



# DALCROZE *Connections*



Fall 2020 Vol.5, No.1 • [www.dalcrozeusa.org](http://www.dalcrozeusa.org)

# DALCROZE *Connections*

Submission deadlines for each volume year are August 1, February 1.

*Dalcroze Connections* accepts advertisements sizes below. Ads not provided at the purchased size will be resized as needed to fit the space. Artwork should be provided as high resolution, Press Quality PDF format. Hyperlinks may be included. Word documents will not be accepted.

Advertisements should be submitted to [admin@dalcrozeusa.org](mailto:admin@dalcrozeusa.org)

Contact us for pricing and placement availability

Full Page: 7.5" x 10"  
1/2 Page Vertical: 3.375" x 9"  
1/2 Page Horizontal: 7" x 4.375"  
1/4 Page Vertical: 3.375" x 4.375"  
1/4 Page Horizontal: 7" x 2.25"

CO-MANAGING EDITORS:  
**William Bauer, Michael Joviala**

ASSOCIATE EDITOR  
**Aaron Butler**

JOURNAL DESIGN  
**Melissa Neely** / [www.neelyhousedesign.com](http://www.neelyhousedesign.com)

PHOTOGRAPHERS  
DSA 2020 National Conference:  
**Anton Hahna and Gabriela Hassil**  
ICDS4: **Robert Rogucki**

Articles should be submitted electronically to Michael Joviala ([editor@dalcrozeusa.org](mailto:editor@dalcrozeusa.org)). Submissions to *Dalcroze Connections* should be no longer than 2500 words. Contributors are encouraged to submit related photographs and images.

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



## IN THIS ISSUE

- 3 A Note from the Board-Chair *by Anthony Molinaro*
- 4 Photo Essay: The DSA 2020 National Conference in Miami
- 6 Encouraging Collaboration *by Terry Boyarsky*
- 13 Toward an Application of Dalcrozian Principles in the Teaching of Piano (excerpt) *by Silvia Del Bianco*, Translated and edited *by Bill Bauer*
- 22 The 4th International Conference of Dalcroze Studies (ICDS4) *by Loretta Fois*
- 28 Dalcroze 2019 Congrès International: l'innovation dans la pratique dalcrozienne *by Lauren Hodgson*
- 30 Scholarship Reflection: Directing Under Pressure *by Guy Mendilow*
- 34 Perspectives on Practice: Dalcroze at The Cleveland Institute of Music *by Debbie Ellis Whitmire*
- 36 Letters to the Editor "Anatomy of a Lesson" from *The Cahiers Of Emile Jaques-Dalcroze* *by Marie-Laure Bachmann*
- 38 The DSA Memorial Scholarship Fund
- 38 Donors/Patron Members: Thank You
- 38 DSA Chapters
- 39 Become a Member
- 39 Bequests
- 39 Board of Trustees

### ADVERTISERS:

- 5 Lucy Moses School
- 11 Virtual Dalcroze Meet-up Masterclass Series
- 12 Institute for Jaques Dalcroze Education
- 12 Winchester Community Music School
- 21 The Dalcroze Lab
- 27 Dalcroze School of the Rockies
- 33 Carnegie Mellon School of Music  
Marta Sanchez Dalcroze Training Center

# ENCOURAGING COLLABORATION

Terry Boyarsky

In the midst of the pandemic it seems more imperative than ever to understand how to work together. Musing about my own career in Dalcroze Eurhythmics, Ethnomusicology, Arts Integration, and Chamber Music, I ask myself how these various aspects permeate how I value and teach collaboration. I have observed how my own ensemble's collaborative skills have matured over twelve years of touring and performing, and how we have incorporated our insights into school presentations and workshops on collaboration. Each informs the other.

Collaboration and perception go hand in hand. I believe that raising a person's capacity for discernment directly relates to their ability to participate in a group, and moreover, any efforts towards collaboration will enhance a person's perception. In my experience, the capacity for collaboration is born when a refined awareness of self extends to include others. Musical collaborations connect and stretch us. The Reverend Virgil Funk wrote, "The miracle of music is that it transforms human beings from solitary units into active components in the cosmic process."

## STRENGTHENING INCLUSIVE ATTENTION IN THE YOUNG CHILD

I have taught arts-integrated Dalcroze Eurhythmics for many years in the inner city as an artist-in-residence. The most difficult part of my work is getting my host teachers to accept that chaos is part of the process. I've heard them shout things like, "you're not following the music" or "it's tippy toes, not skipping!" or "no! don't clap there!"

I believe children can regulate themselves to hear and interpret music (and directions). It's hard for some teachers to believe that I am not looking for a perfect performance. Rather, I am looking for another quality of perception, cognition and manifestation, based on individual listening and group recognition. I'm creating conditions designed to stimulate children's initiative. The development of attention depends upon activating a certain internal movement. If most of the children march to the marching music, those who don't will eventually notice. If most of the children stop when the music stops, the one who isn't listening will bump into someone and next time will want to listen better next time.



The atmosphere of curiosity is destroyed by insisting on correctness and/or imitative behavior just to get it right. When I teach, I cast, so to speak, a net of attention around the entire room. I track each child's behavior, listen to all sounds, and monitor the mood of the group as a whole.

Definitions and experiences of awareness, perception, self, and other, are all highly subjective and mutable. The interplay between perception and collaboration can be developed and applied no matter how old or young you are. We can designate two types of attention: one that can be focused and narrow, and another that can be inclusive and global. We need both for different purposes. We can begin with an attention that focuses on oneself, then one that includes at least another person, and then eventually many others.

Give-and-take comes naturally to three-year-olds. Children learn that what's "mine" can also be "yours," we can share, we can pass it back and forth. Passing games build on this core interaction. To grow group attention in the class I might ask the children to pair up, pretend they are on a see-saw, and sing See Saw, Marjory Daw. They can embody this by holding hands, rhythmically pulling one person up and the other down as they sing. Alternatively, they can pass a ball back and forth to each other, singing the same song and working to match the beat. No matter what the modification, the children feel, sense, and know on a musical, physical, energetic, and visual level that they are interdependent.



## COLLABORATION IN THE ELEMENTARY CLASSROOM

For older children, let's examine how to enlarge the fields (aural, visual and temporal) from duos and trios to larger groups, and from steady beats to longer phrases.

There are many ways students can discover how many phrases are in the folk song *Why Doesn't My Goose*. One way is to ask each child to create four different poses, one for each phrase. Then everyone performs his/her own sequence simultaneously while singing. After this initial exploration, we vote on four statues that everyone will sing and do together.

Next I mark off a baseball diamond on the floor and assign a few students to each "base." Everyone sings, and on the first phrase, students on "first base" will freeze (and stay frozen) in the first statue. Each succeeding phrase/statue/base takes a turn until the song is finished.

Now comes the fun part! Let's assume that there is only one student on a base (in real life teaching, you will have a bunch). After the song ends, everyone advances to the next base. The person who ends up on first base (from fourth base) begins the song anew. You might want to count together ("one, two, ready, go!") before the song begins again. In this way, everyone learns all the parts through participation and remembering the sequences. Group awareness expands as everyone anticipates how their part reinforces the whole.

There are many alternatives, depending on your classroom size and how advanced your students are. Imagine there are enough baseball diamonds for four different groups. Now each "team" will sing the song and advance the bases after the 16-beat song ends. Rehearse everyone together. And then do it in canon! Each team/baseball diamond starts one measure later.



Children enjoy building group statues with each other. I use the following game with improvised music to boost their realization of interconnectedness. I demonstrate how to construct a three-person "statue" of riding on a toboggan. Person A sits cross-legged, person B kneels behind A with hands on shoulders, person C stands behind B with hands on shoulders. Then I give the following directions: "when the music stops, freeze into a toboggan statue without a sound (no talking, pushing, or instructing)."

I use this game in two different age-appropriate ways. Younger children pick their friends and practice unrushed without music before we start the music. Older children are prompted to organize their statue with the two children who are closest to them when the music stops.

Younger children have to be aware of where their partners are in the room in order to find them when the music stops. Older children have to quickly organize themselves to make the statue without having predetermined roles. Both adaptations address different aspects of forming an alliance and extend the sphere of self to enter into a bigger perspective. (see figure 1)

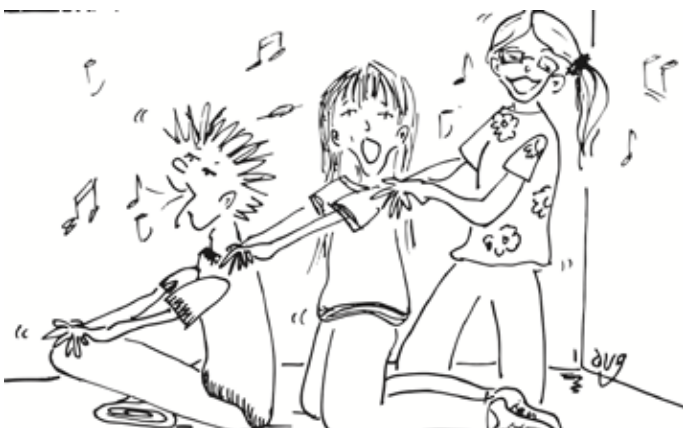


Figure 1



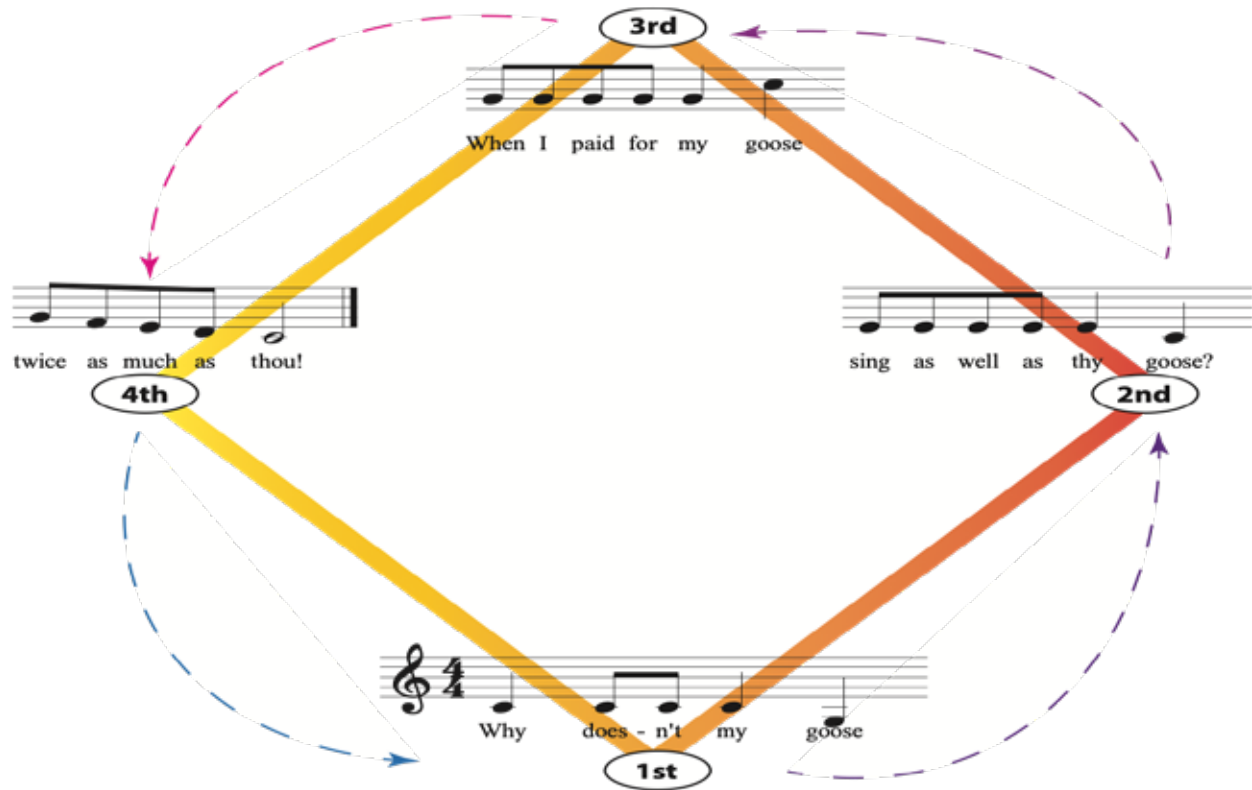


Figure 2

As each child realizes and connects his own part/phrase to her team, so each team becomes part a larger whole as the canon harmonizes throughout the room. Juggling these levels of movement, melody and harmony, the students' capacity for awareness stretches over time and through space. The inherent beauty of the music as well as the kinesthetic involvement not only improves technical skills, it raises the children's consciousness of the entire process and its intersecting components. (see figure 2)

There are two ways of singing canons: the "cover your ears - don't mix me up" version and the "smiling at everyone while singing my part" version. The first way, the child isolates herself from the group, which leaves it to chance whether her contribution will mesh musically. The second way is initially more anxiety-provoking but once mastered is satisfying and fun. The open-hearted, open-eared, inclusionary method can be nurtured through careful scaffolding and playful music-making. The more the singer can expand her range of hearing, the better she can navigate her voice within the group. I often use "division of labor" where groups of children dance, sing, play, or drum in

a round robin. The more a student owns a piece of the action, the larger his field of attention.

The following exercise motivates children to want to listen and invites them to become more interested in the process rather than the product. Participants working together on a creative project must exchange ideas amongst themselves. I ask groups of five children to create a body percussion pattern together. Or, create a dance in sixteen beats. Or, a ball-passing sequence. In order to do this, they must be willing to offer and consider each other's ideas, experiment and play with different variants, communicate, choose which variation works best, and then rehearse for an informal performance.

It is a wonderful learning tool for half the class to watch the other half perform or for each group to perform alone. When I divide the class into groups I make the rounds to check in with everyone. I make sure they are all engaged, no one dominates and no one is left out. Sometimes a group needs a little prompting and encouragement, which is part of the process.

After rehearsal/performances, I lead a conversation with questions such as, “What do you see? What do you hear?” These questions help students avoid falling into the traps of criticism or suggesting fixes. Students refine their observation skills by recognizing and distinguishing specific elements. Later we compare, analyze, discuss and reflect.

Interconnected body shapes and playing with positive/negative space are other great ways to embed cooperation. With both locomotor and axial exploration, Marie-Laure Bachman writes, a “. . . necessary degree of awareness [is] essential to the work to be done. . . . Although each level starts off as a personal experience, it is at the same time a collective one. For Eurhythmics uses exercises requiring group collaboration no less than individual exercises; and even in the latter — given that most of them take place in space, and that space belongs to everyone (!) — there are few occasions on which the presence of others does not have to be taken more or less into account.”



## EMPHASIZING TEAMWORK IN A UNIVERSITY SETTING

Acting teacher Viola Spolin wrote, “individual freedom (expressing self) while respecting community responsibility (group agreement) is our goal.” I teach a university course in Vocal Music of the former Soviet Socialist Republics. There are no requirements—you don’t have to read music or speak Russian—but it is a performance course. I customize the arrangements, transliterate the Russian lyrics, write instrumental obbligato and SATB parts, depending on who is there.

To introduce a song I present the social, cultural and historical context. We listen and discuss available interpretations, then learn the melody. The final arrangement emerges by consensus, which creates a meaningful experience for both student and teacher. (To see several of these performances, go to my YouTube channel: Terry Boyarsky [<https://www.youtube.com/channel/UCxEwpz9sPH5GcFzdlEnGkUQ/about>].)

For example, we decided to add Russian percussion to a folk song (a treschotki, buben and kolokolchiki). One student made a suggestion, and another immediately dismissed it. This was an opportunity to present my rehearsal values—try all ideas and decide together which ones work and sound better. I ask a lot of questions of the students, prompting them to see and hear what is needed.

We can always improve our listening, in conversation as well as in a musical setting. Sometimes we think we are listening or exchanging ideas, but instead we are often engaged in many other activities: planning a response, thinking about how the same thing happened to us, interrupting, offering suggestions, advice, or criticism. We all know how magical it feels to be truly listened to. Listening deeply with no agenda is a mutual effort that cultivates a fluid awareness. When university students tap into this attentive listening, it facilitates their ability to cooperate creatively. This kind of collaboration inspires trust amongst participants. Then I back away knowing that they can listen, share, and modify amongst themselves. Rosalind Wiseman, a parenting educator and author, sums it up perfectly in her New York Times article: “Listening is being prepared to be changed by what you hear.”





## ENSEMBLE MUSIC ON THE PROFESSIONAL LEVEL

As a professional chamber musician myself, I can tell you that nowhere is teamwork more manifest than in a small ensemble. Sharing and brainstorming give me abundant energy. And experimenting has led me to innumerable discoveries. Even our language points the way: working “in concert” with one another means we each have an equally important voice and job. We must all participate at matching levels of energy, skill, and content. And that’s just the performance!

Viola Spolin created techniques and tools for improvisational theater. Her Theater Games were the foundation for every improvisational group since Chicago’s Second City and are currently being used by educators, psychologists, businesses, and coaches. “Yes, and ...” is the first rule of improv—meaning, agree with what your partner has just created, then add more. Tina Fey, author, actress, writer, playwright, who grew out of Second City into Saturday Night Live, writes that it “reminds you to respect what your partner has created and to at least start from an open-minded place. ... To me YES, AND means don’t be afraid to contribute. It’s your responsibility to contribute.”

The rehearsal is where “Yes, and ...” comes into play. If one person suggests an idea, the others experiment with it. If one player is uncomfortable with the tempo, balance, or style, the others figure out what’s going on. If one musician is adamant about how to play a rubato or an ornament, the others explore possibilities. This principle applies everywhere: in discussions about the music as well as rehearsing it. All musicians are mutually supportive—everything is possible, all ideas are valuable, everyone is willing to give it a try. Everyone gets to express themselves knowing the others are listening.

Chamber musicians are democratic and self-regulating (as opposed to having a conductor). We communicate through body language, eye contact, and sound, so if one musician “follows” another, the ensemble is never together. An excellent practice is to concentrate on another musician’s line as if his playing is the foreground and mine is the background. Another is to place my ear somewhere else in the room so I can hear the music as if I were in the audience. When we each take responsibility for how our part contributes to the whole, the ensemble’s visual and aural field extends.

## CONCLUSION

Alfred Tomatis, a French otolaryngologist, believed that the ears act as a double antenna. They receive information from both body and environment, linking the world within and the world without. Music and movement experiences help people of all ages wake up to themselves as individuals and as members of a group. We know that dynamic musical participation cultivates mindfulness. Learning how to include everyone’s contribution teaches music as well as respect for others. Thus, creative collaborations enhance empathy. When students leave my class, I hope they take this respectful listening—musical and otherwise—out into the world.

### ***Suggested Reading:***

Bachmann, Marie-Laure. *Dalcroze Today - An Education through and into Music*. Clarendon Press, Oxford, 1993.

Fey, Tina. *Bossypants*. Reagan Arthur Books, 2011.

Funk, Virgil Rev. “It’s a Miracle” chapter in *Music and Miracles*. Compiled by Don Campbell. Quest Books, Wheaton, IL. 1992.

Spolin, Viola. *Improvisation for the Theater*. Northwestern University Press, 1963.

Alfred Tomatis, *The Conscious Ear: My Life of Transformation Through Listening*, 1991.

Wiseman, Rosalind. April 9, 2020. New York Times article, “You and Your Kids Can’t Stand Each Other. Now What?” Rosalind Wiseman is the co-founder of Cultures of Dignity and author of “Queen Bees and Wannabes.”



**Terry Boyarsky** is a concert pianist, Dalcroze Eurhythmics teacher and ethnomusicologist. She trained in Arts Integration with the Kennedy Center and is a Teaching Artist for the Ohio Arts Council. Terry sings with the Cleveland Orchestra Blossom Festival Chorus and Choral Arts Cleveland. She teaches a course in Russian Song for Case Western Reserve University. Since 2007, Terry has been performing and teaching internationally as “Russian Duo” with Siberian balalaika virtuoso Oleg Kruglyakov.

[terryboyarsky.blog](http://terryboyarsky.blog)  
[www.russianduo.com](http://www.russianduo.com)