DALCROZE Connections

DALCROZE EURHYTHMICS IN THE USA AND BEYOND

VOL. 7, NO. 1 — FALL 2022



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A means for internalization

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DALCROZE Connections

DALCROZE EURHYTHMICS IN THE USA AND BEYOND

Dalcroze Connections is the official magazine of the United States Dalcroze community and seeks to inform, inspire, and educate Dalcroze practitioners at all levels. It is published twice yearly by the Dalcroze Society of America.

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The Dalcroze Society of America (DSA) is a 501(c)3 nonprofit corporation dedicated to promoting the artistic and pedagogical principles of Emile Jaques-Dalcroze through educational workshops, publications, financial and consultative assistance, and the encouragement of local chapters throughout the United States.

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Vision Statement

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

Mission Statement

The Dalcroze Society of America is dedicated to serving the following threefold purpose pertaining to the professional practice of Dalcroze education, the extended global community of practitioners and institutions dedicated to this practice, and the general public's awareness and appreciation of it.

- Sustain and expand the professional practice of Dalcroze education in the USA and in the world
- Strengthen our connections to the global community of practitioners and institutions dedicated to Dalcroze education
- Raise the general public's awareness and appreciation of Dalcroze education

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Guest Editor's Letter

Michael Joviala

Participating in a good eurhythmics class can be a bit like watching a great movie. The director's filmmaking technique, when it is masterful, disappears once you are swept up in the flow of the movie. It's only when we emerge from the film that we can marvel at the way it was put together: the camera angles, the lighting, the imagery that foreshadowed a major turn of events...

Of course, we can study how the film was made, just as we can pick apart the details of a well-executed Dalcroze class. We can examine the sequence of activities that led the students toward mastery with gradually increasing levels of challenge. We can notice how the teacher adjusted her piano improvisation to match the abilities (and perhaps deficiencies) of the class. We can also describe the different kinds of strategies the teacher employed to give the students a healthy variety of experiences in the subject of the day. While the teacher's lesson plan and her improvisations may be tied to a particular class, it is possible to generalize and delineate the exact techniques used in Dalcroze education. I'm talking about the canons, the reaction and improvisation games, the use of group activities, and all the rest that comprise the basic set of strategies used worldwide by Dalcroze teachers.

For a list of these "nuts and bolts" of Dalcroze teaching as put together by the Dalcroze Society of America's Professional Development Committee, have a look on page 9 of the "Dalcroze Professional Certificate and Dalcroze License Teacher Training Program" (affectionately known as "The T 2 Manual"). You can download it at dalcrozeusa.org/T2.

For the next two issues of *Dalcroze Connections*, members of this committee will be sharing ways they use a few of these teaching techniques.

In the current volume, I describe some recent discoveries on how to use space itself as a teaching technique. Did you cue up the Star Trek theme in your head as you read that? If so, you are using incitation and inhibition, a teaching strategy Jeremy Dittus and Eiko Ishizuka explain on page 16. While this particular technique may sound rather alien, even if you've only been to one Dalcroze class in your life, odds are your teacher used it! Read their highly informative and practical article to find out more.

The DSA is constantly adding resources to a library that includes articles like these, as well as videos, lesson plans, and back issues of both *Dalcroze Connections* and the *American Dalcroze Journal* to keep teachers and students alike inspired. Watch for the spring issue and the blog for more of the same.

Got a quick reaction to something you read in the magazine? Got an idea for something you like to read? We'd love to hear from you! Drop us a line at editor@dalcrozeusa.org.



Michael Joviala Brooklyn, NY michael@dalcrozeusa.org

Upcoming DSA Events

October 16, 2022 OH Chapter Workshop: Mary Dobrea-

Grindahl & Gregory Ristow

Baldwin Wallace Conservatory • Berea, OH

October 12, 2022 Dalcroze Lab: Stephen Neely

Virtual Meeting via Zoom

November 14, 2022 Dalcroze Lab: Adriana Ausch-Simmel

Virtual Meeting via Zoom

December 8, 2022 Dalcroze Lab: Michael Joviala &

Leslie Upchurch

Virtual Meeting via Zoom

January 13–16, 2023 DSA National Conference

Baldwin Wallace Community Arts

School • Berea, OH

January 21, 2023 NY Chapter Workshop: Greg Ristow

Kaufman Music Center • New York, NY

February 15, 2023 Dalcroze Lab: Nicole Brockman

Virtual Meeting via Zoom

March 20, 2023 Dalcroze Lab: Karen Bescan &

Terry Boyarsky

Virtual Meeting via Zoom

April 13, 2023 Dalcroze Lab: Eiko Ishizuka

Virtual Meeting via Zoom

April 20, 2023 NY Chapter Workshop: Ruth Alperson

Kaufman Music Center • New York, NY

May 9, 2023 Dalcroze Lab: Mari Izumi

Virtual Meeting via Zoom

More info and registration at dalcrozeusa.org

Subject to change. Visit dalcrozeusa.org for the most accurate listing.

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In memoriam...

Paul Hille



From left: Paul Hille, Elda Nelly Treviño, and Silvia del Bianco, Geneva, 2015

Dear Paul,

We worked together in the FIER for many years, the best of which, were those four years of your presidency. During that time, I have seen up close all your skills and your dedication used to share and spread the benefits of eurhythmics to others. You not only believed in what eurhythmics had to offer, but you lived with it as the center of your thoughts and goals.

A few glimpses with words can never describe your totality, but they can represent snapshots of time spent interacting and collaborating with you: Joy and sharing, simplicity and directness, courage and boldness, focused and goal-oriented, full of humor, and constantly the overarching joy of life as something to share.

You accepted all of us as we are; you respected all of us with what we did; you supported each of us with your encouraging energy; you have been thankful for every little contribution made toward the well-being of that one field: eurhythmics.

Simply said, you have always been there as a teacher, a colleague, a friend, a musician. When I heard that your last eurhythmics lesson online was entitled "Silence," I was not surprised.

Missing you,

Fabian BautzPresident of FIER

I met Paul Hille in 2008 during the Dalcroze International Conference in Tokyo, Japan. We ran into each other at an elevator and, to my surprise, he started speaking to me in fluid Spanish. Since then, every time we met in person, he recalled the piano piece "Rocío" by Mexican composer Mario Ruiz Armengol, which I played for one of my sessions in Tokyo.

In Monterrey, México, we had the fortune to have him twice as a guest faculty in 2011 and 2014 at a music education conference at the Universidad Autónoma de Nuevo León. During those visits, he was a vivid example of flexibility, adapting his teaching to the particular needs of the participants, besides adapting to Mexican cultural practices.

Paul had a unique way to lead groups very effectively without undermining his pedagogical goals. I remember his Dalcroze eurhythmics sessions full of positive energy, enthusiasm, and musical expression. The last time I saw him in person in the ICDS conference in Quebec in 2017, I attended one of his piano improvisation sessions in which he created a very peaceful atmosphere through meditation exercises.

Paul Hille was an innate leader with a great sense of humor. He worked for many years on behalf of Dalcroze eurhythmics as a first-class practitioner, leading the FIER, and promoting the Dalcroze eurhythmics practice internationally.

Paul has been an important inspiration for me to continue my practice in Dalcroze eurhythmics. May he rest in peace...

Elda Nelly Treviño

I met Paul when I landed in Geneva to study for my diplôme. We lived with Ma Lou Hatt-Arnold, who generously opened her home to us. Paul's warm smile, sparkly eyes, and sense of humor immediately helped put me at ease at the house and at the Institute. I felt fortunate to have him as a colleague as we studied in Geneva—he had such generosity of spirit, was intensely creative, and wonderfully supportive; there were days when school felt so difficult, but Paul was always there to help lift my spirits and help me push through. He understood the joy of the Method, and brought it to every inch of his being. I'll always be grateful.

Thanks for everything,

Mary Dobrea-Grindahl



Video: Eleonore Witoszynskyj in conversation with Paul Hille

Celebrate Paul's contributions to the Dalcroze community by revisiting this video from the 2nd International Conference of Dalcroze Studies in Vienna (recorded in 2015).

https://youtu.be/RLUVDYnEtBY



Paul was an exceptional musician and teacher, and I had the pleasure of being his student on several occasions, starting in 2009. Over the years, I had the opportunity to spend time with Paul at conferences, summer schools, and at his apartment in Vienna, where he cooked amazing meals. It was Paul who first told me about Qi Gong and only since taking lessons myself have I come to understand how he integrated aspects of it into his Dalcroze practice. His death leaves a resonant absence in the worldwide rhythmics community, one that vibrates with memories of his wonderfully colourful improvisation at the piano, his creative pedagogy, his sensitive and brotherly spirit, and his lifelong pursuit of ever-deeper listening.

This poem appears at the end of *Here is My Lantern*, a collection of poems inspired by my experiences of Qi Gong.

John Habron-James

Peaceful warrior

In memoriam Paul Hille

For your tasty dissonances, Sprinkled on top of already rich piano harmonies, For your discerning ear that tuned our singing, The grains of our voices finding a common do,

Danke.

For the playful spaces you created, where we capered and hopped With abandon, pulsing to the rhythms of samba,

For sharing a musical body that vibrated so intensely, Sensed so sharply and showed us the way without needing words,

Danke schön.

For your inspiring appetite for lavender flowers, rubbed between palms And raised to the face to make life's next breath sweeter still,

For leading from the heart with a love-encrusted shield, For being a peaceful warrior, as you served on the field of friendship,

Herzliche dank.

In memoriam...

Joy Yelin

(1928 - 2021)

Joy Yelin was born in 1928 in Yonkers, New York. The miracle of her start in life is that she was a preemie baby born weighing just over 2 lbs., incubated by a light bulb over her bassinette! She married Philip David Yelin in 1947 and had three children, Norman, Barbara, and Mitchell. In addition to being a wonderful wife and mother, she studied eurythmics at the Dalcroze School of Music, NY, and received her Elementary Teaching Certificate degree in 1969.

Joy taught Dalcroze Studies to educators from all areas of the performing arts at the Manhattan School of Music in New York City, Temple University in Philadelphia, and numerous universities and music conservatories throughout the United States and Canada. She was Artist in Residence for the Arts and Cultural Alliance of Sarasota. She wrote twelve books on eurythmics practices including Movement That Fits, Dalcroze Eurythmics and the Suzuki Method.

In 1992, she moved to Bradenton, Florida. She continued teaching piano and eurythmics. She founded the Creative Music Festival, a competition for young composers that held a yearly concert at the Van Weisel Center in Sarasota.

She was always an active member of her temple and community. Joy loved bringing people together and hosted dinners and events that fostered family, friendship, and artistic connections.

She was a loving mother, grandmother, and great grandmother. She is survived by her children Norman Yelin of Seattle, WA, Barbara Lee Jefferson of Easton, MD, Mitchell Yelin of Concord, MA. And by her grandchildren Alethea Yelin Platto of Lafayette, CA, Hannah Yelin of Concord, MA, and Ben Yelin of Jamaica Plain, MA. And by her great grandchildren Skylar Jacqueline Platto and Alexa Leigh Platto of Lafayette, CA.



When Bob Abramson was recovering from eye surgery in 1979, Joy Yelin taught some of his classes at Manhattan School of Music. Bob had invited me to audit his classes, so I had the pleasure of experiencing her distinctive approach to eurhythmics. She charmed me with her whimsical manner; yet from beneath her playfulness radiated a passionate commitment to learning and to music, shedding light on whatever subject she introduced her students to.

Over the years I had other opportunities to witness her artistry and professionalism. I am grateful for how, later on, she generously shared items from her library to support my research and ongoing Dalcroze training. After she moved to Florida, I missed her exuberance. We will all miss the wisdom she had gained from years of dedicated study, which she also shared generously and, yes, joyfully.

Bill Bauer

Lesson Plan Editorial: Andante from Symphony No. 5

Revisit Joy's expert teaching by reading Bill Bauer's reflection on Joy's lesson on Ludwig van Beethoven's familiar theme.

"I vividly recall the energy and enthusiasm Joy Yelin brought to the eurhythmics classes she taught me over forty years ago, and all others I've had with her since then." — Bill Bauer

https://dalcrozeusa.org/lesson-plan-editorial-andante-from-symphony-no-5/



Executive Director's Letter

Alex Marthaler

What's next? As we move out of these last few years of pandemic restrictions, this is a question I often ask myself. As the executive director, one of my roles (in concert with the board of trustees) is to listen, reflect, and envision our future. Where are we—as the Dalcroze USA community—now? How did we get here? And most importantly: what's next?

We've learned a lot since March 2020 when our daily routines were interrupted. We discovered new ways of connecting and learning with each other over the internet. And we also confirmed how crucial the in-person experience is for our work. This year, as we approach the question of "what's next," we're making strides to better support, serve, and expand our community.

If you're a longtime reader of *Dalcroze Connections*, you've no doubt noticed the refreshed design of this magazine already. With more color, more images, and some new regular columns, we hope that there's something for every kind of Dalcroze reader, whether you're just beginning your Dalcroze journey or have been a practitioner for decades.

Looking for fresh ideas for your next improvisation? Turn to page 33. Want to relive the excitement that comes with that first year of Dalcroze teacher training? You'll enjoy Kuanting Chang's reflection on page 28. How about examples on how to use physical and/or musical space in your music classroom? Find practical inspiration on page 10. All that and more is in this issue.

This year (under the leadership of new board chair Lori Forden), the board of trustees is developing a new strategic plan to guide our organization into the future. We also welcomed three new members from around the country to the board: Kent Cleland (OH), Melissa Tucker (MA), and Laura Weibe (MN). Are you interested in getting involved? Do you have suggestions for how we can better serve our community? We'd love to hear from you—send us an email.

Fortunately, we're now able to return to in-person events and get back to a "new normal." In October, the New York chapter welcomed Katie Couch (DSA trustee and Colorado-based Dalcrozian) for a workshop on rhythmic modes. And later that same month, the soon-to-be Ohio chapter held their very first workshop. We hope to see you at a chapter workshop, an immersive teacher training course, or at our national conference.



Of course, in-person Dalcroze study isn't possible in all circumstances. Perhaps you live in an area of the country that doesn't have a significant Dalcroze community. Or maybe you'd like to learn from an expert that lives 3,000 miles away. We realized through our pandemic adjustments how strong the appetite is for remote learning. So this year, we're continuing the Dalcroze Lab online workshop series, featuring 10 different presenters over 8 sessions. If you can't make it to a live session, selected workshop recordings are available in the new Dalcroze USA Online Store. (dalcrozeusa.org/store)

This programming is made possible through the support of our membership and generous donors. If you aren't yet a member of our organization, I encourage you to stick around. (Visit dalcrozeusa.org/join to see what membership has to offer.) Besides receiving discounted admission to events and access to digital resources on our website, you'll be supporting our mission of sustaining and expanding this unique method of music and movement education.

I hope you'll agree with me: it's an exciting time for the Dalcroze community.



Alex Marthaler Executive Director Pittsburgh, PA alex@dalcrozeusa.org

Spatial Orientation and Awareness

Dalcroze Teaching Strategies and Techniques By Michael Joviala



or many years of my own eurhythmics practice, I focused mostly on trying to coordinate my arms and legs through ever more complicated rhythms.

Only recently have I become entranced by one of the very things that makes movement possible:

SPACE

Tt seems obvious: How can you move if you $oldsymbol{oldsymbol{\perp}}$ are not aware of the space you are moving in? Like the air we breathe, it's easy to take for granted. It's (hopefully) always there! The simple act of putting your attention on your breath can alter your state of consciousness. Likewise, increasing your awareness of the space around you can open new worlds. At least, that's what it has done for me recently. Perhaps it was trying to teach eurhythmics from my tiny Brooklyn studio during the pandemic that made space precious. But suddenly, every bit of available space—the space above me, behind me, even space I could only imagine—became a blank canvas at my disposal.

Upon returning to the classroom, I tried to continue this exploration, and now consider it a valuable teaching tool. "Space" can obviously refer to many things, but in this context, I simply mean a volume, real or imagined, in which something can happen or exist. Here, in no particular order, are some ways I have been using spatial orientation and awareness in both my teaching and in my own practice.

Imagination and Metaphor

Spatial metaphors are embedded into our language: the future is ahead of us, the past behind. I may work under one person but have power over someone else. Likewise, in describing pitch, for example, we commonly compare pitches that are lower or higher than one another. This is literally true for the frequency of the pitch, but most people, I believe, are really imagining notation on the staff, in which notes with higher relative frequencies are notated above those with lower. In the Dalcroze classroom, the space around us can become a metaphor for anything our imaginations will allow, and I find it valuable to break these kinds of largely unconscious associations.1 My goal in the classroom is to bring the spotlight of attention to everything we experience as musicians and artists. The imagination is an excellent tool for this.

Fortunately, an active imagination is readily available for most children, and space can easily be invested with meaning. When a squirrel has climbed too far up a tree but needs to jump to another branch, the distance between point A and point B takes on a special urgency and immediacy. The problem is made immediately clear by calling attention to the scariness of the height (a fat, sustained low tone from the piano heightens the urgency). Here the spatial orientation is entirely in their imaginations, but it helps focus their movement in a way not otherwise possible. The children stop and prepare to jump to safety. Or perhaps I am



aiming for an expansive stretch on the floor. I can get a much greater range of motion in their limbs if I ask them to, say, draw a letter than if I were to just ask them to stretch their legs in the air. These images can be tied to the musical goal of the day. Maybe the squirrel ends up jumping after two-bar phrases; perhaps the letter A is drawn at different speeds in a lesson about tempo changes (this can be as explicit or tacit as is appropriate). In each case, it is imagined use of space that helps students of all ages to engage their bodies more fully.

When used in the beginning of class, imagination-based experiences like these can prime minds and bodies for the musical subject material of the day without forcing a concept too early. When used in the middle of class, imaginative play involving spatial awareness as a factor becomes a concept to use in a later improvisation game, which can also be notated at the board. For example, I can introduce notated accents and have the children play the squirrels movements on drums. We can move from imagination to experience to representation, eventually translating one medium (space) into another (perhaps notation).

The imagination is just as powerful a tool for adults, even if it can take more work to get there. Props are helpful, but for me, they are often only a starting point. Elastics are wonderful tools to experience tension—push and pull—but performing the same exercise with an imagined elastic requires a different, and arguably more powerful, set of questions. "What am I experiencing by pulling this elastic?" becomes "How would my body behave if I were experiencing pulling on an elastic?" The space between two people becomes charged by the memory of a prior experience. The necessity of using the imagination for that

all-powerful if encourages a different spatial awareness, and therefore a different bodymind engagement. This also allows me to make use of impractical materials. I can ask students to blow an imaginary feather when they hear subdivisions (the blowing, too, can be imaginary to avoid hyperventilation). If they track the imaginary feather's journey with their eyes, the space above them turns into a field of possibility. The feather can change into a medicine ball to toss to a friend when the durations change to multiples. Our imaginations are activated, and I am released from having to gather feathers and lug around medicine balls!

"Every bit of available space became a blank canvas at my disposal."

Space above, behind, to the side, underneath

I have a very poor sense of direction. Except in Manhattan, where the (mostly well-behaved) grid system of streets and avenues is firmly imprinted on both my visual imagination and conceptual understanding, I tend to equate forward with north. When I turn, there is a part of me that still feels as though I'm heading north, a kind of "new north." I often lack the ability to hold an absolute reference point when moving about in the larger world. I tend to use landmarks instead. It's an oddity that I have more or less accepted about myself.

Maybe this is why, in the eurhythmics studio, I try to expand my awareness of what is not directly in front of me. Rudolph Laban's kinosphere is a useful concept here. The awareness of space above, behind, underneath, to the side and, yes, right in front take the direction of potential movements from two dimensions into three. If I spend enough time inhabiting this three-dimensionality, the feeling of freedom is exhilarating and stays with me even when I am walking again out in the streets. Perhaps one day my sense of direction will show signs of improvement!

Once my imagination has inhabited this kinosphere, I like to spend time moving between the potential planes: vertical (space above to space below); sagittal (space in front of me to the space behind me) and horizontal (spaces to either side). In an adult class, I can

pair each one of these planes of movement with a musical element. For example, in a warm-up, I might ask the students to move in the vertical plane if I play major, the horizontal plane if I play in minor, and the sagittal if I play in a mode other than those two. (This kind of x=y activity is the Dalcroze teaching technique known as association.) In a children's class, we can imagine spiders moving up and down a web. We can contrast that with a butterfly's all-over movement in space, and this can all be associated (i.e. paired) with melodies that glide up or down verses melodies that frequently change direction. Using space in this way can allow students to move in place rather than travel, which is sometimes essential when the students have been moving a lot or when space is at a premium.

Interior space/external space

I can direct my attention to both the space within my body and the space outside my body, and this can deepen my engagement and experience in the eurhythmics classroom. Unless something is drastically wrong with my health, I have no sensation for much of my own interior space—for example, my liver or pancreas. However, once I see an artist rendering or am told by someone who knows, I can imagine where they are and can even imagine moving specific places of my body I cannot directly feel. (I was recently asked to move my liver in a Feldenkrais class. That definitely

required some imagination of my own interior space!) When it comes to exterior space, except for what is available to my eyes by moving my head, it is all mostly invisible to me at any given moment. Becoming aware of the space underneath, above, behind, as well as farther in front than I can see (because of great distance or physical barriers) changes the way I experience my body. Because of the concrete, the subway, and the expansiveness of buildings in New York City, it can be hard to feel connected with the actual ground. When I am able to take a few minutes to become aware of space at the beginning of practice, it changes the way I experience my physical self. I feel more grounded, which is definitely an advantage for pursuing challenging musical subjects such as polyrhythms or complex meter. Likewise, my physical experience can change as the result of imagining the sheer vastness of the exterior space I cannot see. This kind of imaginary spatial orientation and awareness can add further depth and dimension to my experience of my physical self in the eurhythmics class.

In class, I might create or use music that evokes these contrasting experiences of space: interior and exterior. I find that focusing attention on a physical element can at least delay people from favoring analytical modes of processing, which is exactly what I want at the beginning of a class, especially if the subject is challenging. I enjoy introducing even the most complicated subjects with a red herring



"...time, space, and energy.

There are many dials to tweak, and they can all be used to teach an endless variety of rhythm subjects involving meter, duration, dynamics, and tempo."

like this. For example, I might ask a class to move between space that is intimate (close and personal) and extended (reaching beyond the room) as suggested by the dynamics of the music. As they warm up their bodies and consider the movement possibilities, I might slip in the real rhythmic theme of the day—three against four, perhaps, or unequal beats. Exploration of spatial dynamics can open doors while bypassing other modes of processing that might hinder full immersion in a musical subject. They can help us to take full advantage of the body's intelligence toward mastery of rhythm.

Interpersonal Space and Distance

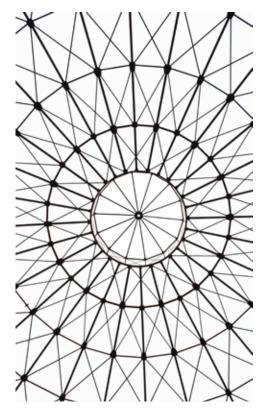
The distance between two objects is another useful parameter involving space. In the adult solfège class, for example, person A stands, representing the tonic of a do-to-do scale. Person B hears a do-to-do scale and has to place themselves at the appropriate distance to comfortably pass Person A at the right time while singing it. The size of the stride can also be mapped onto the whole/half step pattern as they walk.

Even young students can hear the counterpoint of two scales moving together or moving apart. They enjoy adjusting the space between themselves and a classmate in association with what they hear. Older children and adults can explore the distance between themselves more freely in the room and with more subtlety as two voices on the piano move between parallel, contrary, and oblique motion. In this case, awareness of space is the actual musical subject of the activity!

The distances need not be only between two people. There can, of course, be distance between two points in space. The distance between point A and point B can be helpful for mastering complex rhythmic subjects such as four against five. In my own practice, I am much more successful if I imagine my arrival point five steps away than if I try to "count" it. This awareness of space often involves measurement and calculation: How far is it from here to there? What path will I take? How will I move? How much time will it take? How much energy do I need? Here is space in its role as member of the famous trio: time, space, and energy. There are many dials to tweak, and they can all be used to teach an endless variety of rhythm subjects involving meter, duration, dynamics, and tempo.

How many steps does it take to get from point A to point B? It depends on the length of stride, of course. For children, animal imagery is time-tested and effective. An elephant's three steps to get from one end of the circus tent to the other as opposed to his mouse friend's nine steps. (The numbers can remain tacit. The important thing is for them to feel the difference.) The toy soldier must match her steps to her comrade's so that they stay in an even row. The distance is constant in the time/ space/energy quotient in this case, though if the mouse gets tired, she will need much more time to catch up with her friend.

Props such as hoops are helpful for demanding a greater degree of spatial precision. They can be placed on the ground at regular intervals and can become targets for students to step into, coinciding with musical phenomena such as count one of a measure, a set of divisions in a pattern of just beats, or syncopated rhythms on the offbeats of a pattern. This precise spatial awareness (coupled with timing) has direct application to the playing of an instrument, such as in the moving violin bow or the left hand of a stride pianist. These skills can all be addressed in the expanded spatial playing field of the eurhythmics classroom.



Changing orientation in space

For those with less available space (or for compromised space on video), the direction the body is facing can be invested with meaning in association with a musical goal. For example, students can be asked to face another when they hear a chord in inversion and to face no one if the harmony is in root position. Facing forward, to the side, or turning one's back to another all have a built-in metaphorical meaning that can be attached to the color of a harmony, a type of cadence, or rhythmic elements such as borrowed divisions.

I have ambitions to find ways to use the location of a sound source as a meaningful event. For years, I have used an aural reaction as one of my first activities in early childhood classes. I move around the room with a drum and have the children point to the sounds as they occur.2 We repeat with eyes closed (something that children do not necessarily know how to do without covering their eyes with their hands). I incorporate this pseudo echolocation into stories and imaginative play in my work with children. I would love one day to bring this kind of exploration into the adult class. It calls to mind the compositional technique of the hocket, in which a melody moves through different instruments or voices in small groups or even single sounds. Meredith Monk has made wonderful use of this technique in her work.3 And someday, maybe I'll find the right subject for it in the eurhythmics or solfège classroom.

"Spirals" Playlist created by Michael Joviala

I've gathered these pieces to inspire movement—they are perfect for warm-ups or exporations at the beginning of class.

- Nikolai Rimsky-Korsakov: II. The Kalendar Prince from Sheherazade The opening of this movement (really just the first two minutes), a violin concerto followed by a theme played on the bassoon, really casts a magical spell perfect for exploring spirals.
- 2. Samuel Barber: Piano Concerto Op. 38, 2nd movement This is a much longer and more complex piece, good for adults. Very sweeping and grand, with moments of quiet intimacy. (I like the Keith Jarrett recording on ECM.)
- Esperanza Spaulding: All Limbs Are (Arms) A 3'30" little gem perfect for movement warm-ups with adults. Check out the lyrics: It invites physical exploration on many levels!



Shapes and design

We can imagine lines drawn between specific places on our bodies: a triangle, for example, between my knee, the tip of my finger, and my nose. Particular sides can expand, contract, or remain constant in any combination. I find myself moving in new and unexpected ways when I work to keep the lines of this imaginary shape intact. This design of space can be paired with changing durations, qualities of triads, number of beats in a grouping, etc., and is made infinitely more interesting when working in duos or trios.

Instead of points in space, we can use the metaphor of drawing as another way to design the space. This type of movement is common practice in all sorts of musicianship classes, such as when we draw phrases or track the ups and downs of melodies. But if we shift our awareness to the line created as opposed to the point of the pencil as it moves through the space, we can begin to work inside an imagined three-dimensional space that can take on not only height, but also width and depth. Children love to relate to familiar and less familiar shapes (squares, triangles, polyhedrons) using not only the shape of their bodies, but their movement in space. There are endless ways to use the two-ness, three-ness and four-ness inherent in these shapes in musical contexts.

Other ways of moving pencils across pages can also be inspiring. I keep a playlist from my music service called "Spirals" and regularly add appropriate music to it for movement warmups and explorations. (One favorite from this list has been the Kalendar Princes theme from Rimsky-Korsakov's Scheharazade.)

Resources

There are endless resources for inspiration when considering awareness and use of space, and we live in an age of abundance access. Sometimes, five minutes on YouTube watching a dance by Mark Morris or Balanchine is all I need to spark an idea. In a walk (or virtual walk) through the Museum of Modern Art, I see a work by Cy Twombly and think of not just spirals, but a certain kind of spiral, ones with intense, monumental, and yet intimate energy and use of space. But really, just looking out of the window can be enough. In my class for fiveand six-year-olds this year, the kids have been fascinated by (and are quite knowledgeable of) bird behavior. We explore the many ways birds use space: flocking, lining up on a wire or ledge, or hunting for food in a group. It has made creating a plastique for the first movement of "Winter" in Vivaldi's Four Seasons, well, child's

And that, at least for me, is the point. I wish you many happy and fruitful hours of exploration in this (not at all final) frontier. ■

Endnotes

- $\,\,1\,\,\,$ There are other ways of mapping pitch, for example, that have as much or more literal truth than relative height: near and far horizontally, for example, has one kind of meaning in terms of pitch to a pianist as compared with a violinist.
- This teaching technique is known as a "reaction game." Hocket from Facing North, Meredith Monk and Robert Een, YouTube, uploaded September 10, 2013. https://www. youtube.com/watch?v=6q4puw29Xm4

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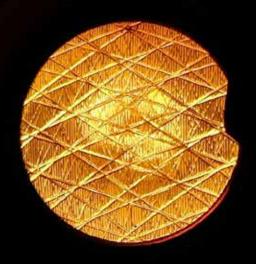
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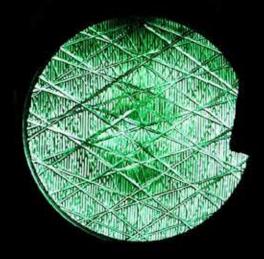




INCITATION AND INHIBITION A MEANS TO INTERNALIZE



Eiko Ishizuka, Diplôme Supérieur and Dr. Jeremy Dittus, Diplôme Supérieur



The Dalcrozian strategy/technique of incitation and inhibition exists in virtually every reaction exercise we do in eurhythmics, solfège, and improvisation. Simply put, incitation describes the desire to do something while inhibition describes the feeling of suppressing or denying that desire. Because of their symbiotic nature, incitation and inhibition typically happen in succession; rarely does one exist without another. On page 67 of Rhythm, Music and Education¹, Dalcroze

"Musical rhythm consists of movements and repressions of movements. Musicians with irregular rhythms are those whose muscles are too slow or too quick in responding to mental orders, who lose time in submitting, one movement for another, or who cannot check themselves in time, or else check themselves too hastily, ignoring the art of preparing repressions of movement."

While incitation and inhibition are somewhat abstract conceptually, it is the feeling that they manifest that we find to be most valuable.

Incitation is the sensation that inspires the body to move or to do.

alludes to this:

It is the sensation of readiness that is stimulated by an impulse, either external or internal. Sometimes incitation has been translated from French as "excitation": incitation and excitation are interchangeable terms. Here are some examples of incitation in daily life:

- When we are at an intersection and we see the light change from red to green, we often experience an impulse to go.
- Imagine a sprinter at the starting line of the hundred-meter dash: athletes poised in their blocks, ready to push off the moment they hear the starting gun. When they hear the gun go off, they sprint down the track.
- When we hear music that we love, we involuntarily begin tapping our toes or initiate moving in time with the music without even knowing it.

Inhibition is the sensation that prevents action from taking place.

In short, inhibition is the desire to stop. It is the act of preventing an action from taking place, often withholding energy, movement, and momentum. Here are some examples of inhibition in daily life:

- When we're about to enter a crosswalk right as the light turns red, we suddenly stop and suppress our body weight from stepping forward.
- In our hundred-meter dash example above, it is the sensation that keeps the runner from sprinting until they hear the sound of the starting gun.
- When we hear a song in our head that we love, and we want to sing aloud, but we're in a library, so we can't.

incitation and inhibition is multilayered; in some cases, there can

be multiple possibilities of analyzing incitation and inhibition.

Labeling incitations and inhibitions can be complicated

because Dalcroze strategies/techniques rarely exist in a vacuum:

They often are coupled in various ways. For example, continuous

canons are a type of reaction, but they also involve dissociation/

In the Dalcroze hall, incitations and inhibitions result in the internalization of musical concepts because to create the change demanded, the focus of the individual turns inward. By suppressing the desire to do a given task, one often continues the task in their imagination in any number of ways. It is this same imagination that is summoned when we say to someone, "Sing a major

scale," and they hear the pitch collection in their head before they even produce a sound. Another example is when a pianist is looking at a musical score and they can imagine

"Anytime there is an inhibition, an incitation is present. Anytime an incitation occurs, an inhibition exists too."

association and incitation/ inhibition. As you read more about the examples that follow, keep in mind that there may be other

their hands producing those specific sounds on the keyboard. In the end, incitation and inhibition is part of the process to develop automatisms because of the focus on internalization.

One important quality of incitations and inhibitions is that they rarely exist in isolation from one another. Anytime there is an inhibition, an incitation is present; anytime an incitation occurs, an inhibition exists too. Because of this, every moment of

types of strategies and techniques at play. We'll notate some of them in our discussions, but you might imagine others too. We discuss reactions, dissociations, canons, complementary rhythm, and replacement activities here, but this list is not exhaustive. At the end, we list some examples outside of the typical Dalcroze strategies and techniques.

EXAMPLES OF INCITATION AND INHIBITION



Reactions

Any time we are motivated to move, gesture, sing, or play something (anything!), this is a manifestation of incitation. This could be the result of a signal (a verbal signal, an aural/musical signal, a visual signal, or a tactile signal, etc.). At the moment of change, there is some kind of inhibition. Here are some examples of reaction activities (quick reactions) that showcase incitations and inhibitions.

Verbal Reactions

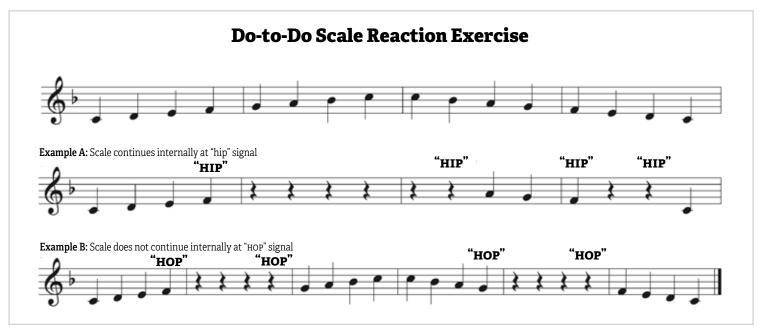
Step and clap the same pulse.

If you hear the verbal signal from the teacher, "HANDS," stop clapping the hands, but continue stepping. At the next signal, "HANDS," resume clapping. The first moment the signal is heard, you inhibit the hands from continuing their normal activity while continuing the motion of the feet. Consequently, the second time the signal is heard, you incite the hands to clap in time with the feet.

If you hear the verbal signal, "FEET," stop stepping, but continue clapping the hands. At the next signal, "FEET," resume stepping. The first moment the signal is heard, you inhibit the feet from continuing their normal activity while continuing the motion of the hands. Consequently, the second time the signal is heard, you incite the feet to step in time with the hands.

This exercise, along with most movement exercises that demand starting and stopping of some kind, requires a fair amount of coordination and balance. Many exercises with the goal of coordination/disordination or that challenge our balance will have some element of incitation/inhibition associated with it.

Another starting and stopping activity can be done using Do-to-Do scales. For example, a student sings an F major Do-to-Do scale continuously up and down. At the teacher's command, "HIP," the student stops singing out loud but the scale continues in their inner ear. When the teacher calls "HIP" again, the student resumes singing wherever the scale ended up at that moment. A variation on this game is to have the teachers call "HOP." At once, the student stops singing, but the music doesn't continue internally. When the teacher calls "HOP" again, the student continues on the very next pitch.



Aural/Musical Reactions

Go for a skip and bounce/catch a ball in twotime to music played in both low and high registers on the piano.

If the teacher plays low music only, just skip, but HOLD the ball, do not bounce it. Upon hearing the shift in register, you incite your hands to hold tightly to the ball; at the same time, you inhibit your hands from letting go while also inhibiting your feet from stopping. When you hear the upper register return to the musical texture, then you resume bouncing and catching the ball to the beat. At this moment, you are incited to bounce/catch the ball again with the music.

If the teacher plays high music only, stop skipping and bounce/catch the ball in time with the music. To stop your feet, you are incited to shift weight to stop with grace and ease (depending, of course, on when the signal was played and when you registered the signal). Simultaneously, you must withhold the desire to keep moving: inhibition in action! For as long as the music plays in the upper register, you inhibit the locomotion, but as soon as it resumes, you are incited to move with it.

Reacting to the teacher's signal

Visual Reactions

While seated, sing "Twinkle, Twinkle, Little Star," gesturing the notes in physical space. For example, gesture lowest notes on your knees; as each note gets progressively higher, move your hand up higher in physical space. The highest note, scale degree six, could be as high as your head.

If the teacher stands up tall and proud, continue singing using a full, strong voice. However, as the teacher begins to crouch down lower and lower, sing more gently. If they touch the ground, don't sing aloud. However, the hands always move with the song, no matter what!

Same game, except each time the teacher changes levels, students change the quality of singing (strong for high and gentle for low, etc.). Students experience incitation as they associate tall movement with forte singing and small movement with piano singing; they experience inhibition as they may want to maintain the previous quality of singing instead of moving on to the next one. In addition, there may be an inhibition to stop moving the hand that gestures the notes in physical space! When the teacher finally touches the ground, the students must incite their hands to keep moving through space and time while inhibiting their voices from producing any sound at all. When the teacher stops touching the ground, the students must incite their singing voices to resume singing exactly where their hands are in space and time!

Tactile Reactions

One student sits at the piano while the teacher stands behind them, tapping rhythms on the student's shoulders. Whatever rhythms are tapped, the student improvises at the piano. Additionally, the articulation of how the teacher taps the rhythms should be reflected in the improvisation of the student at the piano.

When the student first feels the rhythms and the articulations on their shoulders, they are incited to begin realizing the patterns. Of course, there could be some internal inhibition present because the student may not know how to realize the patterns or express what they feel. But that is a separate issue that often comes up in improvisation of any kind. When the teacher changes to a new pattern, the student must inhibit themselves from continuing the previous pattern and exercise incitation to play the new one. Ideally this happens without stopping the musical flow of the exercise. If that happens, then most likely there will be a brief moment when the teacher is tapping a pattern that is different from what the student is playing. This is an example of another Dalcroze strategy/technique: dissociation.

The teacher might tap a rhythmic ostinato on one shoulder while tapping a different pattern on the other shoulder! Again, this type of dissociation involves a fair amount of inhibition/incitation because of the nature of dissociations in general.





Dissociations

Virtually all rhythmic dissociations involve inhibition and incitation of some kind. In the first example above, the student is incited to change to the new pattern when they feel the new pattern tapped on their shoulders. But they may experience inhibition while they process what they sense on their shoulders while performing the previous pattern. In the second example, the student is incited to play different rhythms in each hand while inhibiting those patterns from interfering with one another in their improvisation.

Canons

Incitation and inhibition occur in interrupted and continuous canons of all kinds because these exemplify the start/stop activities previously discussed along with dissociations. For example, movement canons are a lot of fun and demonstrate incitation and inhibition. A leader in the class chooses to move in a creative and interesting way, perhaps a unique skip;

the rest of the students remain still. As soon as the leader changes to a different movement, maybe a crawl, the class begins to move the skip. When the leader changes from a crawl to a march, the class changes to a crawl. The game continues until the leader stops moving and says, "Thank you!" Each time the student changes to a new movement, there is simultaneously an inhibition to not move the gestures they see and an incitation to move whatever was done previously. In a more challenging example, the realization of "A Ram Sam Sam" as a three-voice canon (step one voice, clap it two measures later, and sing it four measures later), offers an extraordinary level of dissociation for the mover. It also showcases how one must incite the different parts of their body to perform the voices and inhibit them from interfering with one another. (See the score on the next page.)

Another way to use "A Ram Sam Sam" is to have the students sing the tune, but they only move during parts of the melody. For example,

Useful definitions

amphibrach rhythm is the syncopated rhythm pattern/mode of ♪↓♪, ♬Ţ, $\rfloor \rfloor \rfloor$, etc. The name comes from the Latin and Greek poetry metrical foot meaning a long syllable between two short syllables.

dissociation: performing two or more dissimilar acts at the same time

Do-to-Do scales (sometimes called C-to-C scales or "Dalcroze scales") are typical scales, but sung from C (C# or Cb) up an octave, and back down

complementary rhythm: filling in the gaps left by a rhythm pattern. the 'gaps' can be eighth note pulses, quarter note

canon: using two or more differing elements at the same time, with one element succeeding the other at a prescribed interval

they sing the tune but remain in place until they hear the "Gooli" notes; when this part of the song the "Goolis" end, then they freeze. Repeat the same game with the "Ralphis" (step 1) and the "Ram Sams" (). You can use this game as a canon or simply as a melody to sing on its own.

Complementary Rhythm

Other examples of incitation and inhibition include complementary rhythm exercises. For example, clap the rhythm below.

Then, step the complementary rhythm at the beat level (Example A); repeat, but step the complementary rhythm at the division level (Example B).

Because complementary rhythms engage in dissociations at some level, they also involve incitations and inhibitions. By engaging in complementary rhythm activities, the inhibitions inherent within the activity invite us to internalize the pulses of different values that reside inside rhythmic patterns.

Complementary Rhythms Exercise

Rhythm Pattern

Example A: Complementary rhythm at the beat level **Example B:** Complementary rhythm at the division level







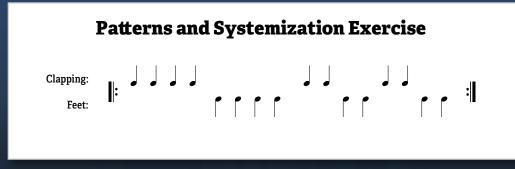
A Ram Sam Sam

Canon

Traditional



Feet: Frère Jacques Replacement Exercise Traditional Amphibrach replacements





Replacement Activities

Another example of incitation and inhibition involves replacement activities. Here, we see more of those activities of a stop/start nature. For example, students might be asked to step the rhythm of "Frère Jacques" (example on previous page). However, every time they hear the grouping of four divisions, they replace it with an amphibrach rhythm. Again, this type of inhibition requires that students feel the four pulses of eighth notes while simultaneously stepping the amphibrach pattern, which helps us to internalize the patterns better.

Other Examples

Incitation/inhibition can exist in contexts outside of traditional Dalcroze strategies/ techniques. For example, each time the teacher plays an introduction for locomotor movement bition at play. Imagine that the teacher plays an introduction for a jog. While the students listen, they inhibit themselves from starting to move until the end of the introduction. At the end of the introduction, they are incited to jog!

Incitation and inhibition could also occur when we want to perform two or more tasks in succession. The teacher might ask a student to clap beats and then walk beats in a repeated pattern or systemization (previous page).

Each time there is a shift from clapping to walking, there may be an internal preparation in anticipation of changing from clapping to walking. The internal desire to change manifests at the end of clapping when the body begins to lean forward in preparation for the first step with ease and good flow. At the same time, the hands may wish to continue clapping; even without a signal for change, there can be a sensation of inhibition present because the body may want to continue clapping. Yet inhibition aims to suppress this desire. Conversely, as the body readies to stop stepping, the weight of the body begins to shift near the end of the last step so the body can pause with control and balance. This is incitation at work; it encourages locomotion to cease and clapping to begin. Often there is momentum and inertia pushing the body forward through time and space; this makes it a challenge to stop. This is where inhibition enters to engage the muscles and prevent any extra motion forward.

Summary

The notion of incitation and inhibition offers the Dalcroze instructor one of the most powerful means of instructing students to internalize musical concepts, which makes it so useful. As Dalcroze put it on page 62 of Rhythm, Music and Education²:

> The aim of all exercises in eurhythmics is to strengthen the power of concentration, to accustom the body to hold itself, as it were, at high pressure in readiness to execute orders from the brain, to connect the conscious with the subconscious, and to augment the subconscious faculties with the fruits of a special culture designed for that purpose.

But perhaps the most wonderful thing about it is the pure joy inherent in these activities, especially when we overcome the obstacles incitation and inhibition can present, and ultimately achieve success! When we finally meet the challenges presented in incitation and inhibition activities, we experience the real joy of ownership and accomplishment.

Dr. Jeremy Dittus, Diplôme Supérieur, enjoys a career as a pianist, theorist, and Dalcroze education specialist. An avid recitalist, he has performed solo and chamber programs and presented Dalcroze masterclasses throughout the United States, Europe, and Southeast Asia. He directs the Dalcroze School of the Rockies (DSR) and chairs the Dalcroze Musicianship program at the Suzuki Music Institute of Dallas. He teaches on the faculty at Hope College in Holland, Michigan, and serves on l'Collège de l'Institut Jaques-Dalcroze. Dr. Dittus founded the Dalcroze School of the Rockies (Dallas, TX, and Denver, CO) in 2010; the DSR offers courses for youths ages 4-18, adult enrichment, full-time study toward the Dalcroze Professional Certificate, Dalcroze License, and post-License study (virtual and online options available). Publications include two teacher-training textbooks, Embodying Music and Moving Sound, along with ten volumes of DSR youth curriculum: Eurhythmics I and II, Rhythmic-Solfège I-V, and Advanced Dalcroze I-III.



"Perhaps the most wonderful thing about it is the pure joy inherent in these activities."

Endnotes

- 1 Émile Jaques-Dalcroze, Rhythm, Music and Education, trans. Harold Rubenstein (London: The Dalcroze Society,
- 2 Émile Jaques-Dalcroze, Rhythm, Music, and Education, trans. Harold Rubenstein (London: The Dalcroze Society, 1921).

Eiko Ishizuka is a faculty member at Winchester Community Music School which has one of the largest Dalcroze eurythmics programs in Massachusetts. She has earned the highest credentials in Dalcroze training including the Dalcroze diplôme supérieur from the Institut Jaques-Dalcroze, Geneva, Switzerland; a certificate and license, with distinction, from the Longy School of Music of Bard College; and a Bachelor in Music from Kunitachi College of Music, Japan. Her principal teachers have included Yukiko Takeyama and Yuki Kido; improvisation technique from Laurent Sourisse and Ruth Gianadda; and Dalcroze eurhythmics with Akihiko Mabuchi, Lisa Parker, and Ann Faber. Currently, Ms. Ishizuka is a faculty member of Longy School of Music of Bard College and Winchester Community Music School and has an extensive range of students in her studio. She is the director of the Dalcroze Program at Longy and program coordinator for WCMS's Professional Dalcroze Certification program.



Using Recorded Music in a Dalcroze Class

By Louise Mathieu • Introduction by Michael Joviala

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Today's Dalcroze teacher has easy access to a world of have been unfathomable to M. Jaques. How do we take advantage of this rich resource and still retain the

Louise Mathieu helps us sort through the issues American Dalcroze Journal

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Can we reach the essence of **Eurhythmics with the use of** recorded music?

byiously, this question leads to another: What is the essence of eurhythmics? In my view, the essence of eurhythmics is the awakening to and the awareness of the life of music. What a Dalcroze teacher attempts to do in a eurhythmics class is to have the students be awakened by the music and to have them experience it in such a way that they will develop a real understanding of what it is: They will become aware of the life of the music. One could argue that this is the aim of any music teaching approach, and I would agree. For us, eurhythmics is the means through which this goal is reached, the how through which the awakening to and the awareness of the life of the music is attained.

Eurhythmics uses a holistic approach. In asking the body to hear, move, and express the music and the mind to recognize and analyze it, eurhythmics connects the body and the mind in a way that makes these two worlds work together in symbiosis. Eurhythmics com-

mands the whole person to incarnate the music in becoming a moving, thinking body. Virginia Mead writes in her book *Dalcroze Eurhythmics* in Today's Music Classroom:

I believe that someone who incorporates Dalcroze techniques in teaching is one who has experienced that joyful awareness and understanding of the power of an integrated physical, emotional and intellectual experience with music.1

But that experience—the incarnation of the music—has to be meaningful.

The music itself, through the power of genuine aesthetic quality, makes the eurhythmic experience meaningful; that is, an aesthetic experience. Can we reach the essence of eurhythmics with the use of recorded music? One could answer yes, if the previously described conditions are met:

- the piece of recorded music should have an intrinsic aesthetic quality
- the music-teaching approach used should involve the person as a whole, a moving, thinking body described by Jaques-Dalcroze as the incarnation of the music.

"The use of recorded music will not replace improvisation but can enrich the musical as well as the pedagogical content of a eurhythmics class."

LOUISE MATHIEU

Improvisation vs. Recordings

mprovisation has always been seen as one $oldsymbol{oldsymbol{\bot}}$ of the main characteristics of the Dalcroze approach, the cornerstone of eurhythmics. Jaques-Dalcroze wrote:

> Each teacher of eurhythmics should have made a serious study of improvisation at the pianoforte, and of all the connections between the harmony of sounds and that of movements. He should be able to translate rhythms expressed by movements of the body into musical rhythms, and vice versa.2

Improvisation is indispensable to a eurhythmics class. Recorded music cannot replace it.

Improvisation is a live performance. It has a special quality—it has presence. Improvisation is flexible, creative. It can adapt to the expressive qualities of the student's movements. It mirrors the movement exactly, expressing the varieties of dynamics, the articulation, the phrasing, the tempo, the style.

Improvisation can emphasize various elements of the music to help the student feel the music in a specific way, to keep the student alert, to enhance the student's listening, to provoke appropriate movement responses. These specifics are not proper to the use of recordings.

However, I believe that the essence of eurhythmics can be met while using recorded music and that it is a powerful tool to explore and develop the ability to translate musical rhythms into body movement rhythms.

- Recorded music makes possible the use of music from different periods, different types, various styles and various cultures; music composed for various orchestrations and instrumentations, exploring timbre, dynamics, and textures. (For instance, the "legato" quality can be grasped in a very effective way while using recordings of string instruments.)
- Recorded music broadens musical cultural knowledge, is instructive, refreshing, and avoids monotony. It enhances the student's expressive abilities, enlarging movement vocabulary. It also helps to

- develop adaptability.
- Recorded music can facilitate certain teaching strategies such as conducting, modeling (teacher as a model), imitating. Not being confined to the piano, the teacher can work more closely with the students, move with them, sharing their experience in an empathic way and observing them more closely.

Thus, the use of recorded music will not replace improvisation but can enrich the musical as well as the pedagogical content of a eurhythmics class.

Choosing and using a piece of recorded music: pedagogical considerations

- Choose a piece you like which possesses a genuine quality.
- Choose a piece that makes you want to move.
- Move—incarnate the music.
- Concentrate on the music: What comes to your attention?
- Focus on your physical sensations. Dalcroze wrote: "The intensity of our musical feelings depends on the intensity of our physical sensations."
- Analyze the characteristics of the music and the responding movements of the body.
- Imagine how you can work on these characteristics in a eurhythmics class. Your imagination is the limit. Remember that eurhythmic experience develops the awareness of music through the body/ mind connection. You can create exercises to explore any musical concept as well as exercises to develop physical, mental, social skills.
- Pay particular attention to the tempo of the piece in terms of its relation to the body movements. Not all tempos and rhythms are appropriate for full body locomotion. Certain parts of the body are more difficult to move than others; some activities are difficult, even impossible, at a certain tempo.

As mentioned earlier, these remarks were followed by a practical exploration of the use of recorded music in a eurhythmics class.3 The musical works presented were:

- Antonio Vivaldi, Sonata for cello and harpsichord in Bb Major, RV 47, 1st movement "Largo."
 - Version No. 1: Paul Tortclier, cello; Robert Vcyron Lacroix, harpsichord; Erato STU70240
 - Version No. 2: Christophe Coin, cello; Christopher Hogwood, harpsichord; Ed. L'oiseau Lyre; 421060-2
- Elis and Tom, Aquas de Marco, Philips LP no. 6349112
- Igor Stravinsky, The Rite of Spring. "Spring Rounds." Pierre Boulez, conductor; Cleveland Orchestra. Sony SMK64109

Endnotes

- 1 Mead, Virginia Hoge. Introduction. In ${\it Dalcroze Eurhythmics in}$ Today's Music Classroom, vi. New York: Schott, 1994.
- Jaques-Dalcroze, Emile. The Jaques-Dalcroze Method of Eurhythmics: Rhythmic Movement, 7. London: Novello, 1921.
- Editor's note: Here, the author is referring to a workshop of this material she presented at the 1996 Dalcroze Society of America National Conference.

Dr. Louise Mathieu, Diplôme Supérieur, is a Jaques-Dalcroze (Geneva) and vice-chair of



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Post-pandemic life has presented an interesting adjustment of esting adjustment for everyone: getting used to the new norm, the increased social-emotional needs for our students, the ongoing fight for equity, diversity, and inclusion in the classroom, not to mention the concern of classroom management during this trying time. During my search, I stumbled upon some Dalcroze lessons. Out of curiosity, I implemented a couple of activities in my classroom. Surprisingly, all students were highly engaged and energized. Moreover, one of my challenged



students automatically asked the educational assistant to participate. This incident set me on my path toward wanting more and checking out what Dalcroze is all about. After some initial research, I decided to spend three weeks at the Dalcroze Summer Workshop at Carnegie Mellon University. Thanks to the DSA scholarship for making this possible.

The Dalcroze workshop was everything I imagined and more. The self-discovery journey is highly demanding of the body, mind, and musicianship. I learned to prioritize my first instrument, my body, to move, create, interact with others, and coordinate, thereby aligning my mind and body through music. As a lesson and classroom teacher, singing used to be my primary means of demonstrating or elaborating musical ideas for all levels. However, it was not always efficient. Eurhythmics provided great mitigation in embodying the music with nuance. A command like "walk the music" can seem simple and bland at first. Interestingly, the musical details integrated into the "walk" honestly present how much the performer is convinced and dedicated to the expression. As one frees the body to sense music as a whole, there is no way to hide. I find it more efficient and direct. Plus, one can always add voice or singing into the movement. On top of that, one of the subjects, plastique animée, is extraordinary beyond words. I felt the music flowing freely inside me, and my body just moved. No need to memorize anything, neither the music nor the movements. It just happened.

One of the most intriguing tasks was "describe your musical experience without using musical terms." It reminded me of how much I had been using language to teach instead of the music itself. Action is louder than empty words, and so is our first instrument! Overall, the studies of eurhythmics, solfege, and improvisation open a path to continue the student's own musical journey and enhance their experience. Additionally, there is a place for every individual. I really appreciate the endeavors of teachers at CMU to meet the students' levels and tailor the instructions and goals for each student, thus building a positive learning environment.

Lastly, I am thankful that I found the Dalcroze approach, or that it found me. After the workshop, I felt empowered to run the automatically built-in SEL (Social Emotional Learning) music lessons for my students. I can't wait to continue the exploration of musicality, expression, and creativity Dalcroze set out for me.

More info at dalcrozeusa.org/scholarships Applications due March 1, 2023.

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Improv Exchange

Each issue, we highlight a reader's brief composition that might be used in the classroom. Use this as inspiration for your own improvisations and share the results!

Welcome to the Improv Exchange, a new regular feature in Dalcroze Connections. In it, you'll find inspiration to help kickstart your own improvisations at home or in class.

This inaugural column features the work of Aaron Taylor, who attended the 2022 CMU Marta Sanchez Dalcroze Training Center workshop. Aaron is a Pittsburgh native and a high school music teacher at Perry High School, located in Pittsburgh, PA. He is the host of a podcast called "A Black Educator's Truth." He also composes music, DJs, and performs different genres of music around the city.

Play through "Smooth and Sunny," and notice how Taylor composed in a modal style. The first phrase uses two harmonies a third apart, and the second phrase uses two different harmonies also a third apart. Notably, Taylor did not use the V7 chord in this work.

For your own improvisation idea: Use Taylor's opening two phrases and then spin off with your own music, either using the same harmonic structure with a new melody, or perhaps realizing a new harmonic pattern based on two chords a third apart.

If you feel up to it, share your results with Dalcroze Connections, whether it's a realized composition, an audio file of your playing, or an anecdote of how your students responded.



Smooth and Sunny Aaron Taylor

Share an improvisation this piece inspired or submit a new composition for next issue! Send an audio recording or written music to editor@dalcrozeusa.org

DALCROZE LESSON PLAN

Lauren Hodgson (Dalcroze License, MME) Lesson for 4th grade public school students

1. OSTINATO

These are great examples of how to incorporate a simple **follow** into your class (a follow is an aural reaction of nuance).

a. Students find their own space in the room and then walk to the music improvised by the teacher. Encourage students to explore different directions – $\frac{1}{1}$ forward, backward, \checkmark . sideways, and diagonal! Use different levels in space – high, medium, low. The teacher can play with <mark>different nuances</mark> within the walking music, such as heavy, light, quicker, or slower, or use different tonalities. Different locomotor movements or rhythm patterns can also be explored here.

However, if the music becomes "stuck," the students move one body part of their choice to show the beat – fingers, head, elbows, Knees, hips, shoulders, toes. Discuss and define the word "ostinato." (It translates from the Italian word "obstinate" or "stubborn".)

b. In a seated circle, hand out rhythm sticks. Create an ostinato pattern that everyone plays together (e.g., beat-beat-beat-rest), while another person improvises on a hand drum or by singing an improvised melody. Invite students to suggest a new pattern or way of using the rhythm sticks. Invite others to play or sing the solo part.

Here we have a group activity that incorporates association (everyone matches each other) with some solo improvisation.

The use of another 'voice' for the improvisation is important in that the group can hear the improvised part as distinct from the ostinato.

2. REPERTOIRE APPLICATION

- a. Listen to 'Umoja' by Valerie Coleman and ask questions to guide a discussion, such as:
 - Who is this music about? What's happening in the music?
 - What does it sound like to you?
 - · Does it sound heavier or light? Smooth or prickly? Joyous or melancholy?

b. Give <u>CONTEXT</u> for the composition:

"Umoja" is the Swahili word for "unity" and is the first day in seven in the African American celebration of Kwanzaa. During the celebration of Kwanzaa, families enjoy sing-along songs that include lots of call and response, where one group sings a melody, then another sings a response melody.

c. <u>LISTEN</u> again, this time, seeking out the ostinato. Create a gesture or movement that everyone could demonstrate when the ostinato is heard. Improvise movement when there is no ostinato, then show the ostinato gesture when it comes in.

Anatomy of a Lesson

We've republished a lesson plan created and used by an experienced Dalcroze teacher, making some annotations along the way to help deconstruct the activities and the ideas behind them. Annotations by Katie Couch.

When students match the music with their bodies, this is a type of **association**.

Such types of instructions help students to explore the space as well as use of their own bodies.

This is an **aural reaction**: when students hear a change in the music, they make a change in their movement. This is also a type of **improvisation**, where the students get to choose how they show demonstrate the aural reaction signal.

The idea that **theory follows practice** is crucial for eurhythmics activities. After performing an exercise, the teacher can lead a discussion where students learn about what they have just experienced.

These are all great questions not only for analysis, but also to lead towards a plastique animée activity, where students perform within a lesson (as opposed to a plastique animée that is designed over the course of several sessions).

Plastique Animée involves several Dalcrozian teaching strategies, including **group activity**, **improvisation**, **use of space**, **association**, and others, depending on the eventual choreography.

Lauren Hodgson (Dalcroze License), lecturer in Dalcroze eurhythmics at Baldwin Wallace University Conservatory of Music and BW Community Art School faculty member, is a pianist, teacher, and clinician with an interest in joyful, holistic, and experiential music learning. She teaches pre-college students at the BW Conservatory Summer Institute and future Dalcroze educators at the Dalcroze School of the Rockies Dalcroze Academy during the summer, and she has taught courses in eurhythmics, pedagogy, solfège, and piano improvisation. Lauren has recently presented at the NAfME National Conference, the Ohio Music Educators Association National Conference, and the International Conference of Dalcroze Studies, in addition to teaching. She is the secretary of the Dalcroze Society of America and chairs the DSA's National Events Committee. She also co-hosts the podcast "The New Dalcrozian," which has listeners in over 43 countries. She received a BM in piano from Baldwin Wallace University and an MA in music education from Case Western Reserve University, where she was a recipient of the Eva L. Pancoast Fellowship.



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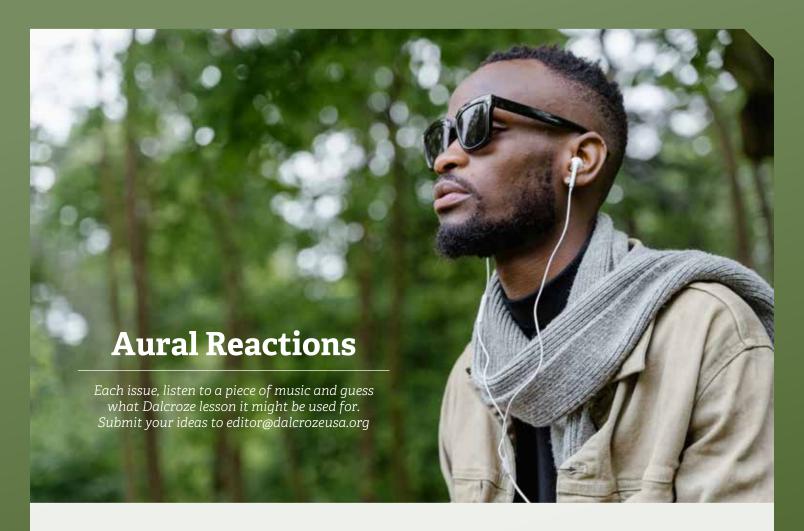
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We'll provide you with the piece, and your job is to guess in what context the recording was used.

Was the piece used in a class on meter? Phrase? Rhythm? Melody? Harmony? The possibilities are endless, but there will be one correct, and hopefully obvious, answer.

If you'd like to play, take a listen to this track, perhaps move to the music in your space, and email us with your guesses as to the musical goal.

I Love You Truly

Performed by Al Bowlly

Listen at linktr.ee/dalcrozeusa

Those who write in with the correct answer will get their names published in the next issue of Dalcroze Connections.

If you are a Dalcroze teacher and have a great recording you'd like to share with the community, let us know!

Think you know what this piece demonstrates? Email editor@dalcrozeusa.org and you might be featured in the next issue!



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