



**FMEA 2022 State Conference – Tampa, FL**

**“Uniting Dalcroze Eurhythmics With Social, Emotional Learning”**

**Dr. Marla Butke & Dr. David Frego, Master Teaching Artists, American Eurhythmics Society**

**[marlabutke1@gmail.com](mailto:marlabutke1@gmail.com)   [rjdfrego@gmail.com](mailto:rjdfrego@gmail.com)**

**Session Description:**

This session provides meaningful movement activities to engage the five components of the social, emotional learning template.

**Activities:**

**SEL #1: SELF-AWARENESS**

Warm-ups:

- Find your natural pulse
- Discover your space—Grow & Melt (up/down, forward/backward, side-to-side)
- Rhythmic Improvisation – create a four-measure pattern (4/4 meter) with antecedent/consequent phrasing
  - Tap it and step beat
  - Tap, speak on “doo” and step beat
  - Tap, speak, and walk beat as teacher plays beat on hand drum

**SEL #2: SELF-MANAGEMENT**

- Moving through space—in the city/in the country
- Partner activities—mirroring & moving to antecedent & consequent phrases
- Clapping high fives on different beats in a meter as they walk the beat through space

**SEL #3: SOCIAL AWARENESS**

- Elastic activities - “Nimrod” *Enigma Variations* Elgar
  - Partners
  - Small groups

**SEL #4: RELATIONSHIP SKILLS**

- Surrendering Weight—with a partner
  - Bone to bone—relax the arm
  - Partner trust activity
- Mirroring
  - Students form partners and designate themselves A or B
  - Using “Song for Viola” by Peter Adams, student A creates *legato* movements for the first phrase (following the introduction) which is 8 macro-beats (meter is 12/8) and student B does split-second imitation
  - Student B leads the next phrase
  - Switch back and forth throughout piece
- Dynamics – students stand in circle and listen to “Lacrymosa” (Mozart) and stand in small group circles with hands on each other’s shoulders/arms and apply pressure as dynamic level increases and vice versa

- “Knee I” from “Einstein on the Beach” by Philip Glass (Meter of ||: 4 | 6 | 8 :||)
  - Students form partners and designate themselves A or B
  - Student A makes a gesture for four beats; student B extends the gesture to 6 beats; student A doubles the original gesture to 8 beats
  - Student B begins a new gesture for four counts
  - Separate from your partner and find your own space in the room
  - Face your partner from across the room and do the gestures in ||: 4 | 6 | 8 :||
  - On your own, step on beat one of each measure and flow through the rest of the measure
  - *Plastique Animée*: Create an ABA form where in section A the student is stepping and flowing on their own. B section, face their partner and do the gestures. A Section, back to their own

#### SEL #5: RESPONSIBLE DECISION-MAKING

- “Mikrokosmos” Bartok – after discovering the macro-beat pattern (2-2-3), in groups of 3 each student claps one of the macro-beats. In groups of 3, each student finds another way to show the beat (individually)
- *Plastique Animée* - Diamond Shape (“Sure on this Shining Night” Lauridsen)
  - Students stand in a diamond shape facing the same direction
  - Student at the front moves and the others mirror the gesture from behind as “Sure on this Shining Night” by Lauridsen is played
  - The gestures should reflect the music – articulation, dynamics, melodic rhythm, etc.
  - Whenever the lead person feels ready to pass the leadership after several phrases, the group rotates a quarter turn, creating a new leader to create movement

#### **References:**

Butke, M. A. & Frego, R. J. D. (2021). *Dalcroze Eurhythmics in the Choral Classroom*. Milwaukee, Hal Leonard. ISBN: 978-1-70513-344-6

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