

**Dalcroze Eurhythmics for Choirs**  
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Do choral singers need coordination? Absolutely! It takes skill to sing, breathe, listen, and watch the conductor simultaneously!

Eurhythmics-based techniques can help develop choral coordination through movement and other sensory input, such as:

- Aural: the need to open — not cover! — ears to the sounds around them.
- Visual: the need to watch and respond to the conductor's movements.
- Kinesthetic: the need to feel rhythm and nuance in an internalized way.

Integrating and coordinating multiple senses is essential for a group to respond to each other, and thus function well as a single unit rather than a collection of soloists.

The process of developing coordination can sometimes be broken down into three steps. The first requires performing one thing only, while being challenged to perceive something different; next, we present exercises requiring interaction or response to a different element; and finally, individuals perform different ideas simultaneously.

Some examples of exercises illustrated in today's session:

1. Walking Exercises link to aural perception of music, and can involve breathing through phrases, changes of tempo, and changes of direction. Multiple senses are involved.
2. A clap or arm movement, overarching the beat or rhythm of the walk, continues the sense of phrase and line and provides a way of sensing long durations in relation to shorter units.
3. Changing meters changes the durations of measures, and teaching "arm beats" or conducting gestures helps singers to become more responsive to the conductor.
4. Alternating beat, division and multiple (twice as fast and twice as slow) through quick reaction exercises develops efficient communication between ear, mind and body.
5. Juxtaposing beat, division and multiple begins with partner exercises using aural, tactile, visual, and kinesthetic senses. These exercises lead to performing dissociations individually.
6. Rhythms, using rhythmic modes anapest (short-short long) and dactylic (long short-short), are alternated and then juxtaposed in opposition to each other, similar to the process for beat, division and multiple above: performing in opposition to piano, partner, and/or group, and then in individual dissociation.
7. Rhythms are combined with beat, division, and multiple to create rhythmic phrases. Exercises can include following arm beat patterns, imitation of piano or drum, improvising phrases, etc., all integrating sensory experience. (This also improves sightsinging abilities.)
8. Singing while walking and/or clapping a different rhythm can occur with canon exercises, sightsinging exercises, or working with repertoire (singing one part while walking/clapping another). Bach Chorales make wonderful studies!

The result: a coordinated, responsive, unified choral group!

Questions, comments, want more information? Visit [musikinesis.com](http://musikinesis.com) or email [monicadale@musikinesis.com](mailto:monicadale@musikinesis.com).

Chorale 248

J.S. Bach

The first system of musical notation for Chorale 248, consisting of two staves (treble and bass clef) joined by a brace on the left. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef accompaniment starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a fermata over the final note of the treble staff.

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The second system of musical notation, starting at measure 5. It features a repeat sign at the beginning of the treble staff. The treble clef melody continues with quarter notes D5, E5, and F#5. The bass clef accompaniment includes a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3. The system ends with a fermata over the final note of the treble staff.

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The third system of musical notation, starting at measure 9. The treble clef melody consists of quarter notes G4, A4, B4, and C5. The bass clef accompaniment features a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3. The system concludes with a double bar line and a fermata over the final note of the treble staff.