

TESTIMONIALS

“From the moment we walked through the red doors, we were warmly welcomed into the cocoon that is Diller-Quaile. Inspiring a joy of music in our daughters, the gifted instructors have instilled musicality and confidence. Both of our daughters took their first group classes at Diller-Quaile and we are grateful for such a positive educational and social experience in their formative years. The structure of the 30-week program provided continuity and consistency and allowed our family the opportunity to build lasting and rewarding relationships with members of our community.”

– Kendall & Gregory Ley

“Our son has thrived musically in every class he has taken at Diller-Quaile since he was five months old. The teachers are both musically sophisticated and well attuned to the children. The infant class was very helpful in building a friendly and supportive community of parents. The Rug Concerts are the best musical event in all of New York City: high quality music with both children and parents in mind.”

– Jillian Stile & Neil Altman

“We enrolled our older son in piano at Diller-Quaile when he was 5 years old, always having his little brother in tow. Our younger son then chose to learn to play the violin at age 4. Six years later, they are still enjoying, and inspired by, music. Diller-Quaile offers the perfect balance of discipline, structure, and love in its teaching environment. This serves to build the children’s confidence allowing them to learn, and provides the freedom to explore and challenge their abilities. Our boys look forward to going to their lessons, and we are always impressed to see the level of commitment and talent their teachers possess. It is also nice to see the friendships developed through the years with all the children at Diller-Quaile, having a separate group of friends aside from their everyday schools, all sharing their love for music in this supportive environment.”

– Laura Picard Colen & Kee Colen

“As I reflect on the past 12 years, I think about what has been most significant for our family. It is that the faculty is truly invested in the students’ progress and success. While the 45-minute lesson may be about perfecting a piece, it is also a time of checking in—talking about good and not so good things of the week. The girls have forged some nice friendships with other students at Diller-Quaile. For Paul and me, it is all about the joy—the performances of our girls and other students, the faculty concerts, the Rug Concerts, the holiday concerts, and end-of-year performance at Merkin Hall. I hope Diller-Quaile is a part of our family’s busy schedule for many years ahead!”

– Denise & Paul Lachman

“I was a Diller Quaile student for over 14 years. The School helped me as a young adult by forcing me to prepare for real world situations. DQ also inspired a love of music and a lifelong love of learning in me which will never subside. The teachers were the most important part of my experience. I will never forget my time at Diller-Quaile.”

– Pablo Legorreta, Class of 2016

TEACHING PHILOSOPHIES THAT INFORM AND INSPIRE DILLER-QUAILE’S CURRICULUM

ANGELA DILLER (1877-1968) and **ELIZABETH QUAILE** (1874-1951) – founded The Diller-Quaile School of Music in 1920, and authored the Diller-Quaile Series consisting of piano solo and duet books of varying levels, theory and keyboard harmony texts, and materials for teachers. They believed that the capacity for understanding and creating music exists in everyone, and that a dynamic and well-rounded music education was an essential right of all. Using folk songs and classical music, together they initiated a comprehensive approach to teaching music, correlating individual piano lessons with classes in musicianship and theory. Their purpose was to develop musically sensitive and receptive individuals who played with knowledge and skill. Through inspired teaching, they sought to awaken in students a responsiveness to the beauty of music and to the subtleties of artistic performance.

ÉMILE JAQUES-DALCROZE – Switzerland (1865-1950) – developed an approach to musicianship training which integrates the ear, mind, and body through three equally important elements: Eurhythmics trains the body in rhythm, dynamics, and phrasing; Solfège develops the ear, eye, and voice in pitch, melody, and harmony; and Improvisation connects skills and concepts to creative invention. Dalcroze believed that rhythmic awareness and control is then transferred from kinesthetic and motor memory to related musical experiences and the study and performance of an instrument. One general aspect of the Dalcroze approach is that experience – through action – comes first, after which the work is discussed, analyzed, and notated.

ZOLTÁN KODÁLY – Hungary (1882-1967) – advocated for music education to begin in early childhood, and believed all music education should be approached through the instrument most accessible to everyone, the human voice. Folk songs of the child’s culture form the basic repertoire, leading to composed music and folk songs of other cultures. Active involvement through singing, playing, listening, rhythmic movement, and creating were integral to his approach. Students learned to think, read, and write music in developing music literacy. He believed that music literacy meant being able to pick up a piece of music and read it, but to be fluent, one must also be able to improvise.

CARL ORFF – Germany (1895-1982) – suggested ways to use words, movement, chants and songs that were a natural part of children’s own experiences, as building blocks for musical development. He believed play and song become one as a child moves, sings, and creates. His approach relies heavily on using rhythmic chanting and body movement along with the playing of pitched percussion instruments as a necessary foundation for the development of music literacy. Orff instruments, such as metallophones and xylophones, are constructed with removable bars.

SHINICHI SUZUKI – Japan (1898-1998) – believed every child has musical potential and can learn to play by ear through imitation of a high quality performance and positive reinforcement. Dr. Suzuki’s philosophy is geared toward early learning, with visual symbols gradually integrated as the child learns to read his or her spoken language. The parent, teacher, and student work as a triangle of equal importance on student learning, gradually adding material to that which has already been mastered. All students pursue the same sequentially developed repertoire in their individual lessons, allowing them to play together at group classes. The more proficient students help provide motivation to those less advanced.

Irwin, P. & Nelson, J. (1986). *The Teacher, the Child, and Music*. Belmont, CA: Wadsworth Publishing Company.

Findlay, E. (1971). *Rhythm and Movement Applications of Dalcroze Eurhythmics*. Summy-Birchard Inc.

Houlahan, M. & Tacka, P. (2008). *Kodaly Today: A Cognitive Approach to Elementary Music Education*. New York, NY: Oxford University Press, Inc.

Steen, A. (1992). *Exploring Orff*. New York, NY: Schott Music

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A GUIDE TO YOUR CHILD’S DILLER-QUAILE EDUCATION

3 MONTHS OF AGE - GRADE 12



FROM THE DIRECTOR

This guide serves as a companion piece to the Diller-Quaile 2017-2018 catalog. It provides an overview of the School’s programs for infants through students in grade 12 and highlights program and course options at each stage of your child’s Diller-Quaile experience. Generally, offerings are 30 weeks in length. We hope that you will find it helpful to view educational options for the coming year, as well as future years.

If your child is new to Diller-Quaile, or if your child has been a student at the School for many years, your family will experience exemplary programs taught by experienced, dedicated, and accomplished faculty. Each program embraces the development of musicianship, fosters creativity, and inspires the pursuit of artistry. These defining qualities—inherent in the School’s curriculum for young children through adolescents—are hallmarks of a Diller-Quaile education.

In a vibrant, engaging, and caring learning environment, faculty and academic staff are here to help your child realize his or her full potential. We are pleased to provide program advisement and answer questions at each stage of your child’s musical development.

Come participate in the inviting and fulfilling educational opportunities offered at Diller-Quaile.

Kirsten Morgan, Executive Director

DQ THE DILLER-QUAILE SCHOOL OF MUSIC

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The Diller-Quaile School of Music is accredited by the Accrediting Commission for Community and Precollegiate Arts Schools, and is an accredited institutional member of the National Association of Schools of Music.

Diller-Quaile is a member of the National Guild for Community Arts Education.

2017-2018
THE DILLER-QUAILE SCHOOL OF MUSIC

EARLY CHILDHOOD DEPARTMENT

The Early Childhood Program offers an extensive selection of courses for introducing small groups of young children and their families to the joys of music and art. By engaging in developmentally appropriate group music experiences (listening, singing, moving, playing percussion instruments, responding to and creating music), students are given the foundation for a comprehensive music education and the tools to express themselves artistically.

AGES 3-20 MONTHS, ADULT/CHILD

Music Infants (3-8 months)
 Music Infants with Guitar (3-8 months)
 Music Babies (9-12 months; 13-16 months)
 Music Babies with Guitar (9-12 months)
 Music Toddlers (17-20 months)
 Toddlers and Twos on the Move (19 months-2 years)
 Family Music (Infants-5 years)

AGES 21 MONTHS-2.6 YEARS, ADULT/CHILD

Toddlers and Twos on the Move (19 months-2 years)
 Music for Nearly Twos and Twos (21 months-2.6 years)
 Music and Art for Nearly Twos and Twos (21 months-2.6 years)
 Music, Stories, and Pre-Literacy (2-2.6 years)
 Family Music (Infants-5 years)

AGES 2-3 YEARS, CHILD ONLY

Early Childhood Music and Art (2-2.6 years)
 Preschool Music and Art (2.7-3.3 years)
 Meet the Instrument (2.7-3.5 years)

AGES 2.7-3.5 YEARS, ADULT/CHILD

Dalcroze Eurhythmics (2.7-3.5 years)
 Family Music (Infants-5 years)

AGES 2.7-4 YEARS, CHILD ONLY

Preschool Music and Art (2.7-3.3 years)
 Dalcroze Eurhythmics (3&4 years)
 Meet the Instrument (2.7-3.5 years; 3&4 years)
 Percussion Ensemble (3&4 years)

AGES 4-5 YEARS

Dalcroze Eurhythmics (4&5 years)
 Chorus (4&5 years)
 Play the Instrument (4&5 years)
 Family Music (Infants-5 years)



EARLY CHILDHOOD PRESCHOOL MUSIC AND ART JUNE PROGRAM
 (JUNE 5-16, 2017)

Ages 2.7-5.9 years (as of June 1st) *SEE PAGE 10 IN CATALOG.*

AGES 4 TO 5 YEARS

The School offers program options within both the Early Childhood Department and the Instrumental and Vocal Department for children ages 4-5.

EARLY CHILDHOOD

Meet the Instrument (3&4 years)
 Percussion Ensemble (3&4 years)
 Chorus (4&5 years)
 Dalcroze Eurhythmics (4&5 years)
 Play the Instrument (4&5 years)

INSTRUMENTAL AND VOCAL

Age 4 – Earliest suggested age for violin, viola, cello, and harp

Age 5 – Earliest suggested age for piano, guitar, and recorder



INSTRUMENTAL AND VOCAL DEPARTMENT

The Instrumental and Vocal Department provides beginning to advanced study in piano, strings, voice, woodwinds, brass, guitar, harp, and percussion through comprehensive programs, weekly class or ensemble instruction, the High School Certificate Program, and the Summer Music Institute. Diller-Quaile's curriculum, tailored to the individual instrument or voice, provides students with a sequenced learning experience and focuses on building technical skill as a foundation for expressive performance.

OVERVIEW OF TWO PROGRAM OPTIONS: (SEE PAGES 11-19 IN CATALOG.)

GRADES 1-8

1) Comprehensive Program

Individual Lesson and Musicianship Class with additional weekly classes and ensembles

- ~ Suzuki Group Class, Repertoire Class
- ~ Orchestra, Chorus
- ~ Chamber Ensemble
- ~ Elective Classes

2) Weekly Class or Ensemble Only

- Class Instrument or Voice Instruction for Beginners
- Chamber Ensemble
- Diller-Quaile Youth Opera
- Musicianship Class
- Orchestra or Chorus
- String Jam

GRADES 1 AND 2

Instrument Study:

Piano, Violin, Viola, Cello, Harp, Guitar, and Recorder study continues or begins.

(SEE PREVIOUS PANEL FOR EARLIEST SUGGESTED AGES.)

Age 6 – Earliest suggested age for clarinet

Age 7 – Earliest suggested age for double bass

Musicianship Courses:

Chorus
 Dalcroze Eurhythmics
 Great Composers
 Orff Ensemble

Group Classes, Ensembles, and Performance Opportunities throughout the year

GRADES 3, 4 AND 5

Instrument Study:

Piano, Violin, Viola, Cello, Double Bass, Harp, Recorder, Clarinet, Brass, and Guitar study continues or begins.

Age 8 – Earliest suggested age for flute and boy singers

Age 9 – Earliest suggested age for oboe

Age 10 – Earliest suggested age for voice, bassoon, saxophone, trumpet, French horn, trombone and tuba

Musicianship Courses:

Chorus
 Dalcroze Eurhythmics
 Ear Training, Sight-Singing and Improvisation
 Musicianship with Computers
 Orff Ensemble

Group Classes, Ensembles, and Performance Opportunities throughout the year

GRADES 6, 7 AND 8

Instrument Study:

Piano, Violin, Viola, Cello, Double Bass, Harp, Voice, Recorder, Flute, Oboe, Clarinet, Bassoon, Saxophone, Guitar, Trumpet, French Horn, Trombone, Tuba, and Percussion study continues or begins.

Musicianship Courses:

Chorus
 Composition
 Dalcroze Eurhythmics
 Ear Training, Sight-Singing and Improvisation
 Great Composers
 Musicianship with Computers

Group Classes, Repertoire Classes, Ensembles, and Performance Opportunities throughout the year

SUMMER MUSIC INSTITUTE (JUNE 12-16, 2017)

Grades 2-5 and 6-8

The Institute welcomes intermediate and advanced students, as well as students with two or more years of instrument instruction. *SEE PAGE 19 IN CATALOG.*

SUMMER MUSIC INSTITUTE HIGH SCHOOL CHAMBER INTENSIVE

(JUNE 12-15, 2017) Grades 9-12

High school students are immersed in chamber music, as ensembles explore a range of music.

SEE PAGE 19 IN CATALOG.



GRADES 9-12

OVERVIEW OF THREE PROGRAM OPTIONS:

1) Comprehensive Program

SEE PAGES 11-19 IN CATALOG.

Individual Lesson and Musicianship Class with additional weekly classes and ensembles

- ~ Repertoire Class
- ~ Orchestra or Chorus
- ~ Chamber Ensemble
- ~ Electives

2) Weekly Class or Ensemble Only

SEE PAGES 14-19 IN CATALOG.

- Class Instrument or Voice Instruction for Beginners
- Chamber Ensemble
- Diller-Quaile Youth Opera
- Keyboard Harmony & Improvisation
- Musicianship Class
- Orchestra or Chorus
- String Jam
- Symphonies 101

3) High School Certificate Program

SEE PAGE 20 IN CATALOG.

An intensive program for advanced tenth through twelfth grade students. The High School Certificate Program offers a rigorous and comprehensive music education for serious music students. Students receive the High School Certificate upon completion of all program requirements. Admission is by audition.

- Intensive Weekly Program
- Multiple Performances
- Jury Examinations
- Master Classes
- Community Service
- College Application Advisement
- Solo Junior & Senior Recitals

