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# Teaching Musically: Incorporating Dalcroze Pedagogy Into Flute Instruction For The Elementary-Age Student

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TEACHING MUSICALLY: INCORPORATING DALCROZE PEDAGOGY INTO FLUTE  
INSTRUCTION FOR THE ELEMENTARY-AGE STUDENT

by

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Submitted in Partial Fulfillment of the Requirements

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## DEDICATION

*To my dear parents, who encouraged my love of music and kindled my passion for  
lifelong learning by teaching me to live like every day's a school day.*

## ACKNOWLEDGEMENTS

Thank you to my flute teachers, Cindy Steigerwald Pierce, David P. Tessmer, Bonita Boyd, and Jennifer Parker-Harley, who have inspired my love of the flute and who still inspire me as a flutist and a teacher. A very special thank you to Dr. Parker-Harley, who has given me so much good advice, support, and encouragement over the past six years. She has shown me how noble it is to make music; how miraculous it can feel to communicate what is most intimate to me, and to do so in this stylized way, with rhythm and melody, sound and the flute. My sincere gratitude to Dr. Harley, Dr. Nagel, and Dr. Valerio, for being on my committee and for their time and efforts that helped strengthen this document.

To my Dalcroze teachers Adriana Ausch, Eiko Ishizuka, Ginny Latts, Lisa Parker, and Melissa Tucker, of the Dalcroze Summer Institute at the Longy School of Music of Bard College, who have helped me understand the work of Jacques-Dalcroze and the depths of music that I could experience and learn.

A heartfelt thanks to my many friends who have given me so much support throughout this whole process. And my deepest gratitude to my family for their endless support. All my life, they have supported me, encouraged me, and believed I could do anything I set out to do. It is because of their love and guidance that I can. Thank you!

## ABSTRACT

The current practice of flute pedagogy for the elementary-age student is often focused on skill-building: finger technique, tone development, and note-reading and rhythm skills. Often the teacher will delve into concepts of musicianship only after the student develops a high level of technical skill. I have found it is possible to include musical concepts such as expressive playing, developing an internal sense of rhythm, and improvisation at all stages of the learning process. When the flute teacher functions as the initiator of an *aesthetic* experience, the development of musicianship becomes just as important as skill-building.

The Dalcroze philosophy of music education, when partnered with the current practice of flute teaching, may enhance the flute student's music learning experience by providing a means to pull back and see flute technique in its place amidst a larger musical purpose and context. This document summarizes the five principles of the Dalcroze method and discusses two of the applied branches: Eurhythmics and improvisation. The core chapters examine how the inclusion of movement and improvisation as taught in Dalcroze pedagogy may help the flute teacher effectively create opportunities for the elementary-age student to develop musicianship.

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## CHAPTER 1

### INTRODUCTION

#### 1.1 DESCRIPTION OF THE PROBLEM

Flute playing requires high levels of both technical ability and musical sensitivity to communicate emotions, intention, and meaning. Technical ability is often more easily taught, drilled, and evaluated. Musicality can be more elusive to teach because it is challenging to impart and impossible to measure definitively. In current practice, it seems the focus of flute lessons for beginning students is often on technical development rather than developing the student's ability to communicate musically.

In the early 20<sup>th</sup> century, Émile Jaques-Dalcroze, professor of harmony, solfège, and composition at the Geneva Conservatory, was frustrated that his students were consumed with instrumental technique at the exclusion of a deep connection to and understanding of the music itself. Many instrumentalists, he felt, lacked an intuitive sense of rhythm and musicality, a condition he termed *musical arrhythmia*. Dalcroze became distressed at the theoretical emphasis of music study at the conservatory and felt that there was a preoccupation with learning notation and the mechanics of playing at the expense of musicality and musicianship. Since improvisation was not emphasized or encouraged, he also felt that students were too often tied to the written notes and believed improvisation skills were essential to strong musicianship.

## 1.2 PURPOSE OF THE STUDY

Musicianship should always be the primary goal of flute pedagogy. This may be better achieved if the flute teacher emphasizes teaching musicality, which can be defined as an understanding of the relationships between written notation and the kinesthetic awareness of what it takes to realize that notation with sound on an instrument.<sup>1</sup> In his essay, *The Place of Ear Training in Musical Education*, Dalcroze asked, “should it not be possible...to establish more direct communications between the feeling and understanding, between sensations which inform the mind and those which recreate sensorial means of expression?”<sup>2</sup> What Dalcroze eventually created is an approach to music education in which movement is a pedagogical tool for teaching musicality and developing musicianship. When applied, his approach to teaching music may help the flute teacher impart a more comprehensive musical understanding earlier in a young students’ training. The purpose of this study is to argue for the inclusion of two core branches of Dalcroze pedagogy, Eurhythmics and improvisation, in flute instruction for the elementary-age student so that they may simultaneously pursue goals of technical mastery and musicianship.

## 1.3 LIMITATIONS OF THE STUDY

This study is limited to an exploration of the relevance of the Dalcroze approach when teaching elementary-age flute students in a KinderFlute™ program. The elementary-age student will be defined as a student between the ages of four and ten, or as a four-year-old student in pre-kindergarten to a student in the fifth grade. This study

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<sup>1</sup> Nicole M. Brockmann, *From Sight to Sound: Improvisational Games for Classical Musicians* (Bloomington: Indiana University Press, 2009), viii.

<sup>2</sup> Jaques-Dalcroze, Emile. *Rhythm, Music and Education*. (G. P. Putnam’s Sons, 1921), 8.

does not include a discussion of child learning development or other flute methods for elementary-age students.

Further, the study will not explore aspects beyond Eurhythmics and improvisation that are typically a part of Dalcroze courses, such as solfege training and *Plastique Animée*. While I believe that solfège skills—often tied to note-reading as well as sight singing—are important to the development of any student’s musicianship, solfège skills and reading musical notation are not unique to flute playing and thus will not be discussed. *Plastique Animée* is a form of musical analysis and a realization of music in performance with movement. John Stevenson writes, through movement “Dalcroze pedagogy is an explicit study in music interpretation and music performance.”<sup>3</sup> *Plastique Animée* is the culmination of Dalcroze study where the body becomes the musical instrument, and can be used like one, to interpret and perform music. The purpose of this document is to show how Dalcroze pedagogy may help the flute teacher better prepare the elementary-age student to interpret and perform music on the flute and not specifically with their body.

## **1.4 LITERATURE REVIEW**

### **1.4.1 Teaching Philosophy**

Three books influenced the principles of my teaching philosophy outlined in this paper: *Teaching Music Musically* by Keith Swanwick;<sup>4</sup> *Play: How it Shapes the Brain, Opens the Imagination, and Invigorates the Soul* by Stuart Brown and Christopher

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<sup>3</sup> John Stevenson, “Student Guide for Jacques-Dalcroze Certification,” accessed February 8, 2018, <http://j-dalcroze.education/assets/handbookforteachers.pdf>, 23.

<sup>4</sup> Keith Swanwick, *Teaching Music Musically* (London, Psychology Press, 1999).

Vaughan;<sup>5</sup> *The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life*;<sup>6</sup> and *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*,<sup>7</sup> both by Eric Booth.

I am most indebted to Keith Swanwick's book, *Teaching Music Musically*, for giving voice and credence to the pedagogical ideas that have led me to prioritize musicality when teaching elementary-age students. Through practical examples, Swanwick explores the interrelated layers of a musical experience. The central chapter of his book focuses on three principles of music education. The first principle, "care for music as discourse," defines musical expression as the listener's perception of what the music is and what it does.<sup>8</sup> Swanwick makes a clear differentiation between musical expression and music elements. Musical elements—what he terms 'sound materials'—are readily observed qualities like pitch and rhythm. Musical expression, in contrast, is more intuitive. The expressive character of a performance, Swanwick explains, is something that happens in the space between the many musical elements—something beyond these mere 'sound materials' that make up a piece.<sup>9</sup>

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<sup>5</sup> Stuart Brown and Christopher Vaughan, *Play: How It Shapes the Brain, Opens the Imagination, and Invigorates the Soul*, (New York: Avery, 2009).

<sup>6</sup> Eric Booth, *The Everyday Work of Art: Awakening the Extraordinary in Your Daily Life* (Lincoln, Nebraska: iUniverse, 2001).

<sup>7</sup> Eric Booth, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford, New York: Oxford University Press, 2009).

<sup>8</sup> Swanwick, Keith. *Teaching Music Musically*, 44.

<sup>9</sup> *Ibid.*, 47.

His second principle, “care for the musical discourse of students,” concerns the development of a student’s lifelong enjoyment of music.<sup>10</sup> Swanwick outlines three important areas to consider: curiosity, a desire to be competent, and a need to emulate others.<sup>11</sup> He asserts that curiosity is not aroused when the teacher is always dictating precisely what the student should do. Rather there should be room for choice, decision making, and personal exploration. A student’s competence, then, should not be assessed based on accuracy or precision alone, but also on their ability to make informed artistic decisions. To achieve this high level of decision-making, Swanwick explains that students must have adequate musical role models to be able to emulate such qualities in their own playing. The emulation of others in a musical context points to the importance of the oral transmission of ideas between musicians and starts with the teacher being a model of sensitive musical behavior.

Swanwick’s third principle is “fluency first and last.”<sup>12</sup> Musical fluency is the ability to hear the music in the mind coupled with the skill of playing an instrument or using the voice. Swanwick explains, “musical fluency takes precedence over musical literacy.”<sup>13</sup> That kind of fluency, requires the student to first learn to listen and to hear, then learn to articulate, and finally learn to read and write.

Stuart Brown and Christopher Vaughn’s book, *Play*, describes the important role play can have in finding personal fulfillment and creative growth when engaging in an

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<sup>10</sup> Ibid., 53.

<sup>11</sup> Swanwick, Keith. *Teaching Music Musically*, 54.

<sup>12</sup> Ibid., 55.

<sup>13</sup> Ibid., 56.

artistic activity. According to Brown, a respected clinical psychologist and researcher, play behavior is a basic biological phenomenon and is essential to learning. He outlines seven properties to define play. Play is “apparently purposeless” and “voluntary”; the subject has an “inherent attraction” to whatever is being played with, feels “free from time,” and experiences “diminished consciousness of the self”; and play by nature has “improvisational potential” and stimulates “continuation desire” (the desire to continue playing).<sup>14</sup>

The apparent purposelessness of play, Brown explains, is because “play activities don’t seem to have any survival value... play is done for its own sake.”<sup>15</sup> Play is voluntary because there is no obligation or duty to engage in play. However, there is an inherent attraction to play because it can be exciting, feels good, and is fun. Brown writes, “play provides freedom from time... [and a] diminished consciousness of self.”<sup>16</sup> When a person is fully engaged in play they will lose a sense of the passage of time and stop worrying about how they might look while playing. The result, Brown writes, “is that we stumble upon new behaviors, thoughts, strategies, movements, or ways of being.”<sup>17</sup> This freedom from time and worry are essential to develop the ability and willingness to try things out, experiment, and have fun with the activity. The deeper insight gained from engaging in play usually ignites the desire to keep doing it, to keep playing, free from time and inhibition, while creating something new and exciting for the fun of it. Brown

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<sup>14</sup> Stuart Brown and Christopher Vaughan, *Play*, 17.

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*, 18.



draws on his clinical research and observations of animals at play that lead to these conclusions and show how engaging in play shapes the brain, enhances creativity, and reaches the core aspects of how a person learns.

Eric Booth's book, *The Everyday Work of Art*, outlines an attitude in which art is much more than just an admired product—it is a process and an experience that is inherent in everyday life. Booth explores principles of unleashing creativity, fostering excellence, and engaging with life with artistic purpose. Everyone can be creative, he argues, and can benefit from engaging in imaginative thinking in their daily lives.

A second book by Booth, *The Music Teaching Artist's Bible*, outlines five habits of mind the author recommends a teacher consider prioritizing in their teaching. Habits of mind are “a disposition toward behaving intelligently when confronted with problems, the answers to which are not immediately known: dichotomies, dilemmas, enigmas and uncertainties.”<sup>18</sup> The first habit of mind is to have “attention—full, open, active.” Booth explains that remaining open to new ideas and noticing things are important mindsets to develop. To notice things is to have a spirit of “inquiry”: the desire to ask questions and find personal meaning and understanding from the artistic experience. A “playful attitude” is also a habit of mind and may be helpful when learning to play an instrument. To be playful requires a willingness to try things out, experiment, and have fun with the activity. A willingness to experiment requires the habit of “flexible empathy.” This is a “willingness, even eagerness, to switch the ways in which we connect to a piece, instead of demanding that the piece meet us in the ways we prefer.”<sup>19</sup> Finally, after this kind of

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<sup>18</sup> Booth, *The Music Teaching Artist's Bible*, 67.

<sup>19</sup> *Ibid.*, 71.

active engagement in the learning process, it is important to have a habit of “reflection.” Booth wrote “as teachers, we need to gently guide people into the quiet studio of their own meaning-making, affirm the importance of that inner view and of the aesthetic and personal satisfaction of making something to keep.”<sup>20</sup>

#### **1.4.2 Practical Application of Dalcroze Pedagogy into Flute Instruction**

Beyond my preliminary research, I also consulted several works that have heavily influenced my application of Dalcroze pedagogy in flute instruction for the elementary-age student: *Dalcroze Eurhythmics in Today’s Music Classroom*, by Virginia Hoge Mead;<sup>21</sup> *A Comprehensive Guide for the future Jaques-Dalcroze Educator*, by John Stevenson;<sup>22</sup> and *From Sight to Sound: Improvisation Games for Classical Musicians*, by Nicole Brockmann.<sup>23</sup>

*Dalcroze Eurhythmics in Today’s Music Classroom*, by Virginia Hoge Mead, is an important Eurhythmics resource with activities and exercises for teaching the Dalcroze approach to elementary-age students. Mead begins by explaining the Dalcroze approach to music learning and the application of Eurhythmics to music classes for very young children to upper elementary-age children. She goes on to outline what types of activities are appropriate for each age group and level. She encourages the modification of her

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<sup>20</sup> Booth, *The Music Teaching Artist’s Bible*, 71.

<sup>21</sup> Virginia Hoge Mead, *Dalcroze Eurhythmics in Today’s Music Classroom* (New York; Milwaukee, Wis.: SCHOTT - EAMC, 1996).

<sup>22</sup> John Stevenson, “Student Guide for Jacques-Dalcroze Certification,” accessed February 8, 2018, <http://j-dalcroze.education/assets/handbookforteachers.pdf>.

<sup>23</sup> Brockmann, *From Sight to Sound*.

ideas and techniques to best suit the reader's students, individual situation, and teaching style.

John Stevenson, the director of the Institute for Jaques-Dalcroze Education in Bethlehem, Pennsylvania, provides a great resource for the future Dalcroze educator with his *Comprehensive Guide for the Jaques-Dalcroze Educator*. The guide is for the Dalcroze teacher trainee and helped me understand Émile Jaques-Dalcroze's philosophy of music education and the many component parts of teaching the Dalcroze approach.

Nicole Brockmann's book, *From Sight to Sound*, is an excellent practical resource with techniques for improvisation for classically trained instrumentalists at any level. Brockmann acknowledges the difficulty that many classical musicians encounter with improvisation and offers insightful and practical advice about learning to improvise. The exercises in the book focus on building aural skills, instrumental technique, and musical understanding. The key concept is the value of improvisation in creating a bridge between abstract musical ideas and one's instrument. This allows students to unite performance with music theory, ear-training, historical style and context, chamber music skills, and listening skills. Finally, the exercises are designed to encourage students to build an atmosphere of trust with each other in which creativity and spontaneity may flourish.

## **1.5 DESIGN AND PROCEDURES**

This document contains seven chapters and three appendices. Chapter 1 provides a description of the problem, purpose of the study, limitations of the study, review of related literature, and design and procedures. Chapter 2 argues for a mode of teaching that initiates an aesthetic experience in which the student is not only able to execute the

technical skills of flute playing but also explores musicality and the many aspects involved in developing musicianship. Chapter 3 explains the five pedagogical principles of the Dalcroze philosophy. Chapter 4 describes two interrelated applied areas of study in Dalcroze pedagogy that are most relevant to my flute teaching, Eurhythmics and improvisation. Chapter 5 provides examples of activities I have developed based on the KinderFlute™ method and the Dalcroze approach for exploring music and flute technique with elementary-age students. Chapter 6 includes sample lesson plans for a KinderFlute™ group class that incorporate movement and improvisation activities based on the Dalcroze philosophy. Chapter 7 provides concluding thoughts and ideas for further study.

Two appendices included in this paper note important resources for the flute teacher interested in learning more about Dalcroze pedagogy. Appendix A lists Dalcroze training centers in the United States; Appendix B lists American flutists who are certified by the Dalcroze Society of America and regularly teach Dalcroze courses. Unrelated to the content of this document, Appendix C includes the recital programs from four public recitals given over the course of the degree to complete the performance portion of the research requirement of my degree at the University of South Carolina. Recordings of the recitals are on file in the University of South Carolina Music Library.

## CHAPTER 2

### TEACHING MUSICALLY

*It is an uneasy lot at best to be what we call highly taught and yet not to enjoy: to be present at this great spectacle of life and never to be liberated from a small, hungry, shivering self—never to be fully possessed by the glory we behold, never to have our consciousness rapturously transformed into the vividness of a thought, the ardor of a passion, the energy of an action, but always to be scholarly and uninspired, ambitious and timid, scrupulous and dim-sighted—George Eliot<sup>24</sup>*

The term *teaching musically* is borrowed from author Keith Swanwick. The term implies a manner of teaching in which the teacher not only imparts technical knowledge but also initiates an aesthetic experience that may help develop their students' appreciation of music as an expressive art form and improve their overall level of musicianship. Strong musicianship ultimately results in the ability to communicate emotion, intention, and meaning within a stylized musical language. The nurturing of curiosity, appropriate habits of mind, and a life-long enjoyment of music in a play-based learning environment are vital aspects of teaching musically. Movement, often improvised and frequently a part of a play-based environment, may help the student to make connections between the execution of sound on the instrument and the desired emotional effect of that sound.

#### **2.1 THE IMPORTANCE OF PLAY WHEN TEACHING MUSICALLY**

*[Play] is our brain's favorite way of learning—Diane Ackerman<sup>25</sup>*

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<sup>24</sup> Eliot, George. *Middlemarch*. (Wordsworth Editions Ltd, 1998), 299.

<sup>25</sup> Diane Ackerman, *Deep Play* (Vintage, 2011), 11.

According to the National Institute for Play, there is “a huge amount of existing scientific research—from neurophysiology, developmental and cognitive psychology, to animal play behavior, and evolutionary and molecular biology—that...describes patterns and states of play and explains how play shapes our brains, creates our competencies, and ballasts our emotions.”<sup>26</sup> When incorporated into a learning environment, play can be remarkably effective in helping one discover and explore all the possibilities of a creative endeavor such as playing the flute. If a flute teacher creates a play-based learning environment in the flute lesson she may foster curiosity, habits of mind, and life-long enjoyment of playing the flute.

Curiosity is possible when we feel safe, engaged and willing to make personal connections to the music. In the *Music Teaching Artist’s Bible*, Eric Booth writes,

I believe our culture has failed miserably in nurturing a healthy curiosity about differentness in our children. We have brought them up in fear...but we have not balanced this with a boldness of curiosity, a responsible management of their willing suspension of disbelief, a sense of capability in encountering the unfamiliar, an irrepressible imagination, a yearning to enter and play in the liminal zone.<sup>27</sup>

The “liminal zone” is the place of ambiguity or disorientation that occurs in the middle, exploratory stage between what one knows and the mastery of an unfamiliar subject or skill. Brown’s properties of play point to the potential for a play-based learning environment to help the student feel safe enough to be curious when facing the liminal zone of music study. Play may diminish consciousness of self, necessary for the student to suspend disbelief and encounter the unfamiliar. Play also allows for the imagination to

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<sup>26</sup> “The Science,” National Institute for Play, accessed February 25, 2018, <http://www.nifplay.org/science/overview/>.

<sup>27</sup> Booth, *The Music Teaching Artist’s Bible*, 61.

roam free. When engaging in play, one is not locked into a rigid way of doing something. It is thus an opportunity for the student's curiosity to become the driving force for stumbling upon new thoughts, strategies, and music making.<sup>28</sup>

A playful attitude is also a habit of mind. Booth credits our formal schooling for training us "to work at learning"<sup>29</sup> and emphasizing that one makes musical progress by simply working harder. Effort is important to learning, to be sure, but Booth acknowledges that what the teacher could be emphasizing is an *attitude* that prioritizes openness, experimentation, flexibility, playfulness, and self-reflection. Once the student has engaged actively with music learning in this way, they may be better able to play expressively and in a manner that is both personal and engaging.

Finally, play deeply effects overall enjoyment in life. The goal of any educational endeavor should be to foster a lifelong enjoyment and engagement with the subject. Eric Booth writes,

We are shaped by what we extend ourselves into, our attending and our participation inform our lives. We must be very careful with the objects and actions we present to ourselves and to our children because we are changed by them. The work of art lends shape to passion and to yearning. Works of art are the best containers for yearning because they are so rich, so human, so satisfying on so many levels. Art-work gives serious outer shape to serious inner yearning. If our yearnings are informed by less rich objects, they will go to sleep, will die, or will eventually distort themselves in the harmful expressions that fill the pages of the daily newspaper.<sup>30</sup>

The 'yearning' that Booth describes is strong intrinsic motivation. The cultivation and nurture of curiosity and an appropriate mindset may motivate the student to engage with

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<sup>28</sup> Brown and Vaughan, *Play*, 18.

<sup>29</sup> *Ibid.*, 80.

<sup>30</sup> Booth, *The Everyday Work of Art*, 21.

music throughout the course of the his or her life. To be engaged in music-making throughout life requires an awareness that making music is an act of participating in something greater than the self. Learning to play the flute is more than just technical mastery; it is a means to understanding music and the world, and a pathway to share that knowledge and passion with others.

## **2.2 THE IMPORTANCE OF MOVEMENT WHEN TEACHING MUSICALLY**

In his book *Teaching Music Musically*, Swanwick writes, “any function of music cannot arise from semiotics or cultural studies but must be grounded in the particularity of musical experience itself, in musical ‘events’ of one kind or another.”<sup>31</sup> Musicality cannot come simply from knowing, it must be embodied—one must have an intuitive understanding of what is happening between the notes. Movement can be a very useful tool in helping the student to gain a visceral understanding of rhythm, dynamics, the shape of melody, tone, texture, and form.

For young children, uninhibited movement is a natural response to music. Maria Montessori developed her philosophy of education in the late 1800s and was influenced by the work of Jaques-Dalcroze. She believed that children express themselves and explore their environment through musical experiences.<sup>32</sup> After observing one musical interaction, she wrote, “...many children beat time with their hands, and interpret correctly without ever having been taught distinctions between three and four time.”<sup>33</sup>

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<sup>31</sup> Keith Swanwick, *Teaching Music Musically*, 26.

<sup>32</sup> Maria Montessori, *The Absorbent Mind*, Edition Unstated edition (New York, N.Y.: Laurel, 1984).

<sup>33</sup> Maria Montessori, *The Advanced Montessori Method* (Frederick A. Stokes Company, 1917), 350.



What she and Jaques-Dalcroze found is that music may provide a sensorial and physical experience that engages the students' tactile, auditory, and muscular senses. In one example, Montessori described a musical activity in which young children walked in a circle while the teacher played the piano to accompany their movements. She found that when the music was fast the children began to run, and when the music was slow, they continued along at a steady pace. These reactions occurred naturally – without suggestion from the teacher. While initially intended to be a lesson that supplemented motor development, those interactions also presented evidence of children's normal musical interpretations.<sup>34</sup>

Jaques-Dalcroze observed that his conservatory students showed little sense of rhythmic vitality in their piano playing. However, without prompting, his students also exhibited subtle, spontaneous movements—swaying, tapping a foot, a slight swinging of the arms—as they sang a musical exercise. He realized that the body was conscious of the life and movement of the music even if the mind was not always as aware. Jaques-Dalcroze capitalized on these instinctive gestures. He asked his students to walk and swing their arms, or to conduct while they sang or listened to him improvise at the piano. He called this study of music through movement Eurhythmics, from the Greek roots “eu” and “rythmos,” meaning “good flow.”

Students' experiences of music shape their understanding of the relationships between the many elements of music. Frances Webber Arnoff wrote, “music is a human experience. It is not the physical properties of sound as such, but rather man's

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<sup>34</sup> Maria Montessori, *The Advanced Montessori Method*, 350.

relationship with sound.”<sup>35</sup> Music is the product of many elements, and there is a complex interrelationship between those components. Arnoff goes on to provide an example of this, explaining that “tempo, usually denoting speed, is not one musical characteristic in isolation; it is a product of speed and energy and various subtle nuances of tone quality and attack. Experiencing tempo with the body in locomotion is obviously more helpful in perceiving the musical intent than hearing the one-dimensional ticking of a metronome.”<sup>36</sup> Jaques-Dalcroze similarly recognized in his own experience that movement not only helped students with rhythm but also helped students to develop an intuitive sense of musicality. His stated goal for movement education is to develop perfect coordination between mind and body. By this same reasoning, the incorporation of Dalcroze Eurhythmics into instrument-specific pedagogy can provide the flute teacher with ways to create musical experiences that may lead to improved rhythm skills and intuitive musicality.

### **2.3 CONCLUSION**

The flute teacher must continually experiment with ways to create a play-based learning environment where the student feels safe enough to be curious, to explore, fail, try again, and to learn to create music on their own. Swanwick writes,

To watch an effective music teacher at work (rather than a ‘trainer’ or ‘instructor’) is to observe this strong sense of musical intention linked to educational purposes: skills are used for musical ends, factual knowledge informs musical understanding. Music history and the sociology of music are seen as accessible only through the doors and windows of particular musical encounters.<sup>37</sup>

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<sup>35</sup> Aronoff, Frances Webber. *Music and Young Children*. (New York: Holt, Rinehart & Winston, 1969), 34.

<sup>36</sup> *Ibid.*, 35.

<sup>37</sup> Swanwick, *Teaching Music Musically*, 45.

By including movement in flute instruction, the teacher may help break down the barriers of the current intellectual approach to flute teaching and create a learning experience that could lead to a richer musical experience. By using play as a means of discovery, the teacher encourages curiosity and habits of mind, that are important to musicianship skills and may lead to a life-long enjoyment of music. Both movement and a play-based learning environment may help the student gain independence when making musical decisions, encourage students to take responsibility for their own learning, find personal meaning in relation to the music, and to develop a unique musical voice.

## CHAPTER 3

### THE PRINCIPLES OF DALCROZE PEDAGOGY

*It is not enough to teach children to interpret music with their fingers...the important thing is that the child should learn to feel music not only with his ear but with his whole being—Emile Jacques Dalcroze*

Five pedagogical principles in Dalcroze pedagogy as defined by John Stevenson characterize the musicality and musicianship goals of the approach: 1) experience before analysis, 2) active listening, 3) time, space, energy, 4) positive self-expression, and 5) a spirit of play through social interaction.<sup>3839</sup>

#### **3.1 PRINCIPLE ONE: EXPERIENCE BEFORE ANALYSIS**

*The whole method is based on the principle that theory should follow practice, that children should not be taught rules until they have had experience of the facts which have given rise to them—Emile Jaques-Dalcroze<sup>40</sup>*

Caron Daley summarized Jaques-Dalcroze's emphasis on experiential learning as such: "Jaques-Dalcroze believed that the study of any musical concept was arbitrary unless directly connected to human experience."<sup>41</sup> Jaques-Dalcroze's first principle is to

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<sup>38</sup> John Stevenson holds a Diplôme Supérieur and is the director of the Institute for Jaques-Dalcroze Education in Bethlehem, PA.

<sup>39</sup> Stevenson, "Student Guide for Jacques-Dalcroze Certification," 8-11.

<sup>40</sup> Jaques-Dalcroze, *Rhythm, Music and Education*, 63.

<sup>41</sup> Caron Daley, "Moved to Learn: Dalcroze Applications to Choral Pedagogy and Practice" (University of Toronto (Canada), 2013), <https://search-proquest-com.pallas2.tcl.sc.edu/pqdtglobal/docview/1501462875/abstract/3359481D85944D85PQ/4>, 83.

experience the music physically, to learn to be musically expressive with improvisatory movement, and only then analyze or read and write music. Juntunen explains,

Despite the visceral, physical nature of music, current music education still emphasizes relatively few nonverbal approaches to musical understanding. It is commonplace to think that concepts should be explained and understood abstractly before they are experienced directly, that concepts give experience its categorical structure. Hence, musical concepts are often taught prior to the empirical experience of the external world. In Dalcroze teaching, students are not expected to learn concepts or rules before they actually experience the practice in question.<sup>42</sup>

In my view, what Dalcroze sought with his approach to teaching was to find a way to approach music education and instrument training from a different angle. If the student attempts to understand musical concepts intellectually before actually experiencing them, they may have difficulty putting them into practice. Juntunen explains that the effect of experiencing music with movement first is “making the familiar strange, [and thus] we familiarize ourselves anew with the familiar.”<sup>43</sup>

In current terminology, experiential learning is known as discovery-based or inquiry-based learning.<sup>44</sup> As Swanwick argued, the teacher should not merely transmit information, because the students’ ability to create meaning from their experiences requires curiosity and a willingness to explore and reflect on their experiences. Curiosity is hard to arouse when the teacher dictates precisely what the student should do. Instead, as Jaques-Dalcroze suggests, it may be helpful for the teacher to encourage the student to explore their natural responses to the music with movement first. Then the teacher can

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<sup>42</sup> Juntunen, “The Dalcroze Approach,” 17.

<sup>43</sup> *Ibid.*, 16.

<sup>44</sup> David L, “Discovery Learning (Bruner),” *Learning Theories*, February 2, 2017, <https://www.learning-theories.com/discovery-learning-bruner.html>.

help the student look for connections between their movement and what they are trying to musically communicate on their instrument.

### **3.2 PRINCIPLE TWO: ACTIVE LISTENING**

*There is something profoundly ludicrous in the fact that, while musical instinct is based on the experience of the ear, a child is taught exclusively to play and sing, never to hear and listen—Emile Jaques-Dalcroze*<sup>45</sup>

In a Dalcroze class, students may learn to listen actively by associating gesture to the musical elements they hear. Marie-Laure Bachmann, author of *Dalcroze Today: An Education Through and into Music*, describes this as an “education through music as well as into it.”<sup>46</sup> Movement helps the ears, eyes, and mind attend more closely to the task of listening and understanding what is heard. Juntunen explains, “when children learn to identify their movement patterns with sound patterns, music becomes a language easily understood in terms of their motor imagery. Visual attention to notation, which tends to distract from listening, is delayed until a later stage when the basic materials of music have been experienced and absorbed.”<sup>47</sup> Acute listening and vivid, personal understanding of the many layers of sound and nuance heard in a piece of music are, according to Jaques-Dalcroze, part of the skill that is musicality and leads to musicianship.<sup>48</sup> Movement activities are meant to transform the abstract sonic experience into a concrete experience that may help the student process what they are hearing.

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<sup>45</sup> Jaques-Dalcroze, *Rhythm, Music and Education*, 60.

<sup>46</sup> Marie-Laure Bachmann and Jack P. B. Dobbs, *Dalcroze Today: An Education through and into Music*, ed. Ruth Stewart, trans. David Parlett (Oxford: Clarendon Press, 1993), 47.

<sup>47</sup> Juntunen, “The Dalcroze Approach,” 21.

<sup>48</sup> *Ibid.*, 2.

### 3.3 PRINCIPLE THREE: TIME, SPACE, ENERGY

*That all movement requires space and time is beyond question. Any given movement, whether long or short, firm or feeble, fast or slow, human or mechanical, depends upon some minimum of space and time for its very existence—Marie-Laure Bachmann<sup>49</sup>*

Each musician uses energy to create music and manipulates that energy to create a variety of musical effects. Interpreting the overall timing and energy of a piece of music, including mood and character, are essential musical skills. The capacity to accurately interpret tempo, timing, accents, meter, note values, dynamics, and phrasing are also important aspects of being musical. John Stevenson writes, “by using movement, the human body not only experiences time in a piece of music, but it also experiences the space or distance the music occupies and transverses, and the force or resistance it requires to move.”<sup>50</sup> Every musician and listener understands on some level that music operates in time. Marie-Laure Bachmann states that any “given movement, whether long or short, firm or feeble, fast or slow, human or mechanical, depends upon some minimum of space and time for its very existence.”<sup>51</sup> As Stevenson implies, energy can also mean resistance. Resistance may be experienced through the physical effort required to play an instrument: taking a breath, blowing or buzzing, pushing down a key, drawing a bow across a string. We also expend energy and experience different levels of resistance whenever we move in space: walking forward, backward, walking on the tips of one’s toes, walking on one’s heels, running, jumping, galloping, skipping, and sliding.

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<sup>49</sup> Bachmann and Dobbs, *Dalcroze Today*, 26.

<sup>50</sup> Stevenson, “Student Guide for Jacques-Dalcroze Certification,” 8.

<sup>51</sup> Bachmann and Dobbs, *Dalcroze Today*, 27.

Awareness of resistance and the expenditure of energy when moving in different ways may be helpful in developing awareness of how to play more musically.

### **3.4 PRINCIPLE FOUR: POSITIVE SELF-EXPRESSION**

*The aim of Eurhythmics is to enable pupils, at the end of their course, to say, not “I know,” but “I have experienced,” and so to create in them the desire to express themselves; the deep impression of an emotion inspires a longing to communicate it, to the extent of one’s powers, to others—Emile Jaques-Dalcroze<sup>52</sup>*

An important aspect of learning to play an instrument is to perform on that instrument. Jaques-Dalcroze believed that when the student understood their own physical responses to music and had ample opportunities to explore those natural responses, they would have the confidence to create and share music that communicated at a high emotional level on the stage. In Dalcroze pedagogy, positive self-expression is linked to improvisation—that is, a student’s spontaneous manipulation of various aspects of music within her current range of musical knowledge. Improvisation may extend to full-body movement, singing, or playing an instrument, and may help the student internalize complex elements of rhythm, pitch, tone and dynamics. Through the process of improvisation, composing music becomes a personal and immediate creative act. A student enhances her creative spirit through improvisation and carries that spirit into her daily life and formal musical performances.

### **3.5 PRINCIPLE FIVE: A SPIRIT OF PLAY THROUGH SOCIAL INTERACTION**

*[The student] will conceive a profound joy of an elevated character...it will not be based on external circumstances. It will be distinct from pleasure in that it becomes a permanent condition of the being, independent alike of time and of the events that have given rise to it, an integral element of our organism. It will not necessarily be*

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<sup>52</sup> Jaques-Dalcroze, *Rhythm, Music and Education*, 63.



*accompanied by laughter as is gaiety. It may quite well make no external display.*—Jo Pennington<sup>53</sup>

Dalcroze is typically taught in group learning environments. Group classes allow for social and musical interaction and collaboration. Games based on movement, rhythm, improvisation and stories are playful ways to internalize musical concepts. Juntunen writes, “Jaques-Dalcroze was convinced that joy is the most powerful mental stimulus for learning. To inspire a free and joyful atmosphere, many of the exercises are shaped as musical games in which students play ‘against’ the music, according to set rules, but without competition between one another.”<sup>54</sup> As discussed, this is proved by Brown’s research on play. Maxine Sheets-Johnstone, professor of philosophy at the University of Oregon and author of *The Primacy of Movement*, makes connections between movement and motivation similar to Brown’s observations. She writes, “joy arises when students experience balance between present capacities and the task in question. Furthermore, positive experiences foster positive motivation to study because merely acquiring information does not generate motivation, but rather, it comes from and is experienced by the “felt” body.”<sup>55</sup> The interaction between students and teacher in a group class is an opportunity to incorporate play and encourage curiosity, habits of mind, and life-long enjoyment of music study.

### **3.6 CONCLUSION**

The five principles of Dalcroze pedagogy work to unify body, mind, and spirit.

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<sup>53</sup> Jo Pennington, *The Importance of Being Rhythmic, a Study of the Principles of Dalcroze Eurhythmics*, First Edition edition (G.P. Putnam’s Sons, 1925), 52.

<sup>54</sup> Juntunen, “The Dalcroze Approach,” 14.

<sup>55</sup> Maxine Sheets-Johnstone, *The Primacy of Movement, 2nd Expanded Edition*, (Amsterdam: John Benjamins Publishing Company, 2011).

Experiencing music bodily may help the student conceptualize the abstract concepts of music. Movement may also help the student develop acute listening skills and allow the mind to better relate the aural and physical aspects of playing. Awareness of the time, space, and energy involved in moving and playing an instrument may help communicate feeling and emotion when playing an instrument and enable the student to feel confident in their musical choices when performing for an audience. Finally, learning in group settings helps achieve a spirit of joy and play while making music. I find these five principles complement the goal of teaching musicianship alongside technique.

## CHAPTER 4

### THE CORE SUBJECTS OF DALCROZE PEDAGOGY

In Dalcroze pedagogy, rhythm, musical expressivity, and musical creativity are taught using Eurhythmics and improvisation. Though the two areas can be taught separately, they complement one another and are reliant on each other for a comprehensive musical experience.

#### 4.1 EURHYTHMICS

*To be master of one's body, in all its relations with the intellect and with the senses, is to break down the oppositions which paralyze the free development of one's powers of imagination and creation—Emile Jacques Dalcroze<sup>56</sup>*

Movement is a key component of the Dalcroze approach to teaching and is specifically explored in a Eurhythmics lesson. Jaques-Dalcroze observed that all bodily processes have a specific rhythmic element (e.g., breathing and walking) and believed that if students became aware of the rhythmic component of their natural body movements they would be more rhythmic in performance. Without this sensibility and understanding of rhythm, a musical performance may sound mechanical and ensemble playing may be difficult. Through the study of Eurhythmics, students develop the capacity to feel or “sense” the time, space, and energy of their movements and gain the ability to control those three elements.

There are no fixed movements in the Dalcroze approach for any piece of music or musical idea. As a result, there may be diversity of motion among students doing the

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<sup>56</sup> Jaques-Dalcroze, *Rhythm, Music and Education*, 36.

same exercise. Teachers determine if the quality of movement they see from their students effectively illustrates the music they hear. At first, the movements will be approximations. These movement skills will take time to develop. As the student builds the connections between the music and their body, restrictions may be added to help the student refine their movement. In general, the Dalcroze teacher avoids promoting stereotyped and mechanical movements. Instead, the teacher should encourage the student to find their own meaning between the movement they use to represent the musical elements they hear and the music.

#### **4.1.1 Vocabulary for Movement**

In Dalcroze pedagogy, there are two broad categories of movement: locomotion (movement in space) and non-locomotion (movement when standing still). These movements may be varied or combined. Table 4.1 lists specific movements that fall into the two categories. Through intentional movement, students begin to develop body awareness. Instead of only knowing how to walk forward, they are asked to explore different ways of walking: for example, on their toes, heels, or backwards. This change in awareness of a bodily activity like walking may allow for increased sensitivity, control, and independence of parts of the body as is necessary to create sound on an instrument. Students also become aware of balance, displacement of weight, and the force of gravity against the body while in motion. The physicality of starting, stopping, and maintaining a gesture directly corresponds to the expressive quality of a musical phrase or rhythm.

With a mental image of their body, its position in space and the function of each body part, the student will develop what Dalcroze called ‘inner hearing.’ He believed that body-based experiences form the basis for aural and visual images. Inner hearing depends

on the memory of a sensation. The better the senses are trained, the better the inner hearing. The same applies to musicality: the memory of the sensation of a rubato, or a crescendo, helps the musician play with rubato or crescendo in a natural way.

**Table 4.1 Locomotion vs. Non-locomotion**

Locomotion	Non-locomotion
1. Walk	1. Bend, at all joints
2. Run	2. Stretch
3. Jump	3. Swing
4. Hop	4. Rock
5. Lunge	5. Twist
6. Skip	6. Pull
7. Gallop	7. Push
8. Slide	8. Shake

#### **4.1.2 General Eurhythmics Activities**

Dalcroze teachers usually create their own exercises and materials for their classes. Movement exercises are easily integrated into flute teaching because every person naturally responds to music in some way. First, the teacher encourages spontaneous and intuitive reactions to the music. As students become familiar with responding to music with movement, and the movements become more rhythmical, the teacher can begin to refine those movements and explore more nuance.

In a Eurhythmics class, the music is often improvised by the teacher in one of two ways: either the teacher plays improvised music for the student to follow, or the teacher follows the student's movement with her own improvised music. It is important that the music and its tempo support the movements of the student. For example, someone who doesn't have good rhythm will have a very hard time feeling a slow tempo. They first need to experience their body in coordination with faster movements. As this coordination develops they can slowly be taught the subdivisions of the longer beats and

eventually feel comfortable sustaining a movement through the full length of a very long note or rhythmic patterns at a slow tempo.

Below is a table of the terms used for typical Eurhythmics exercises where the students follow the music:

**Table 4.2 Eurhythmics Activities in Which the Students Follow the Music**

Follow exercises	Students step to the tempo of recorded music or to the exact rhythm as it is improvised by the teacher.
Quick response exercises	Students respond to a signal or a change in the music. For instance, the students may change the direction of their walking when the teacher says “hop,” or stop walking and use a non-locomotion movement on a verbal cue.
Interrupted canon (also called “echo”) exercises	Students interpret a rhythmic pattern with locomotion or non-locomotion while they are listening to a new rhythm.

### 4.1.3 Rhythm Study in Eurhythmics

Author Jan LaRue discusses four elements of music: sound, harmony, melody, and rhythm.<sup>57</sup> Of these elements, rhythm is often the most difficult to teach. In his article, *The Key: Can You Feel It?*, Chris Orton argues that learning music has become more and more a process of educating the mind while forgetting about the body. He writes, “...how often have we been told to ‘count!’?... Learning about pulse, duration, meter, rhythm, pitch, accent, anacrusis, melodic contour, dynamic and expressive variation and improvisation can and should be taught physically, and once learnt physically and

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<sup>57</sup> Jan LaRue, *Guidelines for Style Analysis*.

subconsciously should only then be made conscious and intellectual.”<sup>58</sup> In Dalcroze pedagogy, students learn to feel the rhythm and its subdivisions without being taught the mathematical breakdown. Once the student has experienced a rhythm or rhythmic pattern and can visibly show they understand the rhythm by realizing it with their body, the teacher can identify the notation or give an analysis by talking through the musical experience.

#### **4.1.4 Conclusion**

Eurhythmics is an avenue to experience the rhythm and the expressive nuances of music and develop physical coordination and better rhythm skills. Juntunen writes, “Jaques-Dalcroze suggests that we come to know the musical world and ourselves through meaningful mind–body exploration and experiences that combine music and movement and take place in interaction with others and the world. Thus, in Dalcroze teaching, knowing and doing, theory and practice, self and others are blended together to form a holistic entity.”<sup>59</sup> With internalized rhythm skills and physical coordination, the student is better able to make music with ‘good flow.’

## **4.2 IMPROVISATION**

*Improvisation’s function is to develop rapidity of decision and interpretation, effortless concentration, the immediate conception of plans and to set up direct communications between the soul that feels, the brain that imagines and coordinates, and the fingers, arms, hands and breath that interpret, thanks to the education of the nervous system which unites all the particular senses: hearing, seeing, feeling, touching and thinking in time, energy and space—Emile Jaques-Dalcroze*<sup>60</sup>

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<sup>58</sup> Christopher Orton, “The Key: Can You Feel It?,” *The Recorder Magazine* 31, no. 3 (2011): 93-94.

<sup>59</sup> Juntunen, “The Dalcroze Approach,” 13.

<sup>60</sup> Abramson. R. M. (1980). Dalcroze-based improvisation. *Music Educators Journal*, 66(5), 67.

Jaques-Dalcroze regarded the ability to improvise on an instrument as a quick and spontaneous way to apply and explore newly-acquired musical concepts. Nicole Brockmann, author of *From Sight to Sound: Improvisational Games for Classical Musicians*, compares musical literacy to language literacy. She writes,

If we never wrote for ourselves, but only read the works of others, our understanding of language would be limited to what we could observe in those works. On the other hand, when we sit down and try to piece together a written work ourselves, we learn how diction, syntax, argument, and rhetoric work together. We learn how to develop ideas and characters, how to sustain the attention of the reader, how to create a powerful plot climax, and how to resolve loose ends in a way that leaves the reader satisfied.<sup>61</sup>

The current practice of music study emphasizes learning to read music. The ability to improvise reveals the student's understanding of the music and enables the student to develop creative facility. Improvisation exercises should focus on exploration and not virtuosity. When teaching improvisation, Marja-Leena Juntunen writes,

It is important that exercises are meaningfully designed and of a suitable difficulty level for the participants; these parameters in turn promote a security and willingness to improvise. It is also important that improvisation is practiced regularly. Integrating improvisation in teaching can be realized in little things, such as varying a way of clapping or stepping, or accompanying one's movements with different sounds.<sup>62</sup>

Essentially, the purpose of improvisation should be to explore a musical concept and to give the student the opportunity to create with that musical element themselves.

In Dalcroze classes, students improvise by moving, singing, or playing an instrument. Improvisation activities include responding to music with movement. The Dalcroze concept of improvisation is close to the nature of play. Mihaly Csikszentmihalyi, a Hungarian psychologist, described play as "a subset of life..., an

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<sup>61</sup> Brockmann, *From Sight to Sound*, 1.

<sup>62</sup> Juntunen, "The Dalcroze Approach," 11.



arrangement in which one can practice behavior without dreading its consequences.”<sup>63</sup>

When a student is fully engaged in play they become less self-conscious. This freedom and openness to serendipity or chance when improvising lowers one’s level of self-criticism and allows for new discoveries and creative facility. As in other aspects of Dalcroze education, the focus of learning to improvise is on process more than results. A Dalcroze teacher is expected to improvise their own music in their lessons. If the teacher is willing to improvise music based on a specific flute or musical concept being taught, the teacher is modeling this mindset of play and creativity with musical elements. By tailoring the music to their students’ needs and their teaching objectives, the teacher is creating a spontaneous and exploratory learning situation where all are equally creating and responding to each other. If both the student and teacher adopt the mindset of play and exploration, learning to improvise may be more rewarding and enjoyable.

#### **4.3 CONCLUSION**

Musicianship may be encouraged and developed through movement and improvising. Through Eurhythmics, awareness of the body develops rhythm skills, musical expressivity, and encourages curiosity, and personal exploration. Improvisation brings many musical elements together and affords the student the opportunity to experiment with making musical decisions and artistic choices that may lead to musical results. Whether the musical activity is Eurhythmics or improvisation, students are encouraged to play with the materials of music, and to present individualized and creative responses to a musical game or scenario.

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<sup>63</sup> Mihaly Csikszentmihalyi, “Some Paradoxes in the Definition of Play,” in *Play as Context*, ed. Alice Cheska (West Point, NY: Leisure Press, 1981), 14.

## CHAPTER 5

### DALCROZE PEDAGOGY APPLIED TO FLUTE INSTRUCTION

In addition to my Dalcroze training, I am a certified KinderFlute™ teacher. The KinderFlute™ teacher training was responsible for expanding my approach and methods when teaching elementary-age students. One of the things that was revolutionary to me was the addition of group classes in addition to more traditional private lessons and the inclusion of movement and games to enhance students' engagement and alertness in the lessons or classes. KinderFlute™ is based on neurogenesis research and the idea that “exercise, a loving and supportive environment, and new and enriching experiences can enhance neurogenesis throughout life.”<sup>64</sup> While KinderFlute™ games certainly help with students' engagement and alertness in lessons, I found combining these games with methods drawn from my study of Dalcroze more directly helped my students connect to the musical concepts I was teaching. Through my study and research of Dalcroze pedagogy, the movement concepts taught seem helpful to the development of all levels of musicianship.

The current practice in Dalcroze education with elementary-age students is to teach a non-instrument specific music class that incorporates movement, aural training, and improvisation. I have found the concepts may be applied to a flute lesson or group class because the approach is a philosophy: process-oriented, student-oriented, and

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<sup>64</sup> “KinderFlute™/BlockiFlute,” accessed April 12, 2018, [http://www.blockiflute.com/KinderFlute-BlockiFlute\\_c\\_56.html](http://www.blockiflute.com/KinderFlute-BlockiFlute_c_56.html).

completely tailored to the learning needs of each individual student. Dalcroze teacher training in the United States does not address instrument-specific methods. Jaques-Dalcroze himself was a pianist, and there is a heavy emphasis on the piano as the primary instrument for teaching Dalcroze classes. Virginia Hoge Mead explains, “[Jaques-Dalcroze] favored the piano...because even the simplest musical idea of two pitches can simultaneously imply melody, rhythm and harmony.”<sup>65</sup> Though I must use the piano as part of my Dalcroze teacher certification process, because I am a flutist I primarily use the flute when including Dalcroze activities in my teaching. Flute teachers should be encouraged to use either instrument.

The specific teaching examples given in this chapter are suggestions based on activities and materials from the KinderFlute™ method and my efforts to apply Jaques-Dalcroze’s philosophy of music education to flute teaching for elementary-age students.

## **5.1 MOVEMENT ACTIVITIES FOR FLUTE TECHNIQUE**

Mindful awareness of the body is important for instrument-specific technique. Musical activities that emphasize kinesthetic awareness of musical concepts can help the student progress faster and execute flute playing skills with more ease and expressivity. For flute playing, the student needs good finger coordination and good breathing technique. These two elements can be explored through Eurhythmics-inspired movement exercises. Through these types of activities, students may develop an increased awareness of the time, space, and energy of each technique for better physical control, ease of playing, and expressivity.

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<sup>65</sup> Mead, *Dalcroze Eurhythmics in Today’s Music Classroom*, 2.

Movement exercises, directed by the teacher's improvisations, should all be overtly rhythmic and imply obvious tempos and meters. Woods writes, "all aspects of music learning are introduced through rhythm in the Dalcroze method. Dynamics, tempi, tempo changes, pitch, texture, and harmonic development are all related to the primary element of rhythm."<sup>66</sup> Rhythmic movement helps to reinforce the development of an inner sense of pulse and inner hearing as well as to parallel the actual playing of music which is also always executed rhythmically.

### **5.1.1 Exploring Space**

The student's first Dalcroze experiences need to be dominated by free exploration of movement. John Stevenson writes that the time and energy needed to move is directly related to "the experience of awakening the muscular and nervous systems so that one may discover a physical act and/or sensation for each agogic nuance, melodic contour, and dynamic force found in music, and thereby marrying each music parameter to a physical movement gesture and/or sensation."<sup>67</sup> Motions kinetically express the energy of the music. The larger the movement the more energy and vice versa. A slow rhythm makes more sustained energy, whereas a fast rhythm requires shorter bursts of energy.

This approach to movement in space is different by degree than that utilized by a trained dancer. In dance, movement is often more about finding precise coordination or relationships with the music, often to express specific, sustained emotions, narratives, or ideas. In this sense, a dancer's organized choreography is different than the Dalcroze concept of improvisatorially feeling the expressive qualities of music and understanding

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<sup>66</sup> Woods, D. G. (1987). Movement and general music: Perfect partners. *Music Educators Journal* 74 (3), 41.

<sup>67</sup> Stevenson, "Student Guide for Jacques-Dalcroze Certification," 9.

different physical responses to it. Juntunen explains, “the teacher’s task is to direct children’s natural capacities for rhythmic expression and to connect each child’s capacity with the rhythms of music.”<sup>68</sup>

Simple exercises to explore space with rhythmic movement are the best place to start. A Eurhythmics activity requires ample space to move to not bump into objects or other students. The students also need to become comfortable moving around the room. The tendency of students to always move in a circle and in the same direction should be avoided. Thus, the students need to be encouraged to use all the available space—to explore all the dimensions of the room.

Most general Eurhythmics classes, meaning non-instrument specific, will begin with walking exercises to find the pulse or tempo of the music. Many great examples of activities exploring general music concepts can be found in Virginia Hoge Mead’s book, *Eurhythmics in Today’s Music Classroom*. Also, refer to *Table 4.1 Locomotion vs. Non-locomotion* which lists the many locomotion or non-locomotion movements that can be explored with rhythmic movement. For flute pedagogy for elementary-age students, specifically addressing the finger coordination of the arms, hands, and fingers is important.

### **5.1.2 Arms, Hands, and Fingers**

Fine motor skills are essential when learning flute technique. Exercises for the arms, hands, and fingers need to start from the large muscle groups and progress to the smaller muscle groups. Non-locomotion activities work well for exploring ways in which the arms, hands, and fingers move.

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<sup>68</sup> Juntunen, “The Dalcroze Approach,” 21.

The arm, when in proper flute-playing position, looks like a bird with a long neck, such as a swan or an ostrich. To make a swan, the arms are bent at the elbow to represent the neck of the swan, and the wrist is relaxed and allowed to hang with no tension to form the face and beak of the swan. A common way to help a student get their right arm and hand into position is to have the student relax their arm at their side so that the elbow and wrist can easily bend. Then without effort or help from the student the teacher lifts the student's arm from the wrist. If done correctly the shoulder will stay down, the elbow will naturally bend and the wrist will be relaxed and free of tension. Once in position, this can be done with either or both hands. The student must keep the fingers together and open and close the fingers and thumb as if the swan is speaking. The students usually love coming up with little adventures for their swans. These swans can also move to 'The Swan' from *The Carnival of the Animals*.<sup>69</sup>

Both hands form "C" shapes when in proper playing position. Exploring making a "C" with each hand and learning to open and close the hand as if it was a mouth can be quite helpful for students who grip the flute or flatten out their fingers. To work on finger coordination, I pretend the individual fingers are a puppet. In the left hand, this is imitating the movement for the notes B, (one finger), A, (two fingers), G, (three fingers), and G#/A-flat, (four fingers). In the right-hand the "notes" produced are F (one finger), E, (two fingers), D, (three fingers), and E#/E-flat, (four fingers). Finger eye puppets (Figure 5.1) can enhance this activity.

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<sup>69</sup>For other activities using fingers, hands and arms refer to Virginia Hoge Mead, *Dalcroze Eurhythmics in Today's Music Classroom* (New York; Milwaukee, Wis.: SCHOTT - EAMC, 1996), 35.



**Figure 5.1 Finger Eye Puppets<sup>70</sup>**

### **5.1.3 Embouchure and Breathing**

A good tone is essential to playing beautifully. In part, it is produced with the lips, air direction, and by varying air speed. Breath control is best taught through games that help the student explore the effects of using varying amounts of air. Self-awareness of blowing (exhalation) and inhalation is paramount to flute playing. As Marie-Laure Bachmann states, breathing is the “very essence of musical production (as in singing and the playing of wind instruments)” therefore “its mastery necessarily underlies all instrumental performance.”<sup>71</sup> Once students learn that they need air to make a sound, they can become aware of the physiology of blowing and can explore ways to vary the speed and direction of their breath. Through this understanding, they learn how to achieve a good flute tone. For flute players, as soon as students begin to form an embouchure they should experience what it feels like to blow.

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<sup>70</sup> “Dozen Set Finger Eye Puppets Party Favor Puppet Show Toys Accessory.” Walmart.com. Accessed March 8, 2018. [/ip/Dozen-Set-Finger-Eye-Puppets-Party-Favor-Puppet-Show-Toys-Accessory/39921937](#).

<sup>71</sup> Bachmann and Dobbs, *Dalcroze Today*, 154.

The following outlines two useful activities from the KinderFlute™ program that exemplify Dalcroze concepts.

*Activity #1: Playing with Paper to Sustain the Air Column*

The goal of this activity is to be able to blow as many paper wads at one time while producing a good embouchure. Materials: 1) small wads of colored paper, 2) table, and 3) a hand-held mirror.

The teacher sets up the activity by placing a table at one end of the room with the paper wads lined up in a single row along a table edge. The students start at the other end of the room and then run to the table, form a good embouchure in a mirror, and then, saying “pee,” try and blow as many paper wads as they can in one breath off the table. They then run back and the next person goes. The more wads the student blows, the longer they are sustaining the air stream.

*Activity #2: Rhythmic Blowing with the Pneumo Pro*

Another useful KinderFlute™ activity that helps the student work on rhythmic patterns and sustaining their air is to use the Pneumo Pro, also developed by Kathy Blocki. Students will recognize that the Pneumo Pro looks like a flute head joint. The tool doesn't produce sound, but has four little fans that help the student see where they need to direct their air to get a proper flute sound.

The goal of the activity is to be able to articulate rhythms accurately with enough air, and in the right direction, to produce a good flute tone. The only materials needed are a Pneumo Pro and rhythm patterns appropriate for the student's level. The rhythm patterns can be written on a white board or on note cards. The student needs to be able to accurately play the rhythm while spinning the lowest fan on the Pneumo Pro. If the



student is not able direct their air properly in order make the bottom fan spin, they need to first adjust their embouchure so that when they blow they are spinning the correct fan. Once they can do this, they can practice the rhythms to improve consistency of both air direction and rhythmic blowing.



**Figure 5.2 Pneumo Pro<sup>72</sup>**

In conclusion, exploring movement helps build an internal sense of rhythm and kinesthetic awareness of the body, which is good preparation for musicianship and instrumental technique. Exploring the energy of blowing helps to embody the concepts involved in making a good flute sound before the actual attempt to make a sound on the instrument.

#### **5.1.4 Intervals and Scales**

For the elementary-age student it may be helpful to spend time exploring the space between intervals and the organization of pitches into scales away from the notated music. For interval study, it is helpful to use a large musical staff on the floor or on a rug so that students can feel the difference between notes close together and those farther apart. The student can then use their whole body and jump from line to line and space to space (see Figure 5.3), developing a kinetic sense for distances between notes. The

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<sup>72</sup> “Pneumo Pro.” Accessed March 8, 2018. [http://www.blockiflute.com/Pneumo-Pro-\\_p\\_1.html](http://www.blockiflute.com/Pneumo-Pro-_p_1.html).

interval of a second will only require a step from a line to an adjacent space note, or a space note to an adjacent line note. The interval of a fifth, on the other hand, will require a much larger step or jump.



**Figure 5.3 Rug with Musical Staff<sup>73</sup>**

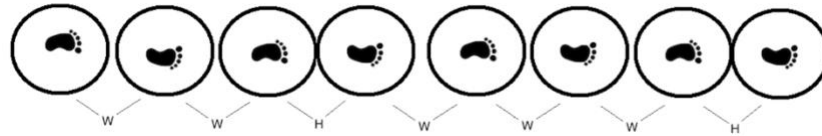
Movement may also be used when students are taught the organization of pitches into scales. In Dalcroze the student is asked to step a scale as they play or sing solfege syllables to “physically represent the motion of a scale”<sup>74</sup> either up or down (Figure 5.4). The abstract concept of a scale becomes more real when the students can accurately play the notes, and hear the pitches ascending (stepping forward) and descending (stepping

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<sup>73</sup> “Joy Carpets & Co. Note Worthy Rug (5’ 4” W x 7’ 8” L) at School Outfitters.” Accessed April 5, 2018.  
[https://www.schooloutfitters.com/catalog/product\\_info/pfam\\_id/PFAM2518/products\\_id/PRO8020?sc\\_cid=Google\\_JOY-NOTEWORTHY-C&adtype=pla&kw=&CAWELAID=1238976043&CAGPSN=pla&CAAGID=13113392417&CATCI=pla-88973784617](https://www.schooloutfitters.com/catalog/product_info/pfam_id/PFAM2518/products_id/PRO8020?sc_cid=Google_JOY-NOTEWORTHY-C&adtype=pla&kw=&CAWELAID=1238976043&CAGPSN=pla&CAAGID=13113392417&CATCI=pla-88973784617).

<sup>74</sup> Christina M. Walker, “Mind/Body Dualism and Music Theory Pedagogy: Applications of Dalcroze Eurhythmics” (University of Missouri - Kansas City, 2007), 71.  
<https://search-proquest-com.pallas2.tcl.sc.edu/docview/304843088/abstract/ADABB92219A64F22PQ/1>.

backwards). Agility rings (see Figure 5.5) may be used to represent each pitch in the scale and spaced to represent the order of whole and half-steps in the scale.



**Figure 5.4 Possible stepping pattern when playing a major scale<sup>75</sup>**

### 5.1.5 Transposition

In the KinderFlute™ program, each student is expected to learn and memorize four basic songs based on major-scale five-note patterns. Each song can be played in any major key. The songs, found in KinderFlute™ Book I, are “Hot Cross Buns,” “Mary Had a Little Lamb,” “Ode to Joy” and “Jingle Bells.”<sup>76</sup> It helps to have children experience the melodies with movement, as they often have difficulty remembering where the melody goes up or down. In the case of “Hot Cross Buns,” the song can be represented with functional numbers: 3- 2- | 1--- | 3- 2- | 1--- | 1 1 1 1 | 2 2 2 2 | 3- 2- | 1--- ||. In G major this would be the notes B- A- | G--- | B- A- | G--- | G G G G | A A A A | B- A- | G-- - ||.

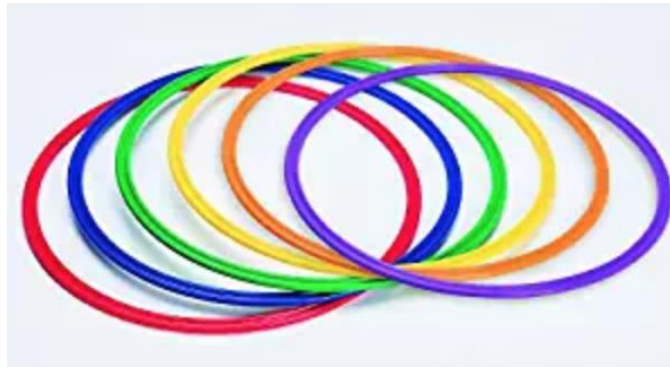
#### Stepping Activity to “Hot Cross Buns”

The goal of this activity is to help students literally see and feel the up-and-down contour of a melody. Materials: three different-colored hoops for each student (Figure 5.5).

<sup>75</sup> Based on a diagram by Lorraine Héту Manifold, “Instruments and Its Effect on the Learning Process.,” 2008, 29.

<sup>76</sup> Kathy Blocki, *Blocki Flute Method Book 1*, 3rd edition edition (Blocki Flute Method LLC, 2009).

The students lay out each of their three rings in a row. They start in the third hoop because the melody starts on the third of the key. They then step into each hoop as they sing the melody. For the first phrase, they move from hoop 3 and step back into hoop 2 and then hoop 1. They must take a large step forward to return to hoop 3 for the second phrase. For measures with repeated notes the students can hop in place to represent these notes.



**Figure 5.5 Agility Rings<sup>77</sup>**

## **5.2 IMPROVISATION ACTIVITIES**

As already discussed in Chapter 4, improvisation exercises should focus on exploration and not virtuosity. For the elementary-age student it is helpful to restrict beginning improvisation on the flute to exploring rhythm patterns and melodies based on the five note patterns they are learning.

### ***Activity #1: Improvising with Rhythm Patterns***

The goal of this activity is for students to create a rhythm pattern and experience playing that rhythm on different pitches. Materials: flutes.

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<sup>77</sup> “Amazon.Com : Spectrum Flat Hoops / Agility Rings (Set of 6)-26 INCH : Sports & Outdoors.” Accessed April 5, 2018. [https://www.amazon.com/Spectrum-Flat-Hoops-Agility-Rings/dp/B06XNRY8L4/ref=sr\\_1\\_1?ie=UTF8&qid=1522943373&sr=8-1&keywords=spectrum+flat+agility+rings](https://www.amazon.com/Spectrum-Flat-Hoops-Agility-Rings/dp/B06XNRY8L4/ref=sr_1_1?ie=UTF8&qid=1522943373&sr=8-1&keywords=spectrum+flat+agility+rings).

The teacher asks the student to come up with a repeating rhythm pattern. Then that rhythm pattern is played on each note of a five-note scale.

Activity #2: Exploring Quality of Sound with Improvising

The goal of this activity is to explore ways to make the flute evoke a certain character or quality of sound. Materials: 1) several colored pieces of paper, 2) flutes.

Each student picks one piece of colored paper. They must then come up with two or three physical objects or ideas they think of when they see that color. They then improvise a musical idea on their flute that represent each of these things. For example, a student may pick a yellow piece of paper. To them, yellow might represent the sun, bananas, and baby ducks. They can then explore musical sounds on the flute to evoke the sun, bananas, and baby ducks.

Activity #3: Improvising a Story

The goal of this activity is to explore ways to link a variety of musical characters into a more complete and comprehensive whole. Materials: flutes.

The student can come up with any scenario for this improvisation exercise. Alien invasions, dinosaurs, fairy tales, or any of their favorite interests and activities make good material. The teacher can use the scenario or story to teach musical concepts. For example, to work on playing fast and slow notes, I tell my students the story of the tortoise and the hare. As I tell the story they must provide the sound effects. This is usually a huge hit, really engages all the students in the creative experience, and is a great tool to reinforce how sound can evoke different characters.

### **5.3 CONCLUSION**

An important point to remember with any improvisation exercise, especially those

done with the elementary age group, is that any attempt by the students to create a rhythm, find music that represents a color, or create sound effects for a story is a success. There are no “wrong” ideas or actions, but rather a myriad of ways to explore musical concepts. Encouraging participation in the exercise, thinking of ideas, and applying musical skills in a non-judgmental context is of the highest priority at first. Over time, the student will learn to create music with intention, fluency, and versatility. If the student does not have the opportunity to experiment freely to discover what works, and by extension what might work even better, they will never become fluent in improvisation.

## CHAPTER 6

### SAMPLE LESSON PLANS

When planning a Dalcroze-inspired KinderFlute™ class, the objective of every lesson is for the student to develop good musicianship skills. Jaques-Dalcroze recognized that rhythmic movement paired with playing an instrument and being able to improvise facilitates and reinforces the understanding of music concepts, enhances musicianship and focuses awareness on the physical aspects of artistic performance.

I typically achieve the most success by planning activities within five main categories for every class. These five teaching areas are: 1) listening and movement specific to the student's current repertoire, 2) instrument readiness activities and flute specific technique for muscular coordination and executive skills, 3) five-note patterns and rhythm study, 4) improvisation, and 5) performance. The Dalcroze method is applicable to all five of these areas, but most directly relates to areas 1, 3 and 4.

I have found a concluding performance of some kind, either of repertoire or a spontaneous improvisation, is essential to assess the student's learning over the class period. It also provides an excellent opportunity to teach good audience and performance etiquette—for example, how to walk on stage and bow. To better function as an assessment tool, the performance is always given in the last few minutes of class. Parents are invited to provide an audience. They enjoy taking videos and pictures of their kids and find it helpful to see their child's progress. It also gives the student a feeling of success and pride in the work they are accomplishing. This weekly activity can help ease

performance anxiety and help prepare students for bigger performances like studio recitals and other public events. Practice performances help the student to be confident and controlled in the actual concert, because they know exactly what to do and what to expect.

Below are examples of my own lesson plans that incorporate Dalcroze Eurhythmics and improvisation in group flute classes for students 4-10 years old. Activities in each example are based on songs and activities from KinderFlute™ Book I.<sup>78</sup> I hope these may serve as a guide to inform both teaching and further exploration into the marriage of Dalcroze and flute instruction.

### **Lesson Plan #1:**

**Table 6.1: Beginner Students**

Goals: 1) Begin to learn the Dalcroze directions and learn how to move to music; 2) review forming correct embouchure and use air correctly; 3) learn to play a five-note pattern; 4) compose and or improvise on the flute headjoint; 5) perform “Mary had a Little Lamb” on the headjoint.

<b>Activity</b>	<b>Goals</b>	<b>Materials</b>
Walking to the music	<ol style="list-style-type: none"> <li>1) Hearing tempo and walking to that tempo</li> <li>2) Learning the flute sound in various octaves</li> </ol>	<ul style="list-style-type: none"> <li>• Flute</li> </ul>
Review forming an embouchure	<ol style="list-style-type: none"> <li>1) Identifying correct embouchure through making faces</li> <li>2) Consistently forming the embouchure</li> </ol>	<ul style="list-style-type: none"> <li>• Mirror</li> <li>• Pneumo pro</li> </ul>
Sustaining the air column using paper blowing	<ol style="list-style-type: none"> <li>1) Blow papers using “pee” sound</li> <li>2) Keep correct embouchure</li> </ol>	<ul style="list-style-type: none"> <li>• Mirror</li> <li>• Paper wads</li> </ul>

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<sup>78</sup> Kathy Blocki, *Blocki Flute Method Book 1*, 3rd edition edition (Blocki Flute Method LLC, 2009).



Using the Pneumo Pro for air direction and air speed	<ol style="list-style-type: none"> <li>1) Hold in correct the position</li> <li>2) Sitting or standing straight</li> <li>3) Beginning each blow with a “P”</li> </ol>	<ul style="list-style-type: none"> <li>• Pneumo Pro</li> <li>• Mirror</li> </ul>
Learn to play the G major five-note pattern	<ol style="list-style-type: none"> <li>1) Explain the relation of a 5-note pattern to “will you please stand up/down”</li> <li>2) Step the pattern in hoops on the floor while playing</li> <li>3) Parachute game with “Crunchy Apples” song</li> </ol>	<ul style="list-style-type: none"> <li>• Parachute</li> <li>• Crunchy Apples song (or improvised song on ascending and descending 5-note pattern)</li> </ul>
Using Pneumo Pro for air direction and air speed	<ol style="list-style-type: none"> <li>1) Students create 2- to 4-bar rhythms with quarter notes and half notes</li> <li>2) Students improvise 1- to 2-measure rhythms and the students respond</li> </ol>	<ul style="list-style-type: none"> <li>• Staff paper/dry erase markers and dry erase board with staff on it/rhythm cards of quarter notes and half notes</li> </ul>
Making a sound on the headjoint	<ol style="list-style-type: none"> <li>1) Students practice making a sound on the headjoint</li> <li>2) Low and high sound with headjoint end covered/uncovered</li> <li>3) Tricky headjoint exercises</li> </ol>	<ul style="list-style-type: none"> <li>• Headjoints</li> <li>• Tricky Headjoint Exercises<sup>79</sup></li> </ul>
Improvisation	<ol style="list-style-type: none"> <li>1) Use fingers to create three pitches Improvise song using high, middle and low</li> <li>2) Students perform improvisations for each other</li> </ol>	<ul style="list-style-type: none"> <li>• Headjoints</li> <li>• Staff paper</li> </ul>

<sup>79</sup> Blocki, Kathy. *Blocki Flute Method Book 1*, 9.

Performance and learning to bow	1) Students perform their composition or “Mary Had a Little Lamb” on the headjoint for each other and the parents	<ul style="list-style-type: none"> <li>• Small performance area in the room</li> <li>• Chairs for parents</li> </ul>
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## Lesson Plan #2:

### Table 6.2: Intermediate Students

Goals: 1) Learn the difference between staccato and slurs; 2) practice articulating staccato vs. slurs; 3) play B-flat major five-note patterns; 4) compose and or improvise with staccato/slurs and the interval of a third; 5) performance

Activity	Goals	Materials
Articulation: slur vs. staccato	1) Students tiptoe to staccato music 2) Students slide to slurred music 3) Stepping to “Raiding Raccoons” <sup>80</sup>	<ul style="list-style-type: none"> <li>• Flute</li> <li>• Raccoon masks and scarves for the raccoons to “raid”</li> </ul>
Review articulation for staccato and sustaining air for slurs	1) Students should be able to articulate staccato correctly 2) Students should be able to sustain a slur for at least 2 notes	<ul style="list-style-type: none"> <li>• Pneumo pro</li> </ul>
Review B-flat major five-note pattern	1) Know the notes of the 5-note patterns from memory 2) Be able to play the pattern both staccato and in 2 note slurred groupings	
Review B-flat major songs from memory	1) Be able to play the songs “Hot Cross Buns,” “Mary Had a Little Lamb,” “Ode to Joy,” and “Jingle Bells” in both keys from memory	

<sup>80</sup> Blocki, Kathy. *Blocki Flute Method Book 1*, 33.

Review the interval of a third	1) Students can visually recognize the interval of a 3 <sup>rd</sup> as space to space or line to line	<ul style="list-style-type: none"> <li>Interval worksheet<sup>81</sup></li> </ul>
Students write the three intervals of a third that are possible in the B-flat major 5-note pattern	1) Students learn B-flat-D, C-E-flat, D-F are intervals of a third.	<ul style="list-style-type: none"> <li>Staff paper/dry erase markers and dry erase board with staff on it</li> </ul>
Improvisation	1) Students improvise a melody that includes at least 1 third in B-flat major	
Improvisation	1) Students improvise a melody using staccato and 2 note slurs	
Performance and practicing bowing	<p>1) Students perform a piece with slurs or staccato that they have been working on:</p> <ol style="list-style-type: none"> <li>“The Sad Singing Swan”</li> <li>“Thick Dark Chocolate Taffy”</li> <li>“Daring Detectives”</li> <li>“Slow Jazzy Shuffle”</li> <li>“Raiding Raccoons”<sup>82</sup></li> </ol>	<ul style="list-style-type: none"> <li>Small performance area in the room</li> <li>Chairs for parents</li> </ul>

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<sup>81</sup> Blocki, Kathy. *Blocki Flute Method Book 1*, 31.

<sup>82</sup> *Ibid.*, 29-33.

## CHAPTER 7

### A RATIONALE FOR TEACHING MUSICALLY

*...if, as children, you could thus feel in your souls the reverence and awe for life and the world, which is the ultimate meaning of Beethoven and Shakespeare, as man and woman you could never be satisfied with less—Whittaker Chambers<sup>83</sup>*

Teaching musically, when done well, can strengthen musicianship and help inspire life-long music lovers. If flute instruction is uninspired, then a student's musical experience and playing may also be unimaginative and uninspired. As teachers, we often tend to teach as we were taught. Even when we recognize something is absent from our pedagogical approach it can be hard to take a different path. A traditional method of flute instruction, which often focuses on flute technique and learning repertoire, may not be enough for many students to reach a high level of artistic success and enjoy the learning process. By incorporating Eurhythmics and improvisation from Dalcroze pedagogy into flute instruction for the elementary-age student, it is possible to greatly enhance the learning experience.

With the early integration of movement and improvisation in flute lessons, a student's listening, performance and creative skills are formed based on expression and communication and not just intellectual understanding. Dalcroze pedagogy acknowledges the meaning and importance of holistic mind-body experiences for musical knowing and personal development. Timothy Caldwell writes, "no one system is a panacea for all our

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<sup>83</sup> Whittaker Chambers, *Witness* (Regnery Publishing, 2014).

musical and technical problems, but the Dalcroze approach is, I believe, as near as we have come. It is a system that incorporates...all the elements of music, kinesthetics, the teaching/learning process, affect and improvisation. The uses for these ideas are limited only by our imagination and musicianship.”<sup>84</sup> If the flute lesson or group class is viewed by the teacher as a musical exchange—as important for themselves as for their students—then the teacher will be the initiator of a powerful aesthetic experience.

Joy is at the heart of the Dalcroze philosophy. Jaques-Dalcroze himself believed firmly in the need for the teacher to improvise music in the lesson. The purpose was to create spontaneity and a playful spirit and exchange of ideas that would deepen the student’s understanding of the musical concept. As discussed throughout this document, the flute teacher may find rhythm and musicality are difficult to teach to elementary-age students. This is because both concepts take a lot of time to become internalized. Approaching both concepts from a purely intellectual approach can become frustrating for the student and the teacher. Because of the intuitive, kinetic, and exploratory nature of Dalcroze pedagogy, however, its ideas are easily applied and provide a more natural avenue to the development of the whole musician. The physical experience gained through the Dalcroze approach helps the student to make important and practical connections with music.

## **7.1 RECOMMENDATIONS FOR EXPANSION AND DEVELOPMENT**

This document only addresses music activities for elementary-age students. It can also be of great use when helping students of any age develop musicianship skills, particularly rhythm and expression. Juntunen explains, “the ideas of Dalcroze pedagogy

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<sup>84</sup> J. Timothy Caldwell, *Expressive Singing: Dalcroze Eurhythmics for Voice* (Englewood Cliffs, N.J: Prentice Hall, 1994), 7.

can be applied to all levels of music education, including colleges and universities, early childhood education programs, primary and secondary schools, private lessons, and community settings for both newborns and older adults.”<sup>85</sup> The certificate level of Dalcroze teacher certification allows the teacher to explore Dalcroze pedagogy for beginner students of any age. I think it would be interesting to explore specific movement and improvisation activities flute teachers might use to help develop middle school, high school, or university flute students’ musicianship skills.

Because I do not address the specifics of Dalcroze solfège in this document, I think it would also be helpful to expand the current study to include a discussion of solfège and sight-singing training in flute instruction for elementary-age students. The study could also be expanded to include examples of *Plastique Animée*. As students grow in their ability to listen, hear the many layers of music (including melody, harmony, rhythm, and form), and can respond to each of these with movement, it would be interesting to explore the possible pedagogical significance of musical analysis of important pieces from the flute repertoire with *Plastique Animée*. For example, *Plastique Animée* could provide a means to explore the form and orchestration or accompaniment of any work, as well as help in the memorization of the piece.

## 7.2 CONCLUSION

Great musicianship should always be the primary goal of flute pedagogy. Jaques-Dalcroze strove to appeal to the creative abilities of his students. Juntunen writes,

[Jaques-Dalcroze’s] pedagogical reflections concentrate on searching for ways to combine sensing, feeling, thinking, and bodily action by linking listening and body movement, making students both kinesthetically and mentally active, and

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<sup>85</sup> Juntunen, “The Dalcroze Approach,” 19.

making his students experience things for themselves. Thus, the Dalcroze approach can be regarded as music pedagogy that invites us to recognize the embodied dimensions of learning.<sup>86</sup>

His approach helps each student to hear and feel the music they are learning to read, interpret, and create. Students who learn in this way may be more likely to find life-long enjoyment in playing the flute. Teaching musically prioritizes musicianship from the beginning by bringing out students' natural responses to music in the earliest stages of the learning process.

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<sup>86</sup> Juntunen, "The Dalcroze Approach," 28.

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## APPENDIX A

### DALCROZE TRAINING CENTERS

There are three internationally recognized credentials offered in Dalcroze Education: the Certificate, the License, and the Diplôme Supérieur. The Certificate is generally granted to those who are ready to teach introductory Dalcroze music and movement concepts. The License is the most advanced Dalcroze credential offered in the United States, and it generally enables holders to teach students of all ages and levels in Eurhythmics, Solfège, Improvisation, Plastique Animée, and Pedagogy. The Diplôme Supérieur is the terminal degree for in Dalcroze study, and it is only offered in Geneva Switzerland. Diplômés are the only individuals authorized to grant Dalcroze credentials and direct Dalcroze teacher-training programs.

Relatively few resources are available for Dalcroze educators in the United States. Training centers for Dalcroze certification are found in New York, Pennsylvania, Massachusetts, Colorado, and Washington.<sup>87</sup>

#### **Carnegie Mellon University, Pittsburgh, PA**

Instructors:

Dr. Annabelle Joseph, Diplôme Supérieur, Director  
[music-dalcroze@andrew.cmu.edu](mailto:music-dalcroze@andrew.cmu.edu)

#### **Dalcroze School of the Rockies, Denver, CO**

Instructors:

Dr. Jeremy Dittus, Diplôme Supérieur  
Katie Couch, MM, Dalcroze License  
Emma Shubin, MM, Dalcroze License

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<sup>87</sup> “Dalcroze Society of America - Dalcroze Training Centers.” Accessed April 3, 2018.  
<https://dalcrozeusa.org/workshops-and-classes/adult/training-centers>.

Lauren Hodgson, BM, Dalcroze Certificate  
[www.dalcrozeschooloftherockies.com](http://www.dalcrozeschooloftherockies.com)

**Dalcroze Summer Institute, Boston, MA**

Instructors:

Eiko Ishizuka, Candidate for the Diplome Superieur,

Adriana Ausch, MM, Dalcroze License

Ginny Latts, Dalcroze License

Melissa Tucker, Dalcroze License. **Hoff-Barthelson Music School**  
*Scarsdale, NY*

Instructors:

Dr. Ruth Alperson, Diplôme Supérieur

**Longy School of Music at Bard College, Boston, MA**

Instructors: Eiko Ishizuka, Candidate for the Diplome Superieur

Adriana Ausch, MM, Dalcroze License

Ginny Latts, Dalcroze License

Melissa Tucker, Dalcroze License

<http://longy.edu/academics/graduate-degrees-and-programs/degrees/dalcroze-certificate-and-license/>

**Institute for Jaques-Dalcroze Education, Bethlehem, PA**

Instructors: John Stevenson, Diplôme Supérieur

[jack@jaldcroze.org](mailto:jack@jaldcroze.org)

**Winchester Music School, Winchester, MA**

Dalcroze Certification Teacher Training

Instructors:

Eiko Ishizuka, Candidate for the Diplôme Supérieur

Adriana Ausch, MM, Dalcroze License

<https://www.winchestermusic.org/dalcroze-certification>

**The Dalcroze School at the Kaufman Center &**

**The Dalcroze School at Lucy Moses School at the Kaufman Center, New York, NY**

Instructors:

Anne Farber, Diplôme Supérieur

Cynthia Lilley, MM, Dalcroze License

Michael Joviala, MM, Dalcroze License

Leslie Upchurch, MM, Dalcroze License

[www.kaufmanmusiccenter.org](http://www.kaufmanmusiccenter.org)

## APPENDIX B

### FLUTISTS CERTIFIED IN DALCROZE PEDAGOGY

Dalcroze pedagogy has traditionally been used by piano teachers because of the heavy emphasis in the teacher training on piano improvisation. However, there are two prominent flute teachers who are certified in Dalcroze pedagogy and regularly use it in their flute teaching.

**Cassandra Eisenreich**

*Dalcroze Certificate from Carnegie Mellon University*

As a music educator and strong advocate for Eurhythmics, Dr. Eisenreich serves on the board of the Dalcroze Society of America. She has given Dalcroze Eurhythmics workshops for elementary, secondary, collegiate, and professional groups including chamber music ensembles, full orchestras, pedagogy courses, and general classroom teachers. With the belief that every child should have the opportunity to experience music, Dr. Eisenreich has teamed up with Nuvo Instrumental as their Music Education Specialist and leading Flute Ambassador. At Nuvo, Dr. Eisenreich advises curriculum design, creates educational programs, and provides guidance and support to music educators around the world. She has implemented several outreach initiatives at schools and community centers in the US and abroad where children of low-income families have been given the opportunity to learn a musical instrument.

[www.nuvo-instrumental.com](http://www.nuvo-instrumental.com)

<http://www.cassandraeisenreich.com/html/about.php>

**Emma Shubin**

*Dalcroze Certificate from the Longy School of Music*

Emma can be found enjoying the Rocky Mountain Region from her home in Louisville, CO where she works on various projects from composing and recording, performing and collaborating, to community engagement and integrative education and artistic events. She travels throughout the year performing all genres of music, giving workshops and masterclasses on audience engagement, Dalcroze Eurhythmics and Integrative education, and she teaches Skype/FaceTime and private lessons from Boston to Boulder and beyond. She is the co-executive director of Integral Steps <http://integralsteps.org/> and currently serves as the coordinator for new programming and an instructor with the Dalcroze School of the Rockies <http://dalcrozeschooloftherockies.com/>

APPENDIX C

RECITAL PROGRAMS

EMILY STUMPF, *flute*  
LINDSEY VICKERS, *piano*

in

JOINT GRADUATE CHAMBER RECITAL

Ryan Knott, *cello*

Thursday, April 2, 2015  
6:00 PM • Recital Hall

- |   |                      |
|---|----------------------|
| Trio No. 28 in D Major, for Flute, Cello and Piano, HXV16         | Joseph Haydn         |
| I. Allegro  | (1732-1809)          |
| II. Andantino piú tosto Allegretto                                |                      |
| III. Vivace assai   |                      |
| <br>  |                      |
| Trio for Flute, Cello and Piano                                   | Carl Maria von Weber |
| I. Allegro moderato   | (1786-1826)          |
| II. Scherzo. Allegro vivace                                       |                      |
| III. Schäfers Klage. Andante espressivo                           |                      |
| IV. Finale. Allegro   |                      |
| <br>  |                      |
| Premier Trio en Sol   | Claude Debussy       |
| I. Andantino con moto allegro- Allegro appassionato               | (1862-1918)          |
| II. Scherzo. Intermezzo: Moderato con allegro – Un poco piú lento |                      |
| III. Andante espressivo   |                      |
| IV. Finale: Appassionato – Un poco ritenuto                       |                      |

*Ms. Stumpf is a student of Dr. Jennifer Parker-Harley.  
This recital is given in partial fulfillment of the requirements  
for the Doctor of Musical Arts degree in Performance.*

EMILY STUMPF, *flute*

in

GRADUATE RECITAL

Winifred Goodwin, *piano*

Jerry Curry, *harpsichord*

Bob Evans, *bassoon*

Friday, November 13, 2015

4:30 PM • Recital Hall

Les Folies D'Espagne

Marin Marais  
(1656-1728)

Sonata in A Minor, Op. 1, No. 1

I. Adagio

II. Allegro

III. Adagio

IV. Giga

Jean Baptiste Loeillet de Gant  
(1688-1720)

Cantabile et Presto

Georges Enesco  
(1881-1955)

Mei for flute solo

Kazuo Fukushima  
(b. 1930)

Romance for Flute and Piano

Philippe Gaubert  
(1879-1941)

Le Merle Noir

Oliver Messiaen  
(1908-1992)

*Ms. Stumpf is a student of Dr. Jennifer Parker-Harley.  
This recital is given in partial fulfillment of the degree requirements  
for the Doctor of Musical Arts degree in Performance.*



EMILY STUMPF, *flute*

in

GRADUATE RECITAL

Winifred Goodwin, *piano*

Monday, April 11, 2016  
4:30 PM • Recital Hall

Miserere Mei, Deus

Gregorio Allegri  
(1582-1652)  
arr. Emily Stumpf

Aaron Cates, *tenor*  
Lauren Watkins, *flute*  
Samantha Marshall, *alto flute*  
Stacey Russel and Philip Snyder, *bass flutes*

Piccolo Concerto in C Major  
I. Allegro  
II. Adagio  
III. Rondo

Antonio Vivaldi  
(1678-1741)

Gisong You and Hannah Schendel, *violins*  
Chin-Wei Chang, *viola*  
Sarah Jackson, *cello*  
Winifred Goodwin, *harpsichord*

Sonata in G Major, Op. 2  
I. Adagio  
II. Allegro  
III. Largo  
IV. Allegro

Pietro Antonio Locatelli  
(1695-1764)

Sarah Jackson, *cello*  
Winifred Goodwin, *harpsichord*

Sonata for Flute and Piano, Op. 14  
III. Andante  
IV. Allegro con moto

Robert Muczynski  
(1929-2010)

Fantasie for Flute and Piano

Georges Hüe  
(1858-1948)

*Ms. Stumpf is a student of Dr. Jennifer Parker-Harley.  
This recital is given in partial fulfillment of the degree requirements  
for the Doctor of Musical Arts degree in Performance.*

EMILY STUMPF, *flute*

in

GRADUATE RECITAL

Winifred Goodwin, *piano*

Monday, February 20, 2017

6:00pm • Recital Hall

Sonata for flute and piano, Op.14

I. Allegro deciso

II. Scherzo: Vivace

Robert Muczynski

(1929-2010)

Partita in A minor, BWV 1013

I. Allemande

II. Courante

III. Sarabande

IV. Bourée Anglaise

Johann Sebastian Bach

(1685-1750)

Histoire du tango pour flûte et guitare

I. Bordel, 1900

II. Cafe, 1930

III. Nightclub 1960

IV. Concert d'aujourd'hui

Astor Piazzolla

(1921-1992)

Christopher Schoelen, *guitar*

Sonatine for Flute and Piano

Henri Dutilleux

(1916-2013)

*Ms. Stumpf is a student of Dr. Jennifer Parker-Harley.  
This recital is given in partial fulfillment of the degree requirements  
for the Doctor of Musical Arts degree in Performance*