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Dalcroze Eurhythmics in the Upper Elementary Classroom

This session provides extensions on brain to body connections for upper elementary students. Activities include focus activities, canon, mixed meter, conducting and rhythmic solfège. Strategies are provided on how to incorporate these activities into a Kodály or Orff curriculum.

Warm-ups

- A-1, B-2, C-3 ...
- A-1, B-2, (4 beats rest) C-3, D-4 ...
- Volunteer decides when to say the pattern aloud or silently

Harmonic Dictation (I, V7, vi, IV) Students walk:

- Forward on a I chord
- Backwards on V7 chord
- In a circle on a vi chord
- Sideways on a IV chord
- Sing and Step “*Frère Jaques*”

Meter of Four—Conducting and Partner Work

- Students are in self-space
- Students walk the beat and high air pat with the left hand on various beat numbers
- Teacher indicates the students partner up and pat high on various beat numbers (keep beat in feet but non-locomotor)
- Add conducting in the other hand
- Music: Helpless from *Hamilton*

Solfège

- Walk a *do* to *do* scale forward and backward
- Walk a *do* to *do* scale in keys of F & G
- Echo step a four-beat melodic pattern
- Next pattern begins on the same pitch as the last pitch of the previous pattern
- Partners—one moves and the other echo-sings the pattern

Melodic Tone Row

- Sing the row—filling in the pitches in intervals
- Keep a steady beat, but fill in the missing pitches
- Sing forward and backwards
- Sing in canon—four measures apart; forward and backward
- Sing every second measure

- Sing twice as fast and twice as slow simultaneously
- Eliminate pitches (i.e. do not sing any “so”)
- Alter pitches

Philosophy of a Dalcroze-based lesson:

- The human body is the first instrument
- Rhythm bridges what we hear with what we do
- Lessons integrate rhythmic skills with ear-training and improvisation
- Music is abstract—we hear it moving through time
- Movement is concrete—we see it moving through space
- Rhythmic movement manipulates time, space, and energy
- Movement generates feelings, which form emotions
- All lessons develop listening skills, reaction, focus, self-control, coordination cooperation, self-expression, imagination, and creativity

The Flow of Dalcroze Learning:

- Hearing to Moving
- Moving to Feeling
- Feeling to Sensing
- Sensing to Analyzing
- Analyzing to Reading
- Reading to Writing
- Writing to Improvising
- Improvising to Performance

Further reading:

Butke, M., & Frego, (2016). *Meaningful Movement: A Music Teacher’s Guide to Dalcroze Eurhythmics*. Cleveland, Music is Elementary. ISBN 978-0-9910656-7-7

American Eurhythmics Society:
<http://www.americaneurhythmics.org/>

Alliance for Active Music Making: <http://www.allianceamm.org/>