

THE EURHYTHMICS OF JAQUES-DALCROZE

by

SUE BOETHIN

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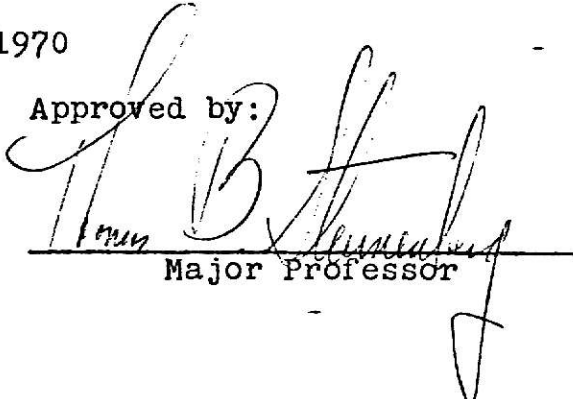
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Approved by:


Major Professor

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TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. A BIOGRAPHICAL SKETCH	3
III. ORIGIN AND EVOLVEMENT OF THE METHOD	7
IV. THE METHOD	14
V. CONCLUSION	25
BIBLIOGRAPHY	31

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CHAPTER I

INTRODUCTION

To the early Greeks rhythmic movement of the body was an important part of education, but when the teachings of that ancient nation became extinct, bodily expression, with the exception of the dance, became a lost art. Not until 1897, when Emile Jaques-Dalcroze gave the world his work in eurhythmics, did physical response again become an element in education.¹

It is the purpose of this paper to give a comprehensive review of the man and his method. The fundamental objective of the Jaques-Dalcroze system is, in the words of its inventor, "to create by the help of rhythm a rapid and regular current of communication between brain and body, and to make feeling for rhythm a physical experience."² Thus, the system is more than a method teaching rhythm, being rather a system of education whose broad objective is the achievement of balance in the

1. Grace V. Wilson, "A Rhythmic Program in Elementary Schools," Music Educators National Conference Yearbook, (1937), p. 158.

2. Karl Gehrken, "Rhythm Training and Dalcroze Eurhythmics," Music Supervisors National Conference Yearbook, (1932), p. 307.

whole individual, including mind, body and feelings.³ The complete system includes many other phases of study, but only the rhythmic aspects were treated in this paper.

The author's sources of information include books and articles by Jaques-Dalcroze, as they appear in English translation, and numerous articles by music educators and exponents of the method.

The methods of many music educators seem to be based upon the same basic principles as Jaques-Dalcroze's system of Eurhythmics. A Dalcrozian influence seems particularly evident in the methods of such educators as Marguerite Hood, Ann Driver and Madeliene Carabo-Cone, although they have not given Jaques-Dalcroze any acknowledgement.

3. Ibid.

CHAPTER II

A BIOGRAPHICAL SKETCH

Emile Jaques-Dalcroze is a monumental character in the history of music education. Seldom has an educator in the field of music achieved such eminence. The method evolved by this man was so significant that some of its principles have become universal.

He was born in Vienna of Swiss parentage on July 6, 1865. When he was eight, his family returned to his father's native city of Geneva, Switzerland, where he received his conventional education. As he grew older, the general course at the college and university was a background for his main interest--the study of music, particularly music composition. In his school days he was known for his questioning attitude toward accepted traditions of musical instruction and his love for practical jokes.

After receiving his university and conservatory degrees, he went to Paris for further study in musical composition with Leo Delibes. In addition to his work with Delibes, he began investigation of a subject little explored by the musicians for the 1880's, the problem of the means of musical expression.

Emile Jaques then put himself under the tutelage of Mathis Lussy, a Swiss musician and aesthetician living in Paris. Lussy

had spent twenty years listening to great artists and comparing the expressive devices of each artist with that of others and with the composers' indications in the scores. He incorporated his conclusions in a book called Musical Expression, a scholarly study of the natural motions of melody, harmony and rhythm. Lussy was the first to suggest answers to many of Jaques' questions about rhythmic and melodic accentuation. From Lussy, Emile Jaques derived a basis for the clear treatment of anacrusis, crasis and metacrusis that later marked the systematic method of Dalcroze Rhythmics. The understanding of musical motion gained from work with Lussy gave him a secure start in building his own conception of the physical aspects of musical interpretation.

In addition to his study of composition with Delibes and of musical theory with Lussy, Emile Jaques devoted his attention to the Comedie Francaise. Partly as a result of his great interest in the theatre, he obtained a position as director of a theatre orchestra in Algiers when he was only twenty-one years old. Here he had the opportunity to study the peculiar rhythms of Arabian popular music, which he found unusually interesting and stimulating.

Upon leaving Algiers he went to Vienna, the city of his birth, for further study of composition with Robert Fuchs and Anton Bruckner. In 1892 the death of an instructor at the Geneva Conservatory led to his appointment as Professor of Harmony in the school from which he had been graduated.

In the course of his teaching at Geneva he gradually evolved his system of co-ordinating music with bodily movement, in order to help his pupils to overcome their rhythmic difficulties and to broaden the basis of their musical education. He experimented with volunteer classes in an attempt to make music training a more potent means of expression. Out of these experiments grew a system of rhythm training which first gained public recognition in 1905 and in 1906 Jaques opened a training class for teachers at Hellerau. At this time he devised the name "Dalcroze" since the family name Jaques is a common one in Switzerland. The ancestors of Emile Jaques lived in Sainte Croix, a region high up in the Jura Mountains. From "de la Croix" he devised "Dalcroze" and added it with a hyphen to his last name, calling himself Emile Jaques-Dalcroze in distinction from the other members of the extensive Jaques family.

The first World War abruptly brought an end to the teaching project at Hellerau. When Jaques-Dalcroze signed a paper censuring the German government, he was forced to leave the country. He returned to Geneva where he established the Institut Jaques-Dalcroze. Perhaps the years following the end of the World War I saw Jaques-Dalcroze at the height of his fame when his International Summer Courses drew large attendances from all over the world. The publication of his composition "La Fete de la Jeunesse et de la Joise" was an immensely significant occasion for Geneva in 1923.

In the western part of Europe Jaques-Dalcroze is nearly as well known for his compositions as for his teaching methods. By the time he was twenty-five his interest in the stage had led him to produce a number of ballets and comic and serious operas. His Violin Concerto, composed later, was extremely advanced in idiom and controversial in construction. In the United States Jaques-Dalcroze is known as a composer only through his action songs and his arrangements of Swiss folk songs. Many of his songs were made widely known by Madame Jaques-Dalcroze, wherever she sang. Throughout his career, he channeled much of his creative talent into improvisation for his classes.

His death came on July 2, 1950, when he was eighty-five. Jaques-Dalcroze wrote detailed explanations of his methods in such books as Rhythm, Music and Education and Methode Jaques-Dalcroze, both of which are published in English translation. His vitality and originality as an educator had provided internationally a source of musical understanding for his thousands of pupils, and through them for thousands of others.

CHAPTER III

ORIGIN AND EVOLVEMENT OF THE METHOD

Rhythm has been basic in human behavior since the beginning of time. It plays an important part in every manifestation of human nature. The early Greeks attached great value to rhythmic movement in the education of both body and mind. They also know that his rhythmic education was capable of influencing the inner life of man. Plato said: "Rhythm, that is the expression of order and symmetry, penetrates by way of the body into the soul and into the entire man, revealing to him the harmony of his whole personality."¹ Jaques-Dalcroze reasoned since rhythm "penetrates by way of the body into the soul" (or inner consciousness), it is through the movements of his own body that the child best learns to experience rhythm. The whole system of Dalcroze Eurhythmics is based upon this reasoning.

The seeds of this method were sown when, as Professor of Harmony at the Geneva Conservatory, Jaques-Dalcroze became intensely dissatisfied with the results being achieved through the current methods of music teaching. He found that even the

1. Emile Jaques-Dalcroze, "Eurhythmics and Its Implications," Musical Quarterly, (1930), p. 359.

most advanced students often could not deal with the simplest problems in rhythm, that their sense for relative or absolute pitch was most defective and that they lacked the ability to give musical expression to their simplest thoughts or feelings.

Jaques-Dalcroze took the view that technique should be nothing but a means to art, that the aim of music education should not be the production of singers or instrumentalists, but of musically developed human beings. Therefore, he concluded the student should not begin by specializing on any instrument, but by developing his musical faculties, thus producing a basis for specialized study.

At first he felt it was chiefly important to find a systematic method for the formation of tonal feeling and the sense of harmony. As the sense for tone could be developed only through the ear, he emphasized the necessity for definite and thorough courses in ear training and vocal work, developing an original system of solfege. Not completely satisfied with the results, he had the idea of instilling a sense of rhythm through sensorial experiments, rather than theoretical explanations. His object was to awaken in the study, by means of special gymnastics, the sense of his personal body rhythm, and to induce him to give metrical order to his spontaneous physical actions. He began his experiments by having the students beat time as they sang at sight, so that the singing maintained rhythm and progression. This coordination of

movement and music is the essence of the Jaques-Dalcroze method and differentiates it from all others of similar endeavor.'

So far only the conventional arm movements of the conductor had been employed. The next aim was to devise a series of arm movements providing a means of clearly marking all tempi from two to twelve beats in the measure and a system of movements of the body and lower limbs to represent time values from any number of notes to the beat to whole notes of twelve beats to the note.' The latter experiment was carried out by students stepping on the floor to match the relative length of note values. This led to combining the time signature with the stepping out of notes.

These basic discoveries were simple in themselves and soon Jaques-Dalcroze was convinced that any problem or device in musical rhythm could be clarified and developed by means of stepping, beating time, clapping and later the use of gesture. Such intricacies as polyrhythmic music and syncopation could also be ironed out by this method.'

All the foregoing concerns the metrical aspect of musical rhythm, but Jaques-Dalcroze realized that the muscular system was capable of feeling and expressing all the nuances of music--the shades of tone, pitch, phrasing and progression. He found that the body itself could be a musical instrument capable of feeling, comprehending and expressing any composition written for any instrument, or group of instruments. He was loyally aided by his assistant, Fraulein Nina Gorter and the experiments

received enthusiastic response and help from the students and their parents.

Conservatory authorities, however, disapproved of the unconventional character of the training. They disliked the gymnastic approach, particularly because the active nature of the work required abbreviated costumes and bare feet. The spectacle of young women in bloomers and young men in bathing suits cavorting together raised even louder objections. Most of all, the method met resistance because it meant change from tradition. By 1904, opposition had grown so strong that Jaques-Dalcroze resigned from Geneva Conservatory and founded his own school in a basement elsewhere in the city.

Jaques-Dalcroze continued to experiment with his method and in the following year he was ready to present it at the Solothurn Music Festival. The Dalcroze demonstration made a tremendous impression on the audience, showing them something of its unique importance to music education.

The Dalcroze method thus had its origin in the attempt to provide a foundation for specialized music study and it grew naturally as the result of Jaques-Dalcroze's observation and experiments. Jaques-Dalcroze soon saw, however, that his ideas had a wider application. The method undoubtedly developed the powers of concentration and memory, made the students more alert and responsive, and co-ordinated the mind, the nervous system and the body. Consequently, the system evolved was one which, if properly used, might be of tremendous value to the

Inspired by this broader concept, Jaques-Dalcroze took up the study of psychology. He was helped by his friend, psychologist Claparide, who saw the value which the new ideas might have in educational practice. The change in Jaques-Dalcroze's outlook toward this evolving system can best be described in his own words:

It is true that I first devised my method as a musician for musicians. But the further I carried my experiments, the more I noticed that, while a method intended to develop the sense for rhythm, and indeed based on such development, is of great importance in the education of a musician, its chief value lies in the fact that it trains the powers of apperception and of expression in the individual and renders easier the externalization of natural emotions. Experience teaches me that a man is not ready for the specialized study of an art until his character ^{is} formed, and his powers of expression developed.²

In 1906 Jaques-Dalcroze initiated a teacher-training course where exponents of his system could gain new ideas from his ever-developing curriculum and metholology. The first normal course lasted only a few weeks; currently the teachers' course requires two or three years of steady work. In the years 1907-1909 the short teachers' courses were repeated. In the latter year the first diploma was granted in order to guarantee the continual effectiveness of his methods and to assure that only those with proper authorization would be considered exponents of the system. He set up requirements for the diploma that

2. M. E. Sadler, The Eurhythmics of Jaques-Dalcroze (Boston: Small Maynard and Co., 1913), p. 35. *p. 36 London Edition*

only genuinely musical students could meet. A prospective teacher had to show unusual flexibility and responsiveness to be admitted to candidacy, and he had to undertake extensive supervised practice teaching. In the examination for the diploma, he had to solve problems of solfege, rhythmic and improvisation to the satisfaction of at least two Dalcroze graduates. The length and intensity of the training demanded much of the student.

Jaques-Dalcroze teachers' classes reinforced his belief in the power of rhythmic gymnastics, as he found adults and children could profit equally well. However, he realized the need for greater consistency of practice and proceeded to introduce rhythmic gymnastics into the elementary schools, with one daily lesson of fifteen or twenty minutes, or four half-hour lessons per week.³

At this time the term "eurhythmics" was coined as a description of the method by John Harvey, of the University of Birmingham, England. The Greek roots "eu" means good and "rhythmos" means symmetry of movement.⁴

The revival of the Greek ideal of music and movement allied with the mind became a focal point for many open-minded young artists, dancers, musicians and educationalists, all of whom found something vital and stimulating in Dalcroze Eurhythmics.

3. Jaques-Dalcroze, loc. cit., p. 363.

4. Urana Clark, "Dalcroze: Rhythm In a Chain Reaction," Musical America, LXX (November 15, 1950), p. 25.

In 1910 Jaques-Dalcroze was invited to teach at the Garden Suburb of Hellerau, near Dresden, where a magnificent Institute was soon built as his headquarters. The College of Hellerau, with facilities for five hundred students, brought young people from all parts of Europe to live and study in a climate of new ideas and principles which were upsetting to conventional pedagogues.

Jaques-Dalcroze visited England in 1912 with a group of students, giving lecture-demonstrations in London, Leeds, Manchester and Cheltenham. In the following year the London School of Dalcroze Eurhythmics was founded under the directorship of Percy B. Ingham. Similar schools were started in Paris, Berlin, Vienna, Stockholm, New York and other capitals.

When World War I interfered in 1915 with the carrying out of the highly elaborate plan at Hellerau, he returned to Geneva, Switzerland, and founded the Institut Jaques-Dalcroze, which has remained the headquarters of the method until this day.

CHAPTER IV

THE METHOD

The system of Dalcroze Eurhythmics consists of three fundamentals: 1) Rhythmic gymnastics proper, 2) Ear training, and 3) Improvisation. The most essential aspect of the system is rhythmic gymnastics, which is dealt with later in detail.

[Ear training is of great importance as an adjunct to rhythmic gymnastics, since it is through the ear that rhythm impressions are most often and most easily obtained. Although Jaques-Dalcroze used his own methods of ear training, he was more concerned that emphasis be placed on the ear-training aspect than with the method itself. He maintained that every student must acquire an accurate sense of pitch, both absolute and relative, and a feeling for tonality. The student's sense of pitch and tonality is relative to his rhythmic gymnastic ability.

The ability to improvise is not required of the student, but it is absolutely necessary for the successful teacher of rhythmic gymnastics. The teacher must be able to express on some instrument the rhythms he may wish to use in the training of his pupils. This subject naturally forms an important part of the normal course at any Dalcroze institute. Jaques-Dalcroze

also had his own system for improvisation but he considered the particular method less important than the aspect itself.

Rhythmic gymnastics proper involves the following three types of movement: 1) rhythmic, 2) plastic, and 3) form. The set of exercises known as "rhythmics" is based upon two ideas: 1) time is shown by movements of the arms, and 2) time-values, (i.e. note duration), by movements of the feet and body. The principle of rhythmics may be varied in many ingenious ways; for instance, in what is known as "plastic counterpoint," the actual notes played are represented by movements of the arms, while the counterpoint in crotchets, quavers or semi-quavers, is given by the feet. The system of beating time with the arms provides for all tempi from 2/4 to 12/4 and includes 5/4, 7/4 and 9/4.

In the series of movements to represent note-values the crotchet is taken as the unit, which is represented by a step. Higher values, from the minim to the breve of twelve beats, are represented by a step with one foot and a movement or movements with the other foot or with the body, but without progression. For example, a minim is represented by one step and a knee bend; a dotted minim by a step and two movements without progression; and a breve of twelve beats by a step and eleven movements. Thus, for each note in the music there is one step, one progression in space, while at the same time the note, if of greater length than a crotchet, is analyzed into crotchets. Notes of shorter duration than the crotchet,

(i.e., quavers, triplets, etc.), are expressed also by steps which become quicker in proportion to their frequency.¹

When the movements corresponding to the notes from the crotchet to the breve of twelve beats have, with all their details, become a habit, the pupil need only make them mentally, contenting himself with one step forward. This step will have the exact length of the breve, which will be mentally analyzed into its various elements. Although these elements are not individually performed by the body, their images and the innervations suggested by those images take the place of the movements. In other words, the Jaques-Dalcroze method aims essentially at the training of rhythmic innervations.

The entire training aims at developing the power of rapid physical reaction to mental impressions. This development is more commonly obtained through the ear, chiefly from the music played. For the purpose of giving commands during an exercise, the word "hopp" is used, a word chosen for its clear incisiveness.

Before each exercise the teacher clearly states what the word "hopp" is to represent, such as to omit a bar or a beat, or to beat time twice as fast with the arms. Often the word will be used in series in an exercise, each "hopp" meaning some additional change. As the command generally falls on the second half of the beat preceding the one in which the change

1. Sadler, loc. cit., p. 38.

is to be made, very rapid mental and physical response is necessary. Such exercises soon give the power of rapid muscular innervation and inhibition, and are of extraordinary value in education, quite apart from their purely rhythmic side.

In The Eurhythmics of Jaques-Dalcroze, Percy B. Ingham described the basic rhythmic exercises in the following order and grouping:

Movements to indicate various tempi: Simple music is played to which the pupils march. As they grasp the beat they mark it by an accented step; when this becomes easy, the corresponding arm movements are added, and the strong beat, at this stage always the first, is marked by full contraction of the arm muscles. Practice is given until at "hopp" the pupil can stop suddenly, discontinue accenting with one or both arms or with one or both feet, substitute an arm movement for a foot movement, insert an extra accent either with arm or foot, or do any similar thing previously agreed on. By repeated practice of such exercises complete automatic control of the limbs is obtained and the ground prepared for more advance work. It is at this stage that the simple movements to indicate times and notes are learnt; they may be likened to the alphabet of the method, the elementary exercises as a whole being its accidence, the more advanced stages, including plastic expression, its syntax.

Training in metre: This group of exercises is a natural extension of those preceding.

The pupil learns a series of movements which together form a rhythm, first practising them singly, then in groups, the signal for the change being always the word "hopp." By means of such exercises the component movements required in the physical expression of a rhythm can be learnt, first individually, then in series, until the complete rhythm can be expressed and the use of "hopp" be dropped, each change of movement becoming itself the signal for the next.

Again, the pupil learns to realize a rhythm played on the piano or indicated by the movements of another person. This is something quite apart from

mere imitation; trained by previous exercises, the pupil first forms clear mental images of the movements corresponding to the rhythm in question and then gives physical expression to those images. In other words, he does not reproduce until he has understood; in fact, without understanding, correct reproduction of a lengthy series of such movements is impossible.

.....

Development of mental response: A rhythm in music consists of a regularly recurring series of accented sounds, unaccented sounds, and rests, expressed in rhythmic gymnastics by movements and inhibitions of movements. Individuals who are rhythmically uncertain generally have a muscular system which is irregularly responsive to mental stimuli; the response may be too rapid or too slow; in either case impulse or inhibition falls at the wrong moment, the change of movement is not made to time, and the physical expression of the rhythm is blurred.

Although feeling for rhythm is more or less latent in us all and can be developed, few have it naturally perfect. The method has many exercises which are of use in this connexion. By means of these the pupil is taught how to arrest movement suddenly or slowly, to move alternately forwards or backwards, to spring at a given signal, to lie down or stand up in the exact time of a bar of music--in each case with a minimum of muscular effort and without for a moment losing the feeling for each time-unit of the music.

Mental hearing. Concentration: Physical movements repeatedly performed create corresponding images in the brain; the stronger the feeling for the movement, i.e., the more the pupil concentrates while making that movement, the clearer will be the corresponding mental image, and the more fully will the sense for metre and rhythm be developed.

We might say that these movement images store up the innervations which bring about the actual movement. They are for the body and its movements what formulae are for the mathematician.

Developed out of many movements they become a complete symbol for the rhythm expressed by the series of movements in question. Thus the pupil who knows how to march in time to a given rhythm has only to close his eyes and recall a clear image of the corresponding movements to experience the rhythm as clearly as if he were expressing it by marching. He simply continues to perform the movements mentally. If,

however, his movements when actually realizing the rhythm are weak or confused, the corresponding mental images will be vague or incorrect, whilst movements which are dynamically clear guarantee the accuracy of the corresponding mental images and nerve-impulses.

In practice the exercise consists in first mastering a rhythm played, marching and beating time in the usual manner, then at "hopp" discontinuing all movement, either for a number of bars previously agreed upon or until the signal to resume is given by a second "hopp." In this exercise the teacher ceases to play at the first "hopp."

Analysis and division of time values: The exercises of this group are designed to teach how to subdivide units of time into parts of varying number. At "hopp" the crotchet must be divided into quavers, triplets, semi-quavers, etc., as may have been previously arranged, or instead of "hopp" the teacher may call "three, four," etc., to indicate the subdivision which is to be expressed by the corresponding number of steps. Apart from their direct object, the exercises of this group are of value for the training which they give in poise

Here, too, belong exercises in the realization of syncopation in which, as the note is represented by the usual step, it comes off the beat, the latter being indicated by a knee-bend which, in quick time, becomes a mere suggestion of movement or is omitted

These exercises in syncopation are perhaps some of the most difficult in the method, as they demand an extraordinary control of inhibition. Individuals, of musical ability often find them difficult at first, and their easy performance may be taken as evidence of a developed feeling for rhythm. As a rule children find these exercises easier than do adults.

Realization of time and rhythm: The object here is to express by rhythmic movements and without hesitation rhythms perceived by the ear. The exactness of such expression will be in proportion to the number of movements of which the pupil has acquired automatic control. There is not time to analyse the music heard; the body must "realize" before the mind has a clear impression of the movement image, just as in reading, words are understood and pronounced without a clear mental image of them being formed.

When the realization of a rhythm heard has become relatively easy, the pupil is taught to concentrate, by listening to, and forming a mental image of, a fresh rhythm while still performing the old one. In this manner he obtains facility in rendering

automatic, groups of movements rhythmically arranged, and in keeping the mind free to take a fresh impression which in its turn can be rendered automatic.

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Development of independent control of the limbs:

Characteristic exercises of this group are: beating the same time with both arms but in canon, beating two different tempi with the arms while the feet march to one or other or perhaps march to yet a third time, e.g., the arms $3/4$ and $4/4$, the feet $5/4$. There are, also exercises in the analysis of a given time unit into various fractions simultaneously, e.g., in a $6/8$ bar one arm may beat three to the bar, the other arm two, while the feet march six.

Double or triple development of rhythms: These exercises are a physical preparation for what is known in music as the development of a theme. While the composers of fugues always use a double or quadruple development, the method introduces an entirely fresh element--the triple development, exercises in which are difficult but extremely valuable.

Plastic counterpoint and compound rhythms: In plastic counterpoint the arms realize the theme, i.e., make as many movements as there are notes, whilst the feet mark the counterpoint in crotchets, quavers, triplets or semiquavers.

A compound rhythm may be realized by the arms taking one rhythm, the feet another; or the rhythms of a three part canon may be expressed by simultaneous singing, beating with the arms and marching.

These exercises correspond in the sphere of physical expression to the technical exercises of instrumental work, for they teach the pupil to express simultaneously impressions of the most varying nature.

Gradation of muscular effort. Pathetic accent.

Plastic expression: The exercises already dealt with have all the general purpose of developing feeling for rhythm by giving training in the physical expression of rhythms. Those in this last group aim at facility in making crescendos and decrescendos of innervation, in passing from one shade of expression to another, in co-ordinating movements, not only to the rhythm of the music played, but also to its feeling; they allow free play to individuality, to temperament, and give

opportunity for that free self-expression for which the preceding exercises have provided facility.²

Under the branch of rhythmic gymnastics known as "moving or living plastic" comes the interpretation by the body of musical emotions and feelings. The teaching will enable one to be master of one's own body, which is to break down the oppositions which paralyze the free development of one's powers of imagination and creation.

The body is trained to express complete phrases, not by stepping them out, but by fluent movement of limbs of the entire body. The alphabet of plastic expression consists of twenty gestures with the arms, which can be carried out in many combinations and in various positions. With these gestures, any kind of emotion can be expressed.

Jaques-Dalcroze established certain fundamental relationships between music and moving plastic. The elements common to both of these arts include the following:

<u>Music</u>	<u>Moving Plastic</u>
Pitch	Position and direction of gestures
Intensity of sound	Muscular dynamics
Timbre	Diversity in corporal forms
Duration	Duration
Time	Time
Rhythm	Rhythm
Rests	Pauses
Melody	Continuous succession of isolated
Counterpoint	Opposition of movements
Chords	Arresting of associated gestures
Harmonic successions	Succession of associated movements
Phrasing	Phrasing
Form	Distribution of movements in space
Orchestration	Opposition and combination of divers corporal forms (the sexes) ³

2. Ibid., p. 40-47.

3. Emile Jaques-Dalcroze, Rhythm, Music, and Education (New York: G. P. Putnam & Sons. 1921). p. 261-2.

In his book, Rhythm, Music, and Education, Jaques-Dalcroze established two essential elements of moving plastic: 1) dynamics; that is, the science of gradations of force, and 2) agogics (time-division); that is the science of gradations of speed. The latter involved a further element, 3) the division of space.

Dalcroze stated that the function of dynamics in music is to vary the gradations of force and weight of sounds.⁴ This may be accomplished abruptly, by sudden contrasts, or progressively, by "crescendo" and "decrescendo." In order to execute the interpretation of these musical-dynamic gradations, the body must have acquired a knowledge of its muscular potentialities and be capable of consciously exercising them. Such a knowledge necessitates a training in the differentiation of joints, in the muscular contraction and decontraction of the whole body, and in balance, flexibility and elasticity.⁵ As the preparation and linking together of movements depend on the harmony of the nervous system, the training in corporal dynamics should be completed by a study of agogics and division of space.⁶

The function of agogics in music is to introduce variations in the duration of time and to shade sounds in all degrees of speed, whether metrically, (i.e. mathematical division) or pathetically (by pauses, rubato, accelerato, rallentando, etc.). In describing unity in the division of time by bodily movement,

4. Ibid., p. 273.

5. Ibid.

6. Ibid., p. 274.

Dalcroze compares the body in upright position to an axis of an imaginary sphere, divided by nine radii.⁷ Each radii is subdivided into "x" notches; the sphere is divided into eight horizontal segments. These divisions mark the distance between the starting point and the resting place, so that in all Dalcrozian exercises, the body evolves about an invisible and imagined point.

The relation of the division of space to agogics lies in the actions of the synergic and the inhibitory muscles. The eurhythmist must develop a compromise between these two muscular activities and exercise control over their relations, in such a way as to express the gradations of time and weight by appropriate movements.⁸

All plastic education should aim especially at the arousing of natural instincts, spontaneous outbursts and individual conceptions; however, the final culmination of studies in moving plastic is the direct expression of aesthetic feelings and emotions.

The third and final branch of rhythmic gymnastics is form. In form the rhythmic exercises and plastic fundamentals are combined in order to experience the shape and design of the structure of the music.

The procedure first involves studying the phrases, the dynamics and the rhythmic patterns, then deciding the number to

7. Ibid., p. 275.

8. Ibid., p. 276.

participate, the floor pattern, the gestures and working out a design to each section. The change of key or contrast of mood in different sections calls for a definite change of floor pattern and gesture. The result for the spectator may "look" like a dance but the Dalcrozian knows it is the experience of complete design in music.

Any form, such as a ternary form, prelude, fugue, symphony, concerto, etc., may be studied in detail by these procedures. Such correlation of music and movement can be experienced by amateur musicians as well as by accomplished musicians. Any future listening to a work in which a person has participated can be done with an intimate and detailed understanding; for the listener has been intimately involved with the music, even though he may not be able to play one note of it. Even an accomplished musician may find that this physical rhythmic expression gives life and impetus to a work already known.

All branches of the method--rhythmic gymnastic, ear training and improvisation--demand perfect concentration of thought and attention. Such invaluable mental training cannot be too highly prized, for it is fundamental to success in work of any kind.

CHAPTER V

CONCLUSION

The method of Dalcroze Eurhythmics was devised by Emile Jaques-Dalcroze in an attempt to give life and reality to music education. The "principle" of Eurhythmics, however, is possibly applicable to the entire field of early education. The principle lies in the transcription of the abstract into the concrete, which Jaques-Dalcroze has done by transcribing musical elements into body movements. He established a living link between the child and the material, making an excellent psychological preparation for the serious and more detailed studies of later education.

The chief values for which educators have recognized Dalcroze Eurhythmics may be summarized in the following manner:

1. Eurhythmics is the most highly elaborated scheme for training in rhythm that has ever been devised. The results in rhythmic ability are so remarkable that this accomplishment would make the inventor immortal among the great educators of all time.
2. The system strengthens the student's power of concentration and listening ability, thus developing intelligence. Intensive listening

and concentration also lead to the development of keen memory.

3. The method is conspicuously successful in stimulating quickness of apprehension and the rapid coordination of the mind, the nervous system and the body.
4. It encourages initiative in that the students take turns in setting and following the design, in dancing and playing the accompaniment and in conducting and following the group. The conducting opportunities develop the student's power of leadership.
5. The method may contribute to a child's total personality by encouraging imagination and creative response.
6. The gymnastics relax the mind and body from the tensions and pressures imposed by modern life. Aggressive and destructive emotion may be expressed in socially acceptable patterns, helping the student to adjust to social and group situations. The variety of ways in which a student may freely express himself can influence his temperament and his psychological development. Further, the person who has become rhythmic has become well balanced. This balance between mind and body has made him graceful and well poised, therefore confident.

7. It encourages sound discipline and corporate action. Team work is stimulated by the very nature of the method.
8. It is an admirable form of physical training. The activities increase the efficiency of muscular co-ordination and develops mastery of large muscle movements. It stresses smooth body movements, which are a foundation for success in other physical activities.
9. Finally, some educators have pointed out that there are links of expression in certain academic subjects. There is "mathematics" in the understanding of patterns (meter) and in the matching of word syllables to rhythmic patterns. This matching of syllables assists scansion in "English." There is "art" in the appreciation of line, shape and gesture, allied with the angles, arcs and basic forms of "geometry." The development of eye-hand-body coordination is helpful in "reading." In this way Dalcrozians claim that through rhythm other aspects of education are expressed and "released."

In addition to the United States, the study of eurhythmics is pursued in twenty countries: Argentina, Australia, Austria, Canada, Chile, Denmark, England, France, Germany, Greece, Guatemala, Holland, Ireland, Israel, Italy, Japan, New Zealand,

South Africa, Sweden and Switzerland.¹ The following twelve institutions in the United States offer courses in Dalcroze Eurhythmics: Cleveland Institute of Music, Cleveland, Ohio; Carnegie-Mellon Institute of Technology, Pittsburg, Pennsylvania; Dalcroze School of Music, New York City; Duquesne University, Pittsburg, Pennsylvania; New England Conservatory of Music, Boston, Massachusetts; Hartford Conservatory of Music, Hartford, Connecticut; Julliard School, New York City; Mansfield State Teachers College, Mansfield, Pennsylvania; McPhail School of Music, Minneapolis, Minnesota; Oberlin College, Oberlin, Ohio; University of Wisconsin, Madison; and Westminster Choir College, Princeton, New Jersey.²

Dalcroze Eurhythmics is also taught in some private schools and is employed in the Head Start Program in Pittsburg, Pennsylvania.³

Only two centers in the United States prepare teachers specifically to use the Dalcroze method: 1) the Dalcroze School of Music and 2) the Cleveland Institute of Music, which offers a bachelor's degree with a major in eurhythmics.⁴

One can hardly dispute the beneficial effect of the method upon the psychophysical organism and its profound influence

1. Judith Willour, "Beginning with Delight, Leading to Wisdom: Dalcroze," Music Educators Journal, (September, 1969), p. 74.

2. Ibid.

3. Ibid., p. 75.

4. Ibid.

upon the learning attitude, but as with any unusual approach to teaching there are difficulties to overcome. An obvious problem in initiating eurhythmics classes is that of space--it must be adequate.

Finding qualified teachers is an even more serious problem. The requirement of improvisation severely limits the number of persons who can qualify for a teacher's diploma. In addition to the ability to create at the keyboard, the Dalcroze graduate must pass all the Dalcroze subjects of Rhythmics, Solfege, Theory of Rhythm, Teaching Methods and Practice and Movement Technique.

The greatest obstacle, however, has been the attitude of some of the Dalcroze disciples themselves. They have often insisted that the system must be taught in its entirety to be effective and that if it cannot be used exactly in accordance with the plan evolved by its inventor, it must not be adopted at all.

This contention is absurd, for the principle of rhythm training through bodily movement transcends even the Dalcroze system. The clapping, song dramatization, folk dancing and other types of rhythm training that many teachers use are merely less complete applications of precisely the same principle. The system called Eurhythmics is the most thorough working out of this principle that has yet been evolved, but it

is entirely conceivable that someone may develop a system even better--but based upon the same principle. In insisting that one must use no part of the enormously valuable plan unless one uses the method as a whole, the disciples of Dalcroze not only retard the process of rhythm education, but interfere with the growth of Eurhythmics as a feasible plan of procedure. The principle of the system is too universally applicable and too important to be confined in its expression to a single system.

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THE EURHYTHMICS OF JAKES-DALCROZE

by

SUE BOETHIN

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AN ABSTRACT OF A MASTER'S REPORT

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KANSAS STATE UNIVERSITY

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To the early Greeks rhythmic movement of the body was an important part of education, but when the teachings of that ancient nation became extinct, bodily expression, with the exception of the dance, became a lost art. Not until Emile Jaques-Dalcroze began developing his method of Eurhythmics in 1897, did physical response again become an element in education.

It is the purpose of this paper to give a comprehensive review of the man and his method. The fundamental objective of the Jaques-Dalcroze system is, in the words of its inventor, "to create by the help of rhythm a rapid and regular current of communication between brain and body, and to make feeling for rhythm a physical experience."¹ The complete system includes many other phases of study, but only the rhythmic aspects were treated in this paper.

The system of Dalcroze Eurhythmics consists of three fundamentals: 1) Rhythmic gymnastics proper, 2) Ear training, and 3) Improvisation. The most essential aspect of the system is rhythmic gymnastics. Each of these fundamentals demands perfect concentration of thought and attention.

Although Dalcroze Eurhythmics was devised in an attempt to provide a foundation for specialized music study, educators have recognized that the "principle" of Eurhythmics is possibly

1. Karl Gehrken, "Rhythm Training and Dalcroze Eurhythmics," Music Supervisors National Conference Yearbook, (1932), p. 307.

applicable to the entire field of early education. The principle lies in the transcription of the abstract into the concrete, which Jaques-Dalcroze accomplished by transcribing musical elements into body movements. He established a living link between the child and the material, making an excellent psychological preparation for the serious and more detailed studies of later education.