

Eurhythmics in the Piano Studio

Holly Smith
Ascension Catholic School
Certified Eurhythmics Instructor



What is Dalcroze and Eurhythmics?

- ◆ Dalcroze, a French philosopher, believed that the basics for musical development are contained in the body, along with the core of all musical art: in human emotion – these can be achieved through eurhythmics.
- ◆ Through participation in simple exercises and activities, the student learns to combine music and movement to develop both rhythm and dynamics, and thus play more musically.
- ◆ **Dalcroze Eurhythmics** is a process for awakening, developing and refining innate musicality through rhythmic movement, ear-training and improvisation.
- ◆ Although within the area of Dalcroze teacher training these subjects are taught separately, they are usually intertwined and incorporated within each lesson, as Jaques-Dalcroze himself intended.

Giving meaning and form to sound

- ◆ Movement requires both space and time punctuated by a beginning and an end. “A properly executed rhythm requires complete mastery of movements in relation to energy, space, and time.”
- ◆ The child learns to feel the music, not just hear it with the ears, but sense it through the being. Aural sensations are realized through muscular sensations.
- ◆ *Muscles were made for movement, and rhythm is movement. It is impossible to conceive a rhythm without thinking of a body in motion.*

–Emile Jacques-Dalcroze

Music as a full-body experience

- ◆ In Dalcroze's system, music is a full-body experience, and all rhythms and movements of music can be physically experienced, and not just intellectually understood.
- ◆ Eurhythmics uses the body as the interpreter of musical rhythm.
- ◆ Dalcroze contends that “a child's body possesses instinctively the essential element of rhythm, which is a sense of time.”
 - ◆ The beats of the heart convey a clear sense of time,
 - ◆ Breathing offers a division of time, and thus measure,
 - ◆ Walking a model of measure and division of time into equal parts.
 - ◆ Thus, walking is a natural beginning to the child's initiation into rhythm.

Giving space and time to rhythm

- ◆ It is rhythm that gives meaning and form to sounds, and ultimately musical nuances, such as loud and soft, fast and slow, and legato and staccato.
- ◆ These sounds are realized through “habituating muscles to contract and relax ... communications should be established between the mind that conceives and analyzes and the body that executes.”

Why Dalcroze?

- ◆ Movement (eurhythmics) Experiential Learning
- ◆ Ear-training
- ◆ Solfege
- ◆ Improvisation (teacher & student)
- ◆ Social Interaction

Oh When the Saints

- ♣ Objective: Independent playing
in two hands
- ♣ Put one rhythm in the feet and
one in the hands
- ♣ Switch

1 3 4 5

f Oh, when the Saints go march-ing in, (go march-ing

(Oh, when the Saints)

G7

Oh, when the Saints go march - ing in, (go march-ing

in,)

3 C F

How I want to join that num - ber, (yes, I

in,)

3 C G7 C

When the Saints go march - ing in! (go march-ing in!)

do,)

March time

C

f

5 3 2 1

G7

5 4 1

C F

5 3 1

5 3 1

C G7 C

5 3 1

5 4 1

5 3 1

Blow the Man Down

- ◆ Objective: Playing dotted rhythms against steady beat
- ◆ Put one rhythm in the feet and one in the hands
- ◆ Switch

Come all ye young

4 2 1 2 4
3rd 3rd
5 1 3

f

sea, Sing-ing "Way! Hey! Blow the man

down!" And please pay at - ten - tion and lis - ten to

me; Give us some time to blow the man down!

4 1 2 1
3rd

ritardando

The Blue Danube Waltz

- ◆ Objective: Learning the metrical feeling of a Waltz (in 3)
- ◆ S experience moving to waltz while T plays
 - ◆ Long- short - short

The Blue Danube Waltz

Johann Strauss, Jr.
arr. by James Bastien

Tempo di valse

Handwritten annotations: *p* (piano), *5* (finger number), *3* (finger number).

Handwritten annotations: *5* (finger number), *4* (finger number), *1* (finger number).

Handwritten annotations: *cresc.* (crescendo), *5* (finger number), *3* (finger number).

Handwritten annotations: *5* (finger number), *2* (finger number), *1* (finger number).

Handwritten annotations: *cresc. sempre* (crescendo sempre), *5* (finger number), *4* (finger number), *2* (finger number).

Handwritten annotations: *5* (finger number), *4* (finger number), *2* (finger number).

Handwritten annotations: *f* (forte), *2* (finger number), *1* (finger number).

Handwritten annotations: *4* (finger number), *1* (finger number), *2* (finger number).

Using Rhythm Instruments to 8th note instruction

- 2 instruments with contrasting sounds
 - 1 - quarter note instrument
 - 1 - eighth note instrument
 - Play through rhythm

Using Rhythm Instruments to 8th note instruction

- ◆ S instrument – T instrument
 - ◆ One plays quarter and one plays eighth
 - ◆ Switch

Using Rhythm Instruments to 8th note instruction

- ◆ Give S shaker instrument
 - ◆ How many ways can you play it?
 - ◆ Above head
 - ◆ Behind back
 - ◆ Side-to-side
 - ◆ Low to the ground
- ◆ Choose 2 ways – one for eighth and one for quarter

Using Rhythm Instruments to 8th note instruction

- ◆ Give S drum sticks and an instrument that can be tapped
 - ◆ One hand eighth, one hand quarter
 - ◆ Switch hands

Using Rhythm Instruments to 8th note instruction

- ◆ Give S two instruments and divide rhythm into measures
 - ◆ S practice rhythm, each instrument
 - ◆ Change instruments each bar line

8th note exercise



Improvisation

- ◆ In Dalcroze, improvisation is used heavily through voice, movement, piano playing, etc.
- ◆ It begins with pentatonic and whole tone scale improvisation before moving on to chromatic scales or the modes.

Improvisation

- ♣ Black Key Accompaniment
- ♣ Who stole my Chickens?
- ♣ Mazurka
- ♣ Spooky - C-D-Eb-F-G

Black Key Improv

Piano

The first system of music is for piano. It consists of two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The right-hand staff features a sequence of chords: G-flat major (B-flat, D-flat, F), A-flat major (C-flat, E-flat, G), B-flat major (D-flat, F, A-flat), and C-flat major (E-flat, G, B-flat). Each chord is played as a pair of beamed eighth notes. The left-hand staff plays a steady eighth-note accompaniment, starting on G-flat and moving up stepwise to C-flat, then down stepwise to G-flat.

8 Pno.

The second system of music is for piano, starting at measure 8. It consists of two staves. The right-hand staff features a sequence of chords: G-flat major (B-flat, D-flat, F), A-flat major (C-flat, E-flat, G), B-flat major (D-flat, F, A-flat), and C-flat major (E-flat, G, B-flat). Each chord is played as a pair of beamed eighth notes. The left-hand staff plays a steady eighth-note accompaniment, starting on G-flat and moving up stepwise to C-flat, then down stepwise to G-flat.

Who Stole My Chickens and My Hens?

voice

Who stole my chic-kens and my hens Who stole my chic-kens and my

4

hens Who stole my chic - kens and who stole my hens

7

Who stole my chic - kens and my hens

Detailed description: The image shows a musical score for a song. It consists of three staves of music, each with a treble clef and a 4/4 time signature. The first staff is labeled 'voice' and contains the lyrics 'Who stole my chic-kens and my hens' followed by a measure of rest, then 'Who stole my chic-kens and my'. The second staff starts with a measure of rest, then 'hens', followed by 'Who stole my chic - kens and who stole my hens'. The third staff starts with a measure of rest, then 'Who stole my chic - kens and my hens'. The music is written in a simple, folk-like style with mostly quarter and eighth notes.

Mazurka

Anne Farber

Primo

Secundo

1.

9

2.

Fine

Fine

13

3

3

21

D.C. al Fine

Spooky Sounds

The image displays a musical score for a piece titled "Spooky Sounds". The score is written in 4/4 time and is in the key of B-flat major (two flats). It consists of two systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a bass staff with a simple melodic line. The second system, starting at measure 5, continues the same musical ideas. The notation includes various chord symbols, stems, and note heads, all rendered in a dark, slightly faded style.

Solfege

- ◆ Dalcroze used the fixed Do system of solfege.
- ◆ He also used something called the do-to-do scale in order to keep every key within his students' vocal range.
- ◆ Every scale goes from C to C with the correct time signature, and the student must find the tonic.

The Merry Farmer

- ◆ Objective: differentiate melodic line between two hands
- ◆ Identify and Sing melody using solfege syllables
- ◆ Sing and play melody using solfege
 - ◆ T add accompaniment
 - ◆ S add accompaniment

The Merry Farmer

Robert Schumann
arr. by James Bastien

Moderato
mf

The first system of the score is in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato' and the dynamic is 'mf'. The right hand features a melodic line starting with a quarter note G4, followed by a dotted quarter note A4, and then a half note B4. This is followed by a series of eighth notes: G4, A4, B4, A4, G4, F4, E4, D4. The left hand provides a harmonic accompaniment with chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The second system continues the melody in the right hand with eighth notes: D4, E4, F4, G4, A4, B4, A4, G4. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The third system continues the melody in the right hand with eighth notes: F4, E4, D4, C4, B3, A3, G3, F3. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The fourth system continues the melody in the right hand with eighth notes: E3, D3, C3, B2, A2, G2, F2, E2. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The fifth system continues the melody in the right hand with eighth notes: D2, C2, B1, A1, G1, F1, E1, D1. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The sixth system continues the melody in the right hand with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The seventh system continues the melody in the right hand with eighth notes: B3, A3, G3, F3, E3, D3, C3, B3. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The eighth system continues the melody in the right hand with eighth notes: A3, G3, F3, E3, D3, C3, B3, A3. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

The ninth system continues the melody in the right hand with eighth notes: G3, F3, E3, D3, C3, B3, A3, G3. The left hand accompaniment consists of chords: G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3, G2-B2-D3.

“Cosmic Whole Note”

- ◆ Students listen to a slow pulse
 - ◆ (> 6 beats per minute)subdivide the space between sounds
 - ◆ predict when the next pulse sounds by clapping or moving

Experiential Learning

- ◆ Dalcroze's hope was not that his students would say, "I know," but "I experienced."
- ◆ The games help students experience musical concepts and therefore gain nuance.

Games

- ◆ As the teacher improvises using a simple tune such as “Are You Sleeping?” students listen carefully and respond.
 - ◆ When students hear high sounds, they must clap along and when they hear low sounds, they must stamp their feet.
- ◆ Canon-style of rhythm clapbacks. After clapping, the next step is to sing back a melody in canon.
 - ◆ This is a good exercise as the student must be able to listen and remember to a new measure as they are singing the previous measure.

Melodic Harmonization

- Take simple melodies and create harmonization
 - Begin by using simple progressions
 - I V
 - I IV V
 - I vi IV V

Twinkle Twinkle



Twinkle, twin-kle, lit - tle star, how I won-der what you are!



Up a - bove the sky so high, like a dia-mond in the sky.



Twinkle, twin-kle, lit - tle star, how I won - der what you are!

Are You Sleeping?

1. Are you sleep - ing, are you sleep - ing? Broth - er

2.

3. John, Broth - er John, Morn - ing bells are

4.

5. ring - ing, Morn - ing bells are ring - ing: Ding, ding, dong, ding, ding, dong.

Rhythmic Units

Simple Meter (Binary Beats)

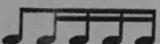
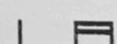
    
beat 2-8 boo-ma-chic-ka half whole

    
boo-ma-chic boo-chic-ka boo-ma-ka boo-ka ma-chic-ka

      
three beat-8 8-beat-8 tri-o-lay

Compound Meter (Ternary Beats)

           
run-ning-and beat skip and am-ster-dam half whole jimmyjimmyjimmy

    
run jimmy run run jimmyjimmy sy-nap skip jimmy du-plet

Questions?

www.squeakinproductions.com