

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 license, students should submit a total of 15 responses. 5 from level Checkpoint 4, and 5 from level Checkpoint 5. 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 5 readings and 2 Plastique Animée readings for Checkpoint 5. The only stipulation is that there must be a total of 10 readings in the portfolio at the end of the training.

License Level Readings

Checkpoint 4 Pedagogy: *Lesson Analysis*

1. **Aronoff:** *Music and Young Children*, Chapter 4: Planning Experiences for Young Children ~page 5
2. **Dalcroze:** *Music Movement and Ear Training Games and Exercises*, Chapters 1-4 ~page 32
3. **Dalcroze:** *Music Movement and Ear Training Games and Exercises*, Chapters 5-6 ~page 43
4. **FIER:** *Chemin du Rhythmique*. **Choose any three** lessons by the following persons:
 - a. Anne Farber ~page 51
 - b. Ulla Hellqvist ~page 58
 - c. Herb Henke ~page 64
 - d. Joy Kane ~page 73
 - e. Lisa Parker ~page 81
 - f. Louisa Di Segni-Jaffé ~page 93
5. **Dale:** *6 Lessons for Fall*, “Rests and Complement” ~page 105
6. **Driver:**
 - a. *A Pathway to Dalcroze Eurhythmics*, Chapter 5: “Approach to Musical Notation” ~page 115
 - b. *A Pathway to Dalcroze Eurhythmics*, Chapter 6: “Teaching of Rhythm” ~page 121
 - c. *A Pathway to Dalcroze Eurhythmics*, Chapter 5: “Accent and Measure” ~page 127
7. **Gell:** *Dalcroze Eurhythmics*, Chapter 3: “Lesson Planning Advice” ~page 133
8. **Gell:**
 - a. *Music, Movement, and the Young Child*, Chapter 7: “Time Patterns and Phrasing” ~page 159
 - b. *Music, Movement, and the Young Child*, Chapter 8: “Pitch, Melody, and Harmony” ~page 166
 - c. *Music, Movement, and the Young Child*, Chapter 13: “Natural Movement and the Rhythms of Daily Life and Environment” ~page 180
9. **Parker:** *Inviting Movement into the Private Instrumental Lesson* ~page 187

Checkpoint 5 Pedagogy: *Philosophy of a Dalcroze Education* (9 Articles Total)

1. **Bachmann:** *Dalcroze Today*, Chapter 2: Part I “The Dalcroze Teacher” ~page 5
2. **Bachmann:** *Dalcroze Today*, Chapter 2: Part II “Time Space Energy” ~page 21
3. **Dalcroze:** *Eurhythmics, Art, and Education*, “Education and Rhythmic Movement” ~page 36
4. **Dalcroze:** *Eurhythmics, Art, and Education*, “Physical Technique and Continuous Movement” ~page 41
5. **Dalcroze:** *Eurhythmics, Art, and Education*, “The Inner Technique of Rhythm (1925)” ~page 57
6. **Dalcroze:** *Eurhythmics, Art, and Education*, “Rhythm in Musical Education” ~page 64
7. **Dalcroze:** *Rhythm, Music, and Education*, “Ear Training in Musical Education (1898)” ~page 70
8. **Dalcroze:** *Rhythm, Music, and Education*, “Music, Joy, and the School (1915)” ~page 77
9. **Dalcroze:** *Rhythm, Music, and Education*, “Rhythm and Creative Imagination (1916)” ~page 92



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