



DALCROZE *Connections*

 Dalcroze
Society of America

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DALCROZE *Connections*

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The views expressed in *Dalcroze Connections* do not necessarily represent those of the Dalcroze Society of America.



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A NOTE FROM THE BOARD-CHAIR

Anthony Molinaro



What appeals to me most about the Dalcroze practice is our long history and the degree to which we've maintained our connection to the origins of the method for over a century. These traditions have survived world wars, economic catastrophes, the Industrial Revolution, and political upheaval. I can see how our current challenges are fueling innovation, positioning our method for incredible growth here in the twenty-first century. Online workshops, socially distanced in-person classes, podcasts, video content, and other new platforms are emerging and will generate more interest for our work. These innovations, spurred by necessity, are already making our community more vibrant. Of course, we're relieved to see the path back to in-person instruction, since the full power of this work comes from shared experience. However, in cases where in-person instruction is unavailable, the DSA sees a future role for these formats in growing the practice and realizing our vision of a flourishing American Dalcroze community.

The DSA Board of Trustees has been undertaking several projects to this end. The Dalcroze Lab series has been a successful venture into the online workshop space. Presentations by Silvia del Bianco,

Dawn Pratson, and Cynthia Lilley were well attended. A total of 58 people from 15 different countries registered for individual sessions, which accumulated over 300 views. The newly constituted Marketing Committee is tasked with creating messaging and materials to help teachers promote their practices. The Professional Development Committee is doing amazing work in reaching consensus between teacher training programs, having completed, after nine years and countless hours of meetings, a teacher training manual specifying standards for obtaining both the Professional Dalcroze Certificate and the Professional Dalcroze License. The National Events Committee is thinking outside the box to ensure the success of our national conference in January and plans to incorporate some innovations that have arisen in the past year. A newly formed task force for Diversity, Equity, and Inclusion has been meeting regularly to craft recommendations on how the DSA can support its current members of color, reach a wider, more diverse audience, and bring Dalcroze Education to people who have not traditionally had access to it. The Finance Committee has launched a fundraising campaign to raise scholarship money for next year, using both the website and social media to spread awareness.

The DSA is showcasing how a method based on physical embodiment can utilize a digital space as well. Thank you for all your support and confidence in us as our organization continues to grapple with what it means to be a Dalcrozian in the twenty-first century and how we can best serve you, the practitioner, in the shifting American educational landscape. As we return to in-person instruction, the social benefits of the method will become even more important to the healing and development of our students after so much isolation. We must not forget that robust singing, physical touch, playful interaction, and cooperative movement are all vital parts of the method. As we reassert these values to our students and administrators, we can also use the experience of virtual teaching to enhance our programs. We believe that the twenty-first century will be our best century yet.

2021 VIRTUAL TOWN HALL MEETING

Jun 20, 2021
4:00PM–5:00PM ET

Hosted by the DSA Board of Trustees, this general meeting features a report on the progress of the DSA including strategic plans, financial and governance reports, DSA events, and more. Members join a conference call and have the opportunity to participate in the discussion.

This meeting will also include a presentation of the newest version of the T2 Manual, by the Professional Development Committee.

The meeting will take place over Zoom, and joining instructions will be emailed to participants a few days before the meeting.



dalcrozeusa.org/inspire_events/2021-virtual-town-hall-meeting

LETTER TO THE EDITOR

Dear Bill Bauer and colleagues,

I want to thank you for letting me have your last issue of Dalcroze Connections, which the Institut Jaques-Dalcroze lately forwarded to me. It is a very good looking journal, so well presented and interesting! I read all the articles with great pleasure and interest. And the photographs are beautiful! Thank you for making such a nice place for my small contribution. I would be glad to know if you ever happen to receive any comments or questions about it. Congratulations again for your wonderful job maintaining links with Dalcroze, with all my best wishes for you all.

Marie-Laure Bachmann

mlbachmann@tremieres.com



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GENEVA NOTEBOOK

Dr. Michael Joviala

In the fall semesters of both 2018 and 2019, I lived in Geneva to work toward the diplôme supérieur, which I earned in June of 2020. In this article, I'll share my experiences and reflect upon a memorable period of my life.

THE IJD

Geneva holds mythic status in the minds of many in the Dalcroze world. It is the spiritual center of the practice; the mothership; the Big Bang. In conversations among practitioners from United States, Geneva plays a range of shifting roles. It can be the domineering, neglectful, or benevolent parent depending on the time of day and the teller of the tale. But when Dalcrozians speak of Geneva, a city located in southwest Switzerland near the French border, we are really talking about the Institut Jaques-Dalcroze, the IJD, a thriving community music school begun over a hundred years ago by Emile Jaques-Dalcroze in, yes, Geneva.

Before I spent time in Geneva, I had the impression that Emile Jaques-Dalcroze was some kind of patron saint of the country. He may be for some, but certainly not the majority. Professional Dalcroze teacher training is a large part of the school's mission, but the school runs many kinds of programs and serves many different populations not only within the school walls, but by sending teachers into schools throughout the city.

Many Genevans know the school as a place for children to study music. In any given week, throngs of people pass through the doors of the IJD: in the mornings, the building is full of seniors and young children with their caregivers; afternoons, older children come for music classes and lessons of all kinds. Their families wait for them throughout the building. There is no school on Wednesdays in Switzerland, which allows children to pursue extracurricular activities and education. On these days, the IJD is filled with children of all ages until about 2:00 p.m. Children play on the circular staircase as they wait for their older siblings. Dads are scattered throughout the building, staring into cell phones. Like any community music school, there are times during the day when the building is quite alive, and others when it naps.

There is a café near the entrance frequented by professionals for lunch, and parents and caretakers for coffee. Seniors spend time with each other after their weekly classes. Children are rewarded with a chocolate crêpe after their lessons. The café gives the school a warm and welcoming atmosphere.

THE PROCESS

The logistics of studying for the diplôme are considerable for anyone coming from outside of Switzerland. My wife Laura came to Geneva with me for both residencies. Geneva is nestled within several chains of mountains, and there is natural beauty everywhere you look. Laura and I took a few spectacular trips during our time there and made some close friends. During our first trip, we shuttled around to various Air BnBs to get to know the area. On our second stay, we settled down in one apartment. Geneva is surrounded on three sides by the French border, and the rent is definitely cheaper across the French border, which is easily accessible by public transportation.

In the spring of 2018, I visited the IJD for a week alongside my good friends Bill Bauer and Mimi Hsu. The school arranged a schedule of classes for us to observe and participate in, at no cost. After this trip, I decided to return in September to stay for four months, and used the intervening time to prepare for the entrance examination¹, which I would take as soon as I arrived. Bill and I returned in the fall of 2019 and took the exam together. (I strongly recommend having a partner to work with if at all possible!) The exam has four parts: eurhythmics, improvisation, and solfège, and piano performance. There are specific items to prepare on the spot: sight reading, a short plastique, harmonizations, and other improvisations. Candidates are given only one hour to prepare everything. The piano performance can be done via video. The other three exams must be done in-person at the school. I can say without hesitation that it was the hardest exam I have ever taken, but somehow, we both managed to pass. Bill returned home, and I stayed to begin my studies.

¹ The full requirements and course of study for the diplôme supérieur are outlined on the Institut's website <https://www.dalcroze.ch/english/the-diplome-superieur/>

There are no further personal examinations in eurhythmics or solfège beyond the entrance exam, so, in a way, the entrance exam is the same as the exit exam for these branches. There is one further personal examination for improvisation. The other examinations include teaching and *plastique animée*. Once admitted, the *diplôme* committee works out a course of study with the candidate.

Students admitted to the program must complete at least one examination per calendar year. During my first year, I wrote and defended a paper, which they call a *memoire*. Often, this is the final thing that candidates complete, but it was the best option for me as I needed to return to the US that spring.

In my second stay, the fall of 2019, I worked on and completed my “stages,” which are like what we call practicums. *Diplôme* candidates are required to teach at least three practicum classes for each branch (eurhythmics, improvisation, and solfège). For each class, candidates work with one upper-level class of students enrolled in the professional training program, which the Haute École de Musique of Geneva runs at the Institut in collaboration with the IJD. Candidates teach under the observation of a mentor from whom they receive feedback after each session. After finishing a stage, candidates must teach two hour-long lessons in front of a three-person jury. In the first, the candidate

chooses the subject of the lesson; in the second, the jury chooses the subject. The exams are spaced two weeks apart.

Those contemplating this course of study should know that the program is not free. Fortunately, there are ways to minimize the costs. Though the fees for time spent with mentors and jury members are set by the government, the IJD graciously allowed me to observe and participate in many hours of classes at absolutely no charge. And while Geneva is an expensive city, there is a network of hosts that can help with housing (which were not as accessible for us since we were a couple staying for a long period). There are also various sources of funding, including scholarships and grants offered by FIER (la Fédération Internationale des Enseignants de Rythmique, an organization of international eurhythmics teachers). The DSA has a history of supporting candidates for the *diplôme*. I was a recipient of a generous grant from the Robert Abramson Foundation through the Dalcroze Society of America, and this fellowship will continue to be available for *diplôme* candidates from the U.S. To help make the trip affordable, Laura and I sublet our Brooklyn apartment and my separate teaching studio. Rent in Geneva is comparable to New York City. The trip would have been impossible for us without this step.



Students in the IJD’s Bachelor program with their teacher, Hélène Nicolet (farthest left). Clockwise from left: Noémie Bösiger, Ayaka Fukano, Nora Mondada, Maho Takaki, Yi-Ru Tsai (who has since earned the *Diplôme Supérieur*), myself and Yuka Iwasaki.

MY PATH

In my first extended stay it was decided that I would participate in classes without the pressure of having to plan lessons and teach. Almost any class was available to me with, of course, the permission of the teachers. I participated in the upper-level eurhythmics, solfège, and movement classes (Bachelor III and the Masters level classes). I was allowed to observe the improvisation classes at all levels, but mostly did not participate since the students needed the time to play. I created a weekly schedule and mostly stuck to it. In my two semesters at the Institut, I was at the school Monday through Friday and often went in on Saturdays to practice. I was so happy to be there, I didn't miss a day! After working for many years as a teacher, it was thrilling to be a full-time student again. Right before I went to Geneva for my first fall semester, I had just completed a doctorate at Stony Brook University. Because I was also teaching full time, my time on that campus was limited, and that was frustrating. In the performing arts in particular we learn by interactions with others. Presence is key, and it was a luxury to be able to be in residence at the Institut full-time. From the perspective of life in a pandemic, the daily opportunity for creative in-person interaction seems even more magical.

But I also spent many hours at the IJD by myself: playing, singing, moving. That was another gift that I wish everyone of any age could periodically have. The facilities are well-maintained and well-equipped. Each room has a full complement of props familiar to Dalcroze teachers. The floors are always spotless, and there are excellent sound systems in each room. The pianos are in good condition by and large, and kept in tune. The possibility of an afternoon or morning to myself, processing all I had seen, exploring new approaches, was absolute heaven. I could feel myself growing and changing by the day.

And I observed. I observed teachers. I observed students from all ages and levels of experiences. I observed myself observing. What was I looking at? What was I looking for? How did the training these students were receiving compare to my own? Of course, I wrote down what they did in class, the activities themselves. Like many, I have notebooks full of activities from other teachers. Though I am glad to have these notebooks, it remains to be seen how I will use them in the future. I often think that the value of note-taking may be simply the act of writing itself. Rarely do I comb through old notebooks for ideas before my own classes, preferring almost always to create something new. Knowing this, I tried to resist filling my notebooks with too much writing. I saved the lesson plans that were handed

out, and I have found myself looking through them for inspiration on more than one occasion.

My style of note-taking went through phases. In the beginning, I wrote down everything: what the teachers said, how the students responded, the activities themselves, my critiques of them. I made practice lists for myself. I observed the differences between the teachers, a perennial pastime for Dalcroze students. I wrote down things I heard the teachers say. (Or at least that I thought I heard, my French being far from functional.)

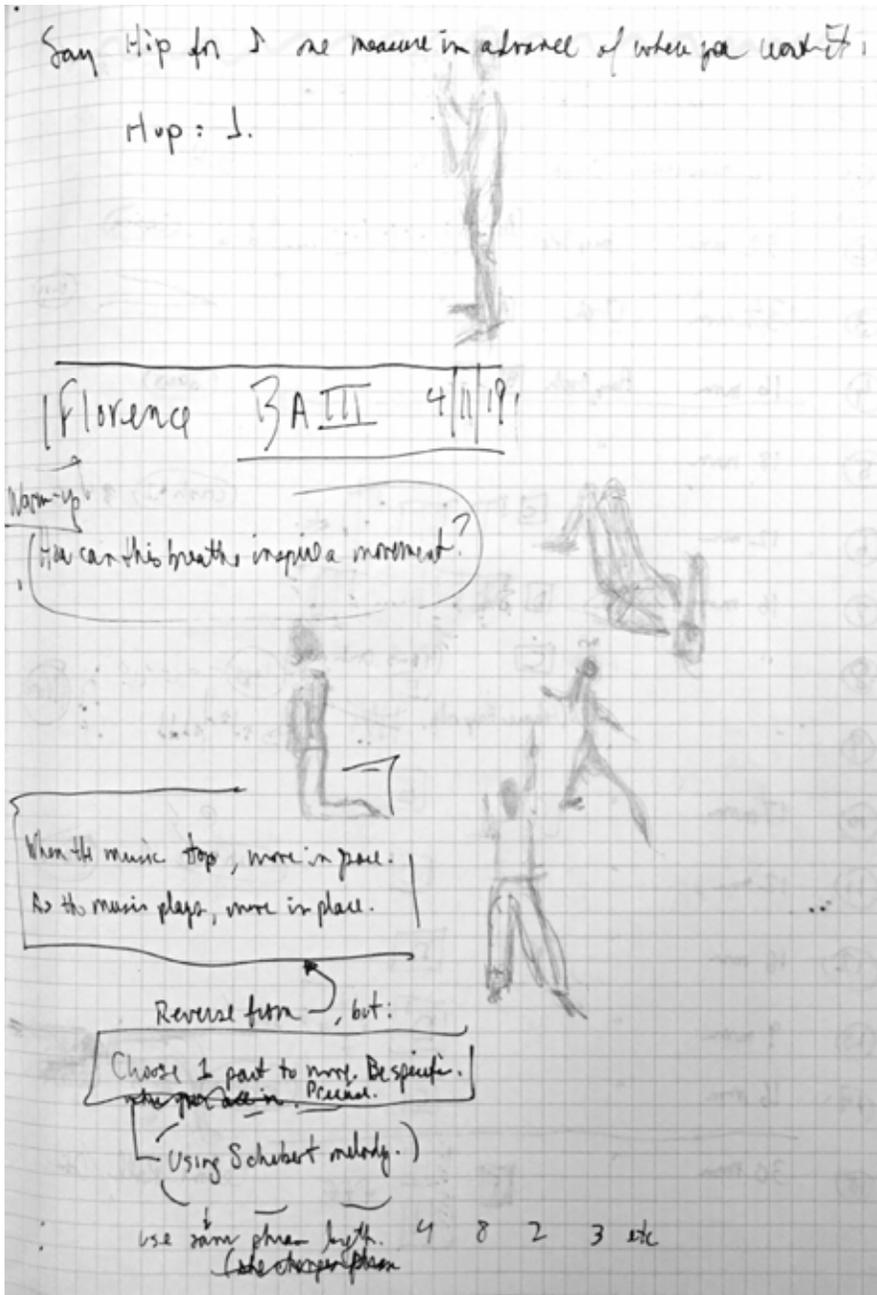
The closer I got to my own examinations the fewer details I wrote down. In fact, by the end I often found myself drawing! I am not a practiced visual artist by any stretch of the imagination, but I found something about this act to be very satisfying. I will bravely share a page from my notebook.

When I returned in the fall of 2019, I began to complete the exam requirements. At first the pace was leisurely; I had weeks to prepare a single class. The classes I taught were recorded. After each class, I met with my mentor. I was hungry for feedback for myself as a teacher, though it was often just as nerve-wracking as you might expect to receive it. My mentors, Sylvie Morgenegg and Hélène Nicolet, discussed (in English) the students themselves, their strengths and weaknesses. If there were technical problems in my playing or the execution of an activity, we acknowledged it, but they left it to me to solve those problems. We all have them at every level of teaching, and I found my mentors to be very understanding of these types of problems.

THE EXAM PROCESS

The teaching examinations are strictly limited to an hour. This is a much shorter time than most of us are used to teaching for eurhythmics. Candidates submit a lesson plan and are expected to adhere to it as much as possible while remaining flexible to the needs of the group. The challenge is to keep the class moving while demonstrating command of the various skills: improvisation, ability to play for difficult technical exercises, the ability to observe how the students are responding, and to offer them helpful feedback to encourage their growth. In the beginning I found this time limit to be very restrictive. Over time, I learned how to plan and execute an hour lesson. It was one of the most useful skills I learned during my time there.

In my meetings with my mentors, we spent a lot of time discussing "what the jury would need to see" at the final teaching exams. Candidates do not know in advance who



will be on the jury at their teaching exams. Stage mentors are present for the exams but cannot serve on the jury. The jury members are likely seeing the candidate teach for the first time, and so the candidate needs to demonstrate competency and mastery of a wide array of skills. This can be challenging to manage while still serving the needs of the students who happen to be in front of you.

REFLECTIONS

I wondered if the transition from student to teacher would be difficult. Would the students accept me as a teacher after I had participated in their classes as a fellow student? But that turned out not to be a concern. Without exception, they were a delight to work with, eager to learn and willing to try almost anything.

I hadn't expected that the connections with the students in the bachelor and masters programs would turn out to be such an important aspect of my time there. I grew attached to many of them. They adopted me as a kind of mascot or pet, it seemed. For many of them, I was almost three times their age! I hung out with them and learned first-hand which classes they loved and which they dreaded. I heard their gripes: exasperated students failing exams, critical of this or that aspect of the program or teacher. They were curious about Dalcroze in America. Some, particularly among the Swiss students, were only dimly aware at first that there was an international community of Dalcrozians. The incoming bachelor class I observed in 2018 was extremely quiet and shy in their eurhythmics classes with Sylvie Morgenegg at first. By the time I left after my second stay, the transformation was remarkable. I watched them open and flower. Credit for this goes not only to the nature of the Dalcroze work itself, but also in the way that it is manifesting in the Institut now. The faculty encourages risk-taking, exploration, and innovation, and I watched many students accept that invitation. It was a remarkable bird's eye view and I carry a warm place in my heart for these young people who will become part of the Dalcroze family. It has altered the way I see my own students back home.

The language barrier was a challenge. My French was not good enough for teaching. Many of the students spoke excellent English, but not all. The biggest hurdle in teaching these students was understanding what they knew and didn't know, even with all of the observation I had done of them. Their backgrounds and kinds of experience were different from typical conservatory students in the US, and having full command of French would have been very useful. Somehow, I managed. At least it prevented me from talking too much!

The way I prepare for my teaching has been forever altered. As mentioned, at first I had weeks to prepare to teach a single class. What a luxury! Without

the pressure of time, I was able to spend an hour moving, singing, playing as I liked. By the time I began to brainstorm for a lesson plan, I was fully warmed up, in the moment and connected to myself as a musician and artist. Even though I have to now plan for multiple classes each week, I don't skip this step. I realized it is essential to keeping my teaching alive and vital for myself. This was one of the biggest gifts of the process for me.

There were many hoops to jump through in this process, and, yes, some of them were on fire. While I am sure that my skills improved during my time there because of the sheer number of things I was asked to do, I received a gift much more valuable to me: I now feel a much greater sense of freedom in the Dalcroze classroom than I did before I went. This is partly because I received a stamp of approval from the institution, but that is not the only reason. Throughout the process, I was encouraged to be myself. I went to Geneva largely knowing who I was as a musician and a teacher, but not so much as a mover or a singer, and those, too, are essential components of a Dalcrozian. By the time I left, I had developed habits that would allow me to begin to have a relationship to those other fields, which had always seemed like foreign worlds to me. I will never be a dancer, or even a singer, but I have a curiosity

about the way I move and the sounds I can make with my voice that I did not have pre-Geneva. I am happy to report that the seeds are beginning to sprout now that I have returned home. I can confidently say that the *diplôme* is for me a beginning, not an end. And I give credit to the IJD for helping to plant those seeds at this stage of my career.

And who knew that when Laura and I returned home in December 2019 the world would be so utterly transformed in just a few short months! I was lucky to have completed my studies before we all were forced to retreat and ride out the pandemic. But my experiences there have given new life to my work as both a teacher and an artist, and I can feel the change and growth even in this strange and temporarily restricted world. I hope in the coming years that I can use my experience to encourage many more from the U.S. to find their own path toward the *diplôme*.



Dr. Michael Joviala
Diplôme supérieur
Brooklyn, spring 2021

Michael Joviala is an improvising pianist, clarinetist and teacher in New York City.



Join us for the 5th International Conference of Dalcroze Studies (ICDS5)!

ICDS5 will explore the interactions between Dalcroze and related practices, and the diverse cultures in which they operate. By sharing our knowledge and experiences of people, place, and practice, we hope to arrive at new understandings of the characteristics of the communities that sustain and develop our work. The conference is open to all disciplinary perspectives on the many different contexts in which we work (such as music education, therapy, and performance; community music; dance and somatic practices; and theatre). There will be two days of papers, workshops, roundtables, symposia, posters, and performances, across international time zones.

Keynotes

- Professor Nicholas Rowe
UNESCO Chair in Dance and Social Inclusion; Associate Dean (Research), Faculty of Creative Arts and Industries, University of Auckland, New Zealand
- Dr Liesl van der Merwe
Associate Professor, North-West University, Potchefstroom, South Africa
- Kathryn Kay
Dalcroze teacher, Royal College of Music, London, UK

Deadline for submissions: Monday 31 May 2021. Registration will open 15 July 2021.

For more details, please visit our website: www.dalcroze-studies.com and follow Dalcroze Studies on Facebook, Twitter, and LinkedIn.

VIRTUAL DALCROZE MEET-UP PRESENTS:

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	8pm	CDT / CDMX
	9pm	EDT
SUN June 13	1am	GMT
	2am	BST / London
	9am	Western Australia & Singapore
	10am	Tokyo
	11am	Sydney

KARIN GREENHEAD (ENGLAND) #15



SUN July 11	11am	PDT
	12noon	MDT
	1pm	CDT / CDMX
	2pm	EDT
	6pm	GMT
	7pm	BST / London
MON July 12	8pm	Geneva
	2am	Western Australia & Singapore
	3am	Tokyo
	4am	Sydney

JEREMY DITTUS (USA) #16



WED Aug 4	6pm	PDT
	7pm	MDT
	8pm	CDT / CDMX
	9pm	EDT
THUR Aug 5	1am	GMT
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	9am	Western Australia & Singapore
	10am	Tokyo
	11am	Sydney

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IRREGULAR MEASURES AND UNEQUAL BEATS IN THE WORK OF DALCROZE AND MARTIN

Chiew Hwa Poon

I. IRREGULAR MEASURES

The rhythmic concept of irregular measures appears in Frank Martin's *8 Préludes pour le piano*. It is also a commonly used subject in Dalcroze education. The term "irregular measures" may be used interchangeably with the term "mixed meter," and is defined here as metrical changes with a constant, unchanging beat. "Unequal beats" will mean beats that change between different numbers of divisions, typically between two and three, though four and even five are theoretically possible.

In *Rhythm, Music and Education*, Dalcroze expounded on the necessity for irregular measures:

There is no reason to insist upon regular bar-lengths throughout an entire piece. In most folk-songs [sic] the melody is subject to irregularities of measures. It is only in the conventional and classical works of the last two or three centuries that we find a systematic division into regular bars. Far be it from me to object to this classical regularity of bar-time, but, seeing that every irregularity in a work of art must be the product of an emotion, I suggest that the question of the employment of irregular bars should be the subject of special analysis on the part of every musician.¹

In his dissertation, "Émile Jaques-Dalcroze's Influence on Frank Martin: 1924-1937," Daniel Rubinoff noted that Martin and Dalcroze shared an admiration for Bulgarian folk music and, in particular, its distinctive use of irregular rhythms.² Dalcroze viewed Bulgarian music as a source of innovation for contemporary composers and stated:

The popular Bulgarian melodies...constantly written in irregular metre [sic], and often changing with brief measures of 7/8, 5/8, 11/8, etc., are the product of a very refined sensibility...[that] are not often appreciated by a European ear.³

Martin and Dalcroze's common interest in Bulgarian folk music influenced their musical works. A sample of the Bulgarian folk song "Dilmano, Dilbero," arranged by Ivan Kavaljdjev (1891-1959), illustrates irregular meters and unequal beats (see musical example 1).



Composer Frank Martin (1890 - 1974)

Frank Martin with his wife, Maria, at work. Geneva, 1960

(PHOTO CREDITS: WWW.FRANKMARTIN.ORG)

¹ Émile Jaques-Dalcroze, *Rhythm, Music and Education*, 151-2.

² Rubinoff's dissertation analyzes and compares the lesson plans written by Martin and Dalcroze respectively during their teaching at the Institut Jaques-Dalcroze. Daniel Rubinoff, "Émile Jaques-Dalcroze's Influence on Frank Martin: 1924-1937" (PhD diss., York University, 2011), 122-35.

³ Émile Jaques-Dalcroze, *Rhythms of Yesterday, Today, and Tomorrow, and the Teaching of Them in Schools of Music* (August 1926): 95-96, quoted in Rubinoff, "Émile Jaques-Dalcroze's Influence on Frank Martin: 1924-1937" (PhD diss., York University, 2011), 91.

Irregular Measures and Unequal Beats in the Work of Dalcroze and Martin, *continued*

Musical example 1. Irregular measures and unequal beats in Kavaljdjev's "Dilmano, Dilbero," mm. 1-9.⁴

I
II
III

p

Дил - ма - но, Дил - бе - ро, Дил - ма - но,
Dil - ma - no, Dil - be - ro, Dil - ma - no,

Дил - бе - ро, ка - жи ми как се са - ди пи - пе - ро,
Dil - be - ro, ka - zhi mi kak se sa - di pi - pe - ro,

ка - жи ми как се са - ди пи - пе - ро. По - му - ни го,
ka - zhi mi kak se sa - di pi - pe - ro. Po - mu - ni go.

mf

According to Rubinoff, Dalcroze and Martin valued the importance of teaching meter changes, as evidenced by its inclusion in their respective eurhythmics classes. Dalcroze wrote fifty-four single-hand finger exercises for piano consisting of frequent meter changes, which he published in the appendix of *La Rythmique* vol. 2 as "Exercises on Alternating Measures with Unequal Beats." Each exercise implies various meter and beat changes, though time signatures are not indicated (see musical example 2).

Musical example 2. Irregular measure exercises in Dalcroze's *La Rythmique* volume 2, appendix 1, p. 1, nos. 8 and 9.

Note: all blue markings are the author's indications.

Similar to Dalcroze's right-hand exercises, Martin utilized irregular measures in *Prélude IV* without indicating the meter. The implied meters found in *Prélude IV* include the following: 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 12/8 and 13/8 (see musical example 3). The beats can be divided into two or three divisions.

⁴ Ivan Kavaljdjev, "Dilmano, Dilbero"
http://www.europacantatutrecht.nl/download/BladmuziekB05_Dilmano_Dilbero3.pdf (accessed July 21, 2015).

Musical example 3. Irregular measures with unequal beats in Martin's *8 Préludes pour le piano*, Prélude IV, mm. 1-6.

II. UNEQUAL BEATS

Dalcroze defined the term “unequal beats” as uneven grouping of short-duration notes.⁵ Martin uses unequal beats in Préludes IV and VIII of *8 Préludes pour le piano*. Unlike the typical system of feeling beats in equal length, Dalcroze’s notational approach employs beats in uneven length using a time signature of $\frac{8}{8}$ instead of 4/4. He displays several possibilities of dividing $\frac{8}{8}$ into unequal beats (see musical example 5).

Musical example 5. Dalcroze’s unequal beats examples⁶

As previously stated, Martin and Dalcroze were attracted to the complex rhythms of Bulgarian music, which is often associated with unequal beats. In Martin’s essay “La mesure et le rythme,” he discussed his admiration for the ease of Bulgarian indigenous people in performing complex rhythms, including unequal beats. Martin begins the following discussion with an approach that might be typically used by a classically trained musician:

We can consider a measure of 14/16, like a measure of 6/8 in which two sets are formed of seven 16th notes each, and the accent is on the first and the eighth 16th notes. But this misrepresents the rhythm. For Bulgarian shepherds, rhythm is a simple succession of long and short notes, and the accent is constantly displaced from one note to another without there being a feeling of difficulty.⁷

⁵ Dalcroze, *Rhythm, Music and Education*, 154.

⁶ Dalcroze, Musical Supplement 7.

⁷ Frank Martin, *Écrits sur la rythmique pour les rythmiciens, les pédagogues, les musiciens*. (Geneva: Éditions La Papillon, 1995), 58.

Irregular Measures and Unequal Beats in the Work of Dalcroze and Martin, *continued*

Musical example 6 presents the opening measures of the Bulgarian folk song “Dilmano, Dilbero.” Here, the division of unequal beats within the time signature of 8/16 is illustrated with dotted lines.

Musical example 6. Unequal beats in Kavaljdjev’s “Dilmano, Dilbero,” mm. 1-2.⁸

The image shows a musical score for the Bulgarian folk song "Dilmano, Dilbero." It consists of three staves: I (Vocal), II (Vocal), and III (Piano). The time signature is 8/16. The piano part (III) is marked *p*. The vocal parts (I and II) have lyrics in Cyrillic and Latin. Dotted vertical lines are drawn through the music to illustrate the division of unequal beats within the measures.

Martin’s association with Dalcroze is clearly evident when he states that Prélude IV was composed with unequal beats and provided an analysis of unequal beats divisions in his *Entretiens sur la musique*:

Here is an unmeasured Prélude. There are measures, if you will, but one has 7 beats, another 8, and the next one 9, etc. Actually, they are measures with unequal beats.⁹

The unequal beats in Prélude IV are of different lengths and order. Musical example 7 displays the division of unequal beats in the opening of Prélude IV as discussed by Martin.¹⁰ The characteristics of unequal beats are linked directly to Martin’s interest in Bulgarian rhythm and to Dalcroze’s unequal beats examples as examined previously in musical example 6.

Musical example 7. Unequal beats in Martin’s 8 *Préludes pour le piano*, Prélude IV, mm. 1-3.

The image shows the opening of Prélude IV from Martin's 8 *Préludes pour le piano*. The score is in bass clef, marked *Allegro* (♩ = 117) and *sostenuto*. The piano part is marked *pp Tris surd*. Below the score, a diagram titled "Divisions of unequal beats:" shows seven individual beats of varying lengths, illustrating the unequal beat structure.

Dalcroze provided numerous examples of unequal beats divisions using different meters.¹¹ The order of unequal beats in m. 17 and m. 30 of Martin’s Prélude IV are identical to Dalcroze’s unequal beats examples (see figure 1). These similarities draw a clear connection between Martin and Dalcroze, especially considering their shared understanding of notation and rhythm.

⁸ Ivan Kavaljdjev, “Dilmano, Dilbero,” accessed July 21, 2015, http://www.europacantatutrecht.nl/download/BladmuziekB05_Dilmano_Dilbero3.pdf

⁹ Frank Martin and Jean-Claude Piguet. *Entretiens sur la musique*. (Neuchâtel: Éditions de la Baconnière, 1967): 100, quoted in Jean Claude Piguet, trans. Karl Günther, Liner Notes, *Complete Works for Solo Piano*, Daniel Spiegelberg (piano), Gall AAD 636. 1995, compact disc.

¹⁰ Frank Martin and Jean-Claude Piguet. *Entretiens sur la musique* (Neuchâtel: Éditions de la Baconnière, 1967): 100.

¹¹ Dalcroze, *Rhythm, Music and Education*, Musical Supplement 7.

Figure 1. Comparison of Martin and Dalcroze’s 3 unequal beats divisions

Meter	Martin’s 8 <i>Préludes pour le piano</i> , Prélude IV	Dalcroze’s unequal beats examples, <i>Rhythm, Music and Education</i> ¹²
$\frac{8}{4}$ divided into 3 Unequal Beats	<p>measure 17</p>	
$\frac{10}{4}$ divided into 3 Unequal Beats	<p>measure 30</p>	

Musical Example 9. Dalcroze’s unequal beats example ¹³



Dalcroze discussed his thoughts on the irregularity of unequal beats in his book, *Rhythm, Music and Education*:

These (unequal beats) will produce at first sight an impression of irregularity. But their conscious and persistent repetition and symmetry will create a new regularity and symmetry which will prevent their compromising the unity of the metre [sic]...Many musicians fear that these disparities and irregularities may prejudice unity of style, by producing abrupt and jerky phrases and rhythms. It is, however, an established fact that every series of uneven time-values repeated at regular intervals gives an impression of regularity.¹⁴

Dalcroze’s perspective on unequal beats can be applied to the process of learning and memorizing Martin’s Prélude IV on the piano. The meters are constantly changing in this prelude, and when a specific meter reoccurs, it provides the performer with a sense of regularity in the music. This happens when the unequal beats are identical, as in measures 2, 11, 17, and 26 (See musical example 10).

¹² Dalcroze, Music Supplement 7-8.

¹³ Dalcroze, Musical Supplement 8.

¹⁴ Dalcroze, 154.

Musical example 10. Regularity of unequal beats in Martin's Prélude IV

The image displays four musical examples from Martin's Prélude IV, each showing a piano score with three unequal beats. Below each score is a diagram labeled '3 Unequal Beats:' with three dots and numbers 1, 2, and 3, indicating the duration of each beat. Vertical dashed lines in the musical notation align with these beat markers.

- m. 2:** Bass clef, 3/4 time signature. The first beat is a half note, the second is a quarter note, and the third is an eighth note.
- m. 11:** Bass clef, 3/4 time signature. The first beat is a half note, the second is a quarter note, and the third is an eighth note.
- m. 17:** Treble clef, 3/4 time signature. The first beat is a half note, the second is a quarter note, and the third is an eighth note. The instruction *sempre cresc.* is present.
- m. 26:** Treble clef, 3/4 time signature. The first beat is a half note, the second is a quarter note, and the third is an eighth note. The instruction *sempre ff* is present.

Frank Martin and Émile Jaques-Dalcroze established a close collegial relationship beginning in 1928 and supported and admired each other's works throughout their lives. Even though Martin's strong interest in rhythmic experimentation began before his involvement with Dalcroze eurhythmics, the years spent as a student and professor at the Institut Jaques-Dalcroze deepened his experiences and understanding of rhythm. Through the eurhythmics method, Martin's treatment of rhythm in various compositions grew more sophisticated and potent. Specifically, within the *8 Préludes pour le piano*, the foundational eurhythmics elements of irregular measures, unequal beats, polyrhythm, rhythmic counterpoint, and canon are evident as they make vivid contributions to the musical effects. Moreover, through his many publications, Martin became a consistent advocate for Dalcroze and eurhythmics; it is in his writings that Martin was able to fully elaborate upon his understanding and support of Dalcroze's educational method.



Chiew Hwa Poon teaches music full-time as a senior lecturer at the University of Malaya in Kuala Lumpur, Malaysia. She holds a D.M.A. (piano performance) from the University of Arizona and recently obtained her Level 2 Credential towards the Dalcroze Certificate at the Longy School of Music, Boston.



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BEHIND THE SCENES OF THE DALCROZE LAB

Jeanette Wong in Conversation with Dr. Bill Bauer

The first Artist-in-Action series of the Dalcroze Lab was launched on January 17, 2021. Silvia Del Bianco, director of the Institut Jaques-Dalcroze in Geneva, led the discussion.

The idea behind the Artist-in-Action series is to revisit workshop sessions taped at past DSA National Conferences, such as the one held in Miami in January of 2020. Participants watch the video of the one-hour workshop, either individually before the session or together with other attendees at an online screening (presented to them in a Zoom session using the screen-sharing function). They then have a discussion with the teacher who led the workshop.

This format was an excellent way to promote learning and discussion about Dalcroze pedagogy. Silvia's fifty-minute analysis of her own lesson and the Q&A that followed gave us deep insights into such elements as her expectations, the way she planned the lesson, and the way she evaluated student response during the lesson itself. The video of her presentation, which is still available to subscribers, is an invaluable pedagogy lesson from a master teacher. Thanks to the effective use of technology, I was able to observe an adult class and then have a pedagogical discussion about it—something I'd never done before.

The event sparked my curiosity. To find out more about how this great idea took shape, I spoke with former DSA Executive Director, Bill Bauer.



Jeanette: How did this idea of the Dalcroze Lab come about?

Bill: When I was executive director of the DSA, I worked with Alex Marthaler, who was then in charge of marketing and operations for the DSA and is now our interim executive director, to develop the Dalcroze Lab concept. The idea partly grew out of our annual Dalcroze community survey. In recent survey responses, members have been clamoring for online resources. To satisfy our members and the Dalcroze community, as well as to attract new memberships, we wanted to make our video archive into a more vibrant resource.

Videotaping conference workshops and sharing them has been part of our effort to help expand and promote Dalcroze Education and provide more resources for our members. At the 2020 National Conference, for example, sessions were filmed by professional videographer, Ralph Fernandez, who shot multiple camera angles. He edited the first video we shared with the membership. Ralph has an incredible eye for finding camera angles that keep the narrative of the video moving forward.

The DSA couldn't afford to pay a professional to edit the remaining conference sessions, so we decided to put the remaining materials together ourselves, with Alex doing the editing. Fortunately, he has a real knack for it! Alex also designed the lesson descriptions. These chronicle what happened in the workshop and provide an outline of the workshop's structure to help people keep track of where they are in the video. As a result, members can now watch the videos that are available on our website, read the lesson plan or lesson description, and study the video to better understand what was going on during the workshop.

We wondered how we could draw attention to these resources while also giving the workshop teacher a chance to reflect on their experience in planning and delivering the workshop. How could we get inside their heads and understand from their perspective? Alex likened the idea to the "talk back" discussions actors of Broadway shows have with audiences after the final curtain comes down.

Alex and I shared this idea with the marketing committee, and they [the committee members] were enormously helpful in thinking it through. Committee chair and DSA Trustee, Lori Forden, and the marketing committee are engaged in an ongoing effort to make the DSA even more valuable to members and more attractive to new members. We proceeded to design these events and call them "The Dalcroze Lab."

We decided to create a series, rather than a one-off event. This approach allows people to register for all four sessions at a reduced price. DSA membership dues have contributed to the design and implementation of the project, therefore members get a strongly reduced rate for taking part. Our hope is that nonmembers who are intrigued will join the DSA in order to enjoy the reduced rate and then experience the other benefits of being members. During the first few months of the pandemic, the DSA offered a one-year free membership, which had attracted forty people to join. We saw creating more online content as an opportunity to encourage those people to stay and become paying members.

The seed for the concept of the Dalcroze Lab was actually planted when the DSA held a town hall meeting with our membership back in June of 2020. One of the things that we did during that month was to develop a model for sharing online resources with the DSA membership. Two weeks before the town hall, we released a video trailer of Jeremy Dittus's children's demonstration class from the 2020 National Conference. We made it available to all, free of charge. The idea was to entice potential members by giving viewers a sense of what was available with membership and also just to help promote the practice. The response from the community was overwhelming.

The following week, an overview of the lesson was released. Then, at the town hall meeting, Jeremy facilitated a thirty-minute Q&A exchange where he talked about the conference session. Participants asked about things like how far he diverged from his original lesson plan, and why he ended up modifying his original plans.

We are very pleased with how the Dalcroze Lab is turning out. The whole development process has been very fascinating and stimulating!

Behind the Scenes of the Dalcroze Lab, *continued*



Jeanette: What was the process of making this event like?

Bill: One of the things I really love about the Dalcroze Society is that the collaborations flow very smoothly between the trustees, the committees, and Alex, the interim executive director. So, in a way, it was very easy to put this thing together. It was just a wonderful team effort with a lot of sharing and exchanging of ideas, which enabled us to make fast progress on the design of the concept and on its implementation.

Jeanette: How have the participants responded?

Bill: The immediate response was wonderful. The discussion with our second presenter, Dawn Pratson, for example, was very collegial and positive. People were happy to be there and eager to hear her insights. Likewise for Silvia Del Bianco's Dalcroze Lab. All the attendees were highly engaged and intrigued with what she had to say.





Jeanette: It sounds like the project has been a big success.

Bill: Definitely. It's a high-quality offering owing to the workshop leaders, who are generously contributing their talents. And it's unique—there's really nothing like this out there, specifically in terms of Dalcroze pedagogy. But it has also been a success in terms of numbers. Originally we thought it would draw about 20–30 people, but many more than that registered.

Jeanette: So what's next?

Bill: I see it growing in this respect as the word spreads. As we get better at managing the technical issues, I think this offering will become a mainstay. I'm also hopeful that the concept becomes a working model for us to leverage our archival material and also to generate new video content so we can increase interest in the practice, in addition to giving members more pedagogical material to work from.

I think this tool will become a lasting element in our practice because teachers in training will continue to want online resources.

Jeanette: Do you plan to organize another series?

Bill: Yes, we are already talking about it. I think the Dalcroze Lab will become a tradition!



Bill Bauer's research has appeared in the pages of *Le Rythme*, the *Dalcroze Journal of Korea*, and *American Dalcroze Journal*, as well as in this journal. Former President of the DSA, Bill teaches music full-time at the College of Staten Island/CUNY, where he also serves as Director of American Studies.



Jeanette Wong lives in Montréal, Québec, Canada. She has been a Suzuki piano teacher for the past sixteen years in her private studio and at the McGill Conservatory of Music. She pursues Dalcroze training at the Longy Summer Institute. In her teaching, the Dalcroze kinesthetic connection to music is often experienced by the students in group and individual lessons. She holds a Bachelor degree in Music from McGill University and a Bachelor in Sociology from Concordia University.

DALCROZE PEDAGOGY: MOTIVATING REPETITION AND IMPROVING MOVEMENT

(adapted from Dittus's *Embodying Music*) Dr. Jeremy Dittus



In each lesson, Dalcroze students will need to engage in a fair amount of repetition until they achieve mastery or automatization of the required skill. This takes time and energy for the student and requires the instructor's watchful eye to ensure that the students are sufficiently challenged and engaged. Furthermore, the difference between disinterest and focused attention can be difficult to ascertain. Students who appear bored may simply be concentrating on the task at hand. I've seen many instances of students looking as if they were not enjoying the activity when, in reality, they were focused on achieving its goal. It is essential for the teacher to nurture and guide students to find their own path while fostering a joyful environment.

Cultural differences, socioeconomic differences, differences in age, differences in level, and many other factors contribute to student demeanor in class. Sometimes, it can be difficult to read what students need to be successful, but often the right encouraging phrase or piece of helpful advice is all that is necessary to change a moment of frustration into a moment of achievement. This is why Dalcroze teachers need to keep their eyes on the movers in the room—they must see who is doing well while devising a plan to help all the students discover a path to success. As Fran Aronoff would often say, "Joy comes from meeting a challenge," and when students can do something new as a result of the teaching environment, the joy will be palpable. Their delight will feed upon itself: students will be intrinsically motivated for even more challenges, knowing they will feel more joy as they arrive at mastery.

Sophisticated correction can lead to inspiration and success in the Dalcroze classroom, but learning to do so in a way that inspires and encourages joy can be difficult in part because of the complexity of the instructor's job. In addition, each group of students will be different and present varied challenges to the teacher. Ultimately, a successful Dalcroze teacher must meet those challenges and determine the best course of action for each particular group of students. Regardless of the level of challenge, here are some ways to inspire the students to continue developing skills while maintaining joy and interest throughout the class.

INSPIRATION THROUGH ENCOURAGEMENT AND CORRECTION

In Dalcroze Education, as in an instrumental lesson, the instructor needs to have taught the students a specific skill through movement while correcting and encouraging them to perform the task to the best of their abilities. In my opinion, the more Dalcroze teachers think of our job in the Eurhythmics hall the way instrumental teachers might see themselves, the easier it is for them to pinpoint problems and help solve them. The challenge is always maintaining a balance of joy and personal expression with the demanding rigors of concentration, focus, hard work, difficulty, and complexity.

Of course, it isn't necessary (or possible) to improve everything all at once. Students need time to experience, explore, and try out their own solutions before a teacher steps in and attempts to "fix" the issue. This can be challenging for new Dalcroze teachers because they will want everything to work out right away. However, perfection is not the goal, and it's seldom the case in the Dalcroze classroom. Rather, the primary objective is to move toward mastery *through* the method itself, using Dalcroze principles, strategies, and techniques. It's the ongoing dialogue between the music, the student, and the teacher that results in a deeper, more expressive understanding of the subject material.

As you offer suggestions and encouragement to the students, consider the following ideas. I usually aim for about 80 percent of the class to be able to demonstrate success with a given task before moving on to a new activity, but each Dalcroze teacher might view this differently, especially depending on the teaching environment and audience.

Begin by showing the students that you are aware of what they do. Comment on the things that are going well. Address concerns you might have. It is critical that students feel seen when there are issues and for them to receive instruction on how they might improve.

Do your best to be specific in instruction and correction. The degree of specificity is directly related to your level of trust with the students. This will vary from group to group. The teacher needs to assess the students and then follow with specific actions to address and fix issues that are taking place in the Dalcroze hall. How a teacher corrects and encourages is unique; all teachers will do this in the way that will suit their personality and style. In the end, we aim to address issues in the room without sacrificing joy. Here are some scenarios.

If you offer specific criticism, be sure the students have your trust before you correct someone publicly. To avoid making individuals uncomfortable, apply the commentary to everyone. At first, one might address the students using general commentary, such as, "I see some people stepping like this . . . what is wrong with that picture?" or "I appreciate when I see people moving like this . . . what is it that I like about this movement?" If you want to address a specific person, you might consider having the class offer the criticism

and encouragement instead of you, the teacher. This will help you assess what they know and can heighten the focus of the students.

When you do point out an issue with a student, praise them when they fix it. If you address one person, quickly address another person to diffuse the possibility of someone feeling singled out. Aim to address issues in the positive. Rather than state, "Don't do X," you might say, "Try to do Y."

Always be ready to support, explain, and even defend what you are asking someone to do. This means that you have to think through all your movement and musical goals carefully. Consider *what* you move (precision) versus *how* you feel when you move (affect, mood, character, etc.). How you move and how the movement relates to the music contributes to a large portion of the artistry associated with Dalcroze Education. This doesn't happen by accident. It must be cultivated through careful planning, expressive and precise movement, and constructive, encouraging words from the Dalcroze teacher.



In early Dalcroze experiences, students may not have the skills to make the artistic relationship between music and movement immediately. Everyday movement is not artistic until it becomes imbued with meaning. To offer meaning requires the mover to consider how and why they are moving in a given way. It is the teacher's role to help students connect the how and why to the music.

For simplicity, sometimes it may be necessary to tell the students what to do. Other times, they must experience it for themselves. A balance of discovery versus a more didactic approach can be useful. Nevertheless, discovery-led learning provides deep learning. One of the best ways I know to correct movement is through discovery, either through visual, tactile, verbal, or aural means. Pointing out what is positive in the room is a great way for students to discover what to do as well. But this is not universal: different audiences, teachers, and cultures will have varied opinions on how to correct students. In the end, if you address and fix issues while maintaining joy, then it is good Dalcroze work.

Be sensitive to the students' needs. Gain a sense for when you might be pushing or asking too much of a student. It depends on the group and their trust in you. In some cases, you may not be able to fix the problem, but you should at least address it. Some problems need time to marinate and will get fixed over time. Here, adaptation manifests as a two-way street—students must adapt to the teacher, and the teacher must adapt to the students.

INSPIRATION THROUGH EXPERIENCE

There is no magic recipe for becoming a Dalcrozian! It takes time to develop and experience this work: trial and error, practice, repetition, discovery, and above all, courage. However, the more we can identify and share the key elements of our practice that have helped to shape our experiences, the more we can accomplish as a community. I am always interested in how others motivate students and improve their movement through the Dalcroze practice. Perhaps this could be a dialogue for future DSA Dalcroze Connections articles? Let's keep the conversation going as we move forward together.



Dr. Jeremy Dittus, Diplôme Supérieur Jaques-Dalcroze 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 South East Asia. He currently directs the Dalcroze School of the Rockies Dalcroze Academy teacher-training program. He also serves on the faculty of Hope College in Holland, Michigan where he teaches Dalcroze Eurhythmics for undergraduate music majors. In 2015, he was invited to serve on *l'Collège de l'Institut Jaques-Dalcroze*.

Dr. Dittus is the founder and director of the Dalcroze School of the Rockies in Denver, Colorado. The DSR offers Eurhythmics, Rhythmic-Solfège, and Advanced Dalcroze Courses for ages 4-18, adult enrichment classes, full-time study toward the Dalcroze Certificate/License, in addition to post-License/pre-Diplôme courses. His publications include: *Embodying Music*, *Moving Sound*, and seven volumes that correspond to the youth curriculum at the DSR.



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Silvia Contreras	Intermediate Improvisation	2:30 – 4:00		2:30 – 4:00		2:30 – 4:00
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Leslie Upchurch	Dalcroze Pedagogy	1:00 – 2:15	1:00 – 2:15	1:00 – 2:15	1:00 – 2:15	1:00 – 2:15
Silvia Contreras	Intermediate Improvisation	2:30 – 4:00		2:30 – 4:00		2:30 – 4:00
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Improv Corner: Fourth Ree to One

This is a kind of two-for-one composition. In addition to the “disappearing division” rhythmic construction, there is an association at work here. Do you see it?

Half notes are played as fourths, dotted quarters as thirds and quarters as seconds. The metric system may be interesting for the eurythmics classroom, but a little too restrictive for improvisation pleasure, so you might choose to alter it. Better yet, dispense with it entirely and enjoy the free interplay of different combinations of 4ths, 3rds and 2nds the groupings of 2, 3 and 4 divisions.

Forth Ree to One

Joviala

A musical score for piano, consisting of two staves (treble and bass clef). The score is divided into six measures, each with a different time signature: 4/4, 7/8, 6/8, 5/8, 2/4, and 3/8. The music features complex rhythmic patterns and chordal structures, including some chromaticism and accidentals.

A musical score for piano, consisting of two staves (treble and bass clef). The score is divided into two measures, each with a 2/8 time signature. The music features a simple rhythmic pattern with a few notes and accidentals.



Dr. Michael Joviala
Diplôme supérieur
Brooklyn, spring 2021

Michael Joviala is an improvising pianist, clarinetist and teacher in New York City.

THE DSA MEMORIAL SCHOLARSHIP FUND

The Scholarship Task Force evaluated seven (7) merit-based and four (4) need-based scholarship applications.

On Friday, April 9, the Board of Trustees voted on a motion to approve this task force's recommendation and release \$2,250 from the DSA Memorial Scholarship Fund to cover the cost of the awards.

Providing financial aid to students pursuing Dalcroze certification is a critically important function of the Society. Through the DSA Memorial Scholarship Fund, we are able to assist serious students at a Dalcroze training center. Please consider donating to the Memorial Scholarship Fund. Give easily and securely online via the website: dalcrozeusa.org/donate

Merit-based Scholarships

Mira Larsen

Dalcroze School of the Rockies

Judy Parker

Longy School of Music

Sonia Hu

Carnegie Mellon University

Andrea Kleesattel

Dalcroze Canada's summer teacher training

Thank You!

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The Dalcroze Society of America gratefully accepts monetary donations and bequests on an ongoing basis. The DSA welcomes the opportunity to work with donors to honor their wishes.

For more information, please contact executivedirector@dalcrozeusa.org



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