Dalcroze approach to Dona Nobis Pacem
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GENERAL LESSON PLAN: PHRASE SHAPE

Warm-up: tension and release
- pass ball: it’s a 20lb weight, feather, hot cookie, it’s a ball....
  - Note: ideas drawn from Laban Motion Drives (8 essential movement patterns)
  - Float, Punch/Thrust, Glide, Slash, Dab, Wring, Flick, and Press
- development: pass imaginary ball
- bowling (wind up - release - follow through)
  - Dalcroze: anacrusis - crusis - metacrusis
  - Conducting: preparation - ictus - rebound

Warm-up: walking
- walk own pace/tempo
  - fill up the space - not necessarily a circle
- gradually group find common tempo - piano eventually adds music

Follow in 3/4
- step rhythms in the piano melody
- 4-measure phrases (using rhythms from Dona Nobis Pacem)

Discussion: write rhythms on board (8 different measure rhythms)
- what tendencies does each rhythm have?

Sing and Step
- Sing through Dona Nobis Pacem with music, then step and sing song
- can you feel pushes, arrivals and pulls?

Partner work
- listening to Dona, perform interpretive duet with partner using elastics
  - not literal rhythms, but focus on flow of music (shifting space and energy)
  - how can you show the directions the music takes?
  - what kind of “wave effect” do you feel?
  - observe your partner, but don’t necessarily copy them
- new partner - same exercise
  - how do things feel with a different person? can you come to agreement?
  - where is tension - release? What length of phrases?
  - work with partner to show unified interpretation using elastics
- class divides in half: performances in pairs
  - others observe what the performers are doing to show their ideas

Group Interpretation
- groups of 3+: decide on interpretation of phrases in the piece
- perform for class with one person conducting - incorporate moves from elastics

Analyze
- Compare interpretations: where specifically is the building and releasing of energy?
- How do you time your movements so that you don’t run out of space, energy?
- How does one show these ebbs and flows in conducting?

Further Options
- 3+ in groups: wrap elastics around each others,
  - sing/move with elastics singing piece in canon
- one person conduct entire group
The Dalcroze Society of America
Listings of Dalcroze training centers in North America and abroad, upcoming workshops, comprehensive bibliography of Dalcroze-related publications. Members receive access to the American Dalcroze Journal and videos of sessions with master teachers.

On the web: www.DalcrozeUSA.org
On twitter: @dalcrozeusa
On facebook: www.facebook.com/dalcrozeusa

A few materials

*These items and other Dalcroze materials may be found at Musik Innovations, 800-677-8863, www.musikinnovations.com*

Introduction to Dalcroze Eurhythmics for all. Includes interactive CD.

Frego, David & Leck, Henry. *Creating Artistry Through Movement: Dalcroze Eurhythmics in the Choral Setting.* DVD.

An outstanding music education book thoroughly covering the elements of music through philosophical discussions and practical suggestions for teaching concepts to children.

Describes the essence of the Dalcroze approach, and provides experiences in the primary grades, intermediate, and upper grades.
Mead cites four basic premises that encapsulate the Dalcroze philosophy:
1. Eurhythmics awakens the physical, aural, and visual images of music in the mind.
2. Solfège (sight-singing and ear-training), improvisation, and eurhythmics together work to improve expressive musicality and enhance intellectual understanding.
3. Music may be experienced through speech, gesture, and movement. These can likewise be experienced in time, space, and energy.
4. Humans learn best when learning through multiple senses. Music should be taught through the tactile, the kinesthetic, the aural, and the visual senses.

Read the original, translated from the French. Dalcroze’s essays on music education are presented in chronological order to show the evolution of his thinking.

YouTube: a couple of videos
John Colman Dalcroze demonstration class
What Moves You? Stephen Neely at TEDxCMU 2012

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