



Information for Prospective Workshop Presenters

Dear Musical Colleague:

Thank you for considering Dalcroze Eurhythmics for your workshop! It is a delight and an honour to contribute to your musical vision by working with your teachers and/or students.

In this letter, you'll find logistical information from room requirements to class sizes. This information is intended as a guideline, rather than as stricture. Each of the items below is merely a tool — a tool in the service of your objectives and the needs/interests of your participants. An artist's job is generally to do her/his best given the tools available. And in this regard, my role is first to listen to you and then to give you my best given everyone's constraints. As is generally the case, the more tools we have at our disposal, and the closer these tools come to the guidelines below, the better we can actualize your vision.

Also included (page 4) is a synopsis describing the benefits of Dalcroze Education for musicians. I hope you will find it helpful.

REQUIREMENTS

I usually bring most if not all the materials we will use in our program time together. However, there are some basic requirements that will make a Dalcroze class more successful and enriching for participants. In an attempt to be clear and thorough, these guidelines spell out the basic needs of a Dalcroze workshop/course. *The following list serves only as a guide for the most effective Dalcroze learning environments. Some of these items are certainly negotiable, so please do not hesitate to contact me to discuss your questions and plan around your constraints.* Dalcroze Education — like DMSB and me — is quite flexible and can adapt easily to suit your needs.

1. SPACE REQUIREMENTS

- a. **A large room with freshly cleaned floors.** The best spaces for Dalcroze have hardwood floors, but carpeted rooms or linoleum-lined floors are fine, too. All of the furniture should be removed from the room or at least all of the tables/chairs should be stacked and moved the far end of the room. *It is important that the floors be mopped or vacuumed because the participants will be moving in bare feet. Maintaining safety and comfort is essential!* The size of the room depends on the number of movers, but generally a good rule of thumb is to plan for 50-75 square feet per person. Observers are welcome, but only if there is room. If the space is too crowded, then it's not ideal for anyone to have observers.





- b. **A tuned, acoustic piano;** grand pianos are nice, but not required. The piano should be located in a corner of the room with the treble end of the instrument angled towards the center of the room so that visibility is not an issue.
- c. **A large white board or chalkboard with an appropriate stand, writing utensils, and eraser.**

2. CLASS SIZE.

Class size is largely determined by the size of the space/room. Beyond the spacial constraints of the room, here are several other considerations:

- a. **For young people — under the age of 18 — an ideal class size is 8-12, but classes up to 25 people are certainly a possibility.** Anytime there are groups larger than 20, it's helpful to have an assistant near by who can help out, especially with children under the age of 8.
- b. **For classes ages 18 through adults, virtually any size class is possible space permitting.** My preference is to keep the class under 65 participants if at all possible.
- c. **Your goals may best be met by a particular class size.** This is why I begin by listening to you, and will offer my best professional recommendations about ways to achieve what you'd most like to see happen.

3. CLASS GROUPING

- a. Dalcroze classes are largely grouped by age rather by instrumental ability. Ideally we group in age brackets of approximately 3 years or less up to age 12.

The older the students, the less this is important.

Here are the most typical groupings we see:

- Adult (18 yrs +)
- 13–17 year old students
- 10-12 year old students
- 9-12 year old students
- 7-9 year old students
- 6-8 year old students
- 4-6 year old students

4. CLASS LENGTH/DURATION





- a. 50 minutes is ideal for most young people up to age 18, though students ages 13-18 can certainly handle a 75 minute or 90 minute class.
- b. For adults, class duration is largely determined by your objectives and goals/needs of the participants. A 2 hour workshop is a possibility, and a 6-7 hour workshop is also a possibility. Let's talk so we can map out the program that will best serve your aims and those of participants.

5. CONTENT

- a. Whether for young people or adults, Dalcroze has many applications. Eurhythmics, Solfège, Improvisation, Pedagogy/Methodology, Creative Movement, and Performance Practice are some of the goal areas served by Dalcroze Education classes. Please let me know what will be the most useful to you.

To reiterate: The requirements are negotiable. My role is to listen to you and to offer my professional expertise in building towards your objectives and around your constraints. Your awareness of these elements helps ensure the most meaningful and rewarding Dalcroze learning experience for participants. Please be in touch with me to discuss the questions or concerns you may have about any Dalcroze requirements. It is my aim to find solutions that work well for you and your participants.

Sincerely

Guy Mendilow
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WHAT DOES DALCROZE EDUCATION PROVIDE TO MUSICIANS?

Adapted from the work of Jeremy Dittus, Dalcroze School of the Rockies

DALCROZE OFFERS AN EXPERIENTIAL, HOLISTIC WAY OF TRAINING MUSICIANSHIP AND MUSICALITY THROUGH THE BODY

- Musicians discover — or create new relationships with — musical concepts in a social, joy-based environment fueled by the thrill of improvisation, rather than by rote or intellectualization-first approaches.
- Musical concepts become more tangible, less arbitrary. This is especially valuable in integrating the all-important aspects of musical affect and nuance with technical precision.
- The teacher continually improvises activities — change and playful, game-like challenge is a constant in the lesson.
- Students must be continually present, alert, and invested in such a classroom dynamic, resulting in heightened listening skills, improved flexibility, and a bolstered intuitive response to music.

DALCROZE USES PURPOSEFUL MOVEMENT TO TRAIN MUSICIANSHIP AND MUSICALITY

Movement, a non-verbal expressive communication, is harness to train in musical, a non-verbal art.

- Dalcroze Education provides a unique answer to the old question “what must musicians *bring to* a score to make it come alive, beyond just *playing the right notes*. We can neither see nor touch the answer. It is difficult to articulate such minute details in words, and yet they make all the difference between music that is vital and powerful and music that is “*just the right notes*.” Embodying it physically makes these aspects more vivid and tangible.
- Feeling musical concepts in our bodies improves our ability to store and recall musical information.
- This facilitates a workable, immediately accessible and serviceable musical vocabulary, beyond just the intellectual knowledge.
- Dalcroze builds an exceptional gateway to impart music aesthetics, affect, and meaning to musicians of all ages.

DALCROZE ENABLES THE ENTIRE BODY AS AN INSTRUMENT.

- The body can express many layers of musical information at the same time, making it a vehicle for learning the simultaneous details of music, as well as the many types of coordination required for a successful performance.

Information for Prospective Workshop Presenters | p. 4



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- Dalcroze trains the body to attain supple and fluid independence — for example, at the same moment the feet can perform one idea, the hands and arms another, and the voice yet another.
- Dalcroze builds a deep musical and physical integration that impacts students at every level, from navigating an instrument to improvisation, communication in chamber music and orchestral ensemble skills.

DALCROZE WAS FIRST CREATED FOR PRE-PROFESSIONAL AND PROFESSIONAL MUSICIANS. IT REMAINS ONE OF THE ONLY PEDAGOGIES AIMED AT DEEPENING PRE-PROFESSIONAL/PROFESSIONAL MUSICIANSHIP SKILLS IN A JOY-BASED, SOCIAL ENVIRONMENT RICH IN IMPROVISATION AND HOLISTIC LEARNING.

- Emile Jaques-Dalcroze created and implemented his ideas, the first modern method of music education, for **pre- professional conservatory students** around 1900.
- His work was modified later for children.
- Dalcroze Education remains an essential part of the curriculum at leading institutions, elementary to collegiate, around the world. Stravinsky, Bloch, Diaghilev, Nijinski, Honegger, Du Pré, and William Westney are among the artists who worked with Dalcroze or were directly affected by his philosophy.

DALCROZE IS ALSO IDEALLY SUITED FOR YOUNGER LEARNERS AND HAS SUCCESSFULLY BEEN ADAPTED ALL THE WAY TO EARLY CHILDHOOD.

BY ITS NATURE, DALCROZE REMAINS ONE OF THE FEW PROCESS-ORIENTED MUSIC EDUCATIONS AVAILABLE TODAY. FOR STUDENTS AT EVERY LEVEL, DALCROZE WORKS EXCEPTIONALLY WELL IN TANDEM WITH PRIVATE INSTRUMENTAL PRACTICE.

Dalcroze Education is **comprehensive** divided into three main categories:

1. **Eurhythmics** provides training for *structural elements* (beat, rhythm, meter, texture, phrase, and form) and *aesthetic elements* (dynamics, nuance, articulation, and affect). Students gain control of their bodies, becoming freer to express creatively—both physically and musically.
2. **Solfège** trains the eyes, ears, and voice. It enables a student to listen to music and transcribe it onto paper, and to look at sheet music and hear it internally without the use of an instrument.
3. **Improvisation** enables students to create music instrumentally or vocally. It usually begins with

Information for Prospective Workshop Presenters | p. 5



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movement or the voice to facilitate the creative process. Bodily gestures relate to gestures used on the instrument; the connections between movement and music are clarified.

Information for Prospective Workshop Presenters | p. 6



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