

**Applications of Dalcroze Philosophy to the Royal Conservatory of Music
Curriculum of Piano Instruction**

by

Claudio Espejo Araneda

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2019

Doctoral Committee:

Associate Professor John Ellis, Co-Chair
Professor Christopher Harding, Co-Chair
Associate Professor Naomi Andre
Assistant Professor Matthew Bengtson
Associate Professor Gabriela Cruz

Claudio D.Espejo

cespejoa@umich.edu

ORCID iD: 0000-0002-3042-6219

© Claudio D. Espejo 2019

ACKNOWLEDGEMENTS

I would like to thank my dissertation committee, beginning with Dr. John Ellis, who planted a seed of curiosity about Dalcroze, and Prof. Harding, who was been a constant source of musical inspiration and knowledge. I would also like to thank Aya Higuchi and Jeremy Dittus, for being wonderful resources about RCM and Dalcroze throughout the year. Finally, I would like to acknowledge and thank my wife, Liz Riedman, for her constant support and love.

TABLE OF CONTENTS

ACKNOWLEDGMENTS	ii
LIST OF TABLES	v
LIST OF EXAMPLES	vi
ABSTRACT	viii
RECITAL 1	
Recital Program 1	1
RECITAL 2	
Recital Program 2	2
PEDAGOGY WORKSHOP	
Pedagogy Workshop Program	3
Introduction	4
CHAPTER	
I. Introduction to Dalcroze and RCM	5
II. Musicianship	17
III. Technique	35

IV. Repertoire	41
Conclusion	49
BIBLIOGRAPHY	51

LIST OF TABLES

TABLE

I.1 Comparison of Dalcroze Principles	8
I.2 Accretion of technical skills over time	13
I.3. Accretion of ear training skills over time	15

LIST OF EXAMPLES

EXAMPLE

II.1. Sight reading excerpts from level Preparatory A and Level 7	17
II.2. Introduction to notation through scalar folk-songs	19
II.3. Melody for playing at sight	20
II.4 On command (*) repeating a note twice	20
II.5. Combining two measures into one	21
II.6. Playing with dynamics	21
II.7. Interrupted Canon- Home on the Range	23
II.8. “Scarborough Fair”	25
II.9. Preparatory A Clapback	30
II.10. Interrupted Canon derived from Preparatory A Clapback	30
II.11. Home and away through the use of Folk-songs	31
II.12. Quality of chords	33
II.13. Chord progression through systemization	34
III.1. Five-finger pattern from moving and playing	37
III.2. “Morning Prayer, op.101, no.2”, mm.1-12	39
III.3: Berens Etude in A minor op.61 no.13 and reduction to eighth and quarter notes, mm.1-3	40

IV.1 “Jumping Jacks”	43
IV.2. “Siciliano op.68, no.11”, with lyrics, mm.1-8 and mm.25-28	45
IV.3. “Minuet from Sonata in A Major, Hob. XVI:12”, three different forms of feeling the rhythm, mm.1-10	47

ABSTRACT

Two dissertation recitals and a piano pedagogy workshop were given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts (Music: Piano Pedagogy and Performance) at the University of Michigan. The repertoire performed on the two recitals spans over two and a half centuries, featuring early instruments, sacred music, solo and ensemble performances. The workshop, along with the present dissertation, reviews the applications of Dalcroze philosophy into piano instruction, framed through the curriculum of the Royal Conservatory of Music (RCM).

The first dissertation recital was given in Britton Recital Hall on Saturday, October 27, 2018. The program included J.S. Bach's *Brandenburg Concerto no.5 in D Major*, BWV 1050; W.A.Mozart's *Piano Concerto no.20 in D minor*, K.466 arranged for Violin, Flute and Cello by Johann Nepomuk Hummel; and S. Prokofiev's *Overture on Hebrew Themes*, op.34. Therefore, this recital consisted of chamber and concertante works, featuring harpsichord, fortepiano, and the modern piano.

The lecture recital, *Music and Spirituality*, was given in Stamps Auditorium on Monday, December 10, 2018. This lecture recital explored connections between the domains of music and religion, as framed by the four elements of mystical experience borrowed from William James' *The Varieties of Religious Experience* (1902). The program consisted of J.S.Bach's *Wachet Auf, ruft uns die stimme*, BWV 645 and *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, arranged by Ferruccio Busoni; F.Liszt's *Legend No.2*, S.175; S.Prokofiev's *Diabolical*

Suggestion, op.4 no.4; T.Takemitsu's *Rain Tree Sketch I* and *Rain Tree Sketch II*; and A.Pärt's *Für Alina*.

The pedagogy workshop, *Applications of Dalcroze philosophy to the Royal Conservatory of Music curriculum of piano instruction*, was presented on Saturday, April 20, 2019 in Watkins Lecture Hall. This workshop presented an overview of Dalcroze's philosophy of music education and of the RCM curriculum for piano instruction, and advocated for the incorporation of Dalcroze experiences in the piano pedagogy.

RECITAL PROGRAM 1



FIRST DISSERTATION RECITAL

CLAUDIO ESPEJO, PIANO

*Saturday, October 27, 2018
Moore Building, Britton Recital Hall
7:30 PM*

Brandenburg Concerto no. 5 in D Major, Johann Sebastian Bach
BWV 1050 (1720–1721) (1685–1750)
Allegro
Affettuoso
Allegro

Maria Castillo, flute
Alyssa Campbell & Leah Pernick, violins
Elizabeth Boyce, viola
Helen Lagrand, cello

Intermission

Piano Concerto no. 20 in D Minor, K. 466 (1785) Wolfgang Amadeus Mozart
Allegro (1756–1891)
Romanze
Rondo, Allegro Assai *arr. Johann Nepomuk Hummel*

Lauren Pulcifer, violin
Wesley Hornpetrie, cello
Maria Castillo, flute

Overture on Hebrew Themes, op. 34 (1919) Sergei Prokofiev
(1891–1953)

Jordan Kauffman, clarinet
Leah Pernick & Alyssa Campbell, violins
Benjamin Pochily, viola
Helen Lagrand, cello

smt.d.umich.edu @umichsmt.d #umicharts #umichsmt.d



RECITAL PROGRAM 2



SECOND DISSERTATION RECITAL

CLAUDIO DAVID ESPEJO ARANEDA, PIANO

*Monday, December 10, 2018
Walgreen Drama Center, Stamps Auditorium
5:00 PM*

- | | |
|---|--|
| Wachet auf, ruft uns die Stimme, BWV 645 (1748) | Johann Sebastian Bach
(1685–1750)
<i>arr. Ferruccio Busoni</i> |
| Legend no. 2: St. Francis of Paola walking on the waves (1863) | Franz Liszt
(1811–1886) |
| Ich ruf zu dir, Herr Jesu Christ, BWV 639 (1708-1717) | Johann Sebastian Bach
<i>arr. Ferruccio Busoni</i> |
| Diabolical Suggestion, op. 4, no. 4 (1912) | Sergey Prokofiev
(1891–1953) |
| Rain Tree Sketch I (1981) | Toru Takemitsu
(1930–1996) |
| Rain Tree Sketch II (1992) | Toru Takemitsu |
| Für Alina (1976) | Arvo Pärt
(b. 1935) |

smt.d.umich.edu @umichsmt d #umicharts #umichsmt d



PEDAGOGY WORKSHOP PROGRAM



THIRD DISSERTATION RECITAL

CLAUDIO ESPEJO, PIANO

*Saturday, April 20, 2019
Moore Building, Watkins Recital Hall
12:30 PM*

APPLICATIONS OF DALCROZE PHILOSOPHY TO THE
ROYAL CONSERVATORY OF MUSIC CURRICULUM OF
PIANO INSTRUCTION

Presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts
Horace A. Rackham School of Graduate Studies

DISSERTATION COMMITTEE
Associate Professor John Ellis, *co-chair*
Professor Christopher Harding, *co-chair*
Assistant Professor Matthew Bengtson
Associate Professor Gabriela Cruz
Associate Professor Naomi Andre

smt.d.umich.edu @umichsmt.d #umicharts #umichsmt.d



INTRODUCTION

Due to the scope of the subject, even the most comprehensive multi-year piano pedagogy curricula available represent opportunities for continued improvement. In an attempt to develop necessary technical dexterity, many piano curricula overlook the role of creative activities and musical games which allow students to explore concepts personally, resulting in a deeper form of learning. The curriculum from the Royal Conservatory of Music (RCM) is the gold standard for piano teaching and it provides the most solid foundation for sustained integration of Dalcroze philosophy of music education. This philosophy teaches music through movement, resulting in joyful experiences and in heightened aural sensitivity.

The aim of the present paper is to give a blueprint on how to incorporate Dalcroze-inspired activities into the RCM curriculum. The paper will introduce Dalcroze's history, goals, principles, and techniques. It will continue by giving an overview of the RCM curriculum. Chapters two through four will comprise the major areas of studies in RCM; Musicianship skills, Technique, and Repertoire. These chapters will propose and discuss Dalcroze exercises targeted for specific issues of piano instruction.

Chapter I

Introduction to Dalcroze and RCM

Historical overview of Dalcroze

Dalcroze, Kodály, Orff, and Suzuki are the four most influential methods of music pedagogy in the 20th century. The Dalcroze philosophy of music education began with Émile Jaques-Dalcroze (1865-1950), who was a Swiss conductor, composer and music educator. He was part of a musical milieu worthy of envy, studying composition with Delibes, Fauré and Bruckner. He began his career as an educator in the post of Professor of Harmony at the Geneva Conservatory in 1892. There, he encountered systemic deficiencies in the way music was taught, and Jaques-Dalcroze devised several exercises to solve said deficiencies. These exercises, along with his writings, accrued into a philosophy predicated upon the idea that the source of musical rhythm is the natural rhythms of the human body. While his ideas were novel to the world of music, numerous researchers were also inquiring into the relationship between movement and rhythm at the time, such as Ernst Friedrich Wilhelm Meumann (1894), Kurt Koffka (1909), and Carl Seashore (1919)¹. His seminal work, *Méthode Jaques-Dalcroze (1907-1914)*², drew the basic conclusions that the study of music should be an experiential subject, rather than merely intellectual. In this text, he showcased the success of some ear training exercises with an adult population, positing the potential value of attempting similar exercises with children. Later, he

¹ Marie-Laure Bachmann, *Dalcroze Today, An Education through and into Music*. Oxford University Press: 1991. 15-17. The biographical information on this paragraph is taken from this source.

² Emile Jaques-Dalcroze, *The Eurhythmics of Jaques-Dalcroze* (Constable and Co.: 1920).

published two more books about the topic, *Rhythm, Music and Education (1921)*³ and *Eurhythmics, Art and Education (1930)*.⁴

In life, Emile Jaques-Dalcroze gave personal approval to whomever he considered to be a qualified teacher, after training under his supervision. The first of these qualified teachers to come to the USA was Lucy Duncan, who taught at New York University (NYU). Her text, *The Dalcroze system of eurhythmics*⁵, was published in 1915. Eurhythmics courses began to be offered in educational institutions in the USA, such as the Cleveland Institute of Music (1921). While the first expansion of Dalcroze happened within Europe and Russia, by the '60s centers begin to also open in Japan. Some of the most renowned Dalcroze pedagogues to teach in the US are Elsa Findlay (CIM), Frances Aronoff (NYU), Lisa Parker (Longy School of Music), and Robert M. Abramson (Manhattan School of Music).

Emile Jaques-Dalcroze did not devise a curriculum of studies with the specificity that we are nowadays accustomed to. Due to this fact, Dalcroze's ideas are considered a philosophy of music education rather than a method, a philosophy that has seen various applications, not been restricted to music alone. For example, Lucy Duncan's text was classified under music callisthenics in 1915, and applications of Dalcroze's ideas have been also used by thespians, and dancers. The preconceptions about Dalcroze philosophy have also changed over time, nowadays almost entirely relegated to the field of early childhood experiences. The aforementioned flexibility of the method is reflected in differences among the schools that have formed throughout the years, yet these schools agree in the adherence to the basic branches of studies, as well as central principles and strategies.

³ Emile Jaques-Dalcroze, *Rhythm, music and education*, translated from the French by Harold F. Rubinstein. G.P. Putnam's sons: 1931.

⁴ Emile Jaques-Dalcroze, *Eurhythmics, art, and education*, translated by Frederick Rothwell. Arno Press: 1976.

⁵ Lucy Duncan, *The Dalcroze system of eurhythmics*. American Conservatory of Music: 1915.

In the present day, the most renowned center for studies is in Geneva, Switzerland. In the USA, many major schools of music offer some coursework in Eurythmics. The main centers that offer Dalcroze certifications are the Dalcroze School of the Rockies (Denver, CO), the Longy School of Music (Boston, MA), the Marta Sanchez Dalcroze Training Center at Carnegie Mellon University (Pittsburgh, PA) and the Lucy Moses School at the Kaufman Music Center (New York, NY).

Some of the experiences in the following chapters are derived from the training experienced at the Dalcroze School of the Rockies (DSR), in which the author currently studies, under the supervision of Jeremy Dittus. Their teacher certification program consists of six levels, 1a/b through 3a/b, and Espejo is currently on 2a, after successfully taking his first round of tests.

Dalcroze Principles

As stated previously, Émile Jaques-Dalcroze did not leave absolute prescriptions to his students, and therefore, differences arose among schools. Frances Webber Aronoff states five principles in *Music and the Young Children*, meanwhile there are nine principles of Dalcrozian pedagogy in *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate* by Jeremy Dittus. Notwithstanding the difference in number, there is accordance among the founding principles, as can be seen in the table below.

Table I.1. Comparison of Dalcroze Principles

Principles	
Dittus	Webber Aronoff
Music is the stimulator, motivator, and regulator in the classroom	Rhythm as an organizer of musical thought
Movement is the means for learning	Body as a musical instrument
Listening is an active experience	
Relationships of time, space, and energy are a means for learning music concepts	Time-space-energy relationship of body movement has a counterpart in musical expression, in which thought and feeling are inextricably linked
Learning is discovery based	
The spirit of play (joy) runs throughout the method.	Joyous experiences lead to increased sensitivity in manipulating the elements of music.
Imagination, improvisation, and invention engage students in the process.	
Experience occurs before analysis	Theory follows practice
Social interaction works with music as a communicative and collaborative art	

Many of these principles can be found elsewhere. For example, “theory follows practice” is analogous to the idea of “sound before symbol,” which is a pervasive notion in piano pedagogy. Both concepts point towards the need for a meaningful experience to happen before learning or discussing any abstraction⁶. The centrality of social interaction, as a means of

⁶ Andrew Eales, “Sound before symbol: lessons from history,” *Pianodao: The way of piano* (blog), October 17, 2015, accessed April 8, 2019, <https://pianodao.com/2015/10/17/sound-before-symbol-lessons-from-history/>

students learning from and teaching each other, is a core tenet in El Sistema-based pedagogy⁷. Having said that, Dalcroze pedagogy is unique in bringing all of these principles together, enriching students' understanding of music through joyful experiences.

The fourth principle of relationships between Time-Space-Energy correlates bodily space to musical space, as well as bodily energy to musical energy. In spatial terms, it is exemplified by exercises that show melodic contour through the shape of a movement, while in terms of energy it is exemplified by exercises that portray different types of articulation through the quality of movement.

Dalcrozian techniques

Dalcrozian strategies and techniques are also described differently depending on who is writing. Whether they are named games, activities, or strategies, they can be classified under the following labels:

Quick reaction exercises, follows, systemizations, improvisation, *Plastique Animée*, group exercises. These will be described in further depth in later chapters, in the context of piano teaching.

Branches of studies

While his method is usually described as “Dalcroze Eurhythmics”, or simply “Eurhythmics”, Beth Landis points out that this label is misleading, because complete Dalcrozian

⁷ Tricia Turnstall, Eric Booth, *Playing for their lives: The Global El Sistema movement for Social Change through music* (New York: W.W. Norton Company, Inc., 2016) 147: “Ensemble learning is the heart of every El Sistema program... In ensemble, children learn to listen to one another, to emulate and to teach, to cooperate, to keep trying even when it's hard or tedious. They learn how to stay confident even when they fear something is too hard, and to improve more than they might have imagined possible.”

studies also involve music history, form, counterpoint, and everything within music studies⁸.

More specifically, there are three core branches central to Dalcroze studies:

Eurhythmics: With the goal of self-expression, through movement and music, Eurhythmics provides a unique avenue for aural training. Its uniqueness lies in the combination of studying the *structural elements* (beat, rhythm, meter, texture, phrase, and form) and the *aesthetic elements* (dynamics, nuance, articulation, and affect).

Solfège: The ultimate goal is “inner hearing”, which means the internalization of music to a point where it can be heard from simply looking at a score. This process goes from the gross to the subtle, from the physical to the mental. It begins with training the body, the voice and ears..

Improvisation: Students are first encouraged to improvise with their voices and body movements, which will aid in clarifying their understanding of music. This comprehension of music, rooted in their feelings, will enable later improvisation at an instrument.⁹

Two more branches are considered both at the DSR (Dalcroze School of the Rockies), and at the DSA (Dalcroze Society of America)¹⁰. These are called applied branches, and they refer to *Plastique Animée* and Pedagogy. Each activity in a later chapter will relate to one of these branches, principles and strategies.

The Royal Conservatory of Music Certificate Program

Since it was founded, in 1886, the Royal Conservatory of Music has become one of the most respected music education institutions. It is important to distinguish the Royal

⁸ Beth Landis. *The eclectic curriculum in American Music Education: contributions of Dalcroze, Kodaly, and Orff*. (Washington: Music Educators National Conference, 1972) 7-8.

⁹ Jeremy Dittus, *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate*, (Denver: Jeremy Dittus, 2018), 9.

¹⁰Dalcroze Society of America, *Dalcroze Certificate Teacher Training Manual: The T2 Program*. (Valencia: Dalcroze Society of America, 2017), 7.

Conservatory of Music, founded in Toronto, from the Royal College of Music which was established in London. This paper will deal only with the former. The RCM website states that more than five million alumni have gone through the program, and rests its case of excellence on the pedigree of its star alumni: Glenn Gould, Oscar Peterson, Sir Roger Norrington, among others. The Royal Conservatory of Music Certificate Program is a well-sequenced, and exhaustive plan of music study and assessment.¹¹

RCM piano studies

Their piano curriculum is sequenced from Preparatory levels A and B, and levels 1 through 10. After level 10, there is the possibility of obtaining a diploma (ARCT) in Piano Performance and Piano Pedagogy. This last level comprises professional-level repertoire: Chopin *Ballades*, Rachmaninoff *Etudes*, and Bach *Preludes and Fugues*, for example. The main branches that make up their piano curriculum are Repertoire (*Celebration Series*), Technical Requirements¹², which comprises Technical Tests and Etudes (*Celebration Series*¹³), and Musicianship, comprising Ear Tests and Sight Reading (*Four Star*¹⁴),

Overview of RCM branches: Repertoire, Technique, Musicianship

Repertoire

Unlike piano methods, like Faber and Faber's *My First Piano Adventures*¹⁵, where each piece would have a correlation in the other books of the collection, these selections of pieces represent an anthology from which the teacher can pick. In doing so, the teacher has to balance finding a choice of repertoire that challenges but is not too difficult for the student, a choice that

¹¹ The Royal Conservatory of Music, "Our Mission," *The Royal Conservatory of Music* (website), accessed April 9, 2019, <https://www.rcmusic.com/about-us/our-mission>

¹² The Royal Conservatory of Music. *Piano Syllabus 2015 Edition*. Accessed April 9th, 2019. <https://www.rcmusic.com/sites/default/files/files/RCM-Piano-Syllabus-2015.pdf>.

¹³ The Royal Conservatory of Music. *Celebration Series*. 12 Vols. (Mississauga: Frederick Harris Music Co., Limited, 2015)

¹⁴ The Royal Conservatory of Music. *Four Star*. 12 Vols. (Mississauga: Frederick Harris Music Co., Limited, 2015)

¹⁵ Nancy Faber, Randall Faber, *Faber Piano Adventures Lesson Books*. 8 Vols. (Ann Arbor: Dovetree Productions Inc., 1996)

explores new elements but is not altogether unfamiliar. In this sense, the teacher needs to be intentional about what does the chosen piece achieve. Two laudable characteristics of this anthology are, first of all, the presence of important yet forgotten composers, such as Christian Gottlob Neefe, and secondly, the positive bias towards more modern pieces in the beginning levels.

Technique

Knowledge about technique, such as relaxation, posture, and others, is left at the discretion of the piano teacher. Yet, the organization of the multiple aspects of technique into a manageable sequence is valuable. (See Table I.2.) The sequence takes the student from five-finger patterns to four-octave scales, arpeggios, and scales in octaves. In order to have students go through examinations, the instructions listed about tempo markings and range need to be followed. Etudes are also considered as an aspect within technical requirements, and like the collection of repertoire, there is a great variety to choose from.

Table I.2. Accretion of technical skills over time

Level	Keys	Scales	Chords	Arpeggios
Preparatory A	C,G,D,a	PentascaleHS	Triad sequence. Broken and blocked. HS, 1 oct	
Preparatory B	C,G,D,A,F, a,d,e	Pentascale 1 oct scales. HS Contrary motion	Triads Broken HS	
Level 1	C,G,D,A,F, a,d,e	2 oct scales Chromatic scales HS Contrary motion HT	Triad sequence. Broken and blocked. HS	
Level 2	C,G,F,Bb e,d,g	2 oct scales Chromatic scales HS Formula HT	Triad sequence. Broken and blocked. HS	
Level 3	D,F,Bb B,d,g	2 oct scales Chromatic scales HS Formula HT	Triad sequence. Broken and blocked. HS 2 oct	
Level 4	D,A,Bb,Eb b,g,c	2 oct scales Formula HT Chromatic scales HS	Triad sequence. Broken and blocked. HT 2 oct	HS 2 oct
Level 5	A,E,F,Ab, a,e,f	2 oct scales Formula Chromatic scales HT	Triad sequence. Broken/ blocked. HT 2 oct Dom 7th HS 1 oct	HS 2 oct
Level 6	G,E,B,Db g,e,b,C#	2 oct scales Formula Chromatic scales HT	Triad sequence. Broken/ blocked. HT 2 oct Dom/dim 7th HS 2 oct	Tonic Dom 7th Dim 7th HS 2 oct
Level 7	C,D,F,Ab,Gb c,d,f,g#,f#	2 oct scales Formula Chromatic scales HT	Tonic four note, Dom/dim 7th HT 2 octaves	Tonic Dom 7th Dim 7th HT 2 oct
Level 8	C,D,E,Bb Eb,Gb C,d,e,bb,eb,f#	scales, formula HT 4 oct Chromatic HT 2 oct	Tonic four note, Dom/dim 7th HT 2 octaves	Tonic Dom 7th Dim 7th HT 4 oct

Level	Keys	Scales	Chords	Arpeggios
Level 9	C through F c through f	Scales, formula, chromatic 4 oct Scales in octaves: HT 2 oct	Tonic four note, Dom/dim 7th HT 2 octaves	Tonic Dom 7th Dim 7th HT 4 oct (root position+ inversions)
Level 10	Gb through B # through b	Scales, separated by thirds and sixths HT 4 oct In octaves HT 2 oct	Tonic four note, Dom/dim 7th HT 2 octaves. (root position+ inversions)	(root position+ inversions)

Musicianship

Each level carries its own book, combining sight reading and ear training. Similarly to the *Celebration Series*, a great component of the *Four Star* series is the coexistence of classical music with more contemporary music. Table I. 3. shows the accretion of skills over time. An issue with the Preparatory levels is that they require a method to introduce concepts leading to the grand staff. Ear-training includes Clapback and Playback, which will be shown in later chapters. This paper will aim to show how a Dalcrozian perspective would benefit these three branches of RCM (Repertoire, Technique, Musicianship), yet, it is this last area of musicianship where Dalcroze pedagogy can offer the most.

Considerations

This paper proposes the incorporation of Dalcrozian principles and strategies into piano teaching. Some of these principles are already present in the tradition of keyboard pedagogy, such as the idea of “theory follows practice,” which was discussed previously. Yet, even when the principles are shared, the greater emphasis that a Dalcrozian teacher places on these principles offers more effective experiential learning activities for piano teachers to employ.

This same example of theory follows practice might have been at the heart of one of Émile Jaques-Dalcroze strongest criticisms of instrumental pedagogy. He was of the idea that young children should be exposed to a considerable period of musical studies before their instrumental studies.

Table I.3. Accretion of ear training skills over time

Level/ Skills	Melody clapback	Melody playback	Interval identification	Chord identification	Chord progression identification
Prep A-B	3/4, 4/4 Whole-8th notes, two measures	Starts on scale degree 1 or 3. C-G-a. Four notes. Scalar.		Major w/s minor in root position	
Level 1	Dotted quarters, two/ three measures	Starts on 1 or 5. C-G-a. Five notes.	M and m 3rd	Identical to Prep A	
Level 2	Identical to Level 1	Starts on 1 or 5. G-F-d. Five notes.	+P5	Identical to Prep A	
Level 3	Three to four measures	Starts on 1-3-5. D-F-d-g. Five to six notes.	+P4	Identical to Prep A	
Level 4	Dotted 8th-16th notes, two to four measures	Starts on 1-3-5. D-A-g-c. Six to eight notes	+P8	Identical to Prep A	
Level 5	Combined with playback. 3/4, 4/4.	Starts on 1-3-5; A-E-a-e. Eight notes.	+M and m 6th	+ M and m 7th	I-IV-I and I-V-I
Level 6	3/4, 4/4	Starts on 1-3-5; G-E-g-e. Nine notes.	+M and m 2nd	+Diminished 7th	+i-iv-i and i-V-i
Level 7	2/4, 3/4, 6/8	Starts on 1-3-5; D-F-d-f. Ten notes.	+M and m 7th	+Augmented triads	+I-IV-V and i-iv-V
Level 8	2/4, 3/4, 4/4, 6/8	Starts on 1-3-5; Bb-Eb-c-e. Eleven notes	+ Aug4th/dim 5th	Identical	M and m: I-IV-V-I, I-IV-V-vi, I-vi-IV-V and I-vi-IV-I
Level 9	2/4, 3/4, 4/4, 6/8	Starts on 1-3-5; any major or minor key up to four accidentals. Up to nine notes.	All of the previous	+ M and minor chords in 1st inversion	Any progression that includes: I-IV-V-vi and i-iv-V-VI

Level/ Skills	Melody clapback	Melody playback	Interval identification	Chord identification	Chord progression identification
Level 10		Starts on 1-3-5; any major or minor key up to four accidentals. Four measures	All of the previous	+ M/M 7th and m/m 7th	Any progression that includes: I-IV-V-vi and i-iv-V-VI and Cad. 6/4

However problematic this consideration is for a piano teacher, it is necessary to ponder the question. If learning music and learning instrumental technique are indeed two different subjects, does it make sense to teach them as if they were one? Does teaching piano simultaneously with teaching music create some problems?

Another fascinating principle of Dalcrozian method is captured in the statement that “music is the motivator, stimulator and regulator.” Depending on the kind of Dalcroze training one has received, the amount of verbal instruction might be sparse, with the teacher expecting the students to learn mostly from the experience of moving, singing, and reacting to music, or not. This principle, along with the centrality of social interaction (students learning from each other) can create a significant paradigm shift in the traditionally sedentary lesson. While in other learning experiences, the teacher feeds information to the students, in a Dalcrozian experience this information comes mainly from the music and peers.

The following three chapters will provide activities to be incorporated into teaching Musicianship, Technique and Repertoire. As the relationship of Time-Space-Energy is central to Dalcroze, some activities might require more space than it is possible in a regular private studio. Having said that, most activities will be made with a small piano studio in mind.

Chapter II

Musicianship

The *Four Star* collection comprises both sight reading and ear training exercises. Table I.3 shows the progression of difficulty in the sight reading material. The last five levels represent a continuous increase in the degree of difficulty, having already introduced all the basic concepts in previous levels.

Each daily activity is divided into four sections or ‘stars’:

- Pitch/fingering: Note recognition, developing directional reading.
- Rhythm reading: Brief fragments to develop independence of rhythm versus pulse.
- Sight playing: Brief pieces for daily practice of sight reading. At later levels, it increasingly incorporates fragments from repertoire pieces. Beginning at level 5, students are reading fragments from Level 2 repertoire pieces.
- Musicianship Activity: Opportunity to experiment: improvise, transpose, sing and arrange.

Example II.1. Sight reading excerpts from level Preparatory A¹⁶ and Level 7¹⁷.



¹⁶ The Royal Conservatory of Music, *Four Star, Sight Reading and Ear Tests*, Preparatory A (Mississauga: Frederick Harris Music Co., Limited, 2015), 25.

¹⁷ The Royal Conservatory of Music, *Four Star, Sight Reading and Ear Tests*, Level 7 (Mississauga: Frederick Harris Music Co., Limited, 2015), 36.

Regarding the musicianship activities, there are two underlying aspects in which Dalcroze methodology could prove efficacious. While a few of the musicianship activities are “textbook” Dalcrozian examples, such as marching along to a rhythm, several of them experiment with music within the confines of the keyboard and do not encourage enough musical exploration outside of it. The second aspect has to do with the issue of compartmentalization, against which Èmile Jaques-Dalcroze fought in his lifetime, found in several exercises without dynamics, articulation or expression markings (Ex.II.1) . While expressive elements are not always necessary, the constant exclusion of them might bring forth a mechanistic type of playing, born from hours of accrued exercises that do not entail musicianship. What follows are four examples of Dalcrozian techniques or Dalcroze-inspired exercises for sight reading. Purposefully, activities have been chosen from four different stages in music learning.

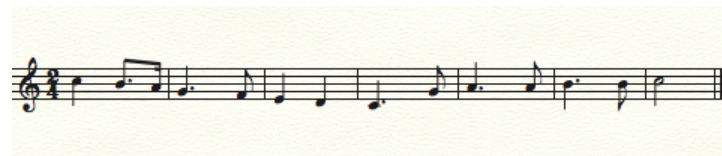
a) Introduction to notation: Frances Aronoff Webber proposes the following activity in *Music and Young Children*¹⁸, which would be fitting to use during the first year of studies in the RCM curriculum. In this activity, aimed for Preparatory A students, the children are brought to understand the necessity of notation from the fertile ground of their own creativity. Using a scalar piece, such as *Joy to the world* or *The Little Man* (see Example II.2), the students are first asked to draw what they hear and share with the class their drawings. At this point, the teacher will relate characteristics in the drawing to stepwise motion and direction of the phrase. After three different textures (i.e. scalar/arpeggiated/monotone), and always encouraging students to share with the class, the teacher will introduce the logic behind drawing these symbols, in an age-appropriate manner, such as : “so we can remember how it goes”, or “so we can sing your

¹⁸ Frances Webber Aronoff, *Music and Young Children* (New York: Holt, Rinehart and Winston, 1969), 134.

new song tomorrow”. Multiple images can be conjured to ignite the students’ imagination, such as ladders, sidewalk, stairs, etc. Principles: Music is the stimulator, motivator and regulator/ Social Interaction/ Learning is discovery based/ Listening as an active experience. While this activity is thought in particular for Preparatory A, a similar exercise involves discussing notation across centuries, such as tablatures, Louis Couperin’s Unmeasured Preludes, figured bass, lead sheets and extended techniques.

Example II.2. Introduction to notation through scalar folk-songs

Joy to the world



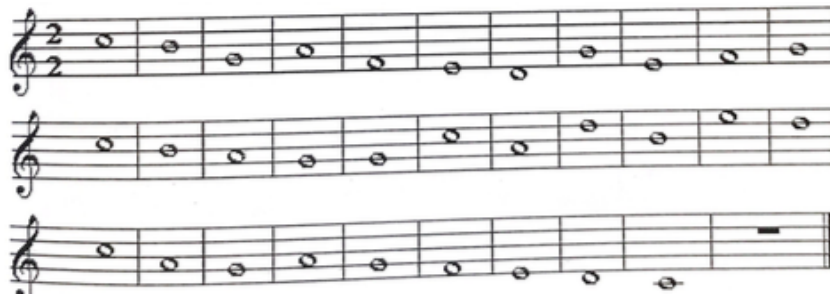
*The Little Man who wasn't there*¹⁹



b) Improving rhythmic accuracy through reaction exercises: Example II.3 presents a brief succession of notes written by Emile Jaques-Dalcroze for the purpose of singing while beating time with the arms. In the context of this paper, this example as well as the following reaction exercises explore sight reading.

¹⁹Frances Webber Aronoff, *Music and Young Children* (New York: Holt, Rinehart and Winston, 1969), 94.

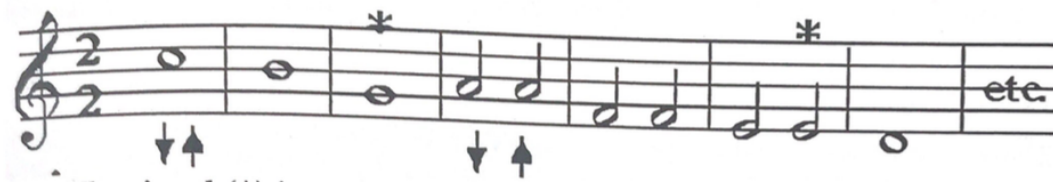
Example II.3. Melody for playing at sight ²⁰



After the student has familiarized themselves with the excerpt, Jaques-Dalcroze proposes a host of reaction games to do.

- 1) The student plays the melody below with the right hand, while beating a two-pattern with the left hand. On a given command, they repeat the note twice in the same measure (twice as fast), while continuing the two-pattern in the left hand. On the following signal, they return to playing the notes.

Example II.4. On command (*) repeating a note twice ²¹



- 2) On command, the student combines two measures into one, while keeping to show the beats, and on command, the student returns to play whole notes.

²⁰ Emile Jaques-Dalcroze, *Rhythmic Solfege*, translated by R.M. Abramson (New York: Music & Movement press, 1994), 4

²¹ Emile Jaques-Dalcroze, *Rhythmic Solfege*, translated by R.M. Abramson (New York: Music & Movement press, 1994), 5

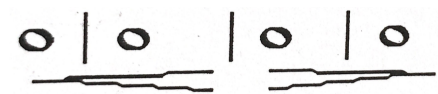
Example II.5. Combining two measures into one²²



3) Another exercise suggests playing every other, or every third measure as a group of two half notes.

4) With the same set of tones, the teacher asks the student to perform the excerpt with a *crescendo* and *diminuendo* every certain amount of notes.

Example II.6. Playing with dynamics²³



These exercises are aimed particularly for students in RCM levels 1 through 3.

The central Dalcrozian principle behind this activity is the spirit of play, and the technique is that of reaction exercises. In reaction exercises there is a signal or command to which the student reacts, and they may be verbal, aural, tactile, or visual. Emile Jaques-Dalcroze did not specify the nature of the signal, but instead he left it open for the teacher to decide.

c) Introducing rhythms through a canon: A common mistake for beginning students is to forget reading the rhythmic values altogether in the process of reading the pitches. This activity can be done with most sight reading excerpts, anywhere from Level 3-10. The teacher will choose the complex rhythms that will most likely give troubles to the students, and create an interrupted canon, such as the following (Ex.II.2) to feed the rhythms to the student. In an

²² Emile Jaques-Dalcroze, *Rhythmic Solfege*, translated by R.M. Abramson (New York: Music & Movement press, 1994), 5

²³ Emile Jaques-Dalcroze, *Rhythmic Solfege*, translated by R.M. Abramson (New York: Music & Movement press, 1994), 6

interrupted canon “...the students echo or reproduce whatever the teacher performs, whether at an instrument, in movement, with gesture, or with the voice.”²⁴ These rhythms can be performed through clapping, and also walking, lunging or trotting motions, which in Dalcroze is usually associated with quarters, half notes and eighth notes respectively. This canon was created from the rhythms found in a level 5 of the *Four Star* collection excerpt.²⁵

The canon can be repeated to explore moving the rhythm differently, exploring dynamics or articulation in different ways. At the end of the exercise, the teacher will ask the student to point to where each rhythm happens in the score and then proceed to the sight reading. Principles: Movement is the means for learning/ learning is discovery based/ experience occurs before analysis. Techniques: Interrupted Canon.

The first principle is often rephrased as the body is the instrument of perception. Gross motor skills such as walking, and trotting, can be easier to have control of at early stages in life. The student’s movement can provide a clear picture of their listening for the teacher. The second principle of discovery is present in pedagogical experiences in which learning is felt like both a journey and invitation, rather than an obligation. In terms of the technique utilized, interrupted canons are a central technique for many Dalcroze adherents, as it highlights the principle of listening as an active experience. This activity is thought for students at level 3-10, as the playing of hands together complicates the rhythmic integrity, and therefore sight reading can be reinforced through such exercises.

²⁴ Jeremy Dittus, *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate*. (Denver: Jeremy Dittus, 2018), 37.

²⁵ The Royal Conservatory of Music, *Four Star, Sight Reading and Ear Tests, Level 5* (Mississauga: Frederick Harris Music Co., Limited, 2015), 29.

Example II.7. Interrupted Canon- Home on the Range

The image displays five staves of musical notation for the piece 'Home on the Range'. The music is written in 2/4 time and consists of five staves, each starting with a measure number: 1, 9, 17, 25, and 33. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The piece concludes with a double bar line at the end of the fifth staff.

d) Relay reading: This activity is aimed for group piano classes, in order to shift the pattern of sight reading from an exclusively individual activity to a group activity. This exercise is taken from Melanie Nalbandian’s doctoral dissertation.²⁶ This activity is best suited for long excerpts of sight reading, such as Example II.3. First, each student has a brief time to get acquainted with the piece, and the teacher sets a clear order of relay. During the first round, each student will speak the rhythm on “tah”, with proper articulation and dynamics, and all subsequent rounds will consist of playing at the piano. The first round of playing should consist of about a line per student, and each following round gets increasingly shorter, with faster rotation.

²⁶ Melanie Nalbandian, “ Application of the Dalcroze philosophy of music education to the music major piano class.” DMA diss., (Washington: University of Washington, 1994), 127-129.

Dalcroze Principles: Social Interaction, the spirit of play (joy). The first of these principles was already underlined as central to El Sistema movement, essentially as the importance of students learning from and teaching each other. The second of these principles was highlighted in my experience training in Dalcroze during the summer, summarized as follows: “If joy leaves the room, you might as well leave the room.” This is to highlight the difference between a game and a chore, between a fun action freely entered into and an obligation. It is a teacher’s duty to trick the students into wanting what teachers want to give them. Dalcroze techniques:

Inhibition/Incitation. Inhibition/Incitation are all activities in which the student needs to willfully not act. In this case, inhibition is present in not playing, or ghost playing right before their turn to play out loud, all in service of keeping a smooth flow. This activity can be done with any age group to enliven sight reading.

Example II.8. "Scarborough Fair"²⁷

Scarborough Fair

Andante English ballad
arr. Forrest Kinney

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music. The first system begins with a piano (*mp*) dynamic and includes a first ending bracket. The second system features a mezzo-forte (*mf*) dynamic and a second ending bracket. The third system contains a complex bass line with triplets and fourths. The fourth system concludes with a piano (*mp*) dynamic and a final cadence.

²⁷ The Royal Conservatory of Music, *Four Star, Sight Reading and Ear Tests*, Level 5 (Mississauga: Frederick Harris Music Co., Limited, 2015), 17.

e) Increasing sensitivity through a follow exercise: One of the difficulties in teaching any complex skill is that the task becomes increasingly multilayered. The growing demands on the students can become stressors, as from one year to another they may be expected to put more work into to an element like articulation. This activity is meant to guide students' attention to any neglected facet of their music making, focusing on one aspect at a time. Once the teacher has decided the element on which to focus, the student will be asked to move to a musical excerpt, showing the changes in the given element. For example, if the student constantly ignores the dynamics of a piece, they will be asked to exaggerate the dynamic content through their movement. The teacher would play this fragment several times in order to refine the student's listening, allowing the student to explore dynamics through this medium. After the student has created movements that match the degree of intensity desired by the teacher, their mind will be primed to be attentive to dynamics. This activity can be repurposed for use in solo repertoire.

Principles: Active listening, Body as the instrument of perception, relationships of time-space-energy to learn musical concepts, imagination/improvisation/invention. The last two principles have not been examined so far, yet they are ubiquitous to Dalcroze philosophy. The students improvise movement to a given piece of music, and it is through the relationship of the movement and the music that the student can assess if they are listening accurately. Time-space-energy, or TSE, means understanding music through the lens of these elements, and it also means that students improve their musicianship by calibrating any of the three elements. Imagination is present in the myriad of motions that the student may pick from, which will provide a blueprint of their listening to the teacher, who can give feedback based on that. Technique: Follows, which are a technique of nuance, in which the student has to mimic through movement the variations

that happen in the music. It requires attentive listening and adaptability on the part of the student.²⁸

Ear training:

It was as a Professor at the Geneva Conservatory, that Dalcroze noted that lack of materials for ear training²⁹, as exercises of sight reading and improvisation dealt with the mechanics of instrumental technique, excluding the ear. Therefore, the concept of inner hearing, or the capacity to hear music when there is no sound, is central to Dalcroze philosophy, from its inception to modern times. A more recent formulation of the same idea is the concept of audiation, popularized by Edwin E. Gordon. In one form or another, every exercise in this dissertation aims to train our ears, making them sensitive to the elements of music. As it relates to the RCM curriculum of ear-training, the table I.3. shows the accretion of aural skills throughout the twelve levels. The curriculum has a carefully devised growth of complexity, present in the addition of notes, time signatures, keys, intervals, chords and length of chord progression. The central exercises throughout the collection are the clapback/playback exercises. The following instructions are taken from the *2015 Edition of the Royal Conservatory of Music Piano Syllabus*.

Clapback: “Students will choose to clap, tap, or sing the rhythm of a short melody after the examiner has played it twice. The examiner will identify the time signature and count one measure before beginning.”³⁰

²⁸ Jeremy Dittus. *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate*. (Denver: Jeremy Dittus, 2018), pp.37-38.

²⁹ Marja-Leena Juntunen, “The Dalcroze Approach: Experiencing and Knowing Music through the Embodied Exploration,” in *Approaches to Teaching General Music: Methods, Issues, and Viewpoints*, (Oxford: Oxford University Press, 2016), 141.

³⁰ The Royal Conservatory of Music. *Piano Syllabus 2015 Edition*. Accessed April 9th, 2019, 15.

Playback: “Students will be asked to play back a melody based on the first three notes of a major scale. The examiner will identify the key, play the tonic triad once, and play the melody twice.”³¹

From a Dalcrozian standpoint, it is problematic that the ear training exercises are simpler than their counterpart in sight reading, as it reflects a reliance on mechanics of playing, rather than on musical understanding. Another issue found in all of the ear training and rhythmic exercises is the lack of dynamic, phrasing, articulation or expression markings, as Ex. II.1. shows. As stated in the first chapter, a characteristic that makes Eurhythmics unique is that it combines the *structural* with the *aesthetic* elements, and by doing so, it reinforces that music is always about self-expression. Regardless of how these exercises are carried away, the goal is to always teach musically. Finally, singing is used very little as a tool for ear-training, which goes against the goals set up at the outset of the curriculum, which is that of teaching using as many modalities and techniques as there are styles of learning. The goals are set up in the Preface of the Prep A *Four Star* Sight Reading and Ear Tests book, where it says:

Are some piano students born with better sight-reading or aural skills than others? Not really, but many students will rely on areas of individual strength: some quickly recognize musical patterns on the printed page, which involves **visual** skills; others move effortlessly around the keyboard, relying on the natural **tactile** sense; still others have an innate **aural ability** to simultaneously hear rhythm, melody, and harmony, and to anticipate musical events; some students may also apply **analytical skills** learned from a study of theory to understand the form and content of a given example. The goal of the *Four Star*® series is to develop each of these skills and abilities equally.³²

The voice and the body are excellent instruments to gauge the listening capacities of students, and in that sense, there needs to be a systematic inclusion of both in instrumental teaching. The following exercises incorporate Dalcrozian techniques into some of these ear training exercises.

³¹ The Royal Conservatory of Music. *Piano Syllabus 2015 Edition*. Accessed April 9th, 2019, 15.

³² The Royal Conservatory of Music, *Four Star, Sight Reading and Ear Tests*, Preparatory A (Mississauga: Frederick Harris Music Co., Limited, 2015), 2.

a) Interrupted canon: In a rhythm clapback, such as Example II.9, the student has to clap an excerpt after he has heard it twice from the teacher. Through this exercise, the teacher can assess the listening skills of the student, specifically their rhythmic accuracy. A rhythm clapback resembles a test in that the student produces a result, which is immediately evaluated by the teacher. At the early stages of instruction, an interrupted canon can be desirable over a clapback, as the canon is also an activity of repetition and assessment, but it feels more dynamic and ludic. Example II.10 showed the basic characteristics of an interrupted canon, an activity in which the student echoes a pattern performed by the teacher. A clapback can be transformed into a canon by using its core rhythmic figure, repeating the rhythm with different notes, and adding silences in between in order to allow time for the student to reply. The rhythms in this exercise can be performed through clapping, walking, or in any other suitable body motion. As the student goes through the exercise, the teacher should keep always an eye on the student's use of the body. For example, if the student does not react to the contour of the melody or dynamic changes with some transformation in the corporality, then the teacher can point out through modelling movement how to show contour or dynamics. Principles: Music is the stimulator, motivator, and regulator in the classroom/Movement is the means for learning/ Listening is an active experience/ relationship of time, space, and energy are a means for learning music concepts. The music becomes the regulator, as this clapback is turned from a test into a canon. Once the music begins, the teacher can recede into the background and allow the student to experience. As they begin to move, it will become clear for both the student and teacher whether there is or not a problem in their listening. Only through active experiences, involving rhythm through the senses, can music be internalized and made into a mental experience. The technique used is an interrupted canon, which has been previously described. The repetition of this short fragment in

different ways keeps the students' attention engaged to other elements of music and allows to sustain a momentum built in the pulse of music itself, rather than on external instructions.

Example II.9. Preparatory A Clapback³³



Example II.10. Interrupted Canon derived from Preparatory A Clapback



b) Home and away: Training the ear to be able to recognize intervals is a difficult task.

As Example I.3 shows, the intervals need to be presented in a gradual and logical progression.

After the Major and minor third, the next interval to be recognized is the fifth, because it

³³ The Royal Conservatory of Music. *Four Star, Sight Reading and Ear Tests*. Prep A. (Mississauga: Frederick Harris Music Co., Limited, 2015), 47.

underpins the sense of dominant and tonic. The exercise shown in Example II.11 involves singing *The Birdies Fly Away* with the lyrics. The exercise will begin with the teacher and student singing the melody with the lyrics while signalling home at the lap and away at shoulder level. After one or two repetitions, the teacher will begin to drop out most words, except “away” or “home”, in order to highlight these harmonic poles, which the student will promptly repeat afterwards while continuing to signal a clear place in space for home and away. The second time around, all the words will be left, and the student will have to recognize whether the sounds he is hearing relates to the feeling of home or away. Principles: Learning is discovery based/ experience occurs before analysis. Both of these principles are part of this exercise because the student learns a concept only after having experienced what tonic and dominant are meant to represent expressively. Technique: Folk-tunes are a large part of Dalcroze pedagogy, and this exercise begins with learning one. After that, it transitions into an interrupted canon, which was described in the previous exercises.

Example II.11. Home and away through the use of Folk-songs.³⁴

The Birdies Fly Away *adapted from Humperdinck's Hansel and Gretel*

The bir-dies fly a-way, and they come back home. The bir-dies fly a-way, and they come back home.

Fly a-way, fly a-way, all the bir-dies fly a-way, they fly and fly a-way, and they come back home.

c) Sing, then play: This exercise is taken from Nalbandian’s dissertation, entitled “Application of the Dalcroze philosophy of music education to the music major piano class.” In

³⁴ Anne Farber, *Collected Works: a compilation of vocal and piano music*, (New York: CreateSpace Independent Publishing Platform, 2016), 34.

the context of her dissertation, this practice is applied to sight reading. This exercise would be beneficial in preparation to a melody playback, reinforcing the memory of aspects such as length, contour, and accuracy of recall. In this exercise the teacher will first play twice the example, always incorporating expressive elements, which the student will repeat first through their voices, and later at the piano. The student can incorporate scale degrees as they sing, as well as showing the intervallic content through movement. After doing so, the teacher can assess whether the melody has correctly been recalled. Principle: Listening as an active experience is the main principle to be found in this brief exercise. As stated earlier in this chapter, there is a need to emphasize systematically the importance of singing for ear training purposes. It is through the students singing and moving that we can assess their memory and expression, as sometimes these aspects can get lost when students are merely trying to get the right notes. It is important to note that this activity can be done at all levels, yet it is recommendable to begin at an early stage. Students in their teens have already acquired a sense of embarrassment about their voices and bodies, yet if they are taught from an early stage, the connection of self-expression rooted in their bodies can become empowering at later ages.

d) Suite of triads: The following exercise is derived from Dittus' textbook for Dalcroze teacher training.³⁵ In later levels of RCM, chord identification expands from Major and minor, to also augmented and diminished chords. At level eight, students are supposed to identify these four types of chord plus a dominant version. As can be seen in the Example II.12, these five chords are present. The student will sing this excerpt, showing the contour of the skips with their hands. In the case of the Major/Augmented/Major/Minor section, the student will signal which scale degree changes, and in what direction by pointing with their fingers up or down during that

³⁵ Jeremy Dittus, *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate*, (Denver: Jeremy Dittus, 2018), 85.

scale degree. While this exercise is an end result, it should be introduced over the course of three to four weeks, asking the student about the quality of each chord. Principles: Active Listening/ Movement as a means for learning musical concepts. Some chords are more difficult to identify from others, especially when played harmonically, as is the case with diminished and augmented chords. In this sense, it is a helpful practice to sing the chords melodically. Yet, two issues that arise with using our voices are accuracy and self-consciousness. As the students move their arms, showing skips, steps and direction, both of these issues are helped by movement, bringing the student attention outside of himself, and into the melody. This strategy could be described as an exercise of movement and singing.

Example II.12. Quality of chords

5 7 2 4 1 3 5 1 3 (#)5 1 3 5 1 (b3) 5 7 2 4 (b)6 5 3 1
 Dominant 7th Major Augmented Major Minor Diminished Major

e) Systemization: Systemizations are a Dalcrozian strategy for teaching that involves a repeated pattern which the students must discover, in this case through movement.

Systemizations are a tool to teach and reinforce musical concepts. In Example II.13, the systemization is directed towards Intermediate B students, particularly in order to assess their capacity to differentiate progressions I-IV-I and I-V-I. The students are instructed to listen the first time around, to move forward and backwards during the I-V-I progression and the I-IV-I respectively. Systemizations entail a process of discovery, in which the student’s attention is engaged in a process rather than focused on finding the right solution.

Example II.13. Chord progression through systemization

Chord Progression-Systemization Int B

Musical notation for measures 1-8. The score is in 4/4 time. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The chords in the right hand are: G major (measures 1-2), C major (measure 3), F major (measures 4-5), and B minor (measures 6-8).

Musical notation for measures 9-16. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The chords in the right hand are: G major (measures 9-10), C major (measures 11-12), F major (measures 13-14), and B minor (measures 15-16).

Musical notation for measures 17-24. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The chords in the right hand are: G major (measures 17-18), C major (measures 19-20), F major (measures 21-22), and B minor (measures 23-24).

Musical notation for measures 25-32. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The chords in the right hand are: G major (measures 25-26), C major (measures 27-28), F major (measures 29-30), and B minor (measures 31-32).

Musical notation for measures 33-40. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The chords in the right hand are: G major (measures 33-34), C major (measures 35-36), F major (measures 37-38), and B minor (measures 39-40).

c

Musical notation for measures 41-48. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a simple bass line. The chords in the right hand are: G major (measures 41-42), C major (measures 43-44), F major (measures 45-46), and B minor (measures 47-48).

Chapter III

Technique

The present chapter will discuss a Dalcrozian approach to the development of a healthy piano technique, within the context of RCM piano curriculum. This curriculum combines both technical skills and a selection of etudes within their technique section, therefore this chapter will be divided in and devoted to these two categories.

Example I.2 shows the accretion of skills over time, and it is a summary of what can be found in RCM Syllabus³⁶. The pentascales, scales, chords and arpeggios will be done in all the keys specified, while the contrary motion and formula-pattern scales are done in a subset of the keys. There is gradual growth in each area: keys, going from hands separate to hands together, from root position to all inversions, expanding ranges, etcetera. The etude selection combines, in no apparent order, modern, romantic, and classical composers. Two convenient features of the Etude collection is their inclusion of a brief description of the focus of each etude, and the recording that accompanies each book.

The use of Dalcroze in relationship to Musicianship focused largely on the concept of inner hearing, while in the present chapter the central concept will be that of refference. Refference can be described as “... the sensory stimulation received from active, self-produced movement...which allows a person to utilize feedback from his own musculatory (system) and

³⁶ The Royal Conservatory of Music. *Piano Syllabus 2015 Edition*. Accessed April 9th, 2019. <https://www.rcmusic.com/sites/default/files/files/RCM-Piano-Syllabus-2015.pdf>.

this is necessary in order to detect and adjust to environmental instability.”³⁷ Richard Held researched this concept, finding that the muscles and motor parts are involved in the process of learning, which is what allows Dalcroze students to derive musical learnings from kinesthetic experiences.³⁸ Just like an etude, each exercise can be devised to focus on a specific purpose, and thus help students improve their technique through movement.

a) Five-finger patterns/hand position: The main technical goal of the current exercise is to imprint within the mind of the student the sensation of a focused lightness of touch, and transferring this knowledge from larger limbs (feet and legs) towards the fingers and hands. Musically, this exercise also reinforces the aural recognition of five-finger patterns, as the notes that built it outline a pentascale. The teacher will begin by writing the lyrics (Ex.III.1) on the blackboard. The first time, the teacher will model through singing and moving, after which the students will repeat enough times to ensure they have learned the sequence. Afterwards, teacher and student can go to the piano, and repeat the process of modelling a good hand position and movement at the piano. Principle: Body as instrument of perception, theory follows practice. This exercise allows students to transfer their previous sensation of balance and strength from their bodies to their fingers. After they have experienced and reinforced through song a strong and light feeling with their bodies, they can transfer the feeling to their fingers. Technique: Song, body as instrument of perception. This exercise can be done at any age or point of piano studies where reinforcing good finger technique may be necessary.

³⁷ Caroline Rohrer DeOlden, “Visual-motor adaptation: effect of movement conditions and learning methods.” (PhD diss., University of Southern California, 1973), 26.

³⁸ Frances Webber Aronoff, *Music and Young Children* (New York: Holt, Rinehart and Winston, 1969), 134.

Example III.1. Five-finger pattern from moving and playing



- a) Clumsy feet on heels, sad to have no knees, happy feet on balls, walking light and strong.
 b) Clumsy fingers sag, playing sad and flat, happy fingers point, feeling light and strong.

b) Learning scales and arpeggios: Students of all ages struggle at the beginning learning their technical skills. Issues that often arise are: remembering the order of notes, the accidentals, and fingering. A strategy used at the Dalcroze School of the Rockies in order to learn scales is through combination of singing and movement. This activity requires a large room for the placement of hoops, at least 8 in order to complete the scale. This exercise is best served when space is accurately represented by having shorter space between the hoops at the half-steps versus the whole steps. Similarly, when using the hoops for arpeggios, the fourth needs to be a larger skip than the third. The student will first sing, saying the note names as they step on each hoop, ascending and descending the scale/arpeggio. The second and third time through, they can sing the fingering of the RH and LH respectively. In these last two repetitions, the students can be asked to clap on the accidentals in order to reinforce their memory. This same activity can be done signalling distance with arm movements, continuing to make a clear difference between half and whole steps, between smaller and larger intervals. Principles: TSE relationships to learn musical concepts, theory follows practice. Learning scales through incorporating them into the body allows the student to learn them slower, giving more time for the information to sink in. Regarding the first principle, the concept of TSE can be helpful as a larger step or skip is more easily memorable by the body than by the fingers, therefore this information is better transferred

from gross to fine motor skills. Through the body, the ear is directed to differentiate the larger intervals from the smaller intervals, which the student incorporates to their inner hearing through the process of reafference.

c) Length of phrase, singing and gesturing: In level 3 of the Etudes book, the sixth in the collection is “Morning Prayer” op.101 No.2 by Cornelius Gurlitt³⁹ (Ex.III.2). This etude is described as focusing on balanced chord playing, and legato pedalling. Another difficulty in this etude is that of making each one of the long phrases sound directional. In order to do so, the teacher can take out the main melody, and sing it with the student, on la. The second time through, the teacher and student can gesture, moving one arm in a semi-circle over the head, from one side to the other, in order to signal the length of the phrase. This is so the student can experience linear phrasing through movement and acquire a clear mental image of the melody before playing at the piano which, due to the physicality of the instrument, goes down at every note. After a repetition, simply enjoying the song with its contour, different phrase lengths, and structure, teacher and student can begin singing on letter names. Singing in letter names can be helpful in memorizing the piece of music. After noticing how many notes make up each phrase, assign the student the homework of coming up with words and phrases in order to sing the piece as a song on the following week. Principle: Listening as an active experience/ spirit of joy, imagination/invention/improvisation. The exercise of singing while gesturing with the arm, allows the student to be aware of directionality through the use of her body. In doing so, her perspective and listening to this music will be greatly enriched, before she begins to learn the

³⁹ The Royal Conservatory of Music. *Celebration Series. Piano Etudes*. Level 3. (Mississauga: Frederick Harris Music Co., Limited, 2015), 9.

notes. The spirit of joy relates to the imagination involved in creating her own words to fit the music, to bringing something of herself to the learning experience.

Example III.2. “Morning Prayer, op.101, no.2”, mm.1-12⁴⁰

Cornelius Gurliitt
(1820–1901)

Adagio $\text{♩} = 56 - 63$

p espressivo
con pedale

p *pp*

d) Finding the important notes: This is a creative experience that can be done with the student, as a friendly introduction to analysis. It is not necessarily Dalcrozian besides the facts that it can be done in a group context, and that it requires the student’s imagination to arrive at their own answer after a process of elimination. Taking as an example Hermann Berens Etude in A minor op.61 no.13, the teacher will ask the student to reduce each group of sixteenth notes in the RH to eighth notes first. Once the results are satisfying to the teacher, then the student can move onto the next level which is quarter notes. In a different work, one may continue, and ask the student to go to the half note, and whole note. As far as this work is concerned, the reduction with quarter notes shows the phrases very clearly, and make it so each phrase can be sung. Having written this etude in quarter notes, the student may sing the simplified version along with

⁴⁰ The Royal Conservatory of Music. *Celebration Series. Piano Etudes. Level 3.* (Mississauga: Frederick Harris Music Co., Limited, 2015), 9.

gesturing the phrasing, similarly to the previous exercise. Principle: Learning is discovery based/ imagination, improvisation, and invention. In this exercise the two principles are combined, as analysis is seen as a creative enterprise of finding the more important notes. The student investigates the score and comes up with solutions that will impact how they listen to the score. Technique: Invention, learning through creation.

Example III.3: Berens Etude in A minor op.61 no.13 and reduction to eighth and quarter notes, mm.1-3⁴¹

The image displays three systems of musical notation for the first three measures of Berens' Etude in A minor, op. 61 no. 13. The first system is the original score, featuring a treble clef with a complex, rapid eighth-note melody and a bass clef with a simple accompaniment of quarter notes. The tempo is marked 'Allegro risoluto. (♩: 72.)' and the dynamics are 'f'. The second system shows a reduction of the treble clef part to eighth notes, maintaining the original phrasing and dynamics. The third system shows a further reduction of the treble clef part to quarter notes, simplifying the melodic line while preserving the harmonic structure and dynamics.

⁴¹ Hermann Berens, *Neueste Schule der Geläufigkeit, op. 61* (Cincinnati: J. Church Co., 1912), 18.

Chapter IV

Repertoire

This chapter will have the dual purpose of sampling repertoire from four different levels, found in the RCM *Celebration Series* as well as continuing exploring Dalcrozian strategies. In particular, this chapter will use *Plastique Animée* extensively. First, it is necessary to define what *Plastique Animée* is. Dittus defines it as “a visual analysis of a piece of composed music using the body as the vehicle...not necessarily intended for public performance, but rather as an enriching way of knowing music and movement more intimately.”⁴² It differentiates itself from dance in that the latter is oriented towards the viewer, as a product, while *Plastique Animée* aims to clarify musical contents to the one who is performing it. This chapter utilizes three different types of *Plastique Animée*, and will also survey tactile, and inhibition/incitation experiences.

a) Jumping Jacks, Prep B (Ex.IV.1): This repertoire piece is a wonderful opportunity to explore issues of articulation and register. Depending on which of these issues the teacher would like to explore, two activities are here offered. Articulation: This activity requires paintbrushes. The teacher will begin by playing the upper line. In the context of a private lesson, the student can be asked to tap the paintbrush on the teacher, but more ideally, in the context of a group lesson, the students take one turn each, gently tapping the articulation with the paint brush. To encourage play, begin by setting basic restrictions in order to set the students free to explore

⁴² Jeremy Dittus. *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate* (Denver: Jeremy Dittus, 2018), 41.

tapping at numerous limbs. Principles: Active listening underlies this activity, as the student creates physical correlations of the aural cues of smooth and detached touch. The strategy is a social activity of association, in which the aural cue of articulation is to be expressed through the tactile sense.

Activity exploring register: As the children listen to the RH melody, they will clap the rhythm, showing the melodic contour of the notes with motions of up and down, and they will step the melody in the LH, also expressing the melodic contour going forward or backward. The teacher can play this piece as it is written, or help exaggerate register differences by having more distance between the hands. Inhibition/incitation game: The teacher can use this brief piece as a game to be done in pairs. The music will begin with the same instructions in which the RH gets clapped, and the LH is to be stepped. Whenever the teacher says the word “hands” or “feet”, the student must inhibit the movement. These two instructions can give rise to complex combinations that will keep students engaged with the music. The main principle is the spirit of play, which is present in the student’s exploration of music through the rules of each activity. The techniques used here are social interaction and games of inhibition/incitation.

Example IV.1. “Jumping Jacks”⁴³

Andrew Markow
(1942–2013)

Lively ♩ = 88 – 96

5

3

mf

3

3 2 4

f

b) Canon by Cornelius Gurlitt, Level 2⁴⁴: Using the whole body, have students work in pairs. After hearing the whole work, and each section several times, each group will define how to move each figure, asking them to represent through the movement contour, articulation, dynamics, and the contrapuntal nature of the piece. Principle: Imagination, Invention, Improvisation. Social Interaction. As a process of collective creation, this activity asks the students to look within, and express their inner listening with their body movements. The students will learn also the value of leading and following, as well as the clarity of gesture needed in order to convey it to the peers. The strategy here used is *Plastique Animée*. These types of exercises can be choreographed from the outset, or they can be decided upon as the group. This exercise belongs to the second kind, as it frees students to choose their own movement.

⁴³ The Royal Conservatory of Music. *Celebration Series*. Prep A. (Mississauga: Frederick Harris Music Co., Limited, 2015), 9.

⁴⁴ The Royal Conservatory of Music. *Celebration Series*. Level 2. (Mississauga: Frederick Harris Music Co., Limited, 2015), 37.

c) Siciliano op.68, no.11 (Level 5) This *Plastique Animée* will explore the sense of storytelling in music through characters. The overall form of the piece is an ABA form, and both A and B sections are also in aba form. Therefore, the actions of each A and a repeat in this exercise, bringing clear attention towards the form of the piece. The story, due to the intriguing and threatening qualities of the music, will represent a variation on the story of Hansel and Gretel. For measures 1-6, student no.1 will be asked to move in a form that represents curiosity, followed by student no.2 in the last two measures, representing a strong warning. The b section within the A section, due to its similar construction, contour, and articulation, will represent the same actions, with a heightened level of intensity, and the return of the a section would decrease such intensity. These actions will be accompanied by singing the following lyrics, to ignite imagination: “I wonder what lies beyond this door, I wonder what lies beyond, what myst’ries will I discover soon— It’s private, you shall not pass”. The B section represents the witch, student no.3, running behind them, and the actions will be accompanied by the following lyrics: “We are running, from an evil, from an evil, evil witch, if she finds us, she will turn us, she will turn us into sweets”. A minimum of three people are required for this exercise yet any number beyond that can suggest multiple groups or adding more characters. Suggestions by the students are always welcome, especially if they support the purpose of clarifying the emotional content of this piece. Dalcrozian Principles: Listening is an active experience, Imagination engages students in the process. Technique: *Plastique Animée* of a narrative type. The actions represented in the story clarify the form of the piece through their recursion, and the emotional content of the story mirrors the music. Even though the overall story is given to the student, their task of coming up with gestures that are particular for the music will still involve their imagination. Doubtless, if

there are three or four groups, their choreographies and gestures will differ among the groups.

This activity is purposed to explore form and emotional content of the work, but a teacher could use it just as well to focus on articulation, dynamics, and a myriad of musical topics.

Example IV.2. “Siciliano op.68, no.11”, with lyrics, mm.1-8 and mm.25-28⁴⁵

I won-der what lies be- yond this door, I won- der what lies be--yond, what
myst'ries will I dis-----co-----ver soon--- It's private, you shall not pass
We are running, from an evil, from an e-vil, e-vil witch
If she finds us, she will turn us, she will turn us in---to sweets

⁴⁵ Schumann, Robert. *Album für die Jugend, Op.68*. Edited by Clara Schumann. Leipzig: Breitkopf & Härtel, 1887. Mm. 1-8, and mm.25-29.

d) The repertoire explored through this *Plastique Animée* is the first half of the Minuet and Trio from the Sonata in A Major, Hob. XVI:12. (Level 9), honing into its metric ambiguity. Metric ambiguity is a pervasive element of musical discourse, discussed extensively in relation to the output of Schumann, and Brahms. This exercise will explore three different ways to feel the rhythm, which will bring forth different interpretations. For the first exploration, the student will be asked to move and make clear all the downbeats, through the simple heavy-light-lightest formula, as seen in the first line of the music. The second time, the student will be asked to move as if the piece was written in multiple meters, giving also a clear sense of where the downbeats are. The third time, the student will be asked to create their own movement, feeling only meta-measure creating a wider sense of phrasing. Thusly, the student is given different approaches for how to hear this music and then directed to an understanding that integrates this multiplicity. The two principles that are prevalent in this experience is that of active listening and discovery-based learning. By varying the movements made to the music, the student accesses various perspectives and eventually can choose their own from multiple options.

Example IV.3. "Minuet from Sonata in A Major, Hob. XVI:12", three different forms of feeling the rhythm, mm.1-10

a) Ternary, as written.

Musical score for Example IV.3, showing measures 1-10 of the Minuet from Sonata in A Major, Hob. XVI:12. The score is in A major (two sharps) and 3/4 time. It features a ternary feel with triplets in both hands. The first system shows measures 1-4, and the second system shows measures 5-10. The bass line includes a treble clef in measure 10.

b) Explore multiple time signatures.

Handwritten musical score for Example IV.3, showing measures 1-10 of the Minuet from Sonata in A Major, Hob. XVI:12. The score is in A major (two sharps) and features multiple time signatures: 2/4, 3/4, and 4/4. The score is written in both treble and bass staves.

c) Feeling longer phrases through meta-measures.

The first system of music consists of five measures. The key signature is two sharps (F# and C#) and the time signature is 3/4. The right hand (treble clef) plays a melodic line with eighth notes and triplets. The left hand (bass clef) provides a harmonic accompaniment with quarter notes and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 1 below the notes.

The second system of music consists of five measures, starting with a measure number '6' at the beginning. The key signature and time signature remain the same as the first system. The right hand continues the melodic line with eighth notes and triplets. The left hand accompaniment includes quarter notes and rests. Fingerings are indicated by numbers 2, 1, 2, 3, and 1 below the notes.

CONCLUSION

The present paper has aimed to explore the potential contributions of Dalcrozian philosophy into piano pedagogy within the context of the RCM curriculum of studies. The first chapter gave an overview of both worlds, Dalcroze and the RCM curriculum of piano instruction. This curriculum is divided into Musicianship, Technique, and Repertoire. By framing the paper after these categories, the point of contact between Dalcroze and piano pedagogy becomes clear. The second chapter summarized the Dalcrozian concept of having the body be an instrument of perception, by incorporating other limbs, the voice and ultimately the whole body in sight reading and musicianship experiences. The third chapter focused on *reafference*, a concept which underlies this philosophy, points to the fluidity of body and mind, and how the latter acquires information from the former. The last chapter presented activities to explore repertoire through *Plastique Animée*. These activities were, for the most part, social in nature, and involve the creative capacities of the student, in coming up with movements that reflect the music accurately.

Dalcrozian principles can inform the way in which the RCM materials are used, encouraging learning and music-making away from the piano. This type of experiential learning introduces the students to elements of singing, dance, and theatre, which enrich the students' understanding of music. This, in turn, might also lead students to an integrated vision of music within the arts, rather than understanding classical music as a separate art form, either because of its complexity, or its halo of seriousness. Émile Jaques-Dalcroze had a vision of music connected

to dance, folk-songs, drama, a vision he conveyed through the exercises he wrote and the philosophy he put forward. Piano pedagogy can incorporate important lessons from his vision.

BIBLIOGRAPHY

Albergo, Cathy, Reid Alexander, and Marvin Blickenstaff. *Handbook for Teachers: Celebration Series Perspective*. Mississauga: The Frederick Harris Music Co., Limited, 2008.

Albergo, Cathy, J. Mitzi Kolar, and Mark Mrozinski. *Celebrate Piano: A Comprehensive Piano Method*. Champaign, IL: Stipes Publishing L.L.C., 2016.

Bachmann, Marie-Laure. *Dalcroze Today, An Education through and into Music*. New York, NY: Oxford University Press, 1991.

Berens, Hermann. *Neueste Schule der Geläufigkeit, op.61*. Cincinnati: J. Church Co., 1912.

Dalcroze Society of America. *Dalcroze Certificate Teacher Training Manual: The T2 Program*. Valencia: Dalcroze Society of America, 2017.

Dittus, Jeremy. *Embodying Music: A Textbook for Dalcroze Teacher Training towards the Dalcroze Certificate*. Denver: Jeremy Dittus, 2018.

Duncan, Lucy. *The Dalcroze system of eurhythmics*. Chicago, American Conservatory of Music, 1915.

Eales, Andrew. "Sound before symbol: lessons from history." Accessed April 8, 2019.
<https://pianodao.com/2015/10/17/sound-before-symbol-lessons-from-history/>

Faber, Nancy and Randall. *Faber Piano Adventures Lesson Books*. 8 Vols. Ann Arbor: Dovetree Productions Inc., 1996.

Farber, Anne. *Collected Works: a compilation of vocal and piano music*. New York: CreateSpace Independent Publishing Platform, 2016.

Findlay, Elsa. *Rhythm and movement: applications of Dalcroze Eurhythmics*. Evanston, IL: Summy-Birchard Company, 1971.

Gordon, Edwin. *The Psychology of Music Education*. Englewood Cliffs, NJ: Prentice Hall Inc., 1971.

Gordon, Edwin. *Learning Sequences in Music*. Chicago, IL: G.I.A. Publications, 1980.

- Hamik, Rebecca., Catherine M. Wilson. *Singin', Sweatin', and Storytime: Literature-based Movement and Music for the Young Child*. Plymouth, UK: MENC, 2009.
- Jaques-Dalcroze, Emil. *Rhythmic Solfege*. New York, NY: Music and Movement Press, 1994.
- Jaques-Dalcroze, Emil. *Rhythm, music and education*, translated from the French by Harold F. Rubinstein. New York, NY: G.P. Putnam's sons, 1931.
- Jaques-Dalcroze, Emil. *Eurhythmics, art, and education*, translated by Frederick Rothwell. New York, NY: Arno Press, 1976.
- Jaques-Dalcroze, Emil. *The Eurhythmics of Jaques-Dalcroze*. London: Constable and Co., 1920.
- Juntunen, Marja-Leena. "The Dalcroze Approach: Experiencing and Knowing Music through the Embodied Exploration," in *Approaches to Teaching General Music: Methods, Issues, and Viewpoints*. Oxford: Oxford University Press, 2016.
- Koga, Midori. "A Drink with Jam and Bread: Developing musical understanding through Solfège". In *American Music Teacher* April/May issue (2016): 8-12.
- Landis, Beth. *The eclectic curriculum in American Music Education: contributions of Dalcroze, Kodaly, and Orff*. Washington, DC: Music Educators National Conference, 1972.
- Magrath, Jane. *The Pianist's Guide to Standard Teaching and Performance Literature*. Van Nuys, CA: Alfred Publishing Co., 1995.
- Nalbandian, Melanie. "Application of the Dalcroze philosophy of music education to the music major piano class." DMA diss., University of Washington, 1994. Accessed December 17, 2018. <https://search-proquest-com.proxy.lib.umich.edu/dissertations/docview/304130981/fulltextPDF/7004153F0DC049C7PQ/2?accountid=14667>
- Phelps, Roger. *A guide to research in music education*. Metuchen, NJ: Scarecrow Press, 1986.
- Rohrer DeOlden, Caroline. "Visual-motor adaptation: effect of movement conditions and learning methods." PhD diss., University of Southern California, 1973.
- The Royal Conservatory of Music. *Piano Syllabus 2015 Edition*. Accessed March 1, 2018. <https://www.rcmusic.com/sites/default/files/files/RCM-Piano-Syllabus-2015.pdf>.
- The Royal Conservatory of Music. *Celebration Series*. 12 Vols. Mississauga: Frederick Harris Music Co., Limited, 2015.

The Royal Conservatory of Music. *Four Star, Sight Reading and Ear Tests*. 12 Vols. Mississauga: Frederick Harris Music Co., Limited, 2015.

The Royal Conservatory of Music. *Theory Syllabus 2016 Edition*. Accessed March 10, 2018. https://www.rcmusic.com/sites/default/files/files/S44_TheorySyl_2016_ONLINE_RCM_V2_F.PDF.

Turnstall, Tricia, Eric Booth. *Playing for their lives: The Global El Sistema movement for Social Change through music*. New York: W.W. Norton Company, Inc., 2016.

Webber Aronoff, Frances. *Music and Young Children*. New York, NY: Holt, Rinehart and Winston, 1969.