

Assigned Readings and Article Responses: **Dalcroze School of Music and Movement and** **The Dalcroze Academy**

The readings in the following lists are designed to help you become a more informed Dalcrozian by providing you with:

1. Multiple perspectives and a deeper understanding of musicianship, pedagogy, and philosophy available in *La Méthode Jaques-Dalcroze*;
2. A broad survey of the history of Dalcroze Education;
3. A wide variety of resources to help you in your future Dalcroze work.

As you read these documents, **summarize the main points of each author along with your reaction to what the author has written in a two-page, typed, double-spaced document (1 inch margins)**. Keep in mind that purpose of these readings and summaries is for your benefit, so the bulk of the document should be the summary portion of the document. For the reaction portion of the response, you might consider the following questions:

1. How does the author's ideas relate to your current understanding and experience of Dalcroze Education?
2. What strikes you as useful, challenging, curious, unique, valuable, unnecessary, surprising, shocking, bizarre, etc.?

For certain articles, such as lesson plans or other such documents, aim to describe the methods, styles, techniques, and/or strategies the author uses rather than simply rewrite the lesson in your own words. Again, the goal is to understand the different ways in which Dalcroze Education can come to life.

Finally, rather than embrace value assessments in your reaction, support your reactions with relevant details to the article itself and relate that information to your own experiences in your Dalcroze training. As many of these articles are over 100 years old, you will find that they represent a particular epoch in history when certain prejudices and other bias were commonplace that are not necessarily acceptable in today's day and age. While we acknowledge these types of differences, they are not the focus of the exercise. *Especially in these cases that may seem pejorative, negative, or exclusive, strive to find the truth in what the author has to say*, rather than engage in a debate that would not necessarily deepen your understanding of the literature.

All responses should be included in your portfolio so that you can reference them later in your career. They must be read and returned with commentary from faculty before they are to be submitted in the portfolio. For the certificate, students should submit a total of 15 responses. 5 from level Checkpoint 1, 5 from level Checkpoint 2, and 5 from level Checkpoint 3. At any time, students can choose to submit readings from the *Plastique Animée* section in place of any other level reading. For example, a student could submit 3 Checkpoint 1 readings and 2 *Plastique Animée* readings for Checkpoint 1. The only stipulation is that there must be a total of 15 readings in the portfolio at the end of the training.

Certificate Level Readings

Checkpoint 1 Pedagogy: *La Méthode Jaques-Dalcroze, An Overview (11 Summaries)*

1. **Bachman:** *Dalcroze Today* excerpt from the Introduction ~page 5
2. **Black and Moore:** Introduction from *The Rhythm Inside* ~page 23
3. **Dalcroze:** “Rhythmic Movement, Solfège, and Improvisation” 1914 from *Rhythm, Music and Education* ~page 40
4. **Dalcroze:** “The nature of Rhythmic Movement” 1922 from *Eurhythmics, Art, and Education* ~page 64
5. **Dale:** Preface from *6 Lessons for Fall* ~page 70
6. **Dale:** “Lesson 4, Changing Meters of 2, 3, and 4” from *6 Lessons for Spring*. In your summary, detail all of the different Dalcrozian Techniques and Strategies the author uses and how they are used. ~page 81
7. **Dittus:** “Dalcrozian Strategies and Techniques in Detail” (Found in *Embodying Music*.) For this summary, include examples of your own for each type of reaction that you have done in classes or that you have created yourself.
8. **Gell:** “Preparing the Instrument” from *Music, Movement, and the Young Child* ~page 93
9. **Gell:** “Scripts” from *Lessons for 4-6 year olds* ~page 105
10. **Findlay:** Chapters 1, 2, and 3 from *Rhythm and Movement* ~page 120
11. **Mead:** “The Dalcroze Approach to Learning” from *Dalcroze in Today’s Classroom* ~page 128

Required Readings, but no Required Article Summary

Dittus: “Principles of a Dalcroze Education” (Found in *Embodying Music*.)

Dittus: “Reaction Exercises” (Found in *Embodying Music*.)

Gell: “Signals for Movement” from *Music, Movement, and the Young Child* ~page 141

Parker and Farber: “Canons for the Dalcrozian” ~page 143

Checkpoint 2 Pedagogy: *Lesson Analysis and Dalcroze Basics (11 Summaries)*

1. **Alperson:** “Ideas on Teaching” ~page 5
2. **Aronoff:** “Introduction and The Little Man” from *Move with the Music* ~page 7
3. **Aronoff:** “Chapter 4, Planning Musical Experiences for Young Children” from *Music and Young Children* ~page 17
4. **Aronoff:** *Move with the Music*. Choose ONE of the following lesson plans. In your summary, detail all of the different Dalcrozian Techniques and Strategies the author uses and how they are used. (I highly recommend purchasing this text; otherwise you can borrow copies from the library.)
 - a. “French Cathedrals” from *Move with the Music*
 - b. “Queen Caroline” from *Move with the Music*
 - c. “Who Stole My Chickens and My Hens” from *Move with the Music*
5. **Dittus:** “Dalcroze Lesson Planning” (Found in *Embodying Music*.)
6. **Gell:** “On Lesson Planning” from *Music, Movement, and the Young Child* ~page 31
7. **Gell:** “Metrics” from *Music, Movement, and the Young Child* ~page 45
8. **Vanderspar:** “Chapters 1 and 2 The Role of the Dalcroze Teacher” from *Guidelines for Teaching Dalcroze Eurhythmics* ~page 62
9. **Vanderspar:** “Chapter 3 Plans and Techniques” from *Guidelines for Teaching Dalcroze Eurhythmics* ~page 72
10. **Wax and Roth:** “The Clock” from *Mostly Movement Book I*. In your summary, detail all of the different Dalcrozian Techniques and Strategies the author uses and how they are used. ~page 77
11. **Parker and Farber:** “Discovering Music through Dalcroze Eurhythmics” ~page 87

Checkpoint 3 Pedagogy: Implementation and Synthesis (11 Summaries)

1. **Aronoff:** from *Music and the Young Child*. Choose one of the following articles:
 - a. "Ladder Melodies: Scales, high, and low" ~page 5
 - b. "Looby Loo: Skipping and Galloping" ~page 11
2. **L'ASPRYJAD:** *La Rythmique, Le Solfège, Un Chemin Vers La Musique* VIDEO (Dalcroze Library)
3. **Black and Moore:** *Rhythm One on One*. Choose one of the following articles:
 - a. "Gesture in the Private Lesson" ~page 15
 - b. "The Teaching Environment" ~page 25
4. **Churchward:** *Discipline by Design* ~page 35
5. **Colman:** UWM School of Music: *The Music and Movement Relationship with John Coleman* VIDEO (Dalcroze Library)
6. **Dalcroze:** *Rhythmic Games Sets I and II*. Choose one of the following articles:
 - a. "The Scale comes to Life" ~page 58
 - b. "Rhythms with Balls: Changing Meter" ~page 60
7. **Driver:** "Chapter 9 Ear Training and Movement" from *A Pathway to Dalcroze Eurhythmics* ~page 64
8. **Driver:** "Chapter 10 Lesson Planning" from *A Pathway to Dalcroze Eurhythmics Variations in Music* ~page 75
9. **Findlay:** "Exercises and Activities with Balls" from *Rhythm and Movement* ~page 85
10. **Findlay:** "The Good Guide & Accompaniment" from *Rhythm and Movement* ~page 91
11. **Gell:** "Long Range Planning" from *Lessons for 4-6 year olds* ~page 97

Required Readings, but no Required Article Summary

Parker: "Guidelines for Teaching Children" ~page 112

Duret: "Eurhythmics Techniques" ~page 114

Movement Skills (Author Unknown) ~page 128

Plastique Animée: Pedagogy, Practice, and Theory

1. **Dalcroze:** "The Technique of Moving Plastic" 1922 from *Eurhythmics Art and Education* ~page 5
2. **Dalcroze:** "The Circle Divides" from *Rhythmic Games Sets I and II* ~page 22
3. **Dalcroze:** "Plastique for Kids" from *Rhythmic Games Sets I and II* ~page 26
4. **Dittus:** "Plastique Animée" An Introduction" (Found in *Embodying Music*.)
5. **Dittus:** "Laban Action Drives" from *The Pedagogy of Aesthetics* (Found in *Embodying Music*.)
6. **Dittus:** "Laban Action Drives Slide Show" from *The Pedagogy of Aesthetics* (Found in *Embodying Music*.)
7. **Driver:** "Chapter 8 Conducting Phrase Form and Design" from *A Pathway to Dalcroze Eurhythmics* ~page 32
8. **Gell:** "Chapter 10 Form and Creative Design in Music and Movement" from *Music, Movement, and the Young Child* ~page 39
9. **Findlay:** "Movement and Space Patterns" from *Rhythm and Movement* ~page 50