-ra ser fi-no, ha de ser de ver-de, es-pi-no, la vi hue-la de cu-
 lén y, el se-dal de mu-la ne-gra, la ne-gra. An-da mo-re-ni-ta

(Moretti & Kaliski, 1987)

Rin del angelito

Violeta Parra

Trans. E. Kaliski

Ya - se fue pa - ra los cie - los e - se que - ri - do an - ge - li - to
a ro - gar por sus a - bue - los, por sus pa - dres y her - ma - ni - tos
5 cuan - do se mue - re la car - ne el al - ma bus - ca su si - tio,
9 a - den - tro de u - na la - ma - po - la o den - tro de un pa - ja - ri - to,
13 cuan - do se mue - re la car - ne el al - ma se que - da os - cu - ra.

(Moretti & Kaliski, 1987)

In “El rabel,” a rin, the melodic rhythm is composed of several sixteenth-note permutations. This is an excellent Chilean repertoire piece to practice these rhythmic figures. Students could change from walking quarter notes to eighth notes, later including sixteenth notes, with quick reaction commands increasing or decreasing the number of divisions per beat.

We can also use the rin with inhibition and excitation exercises: for example, the students locomote the sixteenth notes. At *hop*, they stop their feet and gently tap the sixteenth notes with their hands at the sides. However, at *hop*, the music changes to the beat so that students must internally subdivide the beat. Another example would be to clap the four sixteenth notes and remove an indicated pulse (one, two, three, or four), resulting in rhythm patterns. The teacher could even call for two and four to be removed, resulting in two eighth notes; or two and three, to hear the dotted eighth note and a sixteenth note, a figure that appears a couple of times during the piece.

Violeta Parra composed one of the most famous rins in Chile, the “Rin del angelito.” However, this rin is not meant to be danced. It was written to commemorate the death of her daughter. In the Chilean countryside, a child who died before

their third birthday is called an “angelito” (little angel). It is customary to dress the corpse of the dead child in white, simulating an angel. One should not cry, because it was believed when a small child dies, they go directly to heaven, and crying could damage their soul. Thus, this is a sad but very beautiful song. If the text causes us distress, we can always drop the lyrics and study the melody alone.

Many traditional Chilean dances are accompanied by a handkerchief. Similar to the use of scarves in a eurhythmics class, Chileans use handkerchiefs enthusiastically, waving them to the beat. The cueca and the resfalosa are examples of these dances accompanied by a handkerchief.

The resfalosa has a roguish and gallant air. It owes its name to a dance step that resembles the slipping or shuffling of the feet, as if one were wiping the floor. The dance takes place within an imaginary circle divided in two, where two people occupy their own space without invading each other’s space. The handkerchief has no particular way of moving, but is usually waved above the head. The dance includes sliding steps, low jumps, and the occasional bouncing or stomping step, different options that can be suggested in the improvisation at the piano.

El naranjito

Canción Popular

Trans. E. Kalisk

En la cor - di - lle - ra _____ plan - te_un na - ran - ji - to. _____ Por - que_ahora se

6
u - sa, que sí, que no, que - rer-te_un po - qui - to. _____ En la cor - di - lle - ra _____

11
plan - te_un na - ran - ja - al. _____ Por - que_ahora se u - sa, que sí, que no, que - rer y_ol -

16
dar - A la zam - ba_y re - fa - lo - sa, ___ a la mis - ma ve - lei - do - sa, ___ aho - ra sí, aho - ra

22
no, lin - dos tus o - jos y_a - dios, a - dios. aho - ra dios

(Moretti & Kaliski, 1987)

“El naranjito” refers to some of Chile’s natural beauties. The two first stanzas mention the Andes mountain range, which serves as a natural border throughout the country, a mountain range whose view is imposing because of its immensity. The last stanza mentions a mighty river, which is surely fed with water from the melting snow that year after year covers the beautiful mountain range. The narrator is a fugitive who found asylum in the mountains on the other side of the river. Due to the fugitive’s clandestine situation, he cannot find a permanent love; he sings “now yes, now no” (ahora sí, ahora no), a recurrent phrase in Chilean music.

The A section has a crusic melody and regular phrasing, but the B section is anacrusic and uses phrases of different lengths. In a eurhythmics lesson, students could embody this song/dance with a scarf, like the traditional dance itself. But we could also try something different, like standing in a circle, palm to palm. The class sings the song, swaying from one side to the other with the beat, and at hip, performs the chassé rhythm with the feet.



Kai-kai representing the canoe of Avareipúa

Ka tere te vaka

Anónimo

Trans. Grupo Orff Chile

Ka te-re te va-ka o Ho tu Ma-tu-a ka mi-mi-ro te va-ka o A-va re-i pu-a,

5 o A-va-rei pu-a o ho pi-ki é. o Hi-va O, Pa re - ka ne-ka ne é. ¿E a ha a na

10 A va-re-i pu-a? E u ru-u ru pu ka-o a-ta-ran-gi a-na. E to mo-to mo pu-ka-o

14 ve-ri Hi-va a - na e Hi-va O, Pa re - ka ne-ka ne - é

Taken from an unpublished project by Orff Group Chile.

More than three thousand kilometers offshore Chile is Rapa Nui, also known as Easter Island. This island is home to Polynesian music, resulting in danceable, joyful, and cadenced melodies. The music of this region is completely different from that of the continent. One example is “Ka tere te vaka,” a melody that narrates the arrival of Hotu Matua and Avareipúa to the island. This song is actually a spell that Hotu Matua casts on his sister with the intention of crashing her canoe so that he would be the first to reach the island and therefore become ruler. The song is performed by a person who at the same time is making a kai-kai: interweaving threads to create different figures to visually represent the narrative. The image that results at the end of the weaving symbolizes Avareipúa’s canoe (PUCV, 2018).

As can be seen in “Ka tere te vaka”, the melody implies both the tonic and dominant harmonies, making it a great piece to practice this concept. The phrases are grouped in regular sets of two bars, and this symmetry facilitates playing around with the rhythms. Students could sit in circles and show the beat with drums, sticks, or simply the palms. The students could pass the beat, changing directions at a verbal command. To add difficulty, *hop* could be said to change from playing the beat to marking the measure. As the text is quite

complicated to sing and learn, it is suggested to work with recorded music. Within Latin American children’s repertoire there are many songs that exist in different versions throughout the vast region. In Chile, I have discovered some beautiful songs that I had never heard before, like the one I present next.

“Levántate panadero” (Get Up, Baker) has a catchy melody that is easy to learn with simple, repetitive lyrics. This song works well with young and not-so-young children. It can be sung and accompanied with different hand games: for example, in pairs, students face each other and clap their hands to the beat. At “pan, pan, pan,” they high-five their partner. This same idea can be done individually, tapping the beats on the legs and clapping the “pan, pan, pan.”

To incorporate gross motor movement, students could sing while standing; at the “pan, pan, pan” they step the melodic rhythm in place. Students could walk the beats while singing and simultaneously clap the “pan, pan, pan.” If this works well, the students could be in a circle: one walks the beat until they reach a partner and high-fives them with the “pan, pan, pan.” This partner then moves the next phrase.

Levántate panadero

Popular

Le - van - ta - te pa - na - de - ro, le - van - ta - te, ha - cer el pan pan pan, que

5
la ni - ña de la es - qui - na te vie - nela com - prar el pan pan pan.

The image shows two staves of musical notation in 2/4 time. The first staff contains the first line of music with lyrics: "Le - van - ta - te pa - na - de - ro, le - van - ta - te, ha - cer el pan pan pan, que". The second staff starts with a measure rest labeled '5' and contains the second line of music with lyrics: "la ni - ña de la es - qui - na te vie - nela com - prar el pan pan pan." The melody is simple and rhythmic, typical of a children's song.

(Pérez Ortega, 1980).

These songs, dances, and activities are just some examples of traditional Chilean music that I have used in preschool, basic, and university-level music education. Thanks to the wide variety of musical genres and dances found throughout Chile, I have been successful at teaching musical concepts through Dalcroze eurhythmic games and activities. As a Mexican who has immigrated to Chile, I have always approached the culture of the country where I now live and work with respect. I thank Professor Carlos Miró for the suggestions made to this work.

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Ana Elena Buitrón Romero

Ana Elena holds a bachelor's of music with a specialty in piano, a master's in cultural promotion and development from the Universidad Autónoma de Coahuila in México, and a graduate degree in music pedagogy from the Pontificia Universidad Católica de Valparaíso in Chile.

She founded the Xochipilli Cultural Center, in Saltillo, Coahuila, México, which is dedicated to the study of music, and was its director for fourteen years. She has studied Suzuki, Kodály, and Orff and holds the Dalcroze Certificate from the Conservatorio de las Rosas in México. She applies these methodologies to her work with infants and children at the preschool and primary level. She is the author of the book titled *¿Cuál es la historia de la música? Curso de apreciación musical para jóvenes*. Ana Elena currently works at the Andrés Bello National University in Chile.



A Brief History of Dalcroze Eurhythmics in Guatemala

Ethel Marina Batres Moreno (Guatemala)

English translation, Elda Nelly Treviño

Making Dalcroze eurhythmics visible in Guatemala is a task that invites researchers to perform deep analysis. It was not possible to confirm the presence of a music teacher in Guatemala who held official accreditation endorsed by the Institut Jaques-Dalcroze in Geneva. However, the impact of this music pedagogy in the development of local musical education may in fact be traced to—and with more or less orthodox variants—its beginning in the twentieth century. Thus, this article presents an initial path of knowledge and the history of the distinguished educators who have contributed to the progress of music education in Guatemalan territory throughout the twentieth and twenty-first centuries.

Irene Brosse, Pioneer

Irene Brosse (1929–2020) was born in Belgium and arrived in Guatemala after the Revolution of 1944, likely with a group of artists who settled and grew professionally in this country. Even though a few teachers remember Irene Brosse, none of them could provide specific details regarding her arrival and stay in Guatemala. Nevertheless, the time period when she developed professionally, called the “Democratic spring,” was a period of intense social, cultural, artistic, and pedagogical growth that was promoted through the presidency of the republic, represented by the philosopher and educator Juan José Arévalo. As a result, the public institutions governing the higher education of artists encouraged the exchange of international faculty.

The National Ballet of Guatemala and the National School of Dance were consolidated at that time with the presence of the Belgian dancers Madame Marcelle Bonge de Devaux and Jean Devaux. Also arriving from Belgium was the pianist Augusto Ardonois, who worked with Irene Brosse at the National Conservatory of Music.

Julia Vela, founding faculty of the Modern and Folk Ballet Company of Guatemala and former director of the extinct General Direction of Fine Arts, recalled that she was a student of Irene Brosse at the private school of Marcelle Bonge when she was a child (likely between 1948–50) and from whom she

acquired valuable knowledge¹. Later on during her adulthood and as a part of her training as choreographer, she had contact with Dalcroze pedagogy in Belgium (Batres, personal communication, February 12, 2022).

Besides her work in the private sphere, Irene Brosse worked in public institutions. Aydée Vásquez, a retired dance teacher, informs me that she received Dalcroze eurhythmics classes from Irene Brosse at the National School of Dance from 1948 to 1956. Even though she was not a student in the following years, the course continued until approximately 1960 and was specifically named “Dalcroze eurhythmics” and always taught by Madame Brosse, as she was named by her students and colleagues during the years the school was directed by the Belgian artist Joop Van Allen. Aydée Vásquez emphasized the importance of the relation between music and movement for better understanding of dance concepts in dancers and recalls the differences in feeling pulses, accents, and variations of gestures which allowed her to differentiate various meters and dance styles. She also remembers Mme Brosse playing the piano while the group reacted to the differences between waltzes, mazurkas, polkas, and other forms (Batres, personal communication, February 10, 2022).

Around the 1960s, Dalcroze eurhythmics was no longer taught by Mme Brosse but rather by the Guatemalan choreographer and teacher Antonio Crespo, possibly a student of Irene Brosse² according to Mirna Sosa, who was a student of Crespo at that time (Batres, personal communication, February 15, 2022).

Mme Brosse taught a Dalcroze eurhythmics class at the National Conservatory of Music between 1960 and 1970. However, the course did not appear in the official course program. Relatedly, Lucía Armas³ refers that during her early

- 1 Julia Vela: dancer, architect, and dance researcher of traditional dance in Guatemala.
- 2 Reference and hypothesis by Mirna Sosa de Roque, dancer and former supervisor of Creative Dance in the extinct General Direction of Aesthetics Education of the National Ministry of Education
- 3 Lucía Armas: Dancer, choreographer, and former director of the company of Modern and Folkloric Ballet.

years of dance training, she was taken to the National Dance School. Since she was very young, her mother was advised to register her at the National Conservatory to start with the Dalcroze eurhythmics class taught by Mme Brosse.

Even though Lucía Armas took eurhythmics at a young age (four to seven years old), the impact of this experience has lasted all her life. She clearly remembers the relationship between note values and movement, which was emphasized by Mme Brosse. She recalls precisely the dissociation between hands and feet, walking exercises, tempo changes, and the use of Greek modes. Lucía also relates music reading to movement, as well as the realization of melodic dictation while Mme Brosse improvised at the piano.

Lucía Armas comments that regardless of the small size of the groups, they had public presentations at the end of the school year in a hall which belonged to the Guatemalan American Institute (IGA)⁴. She reflects upon the lack of continuity of the Dalcroze eurhythmics course, which unfortunately did not favor the training of further generations of dancers and musicians on a larger scale (Batres, personal communication, February 15, 2022).

In relation to the Dalcroze eurhythmics course for the students of the National Conservatory, Benjamín Flores Chinchilla says⁵: “When I was a student at the conservatory, Mme Irene Brosse was my Dalcroze eurhythmics teacher. At that time, I was a teenager, and I still did not have the desire to deepen my knowledge of music pedagogy. For this reason, since the course was not mandatory, I attended the class out of curiosity. Actually, there were not many students in the group. Mme Brosse made things work in such a way to have an appropriate classroom on the third floor which was large enough, with wooden floors, no desks, and a piano. Inside we moved freely, following her instructions. At that time, that way of teaching was not accepted by many people. Being musically trained in a traditional fashion, we, the students, did not understand why we had to “dance” (generic term which was often used in a pejorative way), if we were studying to be musicians, not dancers. As time went by, and under the administration of Manuel Gómez, I realized how important that course was.”

4 The Guatemalan American Institute (IGA) was located on St. 9^a and Ave 8^a of zone 1.

5 Benjamín Flores Chinchilla: PhD in education, was first oboe of the National Symphony Orchestra for several years (now retired), and professor of the course “Ritmo Auditivo” (auditive rhythm) at the National Conservatory, the National School for Music Education Teachers “Jesús Ma. Alvarado,” and at the music academy Terpsichore, owned by Christa Mértins.

The South American Influence: Manuel Gómez Samayoa and Alfonso Alvarado

Manuel Gómez Samayoa and Alfonso Alvarado are probably the two Guatemalan music educators who have had the most influence in the dissemination of Jacques-Dalcroze principles at the local level. They were both music educators who received grants to study at the Instituto Interamericano de Educación Musical (INTEM) in Chile. This program was the result of an agreement between the University of Chile and the Organization of American States (OAS) to train music educators from Latin American countries with the commitment to return to their home countries. Both educators returned to Guatemala after being immersed in European active music education approaches, which were widely spread throughout the continent, particularly during the second half of the twentieth century. Their work encompassed both private and public educational spheres.

Manuel Gómez Samayoa

According to Benjamín Flores, Manuel Gómez held the position of first oboe in the National Symphony Orchestra for several years. At the same time, he was a professor at the National Conservatory of Music where he introduced the course “Ritmo Auditivo” (Auditive Rhythm) during the 1970s. This course was registered in the official study program of the institution; however, it was addressed to children only.

Manuel Gómez taught using several principles in his class: a) Dalcroze eurhythmics as a basis to develop musicianship, b) ear training exercises based on the Martenot method, c) Edgar Willems’s (1890–1978, Belgian music educator) philosophy for the development of other auditive skills and the attainment of musical awareness, d) the use of the recorder as a complementary resource for music reading.

He started his work in solitude, teaching in the same classroom Mme Brosse had used, who at the time had paused her work at the conservatory. Later on, Gómez’s work was acknowledged by the director of the conservatory. Choral director, trombonist, and music educator Antonio Elías Vidal Figueroa consolidated the program and named it “elementary music.” It consisted of five courses for children: 1) auditive rhythm, 2) musical language, 3) choir, 4) music appreciation, 5) instrument study.

Manuel Gómez invited one of his advanced students to become his assistant in this program: Benjamín Flores Chinchilla, who was mentioned earlier and who later was a professor at the Education School for Music Education Teachers “Jesús María Alvarado.” When visiting Guatemala, Shelyn Lynn, an American oboe student of Manuel Gómez, also worked as his assistant (Batres, personal communication, February, 16, 2022).



Manuel Gómez Samayoa, teaching an open class for parents in the old auditorium of the National Conservatory. The author of this article is among this group of children (1975).



Public exam of auditive rhythm. Fifth-year students of the Escuela Normal "Jesús María Alvarado," conducted by Alfonso Alvarado (1979).

Alfonso Alvarado Coronado

Alfonso Alvarado, after the return of his first trip to Chile, incorporated auditive rhythm into the official degree plan of the music education degree at the Education School for Music Education Teachers "Jesús María Alvarado" starting in 1967. At that time, all the music education teachers who graduated from the education schools (specialized schools for teachers which existed prior to the programs becoming university degree tracks) took auditive rhythm courses. For many years, Alfonso Alvarado was the most important faculty member of the National School for Music Educators and was succeeded later by Benjamín Flores.

Alfonso Alvarado combined Dalcroze principles with traditional Guatemalan music and had a deep influence on the next generation of music teachers since they had a dynamic, functional, and active vision that integrated body movement in the teaching-learning process of music (Batres, 2022).

The North American Influence: Elizabeth MacVean

In tandem with the South American influence of Dalcroze eurhythmics practice in Guatemala, we had the expertise and practice of Elizabeth Ainslee de MacVean, born in Guatemala to American parents. Her early music training was in Guatemala during elementary and junior high school. Later, she studied in the US and graduated with a degree in piano and music education from the University of Nashville, Tennessee.

As part of her music education training in the US, she took several courses related to Dalcroze and Orff practice. Upon her return to Guatemala, she worked at the American School. In addition, between 1975–1980, she organized summer camps for teachers who were trained in various active music education philosophies, which was new at that time.

The summer camps included courses in the following specialties:

- Music, dance, and movement: She incorporated Dalcroze principles together with her own ideas about dance and movement.
- Songs and games
- Instruments, music reading, and orchestra: This work was based on Orff philosophy
- Music appreciation
- Development of creativity



Teachers and students of the Education School for Music Teachers during a summer camp organized by Elizabeth MacVean at the American School of Guatemala (1978).

Seminar of the School for Teachers of Music Education “Jesús María Alvarado”

As part of the training at the Education School for Music Education Teachers during the years when the old degree plan was valid, the students (future music educators) received three main courses which incorporated Dalcroze principles:

a. Auditive rhythm

b. Music didactics. This course included the study of historical music education methods, among them Dalcroze eurhythmics.

c. Seminar of music education problems in Guatemala

In 1980, this course had as a focus the theme: “A vision about music education methodologies” and was supervised by Ángel Ramírez Maldonado. That year, the project centered on Dalcroze pedagogy and was developed by Rubén Darío Flores Hernández, Edgar Miranda, and Patricia Sánchez (at that time students of the seminar).



Culmination of the seminar “A vision about music education methodologies.” The image shows an exercise of Dalcroze eurhythmics at the Guatemalan Association of Authors and Composers, AGAYC (1981).

Marta Sánchez’s Visit to Guatemala and the Work of Rubén Darío Flores and Edgar Cajas

Rubén Darío Flores had Marta Sánchez as a teacher—a pianist, Chilean educator, and specialist in Dalcroze eurhythmics who held a *diplôme supérieur* from the Institut Jaques-Dalcroze in Geneva—when he was a student at the Interamerican Institute of Music Education (INTEM) in Chile in 1995. That year, he took a workshop taught by Marta Sánchez together with dance students, music students from the conservatory, and music education students. In 1996, Ruben Darío Flores registered for a course of auditive rhythm at INTEM with Silvia Contreras Andrews, a Chilean professor, who, years later, earned her Dalcroze license at Carnegie Mellon University in Pittsburgh, Pennsylvania (Batres, personal communication, February 17, 2022).

Marta Sánchez was the founder of the Dalcroze training center in Pittsburgh in 1968. Carnegie Mellon University became the first higher education institution in the US to include Dalcroze eurhythmics as part of the core curriculum for university-level music. Moreover, its Dalcroze program could issue certificates and licenses and was the first program in the US to be validated by the Institut Jaques-Dalcroze of Geneva.

Starting in 1996, Rubén Darío Flores taught auditive rhythm at the Education School for Music Education Teachers “Jesús María Alvarado.” Additionally, since 1998, he has been promoting the importance of rhythm and movement perception to his students at the Christian Education School for Music Teachers “Alfredo Colom,” a private institution offering degrees in music education.

In 1996, Marta Sánchez visited Guatemala to teach a piano pedagogy workshop related to the Bastien piano method published by the Kjos Music Company; at the time, Marta worked for them. The visit was promoted by Dr. Edgar Cajas, who was the director of the “Alfredo Colom.”

In addition to the piano pedagogy workshop, Marta Sánchez offered a Dalcroze eurhythmics workshop for the students of the “Jesús Ma. Alvarado” school (mentioned earlier), the “Alfredo Colom” school, the National Music Conservatory, and members of the university chorus from the Universidad del Valle de Guatemala.

After Dr. Cajas earned his graduate degrees in music education and psychology at the University of Oklahoma in the US, he attended a Dalcroze summer workshop in 1998 at the Carnegie Mellon University training center during Marta Sánchez’s tenure as director. Prior to that, Dr. Cajas attended a Dalcroze workshop in Italy during an international conference of the International Society of Music Education (ISME). During his years as faculty and director of the aforementioned school “Alfredo Colom,” Dr. Edgar Cajas promoted the inclusion of Dalcroze principles in the training of future teachers. Currently, Dr. Cajas applies Dalcroze principles in his private piano studio (Batres, personal communication. February 18, 2022).



Dr. Edgar Cajas using a tennis ball applying Dalcroze principles with one of his piano students.

Dalcroze Eurhythmics Advocacy from the Latin American Forum of Music Education (Fladem), Guatemala Chapter

Since the founding of FLADEM Guatemala in 1999, guest faculty, both domestic and international, have offered courses and workshops either directly or indirectly related to Dalcroze pedagogy or to ideas of music and movement. Nevertheless, the only activity done by a licensed Dalcroze instructor was that by Elda Nelly Treviño in 2011 during the International Seminar in the city of Antigua. Other activities from 1998 to the present are related to music and movement topics; however, the faculty involved are not Dalcroze specialists.

Final Remarks

Following the growth of Dalcroze eurhythmics around the world and in particular in Latin America is a challenging and urgent endeavor. The role of the Education School for Music Education Teachers (Escuela Normal para maestros de Educación Musical) has been fundamental to the promotion of Dalcroze pedagogy and its applications. Through the work of Guatemalan music educators, auditive rhythm has become a cornerstone in the training of music teachers for over fifty years.

The greatest challenge in Guatemala is to anchor music education as an independent course within the general education system, which is difficult given the current political trends that attempt to blend it into general artistic education or to make it invisible.

The present article is the beginning of future research projects to recover the history of music education and Dalcroze eurhythmics pedagogy in Guatemala and Latin America.

The following list names a few of the activities done in Guatemala from different teaching perspectives related to the use of movement in music teaching since 1998 to the present:

- 1998. Workshop: "Applications of Dalcroze principles in the classroom," by Edgar Cajas and Rubén Darío Flores as part of the conference: "Music Education in the third millenium"
- 2006. Workshop on regional traditional dances by the dancer Rodolfo Estrada
- Music and movement workshops for music educators and students by Ethel Batres, throughout Guatemala since the foundation of the program "¡Viva la Música!"
- February, 2022. Virtual lecture "Dalcroze eurhythmics from a Latin American perspective" by Dr. Elda Nelly Treviño (México) addressed to the faculty of the nine music conservatories of Guatemala. Sponsored by the National Ministry of Culture and General Direction of Artistic Education.

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Ethel Marina Batres Moreno

Ethel is a Guatemalan musical educator, researcher, and creator of twenty-three books and thirty-two CDs. She holds a PhD in social research and a bachelor's and master's in literature. She is a professor at Da Vinci University where she was the head of the bachelors program in music education. She is the director of the program ¡Viva la Música!, a board member of the Latin American Council of Arts Education (CLEA) and a board member and publications committee member of the Latin American Forum of Music Education (FLADEM), where she has also been president. Ethel is a member of the Movement of Children's Songs of Latin America and the Caribbean (MOCILYC), and is frequent guest faculty and lecturer for universities and academic associations throughout Latin America. She has received several awards for her pedagogical and artistic work.



A Look at Dalcroze Pedagogy through the Works of Ana Isabel Vargas Dengo

Iliana Vindas Chaves (Costa Rica)

Ana Isabel Vargas Dengo: Pedagogue and Composer

Ana Isabel Vargas Dengo was born in San José, Costa Rica, in 1949. She is the daughter of the distinguished musician and pianist Carlos Enrique Vargas Méndez and the illustrious educator María Eugenia Dengo Obregón. At six years old, she received her first piano lessons from her father. Education has been the guiding star of her life. She graduated from the University of Costa Rica as a primary education teacher with a bachelor's of preschool education and bachelor of educational administration. She participated in the Central American Pilot Course on Music Education in 1971, which was a one-month intensive workshop on music education topics. This pilot course was directed by Dr. Ma. Luisa Muñoz from Puerto Rico and Cecilia Cabezas from Costa Rica and held at the National Conservatory of Music in Nicaragua, with fifty-four participants from Panamá, Costa Rica, Nicaragua, Honduras, and Guatemala. Among the faculty was Patricia Stokoe, an important Argentinian pedagogue (born from English parents) who developed the constructs of Body-Expression-Dance¹ and sensory perception.



Ana Isabel Vargas Dengo



Pictures from the Central American Pilot Music Education Course in 1971.

Ana Isabel Vargas also studied at the Interamerican Institute of Music Education INTEM-University of Chile-OAS (Organization of American States) in 1973, together with twenty teachers from other Latin American countries. This program was possible through an agreement between the OAS and the University of Chile. The program, begun in 1967, was addressed to music teachers from Latin America. The majority of the participants studied there for one year only; however, a few were selected to study for a second year. Among those were Iramar Rodrigues from Brazil and Isidro Pardo from Colombia.

1 The method developed by Stokoe was influenced by the ideas of Isadora Duncan, Moshé Feldenkrais, Rudolf Von Laban, and Jaques-Dalcroze. Her method aimed for the search of movement with personal meaning. (Stokoe & Harf, 1992, 13-16)

The study course of the program at the INTEM consisted of the following subjects: a) general didactics, b) specialized didactics (Dalcroze, Orff, Kodály, and others), c) guitar and recorder, d) educational psychology, d) orchestration, and e) harmony. All the music teachers from the participating countries had an agreement with the OAS to return to their home countries to teach music and apply what they learned at the INTEM.

Iara Smith, a German Dalcroze teacher who studied in Geneva, taught at the special program of Dalcroze eurhythmics at the INTEM. This program was interrupted at the end of 1973 due to the military coup led by Chilean dictator Augusto Pinochet and the subsequent detention of music teachers. However, the program continued a few years later in a different format: the Chilean faculty traveled to other countries to give intensive workshops to the music teachers of the participant countries (Vindas Chaves, personal communication, March 23, 2022).

Ana Isabel Vargas has 449 works to her credit, including songs for children, musical dramas, pieces for solo piano, four-hand piano, chamber, and band. Some of her works have garnered awards in Italy, and others have been performed in Boston, Massachusetts. She has presented three recitals with her compositions: *Rallentando* (Mozart Theater, 2002), *Scherzando* (Bach Music Academy, 2006), and *Music-habitat* (State Distance University, 2009). She also had selected works in several concerts of the Association of Costa Rican Women in Music in various auditoriums in the country.

Teacher Vargas is also the author of thirty-five publications of books and CDs for music education. Among her most important works are "A la ronda (To the Round)," "Canciones para crecer (Songs for Growth)," *Aprendamos cantando (Let's Learn Singing)*," and "Con mucho ritmo (With Lots of Rhythm)," all published by Edinexo Editorial. Her book, *Music in Early Education*, was published by Alma Mater.

Teacher Vargas's work is extensive and rich in themes, and her contribution to the national repertoire is invaluable. This is confirmed by the variety and number of awards and recognitions she has received. A short list follows:

- Music Award in Democracy of the Government of Costa Rica, 1989.
- Jorge Volio Award from the College of Graduates and Professors COLYPRO, 2010.
- Musical Legacy Recognition-Gallery of Merit Association of Composers and Musical Authors of Costa Rica ACAM, 2016.
- Reza Mora Award, Acam 2021.

Vargas's many works and compositions effectively allow children to discover aspects of themselves through movement. Through the enjoyment of her music, the children can express themselves, as is desired by the teacher herself in her book, *Music and Literature for Children*.

If we want creative children, we must endeavor to get to know them. By knowing them we allow them to be spontaneous and thus they express themselves to others and others to them, which produces an interaction of manifestations in which the child also imitates others and forges his or her own style. So, they can improvise and create (Vargas, 1986, 140).

Teacher Vargas's compositions for preschool children have the necessary sensitivity, giving the preschooler the impulse to move, to imagine, and even to create similar scenarios to the music. Movement and music are the center of the Dalcroze method and Ana Isabel's work firmly expresses this relationship.

Childhood, Movement, and Music

It is imperative that body and mind develop reciprocally, that they communicate. And so it is necessary to write children's music that challenges the child to move, to imagine, to get excited, and to arouse sensations. We must remember that "thought awakens when the child has had sensory experiences" (Bachmann, 1998, 20). When children get excited by music, their first impulse is to move. They will happily do any exercise in which they can actively participate with their bodies. They are interested in experiencing what they can do: jumping, running, stopping firmly, rolling, and even "flying." These musical exercises are incorporated into the psyche of the child. Through this work children can learn, for example, how to adapt quickly to circumstances. In addition to providing excellent physical development, the activities can help develop imagination and a lively intelligence. In my experience, Ana Isabel Vargas's compositions for young children achieve this objective.

I will take some examples from my own experiences of teaching from her book *A la Ronda, Seventy-Five Songs for Preschoolers* (2013) which allows us to observe how the Dalcroze pedagogy and the work of Ana Isabel Vargas Dengo join forces to create comprehensive learning tools.

“Half Chicken”

It is September 2021. We are in the Piano Crescendo room. Four girls between 4 and 5 years old, along with their parents, have arrived. They all wear face masks. They know they cannot get too close to their classmates because there is a pandemic; however, when listening to the initial greeting music, they jump happily and make greeting gestures toward their classmates and toward the puppet handled by the teacher.

The group class promotes socialization and a sense of belonging. There is joy in being together. Due to the pandemic, the groups were reduced by half, which allows them to keep their distance, but the joy and pleasure of being together is preserved.

Once the greeting is over, I improvise a march on the piano. The girls immediately begin to mark the rhythm with their feet and move around the classroom. The music speaks clearly to them; I no longer need to tell them to march, walk, or jump. They interpret the music on their own through movement. When I stop, the girls stop. One girl keeps walking. The others look at me again and the girl who kept walking stops and laughs. There is no mistake, there is joy! The next time I stop, they all stop with no problem. I double the speed, and the girls try to adapt to the new tempo. I turn the eighth notes into skips (dotted half note and sixteenth note) to continue the exercise. At the end, everybody claps.

I immediately start the music of “Half Chicken” by Ana Isabel Vargas. The girls begin to jump on one foot; some need help from their parents.

#64 Medio pollo Letra y música
Ana I. Vargas D.
1986

Allegro

mf 1. Me - dio po - llo en u - na pa - ta sal - ta la - ra - yue - la.
2. Con sua - li - ta se sos - tie - ne cuan - do da la vuel - ta.

The image shows a musical score for a piece titled "#64 Medio pollo". It is written for a treble clef in 2/4 time, marked "Allegro" and "mf". The melody consists of eighth notes and quarter notes. Above the staff, the chords G, C, D, and G are indicated. Below the staff, there are two lines of lyrics in Spanish. The first line is "1. Me - dio po - llo en u - na pa - ta sal - ta la - ra - yue - la." and the second line is "2. Con sua - li - ta se sos - tie - ne cuan - do da la vuel - ta." The score ends with a double bar line.

#64 Half Chicken

Half chicken, standing on one leg, jumps “hopscotch.” With his little wing, holds himself when he flies.

One of the girls, when she finishes jumping, says that a chicken on two legs is better. She has quickly become aware of her body, its abilities and limitations, to which she seeks a solution. Another girl interrupts and says that since it is hopscotch, it is better to jump on one foot and then with both.

The moment is gratifying because despite it seeming very simple, 4- and 5-year-old girls have become aware of their limitations and have devised possible solutions. The proposed solutions are good because when they do it, they feel comfortable with the music and the movement they have made with their bodies.

The rhythm of Jacques-Dalcroze aims to stimulate, through musical education, the overall development of the child in the physical, affective, intellectual and social area, encouraging him to discover his own resources and creativity (Del Bianco y Rodrigues, 2013, 72)

Once we have jumped, felt the rhythm, and sung, we proceed to play the rhythm of the song with some percussion instruments. Previous experience helps them internalize the rhythm so it can then be reproduced easily and accurately by most of them. The rhythm flows from the body to the instrument because it was experienced first in the body.

“Let’s Run”

We are in another pre-instrument class with 3- and 4-year old children, where locomotor movements are stimulated and trained. This time we help each other with a song by Vargas called “Let’s Run.” It is a happy song with many possible movements. On the piano I try to create interludes during which I improvise music alluding to the animal or object that is described in the song (such as snakes, kangaroos, horses, balls, planes, etc.).

Children also make their contributions, and before starting to sing, they talk about the kinds of movements that animals or things make: planes fly, snakes crawl, horses gallop.

#65 Vamos a correr Letra y música
Ana I. Vargas D.
1986

Vivo

mf 1. Va - mos a co - rrer, va - mos a co - rrer,
va - mos to - dos, va - mos to - dos a co rrer.
A co - rrer, co - rrer co - mo ve - na - dos,
ay qué bien co - rrien - do soy fe - liz.

2. Vamos a arrastrar...etc.
A arrastrarnos como la serpiente.
3. Vamos a saltar ... etc.
A saltar, saltar como canguros.
4. Vamos a girar...etc.
A girar, girar como la tierra.
5. Vamos a rodar...etc.
A rodar, rodar como las holas.
6. Ahora a caminar... etc.
Caminando como los cangrejos.

Lyrics: Let’s run, let’s run, let’s all go run together. Let’s run, run as deer. Oh, good! I am happy running.

All these movements are basic for a child. To couch this in the theory of multiple intelligences, we are using an exercise that stimulates:

- a) Body intelligence. It encourages children to create movements, to become snakes that crawl, horses that gallop, a planet that spins.
- b) Spatial intelligence. They manage the space by choosing a route within the room. They try to move freely while avoiding their classmates.

- c) Linguistic intelligence. By incorporating new concepts, the lyrics of the song encourage motivation, letting the imagination run wild, which is then interpreted corporally.
- d) Intrapersonal and interpersonal intelligence. The group class and the interpretation of the song require the students to know themselves as well as others.
- e) Naturalistic intelligence. Understood as the ability to differentiate, classify, and understand the relationships of different elements of nature such as animal species, persons, climates, among others.

With the songs: "Let's March Together," "We Are Equilibrists," and "I'm Rowing," we continue to stimulate the imagination, as well as the motor and musical development of the children. The use of additional material becomes very important. A stick approximately half a meter long becomes an oar in "I'm Rowing" and a cane in "Let's March Together." In "We Are Equilibrists," it is the tightrope walker's rod. It can also become the handlebars of a bicycle or the steering wheel of the car. All the while, we try to fit movements to the beat and meter, as well as to the musical nuances.

#59 "Let's March Together"

Let's march straight together, since the parade is about to start; let the rows be straight, each one in place.

Let's listen attentively what the band plays, knees high, and hands with the meter.

#60 "We are Equilibrists"

We are equilibrists passing over there, if you look what we do, soon you will learn.

We are skaters, cyclists, dancers, runners.

#61 "I'm Rowing"

I go rowing on the waves

I go rowing through the blue sea.

On my little boat I sail to the shores, on my little boat I sail on and on.

#59 Marchemos juntos Letra y música
Ana I. Vargas D.
1986

Marcial

#60 Somos equilibristas Letra y música
Ana I. Vargas D.
1986

Vivo

#61 Voy remando Letra y música
Ana I. Vargas D.
1986

Lento

With a Lot of Rhythm

Dancing is a crucial part of every preschool class. It allows children to understand musical structure through movement. Even the smallest babies, the one-year-olds, greatly enjoy this activity. Their parents generally carry them around the room to the rhythm of the music. Small face-to-face encounters with their peers give them great joy as well as psychomotor stimulation. The work "Little Races" with Teacher Vargas (included in her book *With a Lot of Rhythm*) works well for this activity. The parents lift their children up and walk quickly to the rhythm of the sixteenth notes, stopping at the quarter notes. When that happens, they move the baby to the rhythm of the quarter notes and allow their child to make eye contact with another.

Teacher Vargas Dengo, who is aware of the importance of rhythm and movement in the development of children and teenagers, wrote twenty-one pieces for piano for this purpose, under the title *With a Lot of Rhythm*. There are two volumes, one containing the sheet music (*With a Lot of Rhythm—21 Original Pieces for Piano Students*) and the other containing works for non-piano instruments (*With a Lot of Rhythm—21 Short Works for Body Percussion and Movement*). Accompanying each piece is the objective of the work, optional material, as well as a description of the activity.

For all of us who work with eurhythmics, this work is essential material.

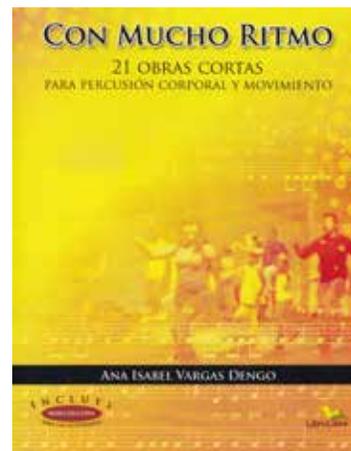
Nº 3
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Op. 381
Ana I. Vargas D.
11/06/2016

Allegretto
mf

To Fine

Fine

D.C. al fine



Conclusion

The work of Ana Isabel Vargas Deno is extensive, rich, and creative. This is just a small sample of what can be done with her compositions. Hopefully, this is an invitation to study this Costa Rican composer, who has spent her life in the service of education and music. The work of the teacher Vargas and the pedagogy of Jacques-Dalcroze remain vital and alive today. We must not forget that the body is the part of us that interacts directly with the environment, that captures stimuli and converts them into information that makes us feel, think, and move. The body shapes our concept of the environment. The creative possibilities and abilities of the body are built and deconstructed through its activity, meaning the mind takes apart the various components of the activity and thus allows the person to organize it differently in the brain.

The way we relate to our body, the way we look at ourselves, how we value and use our body, allows us to create an image of ourselves. For instance, "I am good at painting," "I am clumsy at running," and "I am good at playing an instrument" are self-images; therefore, musical experience through Dalcroze eurhythmics is an invitation to build a positive relationship with music through bodily experience. This is especially important for children today.

Selected Works by Ana Isabel Vargas

- "Descubro el maravilloso mundo de la música (I discover the wonderful music world)"
- Vol. I and II. Susaeta Publishing
- "Music for children", Editorial EUNED (Universidad Nacional de Educación a Distancia, Costa Rica)
- "The adventures of Barbulín", Editorial EUNED (Universidad Nacional de Educación a Distancia, Costa Rica)
- "Three modules of creative expression", EUNED (Universidad Nacional de Educación a Distancia, Costa Rica)
- "Music in primary school", CECC (Coordinación Educativa y Cultural Centroamericana)
- "Method for recorder" Edinexo
- Seven musical dramas for children
- Compact discs: "To the rhythm," "To listen," "Costa Rica with music in its waters."
- Piano music: "21 free dances," "Suite Tropical Fauna," "Costa Rica in twenty fingers," "Music in time," among others.

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Iliana Vindas Chaves

Iliana studied piano at the University of Costa Rica with Pedro Bergón Morell and Pilar Aguilar and continued her piano studies with Carlos Enrique Vargas Méndez.

She graduated from the School of Collective Communication Sciences at the University of Costa Rica, teaching for ten years at the same school. In addition, she privately produced audiovisual materials on topics such as childhood, child labor and institutional documentaries.

For twenty years she worked as an accompanying pianist at the National Institute of Music and also created and developed the program *Manitas Musicales*, a piano program for children aged 4–5. Since 2007, she has run her own private piano program called *Piano Crescendo*.

In 2016, she obtained Dalcroze eurhythmics certification from the Conservatorio de las Rosas in México.

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Maristella Jiménez Quesada,
Costa Rica. Master of Arts in Dalcroze Eurhythmics, IJD.



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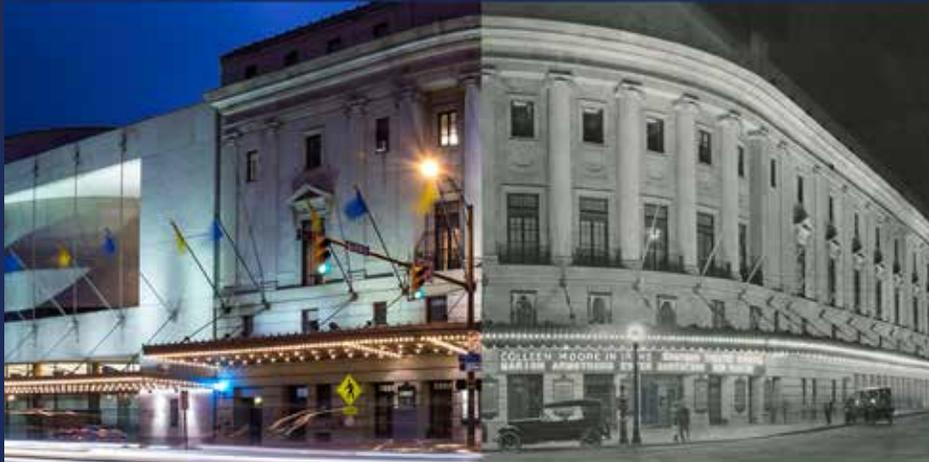
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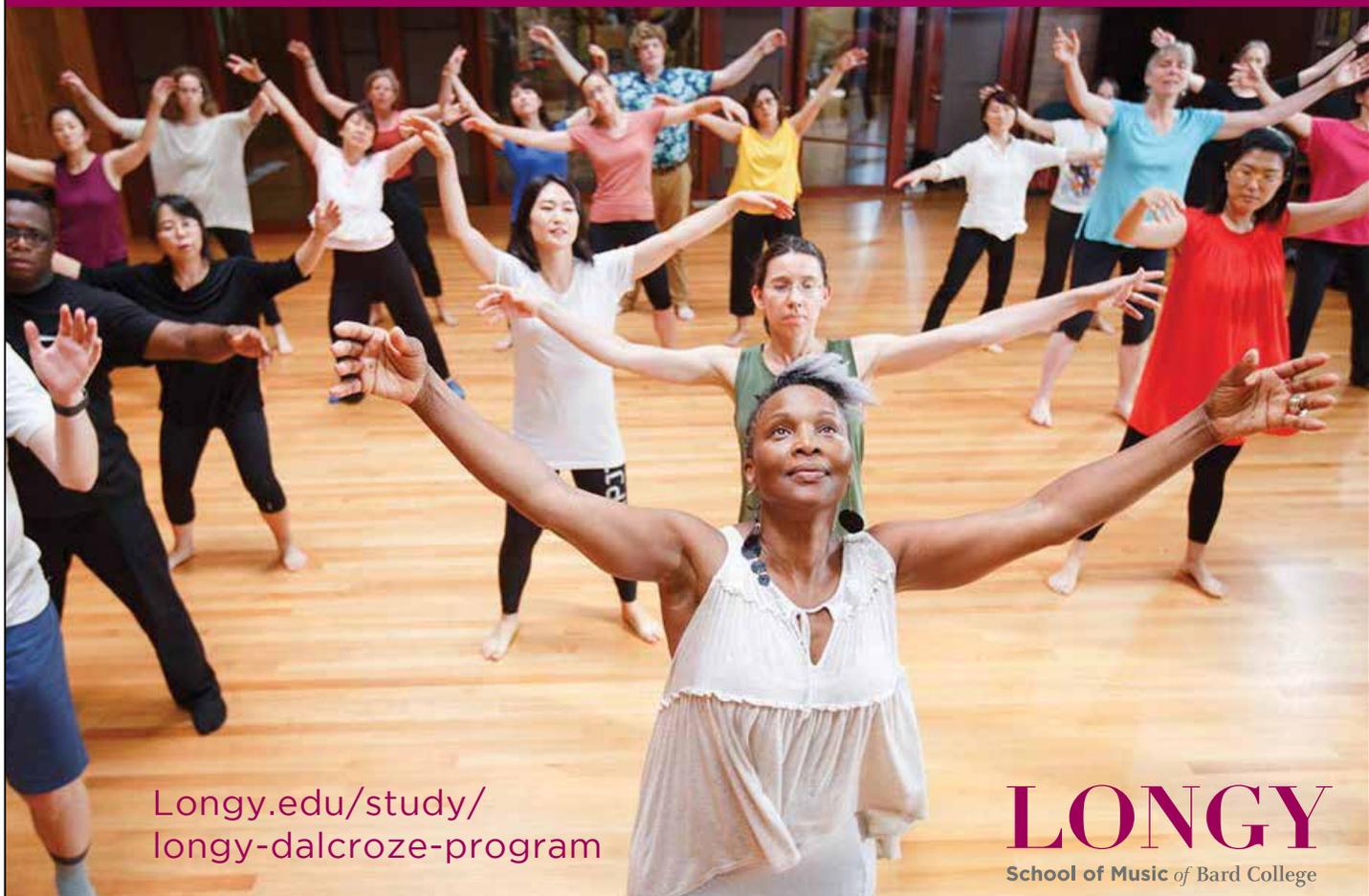
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My Dalcroze Eurhythmics Teaching Experience in My Home Country, Brazil, and Other Latin American countries

Interview with Iramar Eustachio Rodrigues (Brazil-Switzerland)

by Elda Nelly Treviño (México)

Iramar Eustachio Rodrigues (1944–), one of the most renowned and loved Latin American specialists in Dalcroze eurhythmics, was born in Brazil, became a nationalized Swiss citizen, and retired from the Institut Jaques-Dalcroze in Geneva after many years of teaching (though he is still active with several groups of seniors). He shares some ideas about his broad teaching experience in Latin America with the community of the Dalcroze Society of America.

Elda Nelly: Hello, Iramar. It is a great pleasure to talk to you about your experiences both as a student in your youth and as a teacher in Latin America. Could you please tell us about how you started your work in Brazil?

Iramar: In 1975, Monsieur Dominique Porte, director of the Institut Jaques-Dalcroze in Geneva, Switzerland, received a request from the Ministry of Education of Rio de Janeiro to introduce Dalcroze pedagogy in music education training courses in several schools. At that time, by an invitation from Monsieur Porte, I had the opportunity to represent the Institut in the first event of its type in Brazil, which lasted ten days.

From that moment and throughout the following nineteen years, I was invited by the Music Conservatory Brooklyn Paulista of São Paulo to work during their winter courses for teachers. Together with Professor Carlos Miró of the Universidad de Concepción in Chile, we shared the same students, myself working in the area of Dalcroze eurhythmics, and he in Kodály methodology. The collaboration was interrupted because of issues related to the COVID-19 pandemic, and we still do not know when it will continue.

Elda Nelly: A matter that piques my attention is to know your opinion about the main characteristics of Dalcroze eurhythmics practice in Brazil. How is it different from that of Perú, México, Chile, and other countries, according to your expertise in the field?

Iramar: The problem is the same in Brazil and other countries, except for Argentina; in Argentina there were professional teachers of Dalcroze eurhythmics many years ago who were directly taught by Émile Jaques-Dalcroze. A “porteña” professional education remained: in Buenos Aires and other provinces, there were people who received education from Mme. Lía Sirouyan (former student of Jaques-Dalcroze),

whom I have met frequently, since she visited Geneva on several occasions to teach at the Institut Jaques-Dalcroze.

Elda Nelly: Did you take lessons from Mme. Sirouyan?

Iramar: I taught the same students with her in Argentina. However, the “root” that remains in Argentina was not possible in other countries such as Perú, Chile, and Brazil because there was no solid training provided by a well-trained teacher. I discovered Dalcroze eurhythmics at the Universidad de Chile, where I had a scholarship from the Organization of American States as a Brazilian to study at the Interamerican Institute of Music Education. I studied general music education at the Universidad de Chile for two years and discovered Dalcroze eurhythmics, which I did not know before.

Elda Nelly: Who was your Dalcroze eurhythmics teacher in Chile at that time?

Iramar: Iara Smith, who studied in Geneva. She was a representative of Dalcroze eurhythmics in Chile. Years later, she passed away and everything ended. Recently I have started a collaboration with the Escuela Moderna de Música y Danza in Santiago de Chile, where we had three generations of students; however, the program is closed for now because of the COVID-19 pandemic.

Similarly to México, Brazilian geography is very large and diverse, which makes it difficult to establish a central training center. There are two Geneva-trained Brazilians who could teach in Brazil: one of them, Michelle Mantovani, who teaches children at the IJD, married a Frenchman, and Arthur Simoes, who is Brazilian with Swiss parents, does not live in Brazil.

Before the COVID-19 pandemic, I visited Brazilian universities several times, where I taught Dalcroze eurhythmics courses. Nevertheless, those were not part of a professional training, but rather a part of the general curriculum in music education, which I taught as guest faculty.

Elda Nelly: I understand, then, that there is no permanent training program in Brazil, though. Right now in México, we are trying to restart a Dalcroze eurhythmics certification program at the Universidad Panamericana in Mexico City, after its closure in 2016 at the Conservatorio de las Rosas in Morelia, Michoacán. However, the pandemic has not allowed us yet to do it.



University of Manaus, Brazil, 2017.

Iramar: In fact, there is no Dalcroze eurhythmics professional training at present in Brazil. I want to mention that in the second generation of the certification program in Chile, we had five Brazilian graduates who returned to Brazil, and each one of them has an independent school. To name a few: Maria Oliveira Henriques from Porto Alegre, Rafael Moreira Manzzi de Souza from Campinas, and Sandra Mora Valenzuela from São Paulo. Moreover, a former student, Camila dos Santos, who holds a bachelor of arts in music and movement from the Haute École de Musique and the Institut Jaques-Dalcroze in Geneva, is now the eurhythmics teacher at the Liceo Pasteur in São Paulo and works with both children and teenagers.

Elda Nelly: Since you have taught in several Latin American countries, what differences do you find in the groups of students from Brazil, México, Perú, Venezuela, and Chile?

Iramar: It is very clear. In Latin American countries, the Spanish-speaking persons in general are very good human beings, very creative, but with a weak foundation of studies in general, as well as weak basic music knowledge. They have a positive attitude toward learning and good voice qualities, but they lack a foundation of basic knowledge. Among such people, I find there are two categories: a) the curious ones (about 30 percent) who go, search, and find solutions; and the other 70 percent, which I call the “comfortables,” who listen and copy what the teacher does, but do not go beyond that.

Elda Nelly: Yes, they are the “copy-pasters”. However, they cannot improve their teaching, since they do not pursue further training.

Iramar: Exactly. In the Spanish-speaking countries, those who develop well in Dalcroze are the ones who have conservatory, university, or graduate training.

Elda Nelly: Likewise, I think that Dalcroze eurhythmics training cannot substitute for basic general music knowledge competencies and skills; however, there are many persons who mistakenly believe so, and that is the reason why, in many cases, the practice of Dalcroze eurhythmics is misinterpreted.

Iramar: Yes, yes.

Elda Nelly: Given the prevalent conditions of Latin American countries at the moment, what could you propose to the young generations of musicians and teachers who want to pursue Dalcroze training?

Iramar: There are two different situations. In Brazil, for example, there are talented people who want to come to Geneva to pursue further training, but they have families, jobs, etc. in Brazil, which make it impossible for them to do that. We are in a critical situation... in the Brazilian case in particular, the solution would be to have a specialist living and working in Brazil permanently. There is a very well-prepared person in Brazil named Clisses Mullati, who studied with Bob Abramson, Lisa Parker, and then at Carnegie Mellon. She has her independent school, however, she does not work at a university which could sponsor a training program.

We are living a crisis now in the world of Dalcroze eurhythmics. All of us who work on behalf of it want Dalcroze to shine and to spread; nevertheless, things are not that easy. Moreover, I had this same conversation you and I are having now with my former teachers in Geneva years ago, who were direct students of



Children’s demonstration class. University of Manaus, Brazil, 2017.

Émile Jaques-Dalcroze. Currently, one of his direct students is still with us: Mme. Marie-Louise Hatt-Arnold, who is ninety-six years old. She is a living dictionary. She shares her knowledge with the people who ask her. She formed me as a musician and as a Dalcroze teacher.

Elda Nelly: Reflecting upon what you said in relation to the lack of basic music knowledge in the Latin American population in general, I think that this is precisely the reason why Dalcroze eurhythmics is not so popular in Latin American countries: it may become extremely difficult or even impossible to practice with a high standard because such deficiencies are prevalent, and therefore people get frustrated.



Facultad de Música, Universidad Autónoma de Nuevo León, Monterrey, México, 2011.

Iramar: Exactly. Furthermore, to teach Dalcroze eurhythmics without mastering it, being conscious about it, knowing its principles, its aims and goals, is impossible even for the greatest composers. Nowadays, we have a dearth of written documentation about Jaques-Dalcroze's original sessions and how Dalcroze eurhythmics practice was like in its beginning. The direct students of Jaques-Dalcroze did not leave any written testimonies about his teaching practice.

Elda Nelly: That is a critical matter because the original practice remains only in the memory of the persons who lived it, and unfortunately, that has become unavailable for the present and future generations of teachers and scholars.

Iramar: We are now going through a transitional period. We neither know where we are going, nor do we know how we are going to spread the Dalcroze eurhythmics practice. In any case, I think we have to continue our mission without knowing what will happen.

Elda Nelly: Certainly, Iramar, and each one of us shall continue working wherever we are, in the best way we can, and continue to study. I hope we can have you back in-person in México again soon. We Mexicans love you very much.

Iramar: I love Mexicans very much too because regardless of all the financial difficulties, they are people who have "soul and good heart."

Iramar Eustachio Rodrigues

Iramar earned a diploma in piano pedagogy in Brazil in 1964 and a diploma in music education at the University of Chile in 1969. In 1975, he obtained a master's degree at the Institut Jaques Dalcroze in Geneva, Switzerland, where he was given an award for pedagogy. In 1975, he obtained a diplôme in harpsichord at the Conservatory of Geneva. From 1976 to 1986 he was the vice president of the FIER. From 1975 to the present Iramar collaborates permanently in Dalcroze training programs in Chile, Spain, Italy, France, and Switzerland. From 2003 to 2018, he was frequently invited to give master courses throughout México. He is now a professor in the seniors program at the Institut Jaques-Dalcroze in Geneva.

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Moving Up Little by Little: Expanding Dalcroze Eurhythmics Awareness in México

Iris and Margarita Ramírez Talavera (México)

We, the authors of this article, belong to the first group of teachers who earned the Dalcroze certificate from a recognized training center in México. The Dalcroze training program at the Conservatorio de las Rosas in Morelia, Michoacán (lasting from 2012–2016) was the first Latin American center validated by the Institut Jaques-Dalcroze in Geneva. Since Dalcroze pedagogy is not widely used in musical training in México, we were concerned about whether the financial investment we were making to be trained in Dalcroze eurhythmics was going to benefit us both professionally and economically. Furthermore, even though the tuition established by the training center was very low compared to other centers outside México, it was high in our country, considering the average income of a music teacher, particularly in central and south México.

Most of our concerns are related to the current status of music education in Morelia, Michoacán. Even though interest has been increasing, the truth is there is little understanding of the different musical education methodologies to the extent that there are places where it would not matter if a person indicated that they are Dalcroze certified or that they have a *diplôme supérieur*.

Against this background, we decided to begin including Dalcrozian principles in our various works, despite the fact that in most of our workplaces, more traditional ways of teaching music prevailed.



Graduation first group of certificate holders in Latin America in 2014. 📷 Irisol Sandoval Castro

Uncharted Waters

As the first group of certificate holders in Latin America (Mexico, 2014), our vision of music and music teaching underwent radical change. Dalcroze eurhythmics transformed our way of listening to and living music.

As expected, the first forays into the classroom using this pedagogy were not always successful, since a “new school” was just being structured in which music was considered an essential subject for basic education in preschool, elementary school, and junior high. Dalcroze education contrasted greatly with the generic “art education,” where students played flute, guitar, or sang in a choir, and all the arts were folded into the same curriculum.

Even though music finally had its own class time in the curriculum (as an extracurricular subject), the same program of years ago is still used now. The challenge was to make changes in the pre-established music program in the educational institutions where we worked.

Alliances

Fortunately, we have found various allies, and we have never been in situations devoid of any support. For example, former colleagues from the certificate program, former classmates, and we ourselves have been instrumental in being able to continue on this path.

After completing the certificate, the graduates went different ways. Some decided to continue exploring the various musical teaching methodologies. Those of us who focused on Dalcroze eurhythmics made a kind of support group by giving references of our work and thus generated more interest and attention in eurhythmics. Thanks to this community, we were able to place ourselves in institutions committed to this pedagogy.

Additionally, because Dalcroze is a pedagogy in constant movement, we continue to attend various workshops coordinated by different Dalcroze license holders and *diplômes*, some of whom were our own teachers in our certification program in 2014: Elda Nelly Treviño, Pablo Cernik, and Manuel Zazueta. With the latter, we even had the opportunity

to collaborate as instructors in one of his courses, which focused on Dalcroze principles in the early childhood, pre-school, and primary school classroom.

Finally, in a closer and personal way, as sisters, we have served as fundamental and mutual support: giving each other ideas for activities, providing feedback on each other's work, and collaborating when possible.

Music and Movement

Music is an art highly appreciated by all, and that was a good reason to keep knocking on doors. After three years of trying to use eurhythmics as the main educational pillar in our classes, our efforts paid off and three institutions appeared seriously interested in hiring us because we were certified in Dalcroze.

Basic Levels

The CEM (Morelia Educational Center; CEM is the acronym in Spanish) was founded thirty-five years ago in our city. From its inception, it used a constructivist approach, which differed from the educational model in other schools. Six years ago, thanks to the initiative of one of our certified colleagues, Vianney Rivera, who led classes, it began including Dalcroze elements in the music course.

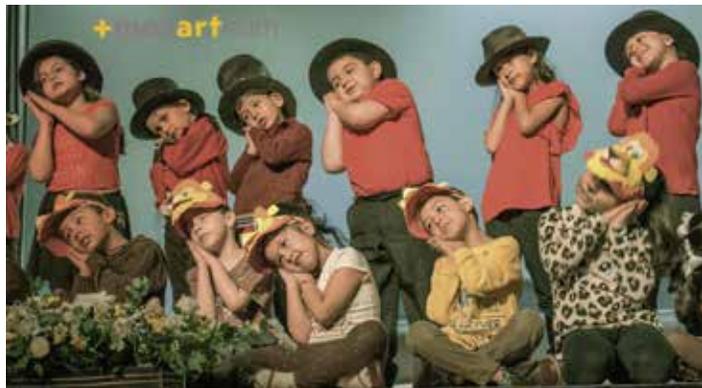


CEM Preschool second grade activity.

✉ Iris Ramírez Talavera

Meanwhile, new schools have emerged, directed by experienced people in education who were clear about the type of teaching staff they wanted to work with. For example, the Mozarteum Morelia Institute (named after the prestigious Mozarteum University of Salzburg, Austria), directed by Luis Jaime Cortez, had contemplated having a Dalcroze-certified teacher since its founding.

Even though both the aforementioned institutions have different educational programs, the serious interest regarding Dalcroze education was reflected in the facilities they provided for the optimal development of our classes: spaces where you can walk barefoot, materials and small percussion instruments, and even the possibility of having a piano in the classroom.



Carnival of the Animals in the Mozarteum.

✉ Álvaro Cortez Maciel

Despite support from the schools, we still encountered other obstacles. At the beginning, at CEM, there were students and parents who were dissatisfied with the subject. Fortunately, resistance diminished over time. In the Mozarteum Institute, the size of the classrooms is barely sufficient for the number of students, due more to the existing structure of the building than a lack of knowledge about the spatial requirements of Dalcroze classes. This constraint needs to be constantly considered when planning classes.

Regarding the experience inside the classrooms in both institutions, it has been gratifying to see how the students take ownership of the subject: they propose movements depending on the activity we are doing; they ask to repeat a game or an exercise performed in a previous class; they are openly curious about the recorded music used in class; they even like to create stories based on the different musical elements within instrumental works (be they classical, popular, or traditional). That is to say, they begin to experience music in a creative and playful way, and not just from passive listening and mechanical repetition. Now they have an open invitation to enjoy and reinvent existing repertoire and thus can reinterpret the ballet *The Nutcracker* as a percussive battle with the King of Mice, or reimagine the divine celebration in the "Infernal Galop (Can-Can)" as a deadlier party with an insistent fly included.

Not only have the students become more interested in Dalcroze eurhythmics, but the importance of our subject has gained more visibility in school festivals (both Christmas and the end of the school year). Songs, small percussion ensembles, and *plastique animée* have begun carrying greater weight within the artistic programs. When preparing the presentations, ideas and proposals from the students are taken into consideration. Students often strive to polish their performances, as they have acquired a taste for going on stage and showing their final work.

Conservatorio de las Rosas

In 2013, the Conservatorio de las Rosas decided to introduce a Dalcroze eurhythmics workshop to its curriculum, which I (Iris Ramírez) have been overseeing for two years. The experience working as a teacher in this institution has been very rewarding because in contrast to the two previous cases, this institution is focused on the training of professional musicians. Although Dalcroze eurhythmics is only given in the preparatory year, the different musical elements that students must know or learn are worked on in depth as needed because of their foundational aspect in professional training.

Something that has been a constant peculiarity with each group is their initial difficulty with movement. Despite being young (between sixteen and twenty years old), the students are typically self-conscious about having to connect music with their body without the medium of their instrument. This has become a big challenge when they try to refine their gestures, especially when they also must combat their own nervousness and focus on what is being done (such as in a recital, presentation, or concert).

Once this first obstacle is met and overcome, the next major challenge in the class arrives at the end of the school year: the development and execution of a *plastique animée* where in they must give a sample of the different musical and motor skills developed throughout that year. The results obtained from this last activity are very valuable, as they also serve as feedback and evaluation of the subject itself.

Unlike an institution that does not train professional musicians, here, at the Conservatorio de las Rosas, a greater weight and responsibility is felt. Not only are experience and training sought, but Dalcroze eurhythmics is part of the core curriculum and therefore its application should improve the students' musical skills.



Plastique animée made by students of the Conservatorio de las Rosas. 📷 Iris Ramírez Talavera



Presentation at the Hogar Irekani's kermés.

📷 Heliane López Granados

Long-Term Projects

We have participated in two projects that promote the comprehensive training of children and teens. One belongs to a national cultural program and the other one is private.

The first program is called the Associated Artistic Initiation Schools (EIAA is its acronym in Spanish). These schools are located in different cities throughout the country and their purpose is, as their name indicates, to give their students a more complete artistic training than what they would find in a cultural center, making the program a rich experience. It was thanks to this specific goal of deeper training that we could propose Dalcroze-based activities when teaching theory, music appreciation, and choir. The activities were pleasantly received by the students, who immediately sought to experiment with the tools they acquired: feeling the strong beats, deciphering the beat, discerning the melody of an instrument within an ensemble, coordinating body and voice, etc. In some cases, this experience was so impactful that some of the former students have continued to combine their musical work (through private classes) with the academic activities done in their further music training at other institutions.

The second project is the Hogar Irekani, where children and teens from families in unfavorable conditions gain access to various sports and cultural activities, all sponsored by the benefactors of the Hogar. In this program, we had to combine Dalcroze principles with some Orff teaching and other elements typical of traditional music programs. This was mainly due to the materials, space, and instruments available for these classes; diversification of teaching methods was the answer to limitation. The result was extremely gratifying, as the boys in the program were very receptive to the classical repertoire, in addition to being eager to explore music through imagination and its motor possibilities. They took as a challenge those activities that implied coordination, reaction and inhibition of movement, and overflowing creativity when creating a *plastique animé*, which was presented during the main fundraising events of the Hogar.

Short-Term Projects

The connection and friendship with some musicians (and cultural managers) has allowed us to reach different communities to give short workshops with the Dalcroze approach. For these activities, we provide a playful experience and interaction with a couple of short pieces or songs, depending on the age range of the group. Sometimes games or stories are added.

In these workshops, the hosts provide the space and we bring the props, depending on the element in focus: handkerchiefs for phrasing and dynamics, balls and sticks for pulse and rhythm. The choice of the topic at each workshop is based on the predominant characteristics of the participants, such as level of development in fine motor skills and gross motor skills, musical knowledge, and level of linguistic and cognitive development. These attributes are taken under consideration in order to provide the students with the most complete experience possible in the short period of interaction that we have, since, in general, the workshops are usually one session and do not exceed two hours in duration.

In Tingambato, Michoacán, México, for example, we had the opportunity to work with the children and teens that make up the K'eri Tinganio Traditional Symphonic Band. In that region of the state, known as the P'urépecha plateau, the members of the ensembles and wind bands begin their training from an early age. Several of the ensembles are directed or coordinated by members of the community who have training as professional musicians. The K'eri Tinganio Traditional Symphonic Band was no exception, as its director was a former colleague of ours from our undergraduate program who knew about our certification and sought us out to continue enriching the knowledge, skills, and abilities of the musicians in her band.



Music and movement workshop in Tingambato.

📷 Rocío Román Figueroa

The most recent short workshop was carried out solely by Iris, who was selected on two occasions by the program Alas y Raíces (Wings and Roots) the Ministry of Culture of the state of Michoacán, and the federal Ministry of Culture to present her workshop *Musijuega, knowing music with my body* in different cities of Michoacán. Unlike the other workshops that we have coordinated, she works together with parents, as the sessions are aimed at preschool-aged children. As mentioned above, at very early ages, we usually work with songs and stories that allow kids to learn the lyrics quickly so they can focus on the different musical elements that make up the same song. Obviously, these elements are handled without emphasizing strict technical proficiency and use accessible and understandable language for the little ones, such as “as loud as a lion, as quiet as a mouse.”



Musijuega workshop in Pátzcuaro. 📷 Patricia Ulaje Sotelo

The experience in these different projects has helped us reflect on the scope of Dalcroze, as well as its adaptability to both the environment, the available materials, and the type of people to whom the activity is directed. This has shown us that music teaching is not exclusive to one setting, nor that it requires a specific periodicity. Teaching can also be a small spark with the potential to reinvent the way music is listened to and experienced on a daily basis.

Moving Up Little by Little

Due to financial reasons, we were not expecting to participate in the certification program of 2012. But, mere days before this started, we were told that we were the candidates receiving a partial scholarship given by the Conservatorio de las Rosas. And thus our journey toward learning and teaching music through Dalcroze began.

At the end of the certification, we did not think that we would get jobs focused on rhythm, but life has led us down this path, making it possible for us to know and work with music from an angle that we have never seen before. For this, we are tremendously grateful.

In addition, the experiences we have had in working with children, who are our core group of students, have no comparison: their smiles, their witticisms, and their creativity are unparalleled. We always knew we wanted to be teachers, but we never imagined the turn our lives would take by being teachers of Dalcroze eurhythmics.

Even though the name *Dalcroze* does not carry the same prestige in México as it does in other countries, especially in Europe, the truth is that, little by little, we have managed to show that (due to the malleable nature of this pedagogy) it is an attractive and accessible option for different populations and schools, making it possible for us to continue with the workshops as well as our teaching contracts.

As we said at the beginning, Dalcroze has changed our way of living and experiencing music and has also given us incredible tools that transform the way our students experience music.

Iris Ramírez Talavera

Iris grew up in the city of Lázaro Cárdenas, Michoacán, México. She holds a bachelor's of music in piano from the Conservatorio de las Rosas in Morelia, Michoacán, and a Dalcroze certificate from the same institution. She is currently a piano and music teacher focused on the Dalcroze eurhythmics at various institutions in the city of Morelia, Michoacán, México. She is also a pianist for Tresillas, Contando Músicas, a group for music and storytelling.

Margarita Ramírez Talavera

Margarita grew up in the city of Lázaro Cárdenas, Michoacán, México. She holds a bachelor's of music in composition from the Conservatorio de las Rosas in Morelia, Michoacán, and a Dalcroze certificate from the same institution. She has a master's of music as an interdisciplinary art from the University of Barcelona, Spain. She is currently a music teacher focused on Dalcroze eurhythmics at Mozarteum School in Morelia, Michoacán, México. She also performs as a storyteller in the group Tresillas, Contando Músicas.

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How Dalcroze Eurhythmics Has Transformed My Solfège and Ear Training Teaching

Margarita Martínez Mejía (México)

For twenty years I have been teaching the ear training class, also called musical language or solfège, at the Escuela Superior de Música of the Instituto Nacional de Bellas Artes y Literatura in Mexico City. When I first began to teach these classes, I did so in the same traditional way in which I had learned—through lectures on theoretical concepts, learning to read notation using the *Pozzoli Method* (spoken and sung exercises dating from the nineteenth century used in solfège and music reading coursework), leading dictations, and reading rhythms. However, I didn't know whether my students truly understood everything they were learning in the classes.

I always felt something more was needed, but I didn't know what it was. Although I tried to explain in detail the concepts of rhythms, scales, intervals, chords and their inversions, and play these on the piano, I realized my students still could not sing without losing the tonic. It was also difficult for them to sight-sing, perform harmonic dictations, and conduct and read rhythms fluently, among other things.

In 2002, I was invited to a conference of music educators held at the Facultad de Música of the Universidad Autónoma de Nuevo León and CONARTE in Monterrey, México. I was struck by the name of the conference: *Dalcroze, Orff, and Kodaly: Similarities and Differences*. At the time I had not heard of Dalcroze, so it was of great impact when the teacher, Dr. Herbert Henke, asked us to come on stage to take the class. Then I thought, "For what purpose? Will it be necessary to be here sitting on the floor and not comfortably in our places for this class?" Nevertheless, I stood from my seat and went on stage with a few others to participate in the class. I could not have made a better decision! Finally, I had found what I had longed for: a different way of teaching where students could be themselves, perform, understand, develop, participate, play, have fun, learn, feel, and live the music!

From that moment to the present, I have been interested in learning more about this new way of doing things and began my Dalcroze certification at Carnegie Mellon University in Pittsburgh, Pennsylvania. Years later, I was able to complete the Dalcroze certification in México at the Conservatorio de las Rosas (Morelia, Michoacán).

I wanted to know more about the origins of Dalcroze education and the so-called *New School* or *Active School*, which was a movement of pedagogical renewal that emerged at the end of the nineteenth century in opposition to education based on formalism and memorization (De Zubiría Samper, 2014, 98).

It had as precursors Rousseau, Pestalozzi, Froebel, Lussy, and Claparède, among others. The New School postulated that "learning comes from experience and makes the child the main actor in education, the center around which the entire educational process must revolve" (De Zubiría Samper, 2014, 95). It also intended that music education be active-participatory and carried through in an environment of play, joy, and trust; in these conditions, children could flourish creatively. This new vision of education gave much weight to socialization and education through and into life. (ibid., 96)

The birth of eurhythmics at the start of the century coincided with renewal of emphasis on human individuality. In becoming a new area of philosophical interest, about human beings with their real-life problems; inevitably, it became central to the blossoming of education, psychology, and sociology.¹

Starting from the general principles of the New School, the so-called Active Musical Methods emerged, including Dalcroze education: "...and it should never be forgotten that rhythm is considered as a mode of education through and into music" (Jaques-Dalcroze, 1926, 66).

The principles of Émile Jaques-Dalcroze's pedagogy provide a complete musical training system in which the development of an immediate physical response to a stimulus is made automatic. Jaques-Dalcroze described eurhythmics as a necessary experience with music through movement, which develops the sense of "muscular rhythm and ... nervous sensitivity" rendering the ear attentive to "all gradations of intensity, duration and time, phrasing and shading..." (Jaques-Dalcroze, 1930, 106)

1 Cf. Bochenski 1962: 17-40

Monsieur Jaques, as he was called, realized there was no material available to develop auditory skills in the students, so he proposed a new way of achieving this goal, emphasizing the ability to internalize movements, rhythms, melodies, and harmonies. Other important goals included the ability to stop the body in motion and start it again, feeling the pulse internally, moving the body through space, and hearing and feeling with the body and not just the ears, and more besides.

All of these goals are developed through Dalcroze training and it was just what I wanted to do: to help students internalize sounds and be able to hear them in their heads, as well as developing innate body sensitivity by embodying the music they heard. Moreover, I loved the idea of experiencing music and avoiding theoretical concepts only learned intellectually. For many of my students, this seemed impossible to achieve, as they were used to relying on an instrument such as the piano to know how a score sounded; for others, moving was a challenge they were hesitant to face.

Traditional music theory and solfège classes focus on students quickly analyzing and performing rhythm and sight-singing exercises and rarely worry about students using or listening with their bodies. However, through Dalcroze solfège—as Robert Abramson points out—students with hearing issues will finally be able to learn to sing in tune and write dictations and therefore enjoy the process of learning solfège and ear training (Abramson, 1997).

I asked my students what solfège class meant for them. All agreed that it was to learn the notes of a score, sing them correctly out loud, and know the values of the rhythmic figures.

The study of solfège awakens the sense of pitch and tone-relations and the capacity of distinguishing tone-qualities. It teaches the pupil to hear, and to reproduce mentally melodies in all keys and every kind and combination of harmony; to read and improvise vocally; to write down and use the material for constructing music himself (Jaques-Dalcroze, 1921, 65).

Through continuous eurhythmics and solfège practice, students can begin to feel the differences among the pitches of the scale, the timbres of different instruments, the sensations of changing harmonies, and the sensation of short and long durations. Students also use their voices to improvise small melodies with their classmates, thus sharing their experiences. Their way of hearing changes over time, with more and more sensitive listening. As Eva Nivbrant writes: “Hearing and listening are not the same. Hearing refers to the physical capacity for perceiving sound, while listening implies a reaction or an activity of some kind: acting, sensing, experiencing or taking the sounds in” (Nivbrant, 2015, 35).

In my case, this new way of learning and experiencing music was a process that took about a semester to get used to. At first, the students were embarrassed to sing and even walk. Little by little through the exercises, however, they began to participate more actively and freely. They were realizing that it was necessary to move when listening to music; that it is the whole body that listens and not just the ears.

I remember when I first started teaching Dalcrozian solfège classes: I told the students, “We are going to sing the C major scale.” They looked at me strangely and said to each other, “The C major scale? We learned that years ago.” Undeterred, I asked eight people to line up and raise one hand to waist height with palm facing forward. We sang the C major scale ascending and descending, with each sound represented by the palms of the eight students. I then asked for some students to lower their hands while the others kept theirs raised. This time, we sang the scale but only out loud for those people who had their palm raised. If a student had their arm down, this pitch was sang internally (no sound). The students discovered that when they attempted to sing a specific scale degree after a few pitches not being heard out loud, they had lost the notion of tonic and each degree that they were supposed to be singing. They realized that they did not know what the C major scale sounded like. Though they knew the theory and structure, they had not internalized the sounds. While eye-opening, it was also an interesting and fun activity for the students.



Intonation of the C major scale

We did other exercises, such as stepping whole steps and half steps and singing dichords, trichords, and tetrachords. In this way, the students eventually internalized the scale.

Incorporating improvisation was not an easy task at first. We started by improvising with three fundamental chords in any given key: tonic (I), sub-dominant (IV), and dominant (V). As the students walked around the room, they vocally improvised on the pitches of each chord. When they heard something other than I, IV, or V, they had to freeze silently in place. When they heard the I, IV, and V chords again, they resumed walking and improvising.

To complicate this exercise, I gave each student a ball and a scarf. When they heard the I chord, the students would walk and sing, holding the props. When they heard the IV chord, they would walk while bouncing the ball and singing. When they heard the V chord, they would wave the scarf while singing and walking. In this exercise, the students began to distinguish each harmony and understand its tonal function. In addition, by improvising on the notes of the corresponding triad, it allowed them to better understand voice-leading.



Improvisation with harmonic functions

Improvising is a fundamental aspect of Dalcroze pedagogy, a natural continuation of solfège and eurhythmic movement. Jaques-Dalcroze placed great emphasis on improvisation as an essential tool for those who were trained masters in this music education approach. He emphasized the need to improvise music that expressed the desired sensation, and he insisted that improvisation should above all be musical.

At the end of the semester, I again asked my students: What is solfège and ear training? The new answers were: a class in which we experience freedom of movement, freedom to sing, and where our body responds to the music we listen to; a fun class in which the ear develops and the body and the mind express themselves openly; a class where we work in a cordial environment and with lively group dynamics so that we help each other and enjoy every activity we do.

The response of my students in that first semester is what motivated me to continue down the path of Dalcroze solfège. I firmly believe that if students embody the music they hear, and if they can concentrate and respond to music in their own way in movement, then students can listen more carefully to rhythm, melody, and harmony, can write what they hear and, in turn, listen to what they write.

Here is a Chinese proverb: “I hear and I forget, I see and I remember, I do and I understand”²—at the end of each solfège class, my students began to understand the meaning of this proverb.

2 Proverb attributed to Confucius, 551 B.C.E.

Step-by-step, my students have been able to achieve hearing music with their eyes and seeing music with their ears. By practicing rhythmic movement, their learning experiences have been deepened. Through improvisation, my students have become more sensitive about what they hear inside and want to express. In experiencing Dalcroze solfège in general, they are now able to represent music with their bodies before recreating it at their instruments. At the beginning of each course I tell them to remember that through our work we will attain “ears that see, eyes that listen, and a body that moves.”³

3 My own phrase.

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Margarita Martínez Mejía

Margarita was born in México City. She graduated in piano from the Escuela Superior de Música under the guidance of professor María Teresa Rodríguez. She has given recitals in México and won the piano contest Dialogando con los clásicos. She obtained a bachelor's in computer science from UNAM. She took classes in pedagogy and music education in Cuba and has a diploma in choral conducting. She attended Carnegie Mellon University to study Dalcroze and holds Dalcroze certification from the Conservatorio de las Rosas in México. Margarita also has a master's in art pedagogy.

She is the author of two ear training books for teachers and students which include dictations on CDs. She obtained the award “Academic Performance” from the Instituto Nacional de Bellas Artes y Literatura (INBAL) in México. Margarita currently works at the Escuela Superior de Música and at the Centro Morelense de las Artes.



Jaques-Dalcroze Rhythmic Solfège (Music Reading) Courses: A Personal Experience at Costa Rica's SINEM (National Music Education System)

Maristela Jiménez Quesada (Costa Rica)

Throughout my musical career, solfège¹ (music reading and theory) has always been rather bittersweet—challenging yet fascinating. As I progressed from beginning solfège in grade school to counterpoint in college, I became frustrated with the fact that these classes were abstract, repetitive, and, ironically, not very musical. This propelled me to search for a more kinesthetic, creative, holistic, and musical way of learning solfège, which I found with Jaques-Dalcroze eurhythmics.

The Present

Since the beginning of 2021, I have been teaching solfège to students ranging from 7–18 years of age at SINEM Grecia in Costa Rica with the underlying goal of ensuring that my lessons were characterized by sensitivity and musicality. This has not been easy. The COVID-19 pandemic changed our lives as music teachers. It has compelled us to embrace virtual lessons as the norm to stay safe instead of face-to-face lessons. I also faced some resistance with my non-traditional, movement-based outlook. Progress has been slow but steady, with many questions to field along the way. Despite the hurdles, I truly believe that applying Dalcroze pedagogy will not only mark a change for how students learn solfège but will also provide them with lifelong learning through enrichment and appreciation of the universal language called music.

What Is the SINEM?

SINEM stands for the Costa Rican National Music Education System founded in 2007 by the Costa Rican Ministry of Culture and Youth². Its goal is to develop affordable orchestra and musical education programs making no distinction of race, religion, or socioeconomic status. It particularly aims to attract at-risk children and adolescents, both in cities and rural areas that are generally less likely to be exposed to formal music education or play an instrument. There are currently twenty SINEM schools throughout the country.³

1 In this article, solfège refers to music reading and theory in the context of Dalcroze eurhythmics.

2 Government organization responsible for promoting and developing the arts in Costa Rica.

3 <https://sinem.go.cr/quienes-somos>

In such programs, the community of the SINEM site plays a key role in the musical development of the students, providing venues for concerts as well as ensuring regular attendance and course completion, essential not only for the musical progression of the student but for the social and cultural advancement of the community at large.

What Is Jaques-Dalcroze Eurhythmics?

The purpose of this article is to show how Dalcroze pedagogy may be adapted to programs, such as the aforementioned Costa Rican SINEM's. The Dalcroze approach has, at its core, Jaques-Dalcroze eurhythmics, which treats the entire body as an individual's first instrument. Eurhythmics integrates the elements of time, space, and energy with the improvised music of the teacher to foster collective creativity where students express themselves through different means (gestures, whole body, voice) while also developing social and autonomic skills. Communication involves student exploration of space, both individually and as a group, as they hear the improvised music, generally played on the piano, thereby awakening different emotions and sensations. Eurhythmics also provides a kinesthetic education in which body movement, expression, and feeling precede music theory. The Dalcroze student experiences music through movement and thought to create ideas while learning and acquiring musical notions. According to Dalcroze himself:

The entire methodology is based on the principle that the study of theory should follow practice and that we should not teach rules to students until we have given them the opportunity to experience the facts that made those rules possible, and the first thing we should teach students is the use of all their faculties. It is only later that we can let them learn the opinions and conclusions of others. (Jaques-Dalcroze, 1965, 60)

Solfège

Learning a new language involves listening, repetition, discussion, writing, reinvention, and improvisation. According to Mireille Weber, former professor at the Institut Jaques-Dalcroze in Geneva, Switzerland, learning the language of music is no exception and requires the attention of the entire body.

We must grasp the musicality, the pronunciation; to be able to speak it, we must know the words, their meaning, the construction of sentences, the grammar and discover the subtleties that will allow us to express ourselves and communicate. The same thing happens with the language of music (Weber, 2019, 56).

Since solfège is a means of communication for the language of music, one can establish a direct relationship with the fundamentals of eurhythmics, which is addressed in the following section.

What is Dalcroze Solfège?

Dalcroze solfège is unique in its use of movement and group work to internalize musical concepts such as pitches, notes, phrases, rhythms, accents, and chords. These strategies, used simultaneously with singing, are intended to awaken our inner ear, which later evolves into reading music and scores as well as understanding and applying intonation, pitch, intervals, and harmony at an auditory, vocal, and practical level. Choral singing is also used to assimilate musical concepts such as canon and improvisation.

Singing with movement, rhythmic word games, etc. allows students to “chew over” and process the many concepts of solfège, especially those involving intonation or dictation. Through singing, students are able to express what their ear understands.

Improvisation

Another pillar of Dalcrozian pedagogy is improvisation, which aside from being liberating, is an excellent communication tool that allows the teacher to adapt to the needs and feelings of their students. As Dalcrozians, we have the capacity to create music on the spot to motivate and inspire others. Dalcroze professor Madeleine Duret states that improvisation is a tool that can “do it all” since its objective is to encourage student expression whenever possible. “To invent is also to develop their [students’] imagination and express their sensitivity” (*Le Rythme*, 2011, 17).

Understanding the premise of improvisation is necessary to allow us to delve further into this pillar of Dalcrozian pedagogy.

a. *Improvisation, language, and communication*

In a eurhythmics course, improvisation is not limited to the teacher at the piano. There is vocal improvisation, movement improvisation, and improvisation with objects or instruments, both by the teacher and the students. Duret states that improvisation “is above all a musical improvisation. Whether it is musically or bodily, the reasons for improvising by students are the same: to improvise is to free oneself” (*Le Rythme*, 2011, 17).

The core idea is to discover how to “liberate the spirit” of the student, as Dalcroze stated, by means of our voices (sung, whispered, spoken with funny words or onomatopoeias) or sounds from percussion instruments or other objects, always bearing in mind that the body is also an instrument.

b. *Improvisation and humor*

A eurhythmics teacher must be able to create moments of relaxation and humor to lift the spirit of the students. Laughing facilitates acceptance of instruction and encourages positive student participation. During musical improvisation, for example, building an element of surprise into the music can result in stopping in a funny body position, which gets students smiling. This facilitates communication not only through one’s voice and body but also through musical improvisation. As a result, students discover new musical principles in a fun and poetic manner. By integrating excerpts from well-known songs or melodies, or by using certain musical styles such as the Charleston, boogie, swing, or country music, we can encourage joy and laughter during class.

c. *Improvisation and group management*

Dalcrozian pedagogy requires teachers to gain a better understanding of how the music they play for the class influences group dynamics through the following activities:

Working on a rhythmic motif

Teachers should have the capacity to perform variations on the music, which encourages a playful and lively class. Duret emphasizes that “...repetition of rhythmic motifs require quick rhythmic modifications without eliminating the essence of the basic rhythm: the notes in a passage, breaths, changes of register, tempo dynamics, shifting the rhythm to another voice” (*Le Rythme*, 2011, 16).

Reaction exercises

These exercises consist of rhythmic, melodic, register, and tempo modifications, etc. to generate an auditory-corporal reaction. Auditory reaction exercises with “hip” or “hop” (verbal or musical) also address group management, since the students must concentrate in order to perform them. These exercises present challenges and, in addition, encourage students to execute them.

Use of contrasting exercises

One of the strengths of a Dalcroze eurhythmics lesson is the ample variety of exercises that can be performed, which increases musical and corporal vocabulary, allowing for better use of space and energy. Part of Dalcroze’s invaluable legacy invites teachers to make better use of space and energy and to diversify their classes.

You must plan every lesson rigorously according to the laws of equilibrium and contrasts. For example: 1) Rhythmic race exercises accentuated with energetic gestures to activate blood circulation. 2) Slow exercise. 3) Maximum effort exercises (memorization, polyrhythms, unequal times, silences, etc.). 4) Concentration exercises in a single position. Breathing and memory exercises. 5) Play. (Jaques-Dalcroze, 1950, 9)

This method also embraces varied activities led by the teacher. Exercises can be done standing, sitting, in a circle, using their hands, just listening, writing, visualizing, playing, improvising freely, and others. The aim is to achieve a more enjoyable, dynamic, and playful atmosphere. (Jiménez, M., 2019)

d. Improvisation and space (time-space-energy)

Per Dalcroze, one goal of musical improvisation is to “inspire, provoke, and regulate the body and the spirit.” Music must cover space at different speeds and bodily energies. When music suggests individual exploration of space (up, down, sideways, forward, backward) or in a group setting (locations, mobility, accommodations regarding others), students not only perform self-management but also make an effort to consider the work of others in class. If we also use objects, we can better manage space, time, and energy with regards to music.

Applying Dalcroze Fundamentals to SINEM Courses

Although I only recently began to teach at SINEM, social distancing protocols, due to the pandemic, prevented me from teaching the full Dalcrozian rhythmic solfège methodology. I resorted to adapting the pedagogy to my lessons based on the fundamentals of Dalcroze eurhythmics. The following section describes a series of exercises that I implemented for my SINEM courses.

1. Improvisation with piano, voice, or violin to introduce the theme of the class, provoke auditory-corporal reactions, exemplify musicality, and entertain.

2. Use of objects such as straws and chopsticks to work in groups to explore pulse, ensemble, specific rhythms and, above all, to play with rhythms through quick reaction exercises. Use of a giant pentagram created in an improvised manner to experiment with feet and use it to practice the different clefs (G, F, C3, and C4), musical notes, perform short dictations, and learn songs. Students can also create a “musical house” in order to work on the order of the notes, and for initial dictation activities.

3. Use of the body as a first instrument. Students sit, stand, or place their hands on different parts of their body (up, down, back, sideways) based on the musical improvisation instructions and topic of the class. Desks are used as an instrument when students move their fingers over it to feel and visualize rhythms. The desk also allows the five notes of a pentascale to be represented, to address subdivided times, and visualize intervals, tones, and semitones. Hands and arms are used to gesture and reflect the different dynamics in the music as well as to express and interpret the music freely.



Music reading recital for beginner students ages 7-9

4. Composition. The students compose various rhythmic and melodic exercises. They later film a video in which they participate as performers. The teacher can then observe and determine how well the students have internalized class content.

5. Group singing in unison and in canon to encourage students to trust their own voice and to find a musical impetus different from the one they have with their instrument.



Use of objects to enhance the musical work

6. Innovation. Starting from a simple sight-singing exercise, the melody can be transformed into a song accompanied by improvisation on the piano. This promotes greater sensitivity to musicality and builds a closer reading of musical notation in terms of nuance, change in tempo, etc.

7. Singing and movement. Detecting and showing rhythms in songs through gestures and short body movements is encouraged. The signs or gestures were proposed by the students themselves in an improvisatory fashion, reflecting the rhythmic patterns of the song. Later on, the solfège or singing part was added to those movements, which led to a “sung” choreography.

8. Listening to recorded music. Appreciation of choral and orchestral works as well as music from different parts of the world (Japanese, Arabic, Irish, Latin American, among others), and trying to follow a given score based on what is heard.

The activities above were adapted to comply with a proposal based on the situation. A more purist Dalcrozian methodological approach for a lesson plan is depicted in the table on page 44: A Dalcrozian lesson plan.



Music reading recital with students 10–15 years old.

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Maristela Jiménez Quesada

Born in Costa Rica, Maristela Jiménez Quesada studied at the University of Costa Rica, where she obtained two degrees: bachelor's of arts in violin performance and bachelor of arts in musical pedagogy. She subsequently continued her studies at the Haute École de Musique in Geneva through the University of Applied Sciences and Arts of Western Switzerland. She completed a bachelor's of arts and a master's degree focused on the pedagogy of Jaques-Dalcroze.

As a violinist, she has played with the Heredia Symphony Orchestra and the Costa Rica Philharmonic Orchestra and works for various music-event companies. During her time in Geneva, she created the group A-Capello with three other women. The project aimed to generate social awareness through interdisciplinary performances of compositions and arrangements which included singing and movement.

She currently teaches musical language at the National System of Musical Education (SINEM) in Costa Rica and offers private violin lessons.

A Dalcrozian lesson plan

General Subject: Duple, triple, and quadruple meters Students: 6–7 years of age			
Description	Medium/ Role of Music	Student Skill Practiced	Objectives
1. Introduction			<ul style="list-style-type: none"> • Introduce the class topic
a) In a circle, greet each other by saying: <ul style="list-style-type: none"> - “Yippee” (two gestures) - “The circus” (three gestures) - “The artists” (four gestures) 	<ul style="list-style-type: none"> • Spoken voice 	<ul style="list-style-type: none"> • Imitation • Observation • Vocal improvisation • Musical accuracy • Active listening • Coordination 	<ul style="list-style-type: none"> • a) Establish a connection between the teacher and the students.
b) Initiation with free movement based on music and characters of the circus	<ul style="list-style-type: none"> • Improvised music inspires, guides, provokes, and limits movement 	<ul style="list-style-type: none"> • Imagination 	<ul style="list-style-type: none"> • b) Overall use of the body
2. Measures			
a) Bodily experimentation Students propose different moves for each of the circus characters <ul style="list-style-type: none"> - Clowns: duple meter - Dancers: triple meter - Acrobats: quadruple meter 	<ul style="list-style-type: none"> • Music helps students feel the different meters 	<ul style="list-style-type: none"> • Secure about feeling the first beat of each measure 	<ul style="list-style-type: none"> • a) Sense the 2, 3 and 4 strokes.
b) Awareness	<ul style="list-style-type: none"> • On the blackboard, envision the durations for each meter using non-conventional notation 	<ul style="list-style-type: none"> • How were you able to differentiate each meter? • How many movements are required for each? 	<ul style="list-style-type: none"> • b) Relationship among mental action and verbalization.
c) Repeat the exercise with greater awareness			<ul style="list-style-type: none"> • c) Improve and reinforce the sensation.
d) Do the opposite. In a circle: students become puppets and they mark the meter imagining that they have strings on their arms: <ol style="list-style-type: none"> 1. Down, up 2. Down, out, and up 3. Down, in, out, up 	<ul style="list-style-type: none"> • Uses vocal improvisation to incite puppet gestures 	<ul style="list-style-type: none"> • Coordination • Active listening • Adaptation • Accuracy • Concentration 	<ul style="list-style-type: none"> • d) Express the three metrics with gestures.
e) Variations on integrating use of the space They walk around the room and when they hear the music dedicated to each type of meter, they will get into pairs (2), trios (3), or quartets (4), then do: <ol style="list-style-type: none"> 1) Puppets 2) Invent new moves with partners. The teacher proposes: <ul style="list-style-type: none"> - Hands on thighs-palms=duple - Hands on lap, palms, palms=triple - Hands on thighs, clap, clap, clap=quadruple 	<ul style="list-style-type: none"> • The piano plays different music and the students must find the respective gestures • In this case, music regulates the gestures corresponding to each metric • Music enhances the exercise based on how it is played on the piano 	<ul style="list-style-type: none"> • Concentration • Accommodation to other classmates 	<ul style="list-style-type: none"> • e) Performed with partners in pairs, trios and quartets. • Tangible representation of the number of beats in each measure.

Description	Medium/ Role of Music	Student Skill Practiced	Objectives
3. Moment of Relaxation and Bodily Expression			
Question for students: Do you think you can do the exercise you did in pairs, trios, and quartets but now <i>alone</i> ?	<ul style="list-style-type: none"> *Violin improvisation 	<ul style="list-style-type: none"> Imagination Active listening Auditory and motor reaction. 	<ul style="list-style-type: none"> Stretching and bodily expression exercises. Remembering how the different parts of the body feel and react to the music
4. Reaction Exercise			
Each student will do the exercise again, but now following the verbal cues of 2, 3, or 4 given by the teacher.	<ul style="list-style-type: none"> The violin accompanies and supports the “hip” and “hop” signals said by the teacher 	<ul style="list-style-type: none"> Active listening. Auditory and motor reaction. Accuracy Concentration Adaptability Gestures of each meter in space 	<ul style="list-style-type: none"> Reacting at the right time Recognize the three metrics. Educating the nervous system.
5. Riddle			
<p>a) Students, seated. The teacher teaches the song “Le Cirque” by Anne Claire Rey-Bellet and students must discover what meters are within (see excerpt below the chart).</p> <p>Analysis Question: Which of the circus characters that we saw at the beginning of the class are present in the song?</p>	<ul style="list-style-type: none"> The piano guides the exercise and encourages movement 	<ul style="list-style-type: none"> Active listening Adaptability Gestures of each metric in space. Ability to create relationships through memory 	<ul style="list-style-type: none"> Recognize the different metrics in the song. Relationship between the body scan and the song containing the metric changes.
<p>b) Students pick up the gestures of the circus characters and apply them to the song while learning the lyrics.</p>	<ul style="list-style-type: none"> New songs taught to the students by the teacher 	<ul style="list-style-type: none"> Reaction Memory Concentration Participation 	<ul style="list-style-type: none"> Learn and perform the song with gestures for each metric.
6. Application to Solfège			
Students approach the piano and proceed to mark the meter in the two parts of the song while saying the rhythm, singing the melody of the song.	<ul style="list-style-type: none"> Piano accompaniment during the exercises Visualization of the rhythm on the blackboard 	<ul style="list-style-type: none"> Active listening Adaptability Voice, eye, hand coordination Intonation 	<ul style="list-style-type: none"> Simultaneously read the rhythm of the song with the gestures.
7. Play			
Staging of the music “Good Humoredly” (Norton, 1997, 6)	<ul style="list-style-type: none"> The music encourages greater freedom of movement 	<ul style="list-style-type: none"> Use of the classroom space Body application Creativity 	<ul style="list-style-type: none"> Apply metrics in a group play Fun

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