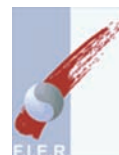


LE RYTHME *2007*

L'essence de la Rythmique



Eurhythmics essence



*« Je dis que cela appartient à l'essence
d'une chose qu'il suffit qui soit donné,
pour que la chose soit posée
nécessairement, et qu'il suffit qui soit
ôté, pour que la chose soit ôtée
nécessairement ; ou encore ce sans
quoi la chose ne peut être ni être
conçue, et qui vice versa ne peut sans
la chose ni être ni être conçu. »*

(Baruch de Spinoza, Éthique, GF Flammarion)

*« Le rythme, expression de l'ordre et
de la symétrie, pénètre par le corps
jusqu'à l'âme, anime l'homme tout
entier et lui révèle l'harmonie de toute
sa personnalité »*

(Platon)

LE RYTHME *2007*

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introduction

par/by Silvia Del Bianco



Très souvent, nous avons tendance à définir la rythmique par rapport à son apport à une autre discipline, qu'il s'agisse de la musique, de la danse, de la thérapie ou du théâtre. Mais quelle est son essence ?

Qu'est ce qui fait de la rythmique, la rythmique ?
L'étroite relation entre la musique et le mouvement ? La conscience de l'espace corporel et sonore ? L'utilisation particulière de l'improvisation ? La réalisation de tout ce processus d'apprentissage en groupe ?

Y a-t-il une philosophie de la rythmique ? Y a-t-il une philosophie dalcrozienne ?

Nous avons demandé à certains spécialistes en la matière de se prononcer sur ce sujet. Voici le résultat, que nous partageons avec vous, lecteur, lectrice, en vous souhaitant beaucoup de plaisir dans la découverte de ces propos.



We often define eurhythmics by its contributions to other disciplines, for example, music, dance, theater or therapy. But what is its essence?

What makes eurhythmics, eurhythmics? The strong link between music and movement? The consciousness of both tangible and audible space? The particular use of improvisation? Is it the dynamics engendered by learning in a group?

Is there a philosophy of eurhythmics? A Dalcroze philosophy?

We asked some experts on the matter to give voice to their feelings on this subject. Here is the result, which we share with you, dear readers, wishing you a lot of pleasure discovering these words.

Translated by Pierre Luypaert (thanks to Mary Brice)

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How Émile Jaques-Dalcroze changed his methods

The changes for better, worse, or just different

by Robert M. Abramson

Any plan or method is either the same or different from the original plan as the person trying to learn, follow or teach the plan. Time changes many things for better or worse and Jaques Dalcroze's original interests in composition, conducting and cabaret performances of his songs and his piano improvisations, acting and theater allowed his teaching techniques to develop in as many directions. In the beginning, his method involved special techniques for teaching theory (tonality, harmony, melody and melodic improvisation) and musicality. Very few people know or understand this part of his work nor are they interested. It would devastate theory departments if used today. The Conservatory in Geneva and the Institute in Geneva have both banished and buried this material. (For more information on this problem see Volumes I, II, and III of "Scales, Tonality, Nuance, Accent and Phrasing" published by Sandoz, Jobin and Co., 1907, Paris, Neufchatel, Leipzig.)

Next came the second part of his three-part method. Rhythmics came about because of his interest in Rhythm and Musicality when he taught at the conservatory. He tried to get students to feel musical rhythms through movement so that their performance would become something a little

more interesting than correct timing. This is still a problem for many music students today, including my graduate performance students at one of the greatest music schools in the world.

One of the reasons for its greatness is the school's search throughout the world for gifted students who receive scholarships. However, as in Émile Jaques-Dalcroze's time, the school mostly teaches advanced physical techniques of instrumental performance with little or no attention to musicality.

This year I began my Eurhythmics course called Rhythm and Performance by asking my students to be a jury for my performance of a Mozart sonata. I played it perfectly in the technical sense with little attention to the many dimensions of Rhythm. When I finished my performance, I stood up and bowed to the class. They were silent and looked unhappy. I asked them: "Why?" They could not find an answer. I reminded them that my tempo, timing and all notes and fingering and pedaling was correct. After a short pause, I asked: "Would you like me to be more musical?" They all laughed, as I knew they would, because that is what their teachers say to them

without any hint of what the word Musicality means. I played the Mozart again very musically (varied dynamics, phrasings and articulations). They applauded and we began to work on Émile Jaques-Dalcroze's original plan for rhythm and musicality, which involved both experiences and thought on the experiences. This plan is now often changed and is only used to teach correct timing of note values and note combinations.

When Jaques-Dalcroze left Geneva to move to Hellerau, Germany, just before the First World War he was given a theater and a theatrical partner, Adolph Appia. This changed the use of movement for musical training to interest in Dance and Theatrical Movement and contributed to the beginning of German Modern Art Dancing sometimes with percussion music improvised by the dancers to fit movement that had little to do with musical rhythms.

A final use of some of the many methods led to therapeutic work for blind, deaf and mentally challenged students. I have left out any discussion of the methods joined to therapeutic help and it's almost completely unknown to professional therapists today, though some of my students are very successful with the new problem of Autism.

All of these changes finally led to mostly female teachers and few male students who love to dance and finally to teachers who were not so much musical as comfortable with working with children on movement. Their musical improvisation, which was at the heart of Jaques-Dalcroze teaching methods, began a long decline. As with most dance people those new teachers were unable to discuss and explain any part of the ideas behind the methods from the beginning to the end of his personal interests and beliefs.

Unfortunately, for aspiring music students at the adult level, as well as male students, these new ideas on methods have locked them out from the help Jaques-Dalcroze could provide.

As a final problem, Jaques-Dalcroze's son who was a lawyer helped to try to control the method by making the Institute in Geneva the only school allowed to offer the Diploma which

would be of interest to very accomplished musicians and teachers from all over the world. This led to many complications between Geneva and other countries, limiting the proliferation of the Émile Jaques-Dalcroze Methods.

En quelques mots

Émile Jaques-Dalcroze, dans la première partie de sa carrière, en raison des ses intérêts pour la composition, la direction, le théâtre, la chanson et l'improvisation, développa des techniques pour enseigner et la théorie musicale (tonalités, harmonie, mélodie, improvisation mélodique) et la musicalité.

Puis, vint la rythmique : faire sentir les rythmes musicaux au moyen du mouvement corporel. À l'époque de Jaques-Dalcroze, les écoles formaient aux techniques instrumentales, avec peu d'attention portée à la musicalité. Cela se retrouve également de nos jours.

Lorsque Jaques-Dalcroze se rendit à Hellerau, l'utilisation du mouvement se concentra sur la danse et le mouvement théâtral, avec la collaboration d'Adolphe Appia.

L'aspect du mouvement l'emporta finalement sur l'aspect musical, avec pour conséquence que ce métier devint très féminin, et l'improvisation perdit de son importance.

L'Institut de Genève étant la seule école à pouvoir décerner des diplômes supérieurs, il représente un frein à la propagation des méthodes de Jaques-Dalcroze dans le monde.

Madeleine Duret

The essence of eurhythmics

by Ruth Alperson

I have been a Dalcroze eurhythmics teacher — and perpetual student of Dalcroze eurhythmics — for over 30 years. I have spent many of these years thinking about eurhythmics. At times, eurhythmics seems to defy analysis. The eurhythmics teacher may teach classes for many years, and still not understand why the pedagogy works the way it does. One's experience in the eurhythmics class is not easily given to words. Dalcroze eurhythmics is an artful pedagogy, and a means toward artistry. It is a study of music that is, first and foremost, musical. Now, I am teaching Dalcroze methodology to adult students. This gives me a chance to delve into this subject analytically, to identify and study its principles and practices, and to understand how these ideas are applied in the classroom. To discuss the essence of eurhythmics, I return to my first decade of study, when I was in the grip of this approach. I had a strong sense of what it was about, but I could not put my sense of things into words.

My first experience in eurhythmics occurred when I was a senior at the Oberlin Conservatory of Music. When I first entered the classroom, I noticed that there were no desks or chairs; there was a grand piano, a stereo, and a table, piled with drums. The teacher, Inda Howland, wore a colorful sheath; her feet were bare. She instructed us to leave our backpacks and jackets in the cloakroom, along with our shoes and socks. There were about fifteen of us. Each of us took a drum. We sat in a circle on the polished wood floor, cross-legged, and we began the first exercise. Inda tapped a beat on her drum; we, in turn, were to feel this pulse, and then tap it on our drums, one at a time, passing

the beat around the circle. I immediately felt excitement; this way of studying music brought us directly in touch with the music. During the entire semester, we moved with the music, we lived the music. This class was thrilling; along with Inda, and many of the lessons that followed, it remains vivid in my memory. I did not know at the time that this one-semester course was the beginning of a journey in eurhythmics. I did not anticipate that my studies in eurhythmics would span the next decade; I did not imagine that I would choose a profession in this discipline that would last a lifetime.

Inda studied eurhythmics with Jaques-Dalcroze, at Institut Jaques-Dalcroze, in Geneva. During her early years at Oberlin, Inda presented eurhythmics in the traditional manner in which she had been trained. However, Inda spent a sabbatical year traveling through Southeast Asia; here she studied under master teachers, learning traditional dance and drumming in Thailand, and gamelan in Bali. Influenced by these experiences, Inda discontinued many of the practices she had learned in Geneva, including the use of armbeats to maintain meter. By the time I began my eurhythmics studies with Inda, she employed arm "swings", in place of armbeats. Along with Inda's improvised music (which included chanting, drumming, playing piano), our hands and arms would move, in an arc, like a ping-pong ball bouncing from one side of the table to the other; our bodies followed, swaying from side to side. Swings were large or small, depending on the musical unit they represented: the beat, or

pulse, the measure, the phrase, the period, and so forth. Through the swings, we explored the ways Inda's music traveled. Each swing involved an impulse forward, and, at the same time, a wanting not to go forward; a retention back. Musical tensions varied, depending on the balance between the impulse forward and the holding back.

When the class had mastered the arm swings, Inda gave a lesson in which we "enacted" an entire musical work, the slow movement of a violin concerto by Locatelli. The students stood in a V-shape: two people at the tips of the V were to swing the beats, using small movements; the next two were to swing the measure, with larger motions; then the phrase, larger; then the period, still larger; and, last, one person standing at the bottom joint of the V was to swing the entire piece. This swing began with the body, contracted, close to the ground, hands and arms to one side, touching the floor, then leading the whole body up in one long, extremely slow arc, then back down again to the other side. We moved as we listened to a recording of a slow movement of a violin concerto by Locatelli. Seeing and feeling all the parts of the music, larger and smaller, faster and slower, working together, was a deeply moving experience; it was another way to learn and to know music.

We explored musical tension and release in a variety of ways. In one lesson, Inda divided the classroom into sections: one she designated as "air", another "water", then "mud", "walls", "stone". As we moved through the space in the room, we felt a transformation each time we coursed through a different "medium". Our bodies felt light and free as we moved through "air"; we felt more "pressure" as we moved through "walls", we struggled as we moved, with great effort, through stone. Inda improvised music for our movements, sometimes on the drum, sometimes at the piano. Next, we worked with recorded music; we moved freely as we listened to Fischer-Dieskau singing Schubert's "Abschied", from the "Schwanengesang"; we moved to Casals playing the Allemande from J.S. Bach's first cello suite in G Major. We moved to Bach's Prelude in C minor from the Well-Tempered Clavier, Vol. I, performed by Wanda Landowska, and then by Glen Gould. Afterwards, we discussed the different quali-

ties of our movements and the various tensions in the different interpretations of the same piece. Then we analyzed the different versions of the Prelude. When we listened to Casals, Inda asked us, "*What matter is the music moving through — air, water, mud, walls, stone?*" We knew the answer: "*The music is moving through all of them.*"

In the final weeks of the course, Inda provided us with an exercise in performance. Each of us prepared a piece to play in class, on his or her instrument. We could choose any piece we wanted. Just before the performing student began to play, Inda propped the classroom door open; then she walked out the door, down the corridor. The rest of us sat along the walls of the room, waiting. The performer, poised with the instrument, listened for the signal. From far down the hallway, Inda would call, "*Pull me in!*" The player would begin, and Inda would move, following the expressive pull of the music. Sometimes, Inda would arrive at the doorway, and move into the room. Sometimes, she never appeared in the doorway. Inda was looking for expressive, musical playing that would, literally, move her. Witnessing Inda's movement was like listening to Casals play cello; Inda's movement transcended movement, it was pure music.

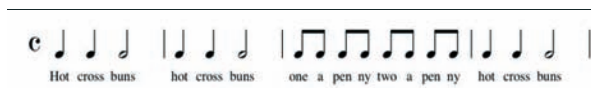
When the semester was nearing an end, and graduation loomed, I asked Inda where I could continue the studies I had begun with her. "*This is not possible*", she said, "*what I teach is unique; you will not find another course like this one.*" She continued, "*If you want to study eurhythmics, there is a school in New York that you can look into, The Dalcroze School of Music*".

The following September, I visited The Dalcroze School of Music, where I had a meeting with the director, Dr. Hilda Schuster. She administered a placement test to determine the appropriate class for me. The test involved moving, singing, and improvising at the piano. Through my years of study, I had always loved fooling around at the piano. This was the first time I had been asked to demonstrate my improvising skills; indeed, this

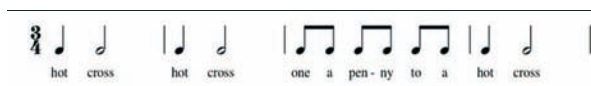
was the first time these skills seemed useful. Schuster improvised the orchestra part for a piano concerto, and I was to improvise the piano part. She played the introduction; it was clear, in her music, at which point I was to begin my solo. Her music spurred me on; I listened, I played. I did things, musically, that I never knew I was capable of doing. I was intensely present. I remembered my meeting at The Dalcroze School when I read Anne Farber's account of her interview with Schuster, calling it "one of the high musical moments of [my life]. *I clapped, I stepped, I sang, I played a black key "concerto" with her at two pianos; I did things I had never done — had never thought of doing — yet somehow what I already knew got caught up in the new challenges, and I did what she asked — and it was astounding, it was glorious.*" (American Dalcroze Journal, Dalcroze Society of America, Volume 24, Number 2, Spring, 1998, p. 2.)

In Schuster's eurhythmics classes, my senses felt alive; my listening skills deepened. I was intrigued by the approach, which led me to think about music in new ways. I especially loved the element of improvisation. Music was elastic; we could add and take away beats, change meter, we could experiment with the materials of music, like drawing with crayons, or shaping clay. In one lesson, Hilda Schuster worked her magic on the simple folk song, "Hot Cross Buns," giving us a quick reaction exercise. She played the piano, with her beautiful, lyrical touch and sweet harmonies; we sang the song:

Hot Cross Buns, Hot Cross Buns, One-a-penny, Two-a-penny, Hot Cross Buns



Then Schuster called out the signal, "Hopp!" and shortened the 4/4 meter to 3/4; "Hot Cross Buns" became a waltz;



she improvised the music, and we moved:

Hot Cross, Hot Cross, One-a-penny, two-a Hot Cross

Next, Schuster cried, "Hopp!" and the meter shrank to 2/4:

Hot Cross, Hot Cross, One-a-penny, Hot Cross



Schuster's music became playful, bouncy, angular. The song turned into a children's game, and we responded in kind, in our singing, and our movement.

During the following summer, I attended The Dalcroze National Conference at Carnegie-Mellon University. I took a eurhythmics class given by Lisa Parker, whose lesson featured the connection of poetry and image with movement and music; this was something new and exciting for me. The lesson opened with Lisa directing us to sit or lie on the floor, and we became as small as possible, curling our bodies, and hugging our folded knees. We imagined that we were surrounded on all sides by walls; these walls were close, we could feel them holding us in, enclosing us. The walls could be made of any material. Keeping our small shapes, we explored our walls, pressing against them with our heads, elbows, shoulders, and knees. Then Lisa asked us to press against the walls, to make them expand, to make more space. We interacted with Lisa's improvised music; as we pushed against the walls, the music pushed also. As the music pressed, we pressed. The music helped our bodies feel the walls move out farther; as the energy in the music grew, we felt the space grow, giving us more room in which to move. We could now use our arms and hands. Eventually, we could stand. Finally, through its exuberant rhythms and energetic melody and harmonies, Lisa's music moved us, and we moved, with the music, out into the open space of the room.

Lisa's music brought to life the imagery of walls, which was woven through the entire lesson. We played with the images, and varied them. We worked in groups, exploring different ways to form walls. With our bodies, we made thick, heavy walls; thorny walls, walls of brambles and sticks; walls of rubber, sticky walls of glue. Lisa improvised music for the walls; the music made us feel, in our bodies, the rubbery, thorny, heavy, qualities of the different walls. Then, half of us were walls, while the rest of us "broke" through the walls. Being walls made us feel bound, held in; breaking through the walls, we moved out in space and felt free. Through Lisa's improvised music, we embodied these feelings. The lesson progressed; we stood, side-by-side, four or five abreast, and we became "moving" walls. Then, we broke away, moving with skips and turns, and a feeling of freedom and abandon. Again, it was the music that allowed our bodies to "live" the images; the subject matter felt personal, and meaningful.

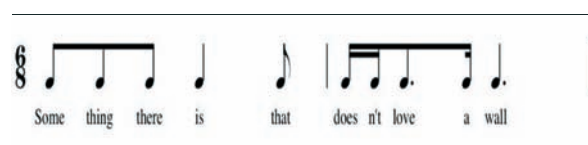
At one point during the lesson, we walked over to the chalkboard and sat down. Now, we thought about the lesson; we analyzed the music that Lisa had improvised; we saw the symbols that represented the sounds we had heard. Lisa sat at the piano, reviewing music from the lesson, while we listened. We teased out the beats, patterns, and meters, and discussed the melodic shapes, and the interplay of all these elements with harmonic color and dynamics. We discovered that binary rhythms had represented the wall, and that ternary rhythms had represented breaking free. Lisa notated these rhythms on the board. We read them, clapped them, moved them in different ways, combined and re-combined them.

We were up on our feet again, moving. Lisa played on the piano a section from Carl Orff's "Carmina Burana", "Uf dem Anger", in which binary and ternary rhythms alternate. It was exciting to hear this piece, with which I was familiar, in the context of this lesson. Now, I heard it in a completely new way, with a new understanding. We broke into small groups, and explored ways to show, in movement, what was happening, musically, in "Uf dem Anger". Lisa discussed with us how we might choreograph a piece with our groups. Again, this gave us the chance to have another look at the musical

work, and to experience it in a completely different way. As the lesson progressed, I felt more comfortable with the binary-ternary changes. At this point, my movement response to Lisa's music required less effort, and became more automatic. I was internalizing the experience of binary-ternary.

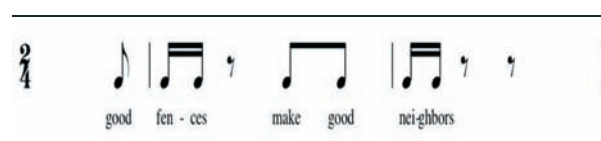
Lisa closed the lesson, reciting to us "The Mending Wall," a poem by Robert Frost. She focused especially on two lines in the poem. One, she recited in a ternary rhythm:

Something there is, that doesn't love a wall



The next, she recited in a binary rhythm:

Good fences make good neighbors



The final portion of the lesson brought us back to the image of walls with which the lesson began.

I left New York City, and moved to England, where I enrolled in the Dalcroze Teachers Training Course in London, designed and run by Elizabeth Vanderspar. The program included a course called "The Dalcroze Subjects", taught by Ruth Stewart. In this class, we analyzed what we studied in our "core" courses (eurhythmics, solfège, and improvisation). Ruth's class happened in the living room of her small London flat. Here, we explored the Dalcroze subjects; we sang, we improvised, we composed, we thought, and we talked. At the outset, Ruth introduced us to six Dalcroze sub-



jects that were broad, and related to various art forms; these subjects were not particular to music alone. These included repetition, silence, anacrusis, accent, form, and the time-space-energy relationship. Through our study of these subjects we became immersed in poetry, language, and the visual arts.

One assignment involved focusing on a subject, and then finding examples of this subject in written works, photography, painting, sculpture, music. When we studied silence, and repetition, I found a poem by E. E. Cummings that begins:

These children singing in stone a
 Silence of stone these
 Little children wound with stone
 Flowers opening for
 Ever these silently lit
 The children are petals
 Their song is a flower of
 Always their flowers

Drawings by M.C. Escher provided such good examples of repetition and form. Often featured were trompe-l'œil images: in one work, a hand is shown drawing another hand, which is drawing the first hand; in another, through repeated patterns, birds very gradually turn into fish.

Later in the course, we focused on the Dalcroze subjects that were specific to music. My favorites were unequal beats and irregular rhythms; I fell in love with Bulgarian and eastern European folk rhythms and songs. Ruth asked us to take a musical subject and focus on it; later, we set poetry to mu-

sic. I chose irregular rhythms and changing meter, and set the text of an E. E. Cummings poem, "I thank you god for most this amazing day", to music, using meters of 5/8, 6/8 and 7/8.

Seeking examples of accent in music, I recalled a movement from

J.S. Bach's "St. Matthew Passion", a duet for soprano and alto, with two full choruses, "Christ is Bound and Led Into the City". The soprano and alto sing a legato, winding melody, poignant and sad, weeping, a lament. Describing the scene, their lyrics form a narrative line: Jesus is led into the city, where he will be bound to the cross he bears; the moon and stars are witnesses to the event. Several times during the movement, both choruses suddenly call out, demanding Jesus' release: "Stop! Release Him!" Their cries are short and syncopated; their huge sound completely drowns out the duet. The duet continues, relentlessly, unheard, but there, all the while. When the cries of the chorus cease, the duet re-emerges. Here, the dynamic, or pathetic, accent is deeply meaningful. When I examined the piece, I found a powerful message in the form: massive sounds drowned out the small sound of the duet, but, like voices of fate, they persisted, nonetheless, with their message. The crucifixion takes place, as it must.

As our course progressed, I discovered that every work of art contained many subjects. Within a poem that strongly featured anacrusis, accent and repetition played important roles. Within an artwork that was an exemplar of form, pattern and anacrusis also emerged. I began to look at the world differently; I saw patterns and accents in trees, fences, crowds of people; I noticed anacrusic forms in architecture, and in short stories; I saw visual representations of silence, all around me.

I was fortunate, in my initial years of study, to have

worked with many master teachers of eurhythmics. The approaches of Inda Howland, Hilda Schuster, Lisa Parker, and Ruth Stewart, were vastly different. I observed that these pedagogues diverged from each other in more than just style: presentation, ideas, techniques, pacing, and subject matter, varied greatly from one rhythmician to another. Some teachers used recorded music; others used improvised music exclusively. Some presented their classes along more classic, or traditional, lines; others used a looser, freer approach. Into their lessons, the Dalcroze teachers injected their particular talents, experiences, and interests. As different as these approaches were, there were commonalities. Our classes were infused with music. We listened, we sang, we moved to music; the teachers sang, improvised, played recorded music. Our understanding of music was often helped along by the use of imagery, rather than literal, or technical language.

As my interest in Dalcroze eurhythmics grew, I wanted to know more about the discipline; I enjoyed the classes, but I had difficulty analyzing them. I wanted to know how, and why, they worked. I became acquainted with Dr. Frances Aronoff, a certified Dalcroze eurhythmics teacher, and Professor of Music Education at New York University. Fran became my great friend and mentor; she persuaded me to enroll in a doctoral program at N.Y.U. Eventually, I began to write my doctoral dissertation, which gave me the opportunity to explore the essence of eurhythmics, and its meanings.

The dissertation title was “A Qualitative Study of Dalcroze Eurhythmics Classes for Adults”. A focus of the study was the over-arching question: “What happens in a Dalcroze eurhythmics class?” To answer this question, I observed eurhythmics classes given by four master teachers in the U.S.: Marta Sanchez, Anne Farber, Robert Abramson, and Lisa Parker. As with the eurhythmics classes I had taken as a student, I noticed interesting differences among the teachers, as well as interesting similarities. All the classes I observed were filled with mu-

sic; during most of each lesson, the students moved with the music. The teachers’ improvised music — almost always done at the piano — played a central and critical role. While they improvised, the teachers observed the students. A special “give-and-take” occurred here: the teachers were influenced by the students’ movements, which inspired their improvised music; the students’ movements were, in turn, influenced by the music they heard. This cyclical and spontaneous flow of movement, or action, into musical ideas, and the interaction of the students and teacher through the music, are characteristic of a Dalcroze eurhythmics class.

Improvising for natural movement is one of the hallmarks of the eurhythmics class, and one of the elements that sets eurhythmics apart from other approaches in music education. Improvised music provides teaching tools that recorded music, and composed music do not offer. Improvised music enables teachers to isolate music concepts, and work on them, as needed. One of the most important skills a Dalcroze teacher acquires is the ability to improvise music at the piano for another person’s movement. To accomplish this task, the teacher must develop acuity in listening and observing. When observing movement, the Dalcroze teacher translates that movement into music. If verbalized, the message from teacher to student would be something like this: “I am watching you, and I observe your special

ways of moving. I notice the articulation and energy of your movement, and the special character of your movement. I see you. In my improvised music, I am showing you the music of your movement”. Fran Aronoff once expressed this another way: “*When you play just the right music for the child’s walk, with each step, the child feels, ‘I’m right, I’m right, I’m right’*”.

In eurhythmics classes I took as a student, and those I observed for my dissertation, an essential feature was

*“I was fortunate
to have worked
with many
master teachers
of eurhythmics”*

the presentation by the teacher of different ways to experience a music concept. A rhythm would be clapped, stepped, moved with the whole body, tapped in the air, swung. Nuances would be explored using the head, the elbows, the pinky; students would work by themselves, with a partner, in a group. In “Rhythm, Music, and Education”, Dalcroze called for the “*persistent repetition*” of music ideas (p. 87), which encouraged practice through variety and challenge. Through this repetition, students had the chance to know a concept in many ways, to gain a deep understanding of, and familiarity with, the concept. One essential goal in the eurhythmics classes was the deep-rooted understanding of the material, and comfort with the material, so that it could be sung, moved, and reproduced with ease. In other words, the concept studied was, at work’s end, internalized by the student. For true learning to take place, knowledge must be internalized.

Dalcroze eurhythmics is, first and foremost, experiential. It is a pedagogy that is about music, for music, through music. Those with a background in Dalcroze pedagogy understand that the principles fundamental to the approach are transmitted through an oral tradition. There is no text that offers a comprehensive Dalcroze curriculum because none could provide teachers with the means to deliver content. Indeed, Dalcroze elucidates this idea with a caveat, from *Rhythmic Movement*, Vol. I: “*IMPORTANT NOTICE TO THE READER: the reader will find no instruction as to methods of gaining power to improvise at the pianoforte without which the teaching of Eurhythmics is impossible* [1920, p. 5]”. Although there is much knowledge to be gleaned about eurhythmics through books, in which exercises and techniques may be discussed and described, the basic learning of applications — how to put the Dalcroze principles into practice — occurs through experience, live, in the classroom. Dalcroze was a prolific writer, who left lesson plans, books, essays, and exercises for eurhythmics and solfège classes; however, he provided no way in which one might go about teaching a eurhythmics without attending classes. Dalcroze himself was clear about this. He has left many written works for our perusal; however, he is insistent on the need for first-hand ex-

perience in the classroom. At Institut Jaques-Dalcroze, his class notes exist in bound volumes; in each, his written instructions indicate that students are allowed to read these only upon completion of three years of study.

The experiential aspect of eurhythmics — the moving, the singing, improvising — encourage musical behavior by the student in the course of study. Moving with the music brings us in direct touch with the music; in this way, we live out Dalcroze’s idea that the body becomes an “intermediary” between the listening to music and understanding music. In the eurhythmics class, the body is the learning tool; moving the music gives students the chance to act out, to feel, and visualize, what they hear, and then to study and understand their actions. Moving the music personalizes it, and makes it more concrete; these factors make it easier for students to think about music on a conceptual level. Through the experience in eurhythmics class, we are better able to think abstractly, and to approach music analytically.

My early experiences in eurhythmics classes recalled the great pleasure I took in moving to music as a child. When my family was out, and I was alone in the house, I would play my favorite recordings at top volume: The “Magnificat” by J.S. Bach, Schubert’s “Die Winterreise”, the Piano Concerto No. 3 by Prokofiev. As the music resonated through the house, I moved to it, dancing through doorways and around furniture. As a child, my experience of music was feeling, bodily and expressively, as deeply as I ever did feel. My eurhythmics classes brought back this joyful experience.

En quelques mots

L'auteure relate ses premières expériences en rythmique, au Conservatoire de Musique d'Oberlin. Son professeur était Inda Howland. Une des caractéristiques de ce professeur était la manière de battre la mesure, avec des balancés des deux bras ensemble, de gauche à droite, de grandeurs différentes, suivant qu'ils devaient signifier le temps, la mesure, la phrase, la période ou la pièce entière. Autre exemple : les mouvements étaient ressentis comme « à travers un mur », dans l'eau, dans la boue etc. Ces différentes sensations étaient ensuite vécues avec une musique enregistrée.

Puis, Ruth Alperson retrace ses études à New York, à la Dalcroze School, dirigée par Hilda Schuster. Elle se souvient de la première rencontre avec M^{me} Schuster, qui lui fit passer un test d'aptitudes, dont une improvisation à deux pianos. Elle découvrit alors avec émerveillement ses propres capacités dans ce domaine. La même expérience fut faite par Anne Farber, dans une situation similaire.

Ensuite, l'auteure découvrit la flexibilité de l'improvisation : ajouter ou retrancher des temps, modifier le matériel musical...

Ruth Alperson suivit un cours d'été à la Carnegie-Mellon University et fit la connaissance de Lisa Parker. Elle se souvient d'une leçon sur la poésie et l'image : il fallait imaginer être entouré de tous côtés par un mur très proche et explorer cet habitat avec différentes parties du corps. La musique se modifiait : les murs imaginaires s'éloignaient jusqu'à être finalement les murs réels.

Après quoi, l'auteure passa deux ans en Angleterre, à l'école Dalcroze dirigée par Elizabeth Vanderspar. Ruth Stewart y enseignait les sujets dalcroziens.

Ces sujets n'étaient pas que musicaux ; il y en avait six : répétition, silence, anacrouse, accent, forme, relation temps-espace-énergie. Ces sujets étaient explorés en poésie, dans le langage et les arts visuels. Les étudiants devaient trouver des exemples dans des œuvres écrites, en photographie, peinture, sculpture, musique...

Ruth Alperson découvrit que chaque œuvre d'art contient des sujets. Un poème recèle aussi bien des anacrouses que des accents, des répétitions.

Même la nature a des accents, des silences.

Tous les professeurs de rythmique sont différents mais chez tous, la musique est présente.

L'improvisation joue un rôle essentiel, que ne peut tenir la musique enregistrée. Elle permet d'isoler des concepts et les répéter.

Jouer pour le mouvement d'une autre personne demande une finesse d'écoute et un sens de l'observation.

Un rythme proposé peut s'exécuter en frappant, en marchant, en bougeant tout le corps, avec des nuances variées, avec un partenaire, dans un groupe.

Le principe de la répétition permet l'intégration des notions.

La rythmique Jaques-Dalcroze est une pédagogie artistique. Son approche se fait par l'expérience et principalement par transmission orale.

Bouger avec la musique nous met en contact direct avec celle-ci. Le corps devient un intermédiaire entre l'écoute et la conscience analytique de la musique.

Madeleine Duret

In search of

1. A brief introduction to the essence (or spirit) of eurhythmics

When I was a teenager, the only thing certain for me about my future profession was that I wanted to work with people. Although music therapy might have been an option, the profession was still in its beginning stages in Germany at that time, with only two locations offering a formal education. While still searching for my profession, I enrolled at the Richard Strauss Music Conservatory in Munich to continue my clarinet studies and thereby postpone the decision. By accident, I discovered a notice on the bulletin board. It spoke of an artistic pedagogical approach and of a rhythmic musical education. What's more, it spoke of play, of time, space, energy and form, as well as aspects of personal development. Terms such as "autonomy" and "adaptability" caught my attention, signifying issues which, for a 22-year-old searching for identity and career options in the wake of the upheavals during the 1960s, were still very topical matters — even in 1976.

Why have I begun with biographical details? Because the "essence" of an idea and practice which devotes itself to working with people can only be traced and rendered tangible by understanding the core of one's own being in conjunction with personal experience. So what does essence actually mean? The first definition that comes to mind is the intrinsic feature of a thing which determines its identity, the most distinctive element, its necessary properties; the "essential"; the core and substance of something. In order to approach any one of these definitions, questions concerning perception

arise: a key term in eurhythmics, together with "authenticity" and "concordance", terms which also encompass philosophical and psychological aspects.

Any work involving an artistically pedagogical approach which attaches a great deal of importance to seeking the "essential" will focus on the human being and how he or she perceives and experiences the work, particularly when such work both challenges and examines the awareness of one's senses and quality of movement. Hence, together we — instructor and student — are able to grasp or attain — if all goes well — a form of the present, a state which momentarily excludes the past and future. Any exercise performed in eurhythmics has the inherent potential of connecting us with the present moment for the purpose of experiencing a tangible unison with life — with the world. At such moments in this state, questions concerning meaning are nonessential. The moment has complete meaning, and we are at one with the moment.

Prior to completing my studies, I was fortunate enough to make this valuable experience and discover that eurhythmics clearly provides a basis which allows for a constructive learning process using music and movement to be offered (practically) anywhere at any time with all sorts of people of any age. In addition, it can be instructed in such a manner that those involved almost inevitably — at least for a brief period of time — are in touch with the self. Such prospects were promising for me and my future career.

the essentials

by Fabian Bautz

2. Roots in Munich

With one sentence, Amélie Hoellering both introduced the founder of eurhythmics, Emile Jaques-Dalcroze (1865 – 1950), and outlined the scope and dimension of what awaited us during our four years of studies at her institut: “... *a true pedagogue must be a psychologist, physiologist and artist all in one*”.

She had studied eurhythmics in Leipzig and Stuttgart with Elfriede Feudel (1881 – 1966), a Dalcroze student, and then later completed her studies in psychagogy at the Institute for Psychotherapy and Psychoanalysis in Stuttgart. For many years she lectured at the Richard Strauss Music Conservatory in Munich and at the “Musikhochschule Hannover”, parallel to having taken on a professorship at the University of Music and Performing Arts in Munich in 1985. Accompanied by Elfriede Feudel, she opened Rhythmikon, the Institute for Rhythmic Musical Education, in Munich in 1961 and worked there instructing and supervising students until she passed away in 1995.

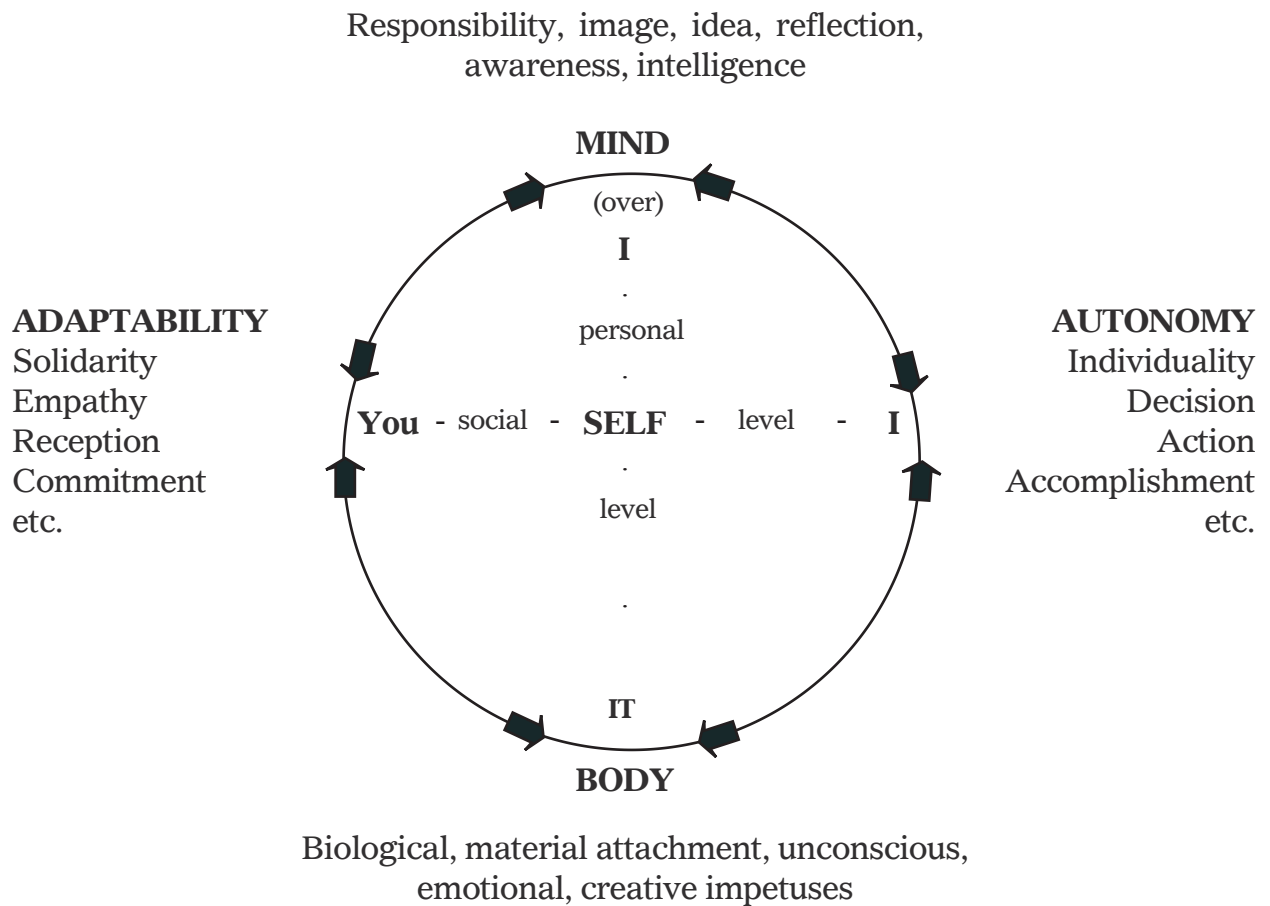
Her commitment and interest were marked above all by questions concerning the quality and dynamics of interpersonal relationships. She actively sought and provoked contradiction, a fact which rendered her somewhat difficult as a colleague, but ensured a positive and in-depth discussion of the matter at hand. This type of discussion was an integral component of the four years of study at Rhythmikon, as well as at all other continuing education courses. It contributed significantly to explaining the approach “...*that only when professional competence (I have the knowledge to be able to*

accomplish the task) is supplemented with social competence (I am capable of dealing with any conflicts which may arise) is a person capable of making decisions and bearing responsibility”. Consequently, the approach also embraces the fact that our teaching in a group setting involves a social context.

At lectures or public events, she used a diagram to illustrate how to align a rhythmic exercise ideally with the junction of polarities. This diagram had already been included in her book, “Zur Theorie und Praxis der Rhythmischen Erziehung”, published in 1971.

She writes about the essential feature of holistic work in education in the introduction to her book: “*Basically, we place the students between the polarities of body and mind, adaptability and autonomy. It provides students with a hands-on task to practice finding balance. In other words, body awareness and movement, though initially unconscious, is grasped mentally and becomes more consciously controlled through rhythmic exercises. This occurs by presenting the students with the challenge of discovering the solution to the task on their own and, to a certain degree, even formulating the task themselves and continually adapting it to the given factors (boundaries and regulations)*”.

When tasks involving eurhythmics and music are placed at the interface and ‘meeting point’ between I and you, between adaptability and autonomy or leading and following, they then create a source of conflict — and hence experience — which must be reflected upon and



processed in order to, in keeping with Dalcroze, “...teach our children to become conscious of their own personality, to develop their temperament and to unfetter from all ties their very own rhythm of life” (taken from the introduction to “Rhythmus Musik und Erziehung”).

Because any encounter — whether in thought, through eye or physical contact, in words or movement — constantly generates the potential for personal projection, we have to examine and clarify our own motives again and again in order that our care of and attention to our students does not harbour an underlying need for attention and contact or search for gratification. Such care and affection would in truth be an expression of one’s own need.

For this reason, we must pay constant attention to how group dynamics develop and strive to make use of the children’s potential at hand in structuring the lesson, the result of which is dialogue and process-oriented instruction. This in turn requires the willingness to address conflicts and

the ability to resolve conflicts together. As teachers we have to set clear boundaries time and again, foster decision-making abilities, provide options for structure, identify learning thresholds and continually alter proficiency levels to allow for success-oriented completion of the task.

Ariane Bühler and Alice Thaler chose to formulate it in their book “Selber denken macht klug”, published in 2001, as follows: “If the development of personality constitutes an essential goal of eurhythmics — thus, committed to the essence of the human being — then specific requirements can also be placed on the persona of professionals in eurhythmics. In principle, these requirements refer to the fact that the professional must not only have discerning knowledge of his or her field, but just as importantly also have knowledge of and insight into his or her own behaviour patterns, capabilities, preferences and shortcomings”.

The fact that Helga Tervooren, who passed away in March of last year, also forged the link to humanistic psychology in her book published in 1996, “Ein Weg zur Menschlichkeit: Rhythmisch – musikalische Erziehung”, need not render such a relationship to eurhythmics disturbing. On the contrary! She views the developments and discoveries in psychology since the Second World War as a complement to Emile Jaques-Dalcroze’s standards. With her book, Helga Tervooren provides access to an inexhaustible collection of “essences”, which form the basis for the concerted efforts among all of the authors quoted here as regards their work with people and humanity.

3. Experiences and consequences

In further observing the above-mentioned model for and structure of a lesson, encounter can be seen as an important essence of eurhythmics and described as the resulting dialogue between several possible parameters, partners or polarities at any one time: music and its players, as well the listeners and followers, those in movement; the ball, wand, hoop or any other item as challenger and opponent or when viewed from the other side, its user or the player; the task and its specifications; my partner and me, the group and me, alternating between autonomy and adaptation; impression and expression; thought and its contemplator... and many more.

As a group, we listen, we move, we practice, play and learn together. We look both inwards and outwards. Together we are open to the experience, whose emergence and shape are unpredictable, due to improvisation. We inquire as to the effect and encourage the experience to be communicated.

Preparation for this process demands thoroughness, requiring first and foremost an attentiveness to questions concerning one’s own mindset and perception — at all times — in order to retrieve one’s self. At the beginning of her most recent book “Rhythmische Menschen werden” (2005), an anthropological pedagogical study, H. Tervooren quotes Emile Jaques-Dalcroze with the following: “*I must admit that ten years ago, when I arrived at new educational methods using*

eurhythmics, I was not yet fully aware of the outcome of this discovery, an outcome which offers human beings the gift of discovering themselves — through their own selves”.

As is the case with all the arts, creating music necessitates being fully in touch with the present — be it listening and feeling, or deciding and creating. Hence, every rhythmic exercise which provides the setting for exploring and seeking the interplay between music and movement can lead us to experience this contemporariness and authenticity of the creative process.

Therefore, in taking this requirement as a point of departure, intuition and inspiration must be fostered when learning the ‘tools of the trade’ in eurhythmics and viewed as all the more essential when considering the contents of research, teaching and learning programs. These are ‘key skills’ — in keeping abreast of the modern jargon in education — for the development of authentic, rhythmic musical awareness and even, if taken further, human existence. “*It is necessary for us and the younger generations to train our minds, compelled by the commands of instinct in spite of greater clarity and stricter discipline, as well as temperaments richer in energy and more full of life*”, quotes Helga Tervooren from Emile Jaques-Dalcroze’s “Rhythm, Music and Education”.

4. Drawn to the new with a foot-hold in the old

Towards the end of my studies, I got to know Reinhard Flatischler, founder of the international ethnic percussion project, at one of his workshops in Munich. This encounter proved to have a lasting effect on my professional prospects, which were still emerging at that time. The experience was radical and opened new dimensions.

This was obviously an approach to rhythm that had not been conveyed to us during our studies at the conservatory or at Rhythmikon. With this approach, adopted from ancient cultures and their practice of mu-

sic, dance and drumming, the voice plays an important role: syllables establish a pulsating level for movement by stepping and clapping. Over an extended period of time, the body moves in a polyrhythmic field of tension which is accompanied by vocals on a third level, by song motifs which have either a stabilizing or disrupting effect. This was a new experience for me. It enabled complex rhythmic structures to be realized effortlessly and playfully. While similar to experiencing a two-part invention by Bach in which the two voices are interpreted with the feet and hands, it was different in its repetition of reduced rhythmic and melodic elements.

The stability of one's own position is put into question here — both directly and figuratively, referring not only to one's stance in life but also to one's flexibility and 'suppleness'. Here, too, in dealing with the topic of coordination, the personal is inevitably confronted with the essential!

For three years I played the surdo, the large bass drum, for Reinhard Flatischler and learned a great deal about the effects of drumming. On my own body in particular, I became familiar with the supporting base of music: pulsation. On all the tours with him — for hours, days and weeks on end — I did nothing other than play the basic pulsation on the surdo, providing the basis for a myriad of cycles, various kinds of beats and sequences of steps. I was at the very core of this circle, exposed to the energy which became ever more potent when he shifted patterns of momentum with the berimbau, with steps and vocals, thus challenging the participants' stability and basis with rhythm motifs and elements. This experience was so intense that after three years I decided to pursue studies as a taketinaâ rhythm pedagogue as well.

After the initial temptation to enhance eurhythmics with taketina and render it even more effective or interesting than it already was — and is — I was able to make a clear distinction and appreciate both approaches. The benefits of my studies in taketina remained, however: an in-depth experience of the basic elements in music, which served as an excellent tool for providing effective lessons in eurhythmics.

5. Eurhythmics as an educational principle

"Eurhythmics is an 'education in movement' which con-

siders and accommodates all movements: the movement of the body, the mind and the psyche. The human being is not the sum of body, mind and psyche, but rather all of these concomitantly. A person's vitality is his or her ability to be moved. This is not the sum of individual movements, but rather the integration of all movements: astute knowledge, perception and sensation while deciding and taking action. Every one of us must be willing to examine this capability every day. The moment we react one-sidedly, something will be omitted due to lack of integration of movement."

This statement comes from musician and artist, pedagogue and rhythmist Prof.A. Hoellering, who was so committed to humanness and art in her being that she placed them at the very center of her work at all times. She assumed that every human being holds a treasure within, a treasure which surfaces in moments of abandoning the self and encountering "one's own being" (E. Feudel) and often astounds us with the inconceivable, with the unpredictable. A similarity can be found in the philosophy of the Alexander Technique: "If we allow the wrong thing to occur, the right thing will happen on its own". Experiencing the interface between these powers of creativity beyond the constraints of control, calculation and plan — through surprising moments in music, through quickening or slowing the pace, through sensitivity exercises and interruptions, in such a manner that we suddenly rediscover ourselves — is without doubt among the essential and most magnificent tasks of eurhythmics instructors.

As instructors of eurhythmics, we know how empathetically, tangibly, practically and precisely our work can — and must — be in order to allow such moments to occur. Every musical activity requires an extremely precise movement when performed and this can only be attained when the conditions are provided which permit an optimal, unhindered guidance of the self. Reduction is one of the principles with which the tasks can be continually adapted, newly formulated and carried out more precisely, thereby allowing precision and essence



IJD BRUXELLES

for the purpose of experiencing the nature of being. This in turn allows the personality to unfold and individual potential to be attained — *“as an augmentation of the personality”*. Thus, by experiencing this process, a deeper understanding of art develops due to exposure to music and movement, shaping human beings *“who are clearly capable of identifying the relationship of movements in space and time”* (Jaques-Dalcroze in: *“Rhythmische Menschen werden”*; published in: *Lobpreisung der Musik*, Zurich, 1969).

How can we then guide the impulses of our movements in such a manner that they both fulfil different criteria and allow the experience? This, in addition to ensuring that the parameters of process, time and energy remain proportionate in a room where other people are also moving to the same music and according to their own impulses. Or that the amount of energy expended is suitable for attaining the desired process, the choice of gestures and form, or the appropriate tone at the right time! And all this in an effort to provide an artistically aesthetic setting for learning.

“Ideally, it comes from our own experiences. By becoming familiar with the discord of our own energy when exploring body movements, we experience ourselves the laws of balance which not only dictate life but also determine the unimpeded evolution of one’s personality and life in society.” (Jaques-Dalcroze: *Der Rhythmus als Erzieher*. Tanzschule Hellerau; published in: *Sachsenpost* 1913, No. 354.)

6. The significance of attention, closeness and distance in lessons

Attention is a basic human need. Without attention, it is impossible to survive. It shapes our behaviour and we will do most anything to obtain it, much of which is out of habit, without requiring an explanation as to the motive. Children will do anything to attract a maximum amount of attention and approval from their parents. They are even prepared to deny their inner being: though they may seem to be “aloof” and tend to “act out”, in their hearts they are actually searching for nothing more than closeness and affection. Children will refuse to conform or will step out of line only because they have not learned to gain attention or communicate their ideas and assert themselves in any other way. In this respect, ability to assert oneself and adaptability are two sides of the same coin: a lack of adaptability is in most cases an expression of a lack of autonomy.

This is why it is important for children to be able to continue to explore new roles and tasks in eurhythmics lessons. We must allow them space to propose their own solutions for the task at hand, to make their own decisions and ample space to practice judgement on their own choices, i.e. whether they are demanding too much or too little of themselves. And not least, to choose the desired closeness or distance, to encourage and preserve both the child’s and the instructor’s autonomy in lessons based on ‘give-and-take’.

There is a general increase in the number of teach-

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ing methods in movement and in courses for achieving self-awareness which take advantage of the insights and well-established principles of eurhythmics. Therefore, we must also strive to counteract any sort of attenuation by continually examining the primary objective of our work. In what manner is eurhythmics distinct, how can it firmly establish itself and hold its ground? What must be undertaken now to ensure that eurhythmics instructors remain challenged and also supported in the future? How do we demand perseverance and precision and still attain commitment and preserve simplicity in a playful approach?

7. Being moved in play

When and where else do we come into contact with “essence” than in the moment in which the core of our being is moved? The arts are often a source of such moments when favourable conditions present themselves. Elfriede Feudel writes in what she describes as her “most radical” book, “Durchbruch zum Rhythmischen in der Erziehung”: “*The moment of contact with one’s own being ... is the culmination of working with movement, an experience which, in favourable moments, emerges of its own accord and can neither be wilfully summoned nor held on to... The instructor will recognize this moment by observing a noticeable change in the character of the student’s movement; the body loses all of its inherent flaws and shortcomings, his or her stance exudes assuredness and stability; movement flows freely and is carried out with complete confidence, with the student giving the impression of being unaware of his or her genuine beauty. It is as if the student has become a different person,*

more beautiful, wiser and finer than what is otherwise experienced in everyday life or, as if under the ambiguous mirror-like surface of the daily guise, the clear image of what had always been intended suddenly emerges.”

The task of the pedagogue, psychologist, physiologist and artist in eurhythmics is thus to create the conditions necessary for allowing the opportunity to experience this moment of contact, this merging of music with activity and movement, this being present in the moment. “*Being an adult means having rediscovered the*

earnestness one had as a child at play.” I found this 25 years ago in Nietzsche’s Zarathustra. Is it possible that the accidental in the creative process, the unintentional which occurs at the interface between the wanting and the allowing it to emerge is meant here?

“À vous de jouer” was the New Year’s greeting for 2006 at the Jaques-Dalcroze Institute. I would like to paraphrase and bring this simple, yet provoking call to mind with “À nous de jouer! *It’s our turn to play!*”

If — like in some writings on eurhythmics — romanticised idealistic thoughts and a certain degree of pathos should come through here, please forgive me. This is indicative of the development of our times, which seems to be increasingly determined to hinder us from experiencing the essential awareness of the self and distinguishes itself by mastering superficiality. Furthermore, the self-evidence and artistically high level of research and work in eurhythmics and music established by its founder is jeopardized today by the ever-increasing pressure of the functionally pragmatic organisation of modern-day life and educational institutions. The invi-

tation to write this article was an opportunity to encourage all of us to make an attempt at grasping the essence and essential of eurhythmics again and again in order that we may resist the predominance of productivity, business and mere appearance.

Translated from German by Sharon Kroska

En quelques mots

Suite à une quantité toujours croissante d'enseignements du mouvement et d'offres de la découverte de soi, qui se servent des connaissances et des contenus de la rythmique, nous pouvons nous opposer à toute cette fadeur en nous questionnant encore une fois sur le sens et le but de la rythmique.

C'est pourquoi cet article tombe à point, afin de nous encourager à saisir l'être et le fondement de la rythmique, pour que nous résistions à la domination de l'efficacité, du commerce et de l'apparence. Ceci dans une époque qui se caractérise par le « professionnalisme du superficiel » et qui menace de nous couper toujours davantage de l'expérience essentielle de soi.

Si nous partons du principe « ...que la compétence du savoir (je suis capable, compétent et productif) mène à la compétence d'action seulement si elle est complémentaire avec la compétence sociale (je sais comment agir face aux autres et face aux conflits) » (Prof. A. Hoellering, Rhythmikon München), alors l'enseignement de la rythmique aujourd'hui doit se soucier plus qu'autrefois de la qualité de ces relations. Ceci « ...pour apprendre à nos enfants à devenir conscients de leur propre personnalité, à développer leur caractère et à libérer leur propre rythme de vie originel de chaque chaîne » (É. Jacques-Dalcroze dans la préface à « Le rythme, la musique et l'éducation »).

Chaque exercice de rythmique a ce potentiel en lui, à savoir de nous relier au présent, dans le sens d'une unité vécue et sentie avec la vie, avec le monde et avec l'autre. De cette manière, nous atteignons – si tout va bien – une présence qui exclut l'accès du passé et du futur pendant quelques instants. Dans ces moments-là, la question du sens ne se pose pas : il est accompli. Nous sommes accomplis et nous retrouvons dans les découvertes de Dalcroze la possibilité « d'offrir un homme à soi-même à travers lui-même » [Cité par H. Tervooren dans la préface à « ...devenir des hommes rythmiques » (2006)]

Fabian Bautz

*To be able to learn through
active participation,
without being passive,
allows me to assimilate
more efficiently the different
musical concepts.*

*Student, Professional
classes, IJD Geneva*

*Eurhythmics gives musical balance and develops the ear thanks to the
concentration it demands. To know above all how to listen.*

*Eurhythmics develops the imagination, awareness of self and
awareness of others.*

Parent

*The great power of Eurhythmics is to allow one to experience, to feel, to
live the music before analysing it; it forms musicians by developing the
ear, the melodic sense and the sense of rhythm and harmony; it gives
security to performance through the acuity and sensitivity of one's
hearing and listening.*

Eurhythmics teacher

Unfolding human potential through Dalcroze eurhythmics

by Mary Brice

Mary Brice est professeur de
musique à l'École Internationale
de Genève.

Eurhythmics gives me a deeper knowledge of music from within; the possibility to “live” it organically. What is at the beginning a cerebral knowledge suddenly becomes an art incarnated and perceptible, not only by means of one faculty, but through experience gained from the muscles, the articulations, the nerves, which give life to my body.

Dancer, Eurhythmics teacher

I really like Eurhythmics, because I have the impression that I’m learning lots of things and having a lot of fun at the same time.

Child

Eurhythmics gives me the capacity to adapt to my students, to their reactions, their difficulties, their ideas etc... It gives me much pleasure to transmit the love of music in ways that are passionate — one is never bored!

Eurhythmics teacher

What does the practice of Eurhythmics (Rhythmics¹) give? It seems to me that the above comments give Eurhythmics a remarkable (and at times inexplicable) efficiency as a method of music education. Could the global sense of well being given by Eurhythmics explain this success? Could it facilitate the learning of music? How to explain this sense of well-being?

In this article I will situate Eurhythmics within an educational context, and describe and analyse Dalcrozean methodology in the light of other psychological and pedagogical theories in order to understand the nature of Eurhythmics, and the elements contributing to its significance and its effectiveness. For this I lean on the theory of Multiple Intelligences of Howard Gardner (Harvard University) and the Socio-Cognitive approach of Britt-Mari Barth (Institut supérieur de pédagogie, Paris).

What is intelligence?

Historically, Western society has adhered to theories of intelligence which define it in singular and hierarchical terms. In this view, the highest point of achievement is abstract, analytic, scientific thought. Howard Gardner challenges this concept of intelligence: “*The chess player, the virtuoso or the athlete – are they ‘intelligent’? If they are, why do our intelligence tests fail to detect this intelligence? And if they are not intelligent, what is it that allows them to ac-*

complish such extraordinary performances? Why does the contemporary meaning of the word ‘intelligence’ leave aside such vast domains of human activity?”

The Theory of Multiple Intelligences developed by Howard Gardner² is based on a multi-dimensional concept of intelligence. It recognises that there are numerous facets of thought and suggests a broad range of intellectual capacities which the human being receives from his or her parents and from the culture in which he or she lives.

Howard Gardner proposes at present approximately nine forms of intelligence, but in this article I am referring only to the first seven of them³. It is quite possible that future research will identify even more forms of intelligence. The precise number of intelligences is not important, since scientific research is continually evolving. It is, however, vital to be aware that *rigour in reasoning is not reserved for mathematics. There is therefore no reason to prioritise the intelligences or to limit their action to specific domains*⁴.

The seven intelligences defined by Gardner, and

¹ “La Rythmique” is translated differently, throughout the English speaking world: in these pages I use the word *Eurhythmics* some countries speak of *Rhythmics*.

² Howard Gardner is currently Professor at Harvard University, Cambridge, MA.

³ There are two supplementary intelligences currently under discussion: naturalistic intelligence and existential intelligence. I refer only to the seven intelligences which were established when I began my research.

⁴ BARTH B-M., “*Faut-il rassembler ou différencier les élèves ?*”, in *Journal des Instituteurs et des Institutrices*, No. 7, March, 1999.

with which I work, are the following.

1. Logical-Mathematical Intelligence — constitutes the base of I.Q. tests and is illustrated by mathematicians, scientists and logicians.

2. Linguistic Intelligence — everyone, evidently, has this intelligence to a significant degree, since everyone succeeds admirably in learning his or her own native language and using it most efficiently. However, it is shown at a high level by the author or the poet, as well as by lawyers, politicians or religious leaders.

3. Musical Intelligence is seen in those individuals gifted with acute sensibility to the sounds, the rhythms, the harmony and the timbres of music. It is expressed in appreciation, composition and performance of musical forms.

4. Spatial/Visual — architects, graphic artists, map makers, navigators and sculptors all need different aspects of spatial intelligence.

5. Kinaesthetic Intelligence can be seen within the athlete, the mime artist, the surgeon, the inventor, the dancer. It is the capacity to use one's body for either expressive and aesthetic ends, or for practical ones.

6. Intra-personal — one can see this intelligence in the young Jewish girl, Anne Franck by reading her journal, or in an aged person who has attained wisdom through his or her own life experience, and uses it to help others.

7. Inter-personal Intelligence — politicians, teachers and sales people need this intelligence.

Gardner's theory of Multiple Intelligences values all human endeavour and achievement, whereas Western civilisation has become accustomed to equating intelligence with mathematical and scientific thought. His theory questions such limitations on the infinite diversity of human potential and challenges our culture to understand that a) human beings have multiple capacities at their disposal which may be developed; b) for any given task they will put into action more than one capacity; c) every human activity, regardless of its area of application, demands intelligence of one form or



another, and probably of several forms of intelligence in collaboration, for the accomplishment of any given task.

The theory of Gardner seems to come closer to explaining the diversity of natural human potential than a theory which proposes a unique intellectual faculty which works in the same way for any and all problems. His theory explains and affirms all human effort, as well as the differences observed among human beings, in considering all their competences. This multi-dimensional view of the human spirit is rich with hope, since it opens the way for the development of all an individual's capacities, regardless of their strength or weakness at birth.

Recognition of diversity in learning and acquiring knowledge has pedagogical consequences. Gardner explains, "not only the chances of arriving at comprehension increase if one identifies and uses several ways of access, but our conception of comprehension expands."⁵

The task is to present a conceptual pedagogical theory which corresponds to Gardner's psychological theory. This context brings coherence to pedagogical practice, while the Socio-Cognitive approach of Britt-Mari Barth acts as a frame of reference.

⁵ Gardner, H., *L'intelligence et l'école*, Éditions Odile Jacob, Paris, 1977, p. 29.



What are the pedagogical consequences of Gardner's theory?

Education based on an appreciation of the diversity among students — not only tolerating it but actively encouraging it — opens the way for all students to succeed.

*“Each individual comes into a new situation with his or her own comprehension, his/her particular way of seeing things, with his/her own music, and will interpret each new situation according to their own cognitive history, from his or her own ‘musical score.’”*⁶

As teachers, we must know and recognise the intellectual aptitudes of each student. These aptitudes do not so much indicate limitations, but rather departure points for future development.

It is also necessary to provide a rich learning environment, filled with a variety of material which attracts the interest of the students, regardless of their intellectual preferences. The teacher uses these diverse materials to engage each student in learning through his or her own preferred intellectual capacities. Methods of learning and of evaluating must also be varied: to each type of intelligence there must

“We must know and recognise the intellectual aptitudes of each student.”

⁶ Barth, B-M., *“Le savoir en construction”*, Retz, Paris, 1993, p. 13.

correspond a coherent pedagogical “entry point”.⁷

The Socio-Cognitive approach to learning, theorised by Britt-Mari Barth regards teaching not as a transmission of knowledge but as an “act of mediation”. Barth’s approach is rooted in the Vygotskian perspective, in which learning is considered firstly as “a social process before becoming an individual act”. The idea that learning happens by participation in common reflection, guided by someone more experienced, who

lends his/her consciousness, is “a cultural conception of learning, different from a biological conception”⁸.

Learning therefore becomes “a transaction, an exchange between the learner and a member of his or her culture with more experience than them”. The teacher “chooses structures of interaction according to the desired outcomes; he or she engages students’ intelligences by means of problem posing, he/she guides in a subtle way their participation so that each student may enter into this common reflection and give form to his or her own thought”⁹.

To what extent does the methodology of Eurhythmics correspond with these ideas? Methodology of Dalcroze Eurhythmics

I identify five “stages”, each of which I will briefly describe.

1. Physical sensation/lived experience, intuitive creation. The first stage allows the children to link action and physical sensation, and to let themselves be influenced by what they hear,

⁷ Ibidem, p. 41.

⁸ “Questions à B-M. Barth” in EPS 1/114, 2004.

⁹ Barth, B-M., “Lev Vygotsky aujourd’hui”, Les Cahiers de l’ISP, no. 33, 2001, p. 27.

with no distance, to be present to what they are doing, and to be bathed in the feeling of what they do. This “lived experience” of physical will be used later on as a base for reflection, analysis, and finally understanding. Comprehension begins as physical and intuitive and matures into abstract knowledge: of musical or theoretical concepts, for example, speed, metre, dynamics, phrasing or tonality, scales, intervals or rhythm.

The imagination plays a vital role in this first stage. A phrase often employed during a Eurhythmics lesson is find a way of... It allows the students to make a choice, amongst all the possibilities that are theirs, of that which suits them best and which places them in accord with the music heard. Each student may then organise, by means of his/her imagination, these possibilities and make of them something structured and coherent. “*The ability to choose*”, Jaques-Dalcroze said, “is the basis of the sense of freedom. If a child knows only one way of doing something, his action has the quality of obligation; he ceases to be a free agent”¹⁰.

2. Becoming aware, conscious repetition. Awareness begins once there is a contrast. On finding themselves confronted with two different elements, the students react. Their physical reaction shows that they are conscious that there is a difference. Beginning with one single element, one realises that this element has its own life in relation to something else, by comparison. Becoming aware happens at various levels and in different ways. The questions posed to the children are important aids to deepening and refining this awareness, and inform their movement when they repeat an exercise consciously: what did you do? How did you know where to...? What qualities in your movement have changed? Why did you feel this or that movement was appropriate? What did you hear? What did you need to change?

“The teacher is very present, even if it is at first the students who reflect and discuss. Through questioning, he or she is able to encourage them to compare, to make inferences, to verify them... He/she can help in the process... by mode-

¹⁰ Jaques-Dalcroze, Emile quoted by M. Jaques-Dalcroze in “*La rythmique, base de tous les arts*” in Passages, magazine culturel suisse, Pro Helvetia, Spring, 1994.

*ling his or her reasoning, by thinking aloud. In this way the teacher makes visible a process of abstraction and of conceptualisation which would otherwise remain elusive.”*¹¹

The role of music and of improvisation

“*Music is given to us with life*”, wrote Yehudi Menuhin, “*it is above all the expression of our subconscious, because it gives direct access to all that we have in the body, in the mind and in the spirit.*”¹² As an education through music and for music¹³ eurhythmics gives music the double role of content and means. Also, “*eurhythmics is already the synthesis*”¹⁴ of the two. “*While drawing together the components of personality, it acts as an ever-present model of that final synthesis.*”¹⁵ This means that one of the roles of music is to be the bridge between experience and analysis, between the body and the brain, between intuition and knowledge.

Music solicits, inspires, sustains and channels physical sensation. It solicits the movement of the body. It is present as an invitation to the students to react. They react to what they hear; without reflecting, they are carried by the music. Music appeals to their imagination by evoking images which speak to them personally. Music gives them the desire and the joy of translating in movement the images of their imagination. “*Music is heard not only by the ear, but by the whole body.*”¹⁶

Music inspires a certain quality of movement, by its

¹¹ Barth, B-M., “*Transmission et appropriation des savoirs formels*”, Actes du CREAD, 2002, p. 3.

¹² Menuhin, Y., “*Unfinished Journey*”, quoted by Verdeau-Paillès, J. et A. in “*La troisième oreille et la pensée musicale*”, France Éditions, J-M Fuzeau SA, 1995, p. 42.

¹³ Bachmann, M-L., “*La rythmique Jaques-Dalcroze: une éducation par la musique et pour la musique*”, Éditions de la Baconnière SA, Neuchâtel, 1984, sub title.

¹⁴ Ibidem, p. 13.

¹⁵ Ibidem, p. 13.

¹⁶ Mothersole, A., “*La rythmique est-elle une lubie?*”, Le Rythme, #5, 1920, p. 23.

nuances, its rhythms, its timbres, its accents, its phrases, its harmonies, its melodies and its silences. It asks more, or less energy; it proposes certain speeds; it demands adaptation of the space. Most importantly, it appeals to the expression of the subconscious, as Menuhin said, where the impulse of life, of grace, of beauty, of balance is born and is expressed. It awakens emotional responses; it builds sensitivity, it prepares emotion, it names provisionally a process which is largely inexplicable.¹⁷

Music sustains that which it solicits and inspires. It influences, while being influenced itself, by the movement of the students; sometimes it adapts to their movement, sometimes it proposes a new élan, a new energy. It is improvised: it remains always supple, ready to change according to the inspirations and needs of the moment. In order to have this power, improvisation must be credible. *“The teacher therefore needs to have before his/her eyes an image that is very clear. Improvisation is not like a disc. There is not one music for walking and another for running: the music must ask something very clear of the students and adapt itself to their movement, in order to extend the limits of their possibilities.”*¹⁸

Music channels and directs, appealing to what initially is not conscious. It sets limits; it frames movement within parameters which are accessible to the students, by means of its rhythm and its me-

tre. It refines movement by proposing something to which the student must become more and more sensitive.

*“By requesting, inspiring, sustaining and canalising physical sensation, music contributes to the mastery of the body. Only a well balanced body can show its musicality, express with delicacy, precision and sensitivity what it experiences interiorly. It leads to rapport between the soul and the mind. Between the subconscious and the conscious, between the qualities of imagination and those of realisation.”*¹⁹

*“Music assumes the role of accelerator of awareness.”*²⁰ It is in this sense that I think of eurhythmics as a wordless, non-spoken pedagogy. Music and improvisation help students become aware through its tempi, its dynamics, its phrases, its rhythms. It is often not necessary to speak: all that is needed is to change, to adapt, to introduce or to take away one element in the improvisation for the students to become conscious. Thanks to the “immediate” effect that music has on the body and the mind, it seems to have the power to “accelerate” the student’s awareness, because it bypasses intellectual analysis engendered by language. It

can render words superfluous:

*“There, where words stop, music begins. And where does music stop? Music is infinite, it is the language of the soul.”*²¹



VÉRONIQUE AESCHIMANN

¹⁷ Porcher, L., *“L’éducation esthétique – luxe ou nécessité ?”*, Librairie Armand Colin, Paris, 1973, p. 9.

¹⁸ Weber-Balmas, M., Interview, February 2002.

¹⁹ Jaques-Dalcroze, E., *“Le rythme, la musique et l’éducation”*, Foetisch, Lausanne, 1965, p. 7.

²⁰ Bachmann, M-L., Interview, February 2002.



Music directs and it corrects because it is the model of that which is proposed. Its power is to influence the student intuitively. It adapts itself initially to the student's rhythm so that he or she is in accord with the music; it is precisely this accord which gives him or her the capacity to hear the music. It arranges with subtlety the students' reactions: a phrase which is suddenly lengthened or shortened, a rhythmic motif which is repeated or which disappears; a melody which is added to another. The possibilities are numerous.

As it directs, so does it correct. It may isolate the element that is missing in the students' movement and illuminate it; or place two elements in opposition so that the student makes a choice; take away one element to concentrate on another. By appealing to physical sensation, music corrects firstly at this level, then on a more conscious level.

Music gives parameters and contexts for evaluation. By being an *ever present model*, it measures the degree of correspondence to this model. In a certain sense, one could say that Music is itself the parameter within which assessment occurs. In the context of eurhythmics classes, music demands a realisation that is as refined as possible. It is immedi-

ately clear if the students realise in their movement what is in the music. They listen, and they respond.

Finally, eurhythmics is concerned with Music Education. This means that students engage in learning experiences through which they acquire all con-

cepts relevant to the discipline of music. This body of knowledge must be felt and be translated by the body and in physical gesture so as to "*construct music education based on direct sensation and not on abstract solfegic notions*"²², since "*the child's musical thought will only be awakened after having experienced it through his senses*"²³.

For their own pedagogical and musical satisfaction as well as to encourage and develop the musician in their students, teachers must never forget that they are teaching *music*. I hear teachers sometimes describing themselves as "eurhythmics teachers", and I would like to reply *no, we teach music through eurhythmics*. eurhythmics is and always will be a *methodology*, and we need to remember this. To have in one's mind *concern for beauty*: to take care of the music, to savour it and share its beauty — through the medium of eurhythmics.

Musical education is more profound than the simple acquisition of knowledge, and transcends any mechanical interpretation of sound. The power of musical education lies in its capacity to elicit and enlarge the in-

²¹ Klemperer, O., "*Écrits et entretiens*", Édition Hachette, Paris, 1988, p. 159.

²² Emmanuel, M., *Le Rythme*, # 12, February 1925, p. 22.

²³ Jaques-Dalcroze, E., "*Souvenirs, notes et critiques*", Attinga, Neuchâtel, 1942, p. 164.

nate human ability to respond profoundly to this non-verbal, highly nuanced form of communication. To be a musician is to be so attuned to the qualities of this language that to feel them, create them and express them seems to be an extension of one's own being. Hence we can speak of "having music in one's bones".

Education by and for music gives music the role of model and of means. Its power is beautifully expressed by Marie-Laure Bachmann, reflecting on the ideas of Jaques-Dalcroze. *"For him music is one and indivisible, imaged in the human body which expresses it. In his method music becomes the educator of the body. Thanks to the simultaneous presence of all its components, music appeals at the same time to the body and the mind: that it awakens by its rhythms, that it orders by means of its metre, that it directs and inspires by the influence of its melodies and its harmonies. It forms a Whole, speaks to the whole person; it alone is capable of affirming and educating the physical and spiritual rhythms of the human being."*²⁴

3. Analysis. The stage of analysis depends on and is supported by experiences of physical sensation, so that the children may "put into words" what they have felt and of what they have become conscious. Their reflection is always based on something that the body has learned, and analysis begins with what is natural, that is, physical sensation. The Dalcrozian principle is to begin with intuitive, physical sensation in order to arrive at abstract, intellectual comprehension.

The question which separates the stage of becoming aware from that of analysing is *what exactly is the difference?* This question, or another similar one, allows the children to go further in their reflection and understanding, by giving responses that are more and more precise and detailed. Verbal interaction — language — is a tool enabling one to express one's experience and to organise it. It is, therefore, important to discuss, to ask questions, to listen to the opinion of others and to become aware that there is perhaps

another way of organising experience. Language assists in arriving at abstraction. The role of the teacher is to ask *elucidating questions* which *focus the children's attention* and lead them further in their reflection.

4. Assimilation/transfer to another context, being capable of creating consciously. The children show that they have assimilated a concept when they are capable of transferring it to a different context. When an acquisition becomes in its turn the point of departure for another musical concept, it becomes a stepping stone for new knowledge. At this point it has been transferred into a tool on which the children can count. They know that they have learned something and that they have understood it. This certitude is a source of immense security for the learner.

The use of an assimilated body of knowledge in another context may also reinforce its solidity. In the new context, the student will continue to feel the concept already learned (feel in the Dalcrozian sense), by comparing it with or opposing it to something else. Sometimes an acquisition is used simply as a "trampoline": giving the student the jumping off point for further learning. He or she "takes the old knowledge in his pocket" in some way, to begin a new journey. Through the work of transfer, the students become conscious of what they know. They begin to have knowledge about their knowledge — that which Barth calls "*meta cognition*"²⁵.

5. Evaluation. *Nothing can happen in Dalcrozian pedagogy without some kind of evaluation. Since learning experiences occur through the body, the reactions of the students are immediately visible, and therefore, measurable. In this sense, evaluation happens as a natural and inevitable part of the teaching/learning process.* One excellent and implicit way of assessment is to construct an exercise of reaction that becomes systematic. The students become aware of a theme, for example, where one must realise each element a certain

²⁴ Bachmann, M-L, "Emile Jaques-Dalcroze et son héritage", Trois Conférences, Bienne, December 1996, p. 5.

²⁵ Barth, B-M., "Le savoir en construction", Retz, Paris, 1993, p. 168.

number of times, and they therefore can anticipate the required reaction. If they do not, it is visible, and both the student and the teacher realise immediately that either awareness or understanding has not happened. The teacher, for his/her part, is able to react immediately and repeat the exercise with a changing emphasis so that this particular student understands. Such immediacy of evaluation and remediation (or confirmation) is a valuable characteristic of Dalcrozinian pedagogy. Inherent in its methodology, it requires no extra effort or time. What it does require is acute attentiveness on the teacher's part (pedagogically speaking) and excellent, adaptable improvisation skills (musically speaking).

What is important is the fact that evaluation is a natural element of lessons: effected in diverse ways, often in the form of a game, using materials familiar to the children and more often than not, non verbally. Within Dalcrozinian parameters, evaluation celebrates success as much as it corrects weakness or improves performance. Such evaluation *"provokes joy that is peaceful and confident, an intimate satisfaction which invades the entire being. This joy comes from a physical and spiritual calm created by decreasing nervousness, timidity and anxiety resulting from lack of harmony between the faculties of imagination and those of realisation. It is increased by self confidence which gives the security of quick action, the clear awareness of the development of will, and the certitude of having the power to accomplish what one has decided to accomplish, and to do it exactly as one wishes"*²⁶.

Conclusion

My conclusions are that there are certain significant elements which contribute to the relevance and efficiency of Eurhythmics as a teaching methodology. These are:

Dalcrozinian pedagogy utilises a va-

²⁶ Jacques-Dalcroze, E., quoted by Dutoit-Cartier, E-L., *"Emile Jacques-Dalcroze, créateur de la rythmique"*, La Baconnière, Neuchâtel, 1965, p. 411.

riety of approaches and materials which awakens the physical sensations of the student through many and diverse exercises, each building on the previous one. Such variety of approach gives each student the possibility of engaging with confidence in his or her learning, while appealing to his/her imagination. *"By feeling with the senses and learning through the body, all children, regardless of their strengths and weaknesses, are able to acquire musical concepts, thanks to the diversity of exercises."*²⁷ This approach affirms the learning process as much as the content of learning itself. (Barth) As well, it looks to *"multiply experiences with knowledge in a concrete and tangible form"*²⁸.

In bringing the student to the center of the learning process and seeing his or her role as one of accompaniment, the teacher observes students regularly and sees immediately their reactions and responses to the teaching/learning process. If an exercise does not work well, he/she adapts or transforms it, slows it down or speeds it up, adds or subtracts one or more elements. Eurhythmics is about improvisation! The development of a lesson always depends on the students' responses and reactions, and the rhythmician-teacher must be creative and supple; at each moment, the "improviser". In this sense we may speak of Eurhythmics as *"pedagogy of the imagination... which does not exist...or which exists only at the moment where it is created. Such pedagogy may never be reduced to a series of "recipes". It is a pedagogy of risk and uncertainty... which is not learned... but which is invented"*²⁹.

The teacher possesses the competences and the practices he or she

*"Nothing can
happen in
Dalcrozinian
pedagogy
without some
kind of
evaluation"*

²⁷ Weber-Balmas, M., Interview, February 2002.

²⁸ Barth, B-M., *"Enseigner et apprendre dans la perspective d'une approche par compétences"*, Conférence à l'Université de Sherbrooke, 2003, p. 9.

²⁹ Jean, G., *"Pour une pédagogie de l'imaginaire"*, Casterman, 1976, p. 79.

wishes the students to develop: as musician, rhythmician, and improviser, he or she gives the students models of excellence. The teacher's role during a Eurhythmics lesson is coherent with the vision proposed by Barth: he or she is mediator, making knowledge accessible to students, creating an environment where each student has his or place and may participate. The teacher invites the students *"to participate in playful activities, where the action itself leads them to use their thought processes, without even being conscious of doing so."*³⁰

Evaluation is effected within the context of lessons and in diverse ways. It uses materials familiar to the students and is often accomplished by means of games. It is a regular and systematic part of learning, thanks to the immediacy of assessment inherent in the methodology. It places as much importance on self evaluation as on external assessment, and celebrates achievement at least as much as it improves performance. Barth writes that *"evaluation is integrated in learning and because of this is able to become a place of active participation for the students and a means of becoming aware of their own competences... the fact of helping students to become aware of what they know and understand... creates a practice of evaluation/self-evaluation which empowers them to participate actively in their own evaluation during the learning process"*³¹.

Dalcrozean pedagogy is one of co-operation. It depends on a learning environment which is open and receptive to individual differences, affirming and valuing them. Its methodology engages students in learning experiences which lead to the confidence of having acquired knowledge and the certitude of having assimilated concepts through rigorous mental processes.

To what extent, then, do the principles underlying the teaching of Eurhythmics correspond to the theory of Multiple Intelligences? Does Eurhythmics call on all the intelligences of students? Here are several indications:

Linguistic intelligence is engaged during all dialogue be-

tween teacher and students: by the telling of stories, giving of instructions, posing of questions and providing explanations. It is also in use during moments when the students discuss among themselves to invent, improvise or create something together. It supports the assimilation of rhythms which can be felt through the use of language, the natural rhythms of words corresponding to musical rhythms and giving precision to them. Likewise, when students invent a new verse for a song, they lean on this intelligence.

Logico-mathematical intelligence is required for analysis, enabling the students to reason, and transform their intuitive and physical sensations into the abstract. They take a lived experience and analyse it by discerning, comparing and generalising. Here are some concrete examples: 1° Find the note which is half as long or twice as long as a given note; 2° Recognise a rhythmic motif in a new context, for example in a different measure or on another beat of the measure; 3° Understand the function of the degrees of the scale; 4° Read musical notation or note rhythmic or melodic dictations. In fact all that is concerned with musical theory calls on logico-mathematical intelligence.

Spatial/visual intelligence is constantly employed during a Eurhythmics lesson. Firstly, the students move in a space limited by four walls. This space is restricted also by the others who share it. Secondly, the student moves in his or her own personal space, and learns the relationships between time, space and energy (this relationship being one of the most important bases of rhythmic work). Every exercise which demands a sense of orientation in space (for example, the exercises of left/right or forward/backward orientation) calls on spatial intelligence and develops it. Likewise, exercises of imitation, "mirror" exercises or other exercises with a partner use aspects of spatial intelligence. Exercises of imagination develop this intelligence: when the teacher asks the students to walk like a robot, for example, they must find for themselves mental images that their bodies can make visible.

³⁰ Barth, B-M., op. cit., p. 4.

³¹ Ibidem, p. 11.

Intra-personal intelligence is called upon, firstly, by every exercise of imagination. The students must search within themselves for their ideas and images, and translate them in their body. The student must look for “*something that is ‘possible’ for him/her... search for all that he/she is — it is a way of thinking that is absolutely positive*”³². Secondly, Eurhythmics places the individual in connection with him or herself, by asking of him/her a personal response to the music, eliciting his/her feelings and emotions as much as his/her intellect. Expressing a response to the music invites a person to identify and discern his/her own feelings and to encapsulate them in symbols — this is particularly relevant to musical improvisation.

Students draw on the capacities of their *inter-personal* intelligence constantly. Eurhythmics engenders co-operation rather than competition. Sometimes it is through their fellow students that students learn best, although this is often intuitive and unconscious. If an entire class, except one child, is walking with the music, this child is quickly drawn into the energy and the common speed with which the others are walking, and ends up walking in time.

This “social intelligence” is shown at the simplest level in the sharing of space with others and adapting to them. As well, all partner or group work demands sensitivity to the skills and talents, the emotions, the intentions and motivations of others. Likewise, improvisation or creative work realised in a group calls on and develops the capacity to be conscious of one’s own behaviour with others. The students learn that their behaviour can affect others, and that it reflects a personal choice: they may choose to behave in ways which invite and support the relations they wish to have with others.

It is certain that *musical intelligence* is present during Eurhythmics lessons! Firstly, because it is concerned with Music Education, and it implies learning the body of knowledge in this domain. Secondly, Eurhythmics brings to music education the capacity to think, reflect and react musically. Music implies “*the possibility of experiencing and represent-*

ing for oneself the movement that it contains.”³³

Musical intelligence finds itself engaged, therefore, in a double sense: on one hand at the level of practical and theoretical knowledge, and on the other at a more subtle level, inherent in itself, beautifully expressed by

³³ Bachmann, M-L, “*La rythmique Jaques-Dalcroze : une éducation par la musique et pour la musique*”, Éditions de la Baconnière SA, Neuchâtel, 1984, p. 28.



LUD BRUXELLES

³² Gianadda, R., Interview, January 2002

Marie-Laure Bachmann: “She [music] is the Muse to whom we dance and through whom we dream our dreams, who beguiles or assails our ears as readily as our thoughts, who guides our sentiments and lays our instincts bare... not one human faculty is capable of resisting her appeal”³⁴.

Kinaesthetic intelligence. Eurhythmics privileges the body. It is a methodology of musical education through the

³⁴ Ibidem, pp. 22-23.



body; and is, equally, kinaesthetic education through music. The importance of this intelligence is explained by Jaques-Dalcroze's conviction that physical harmony and mental alertness are mutually dependent: “The human body is an orchestra in which various instruments, muscles, nerves, ears and eyes are directed simultaneously by two conductors: the intuition and the intellect.”³⁵

Eurhythmics places students in contact with their physical bodies, giving them the sense of being present in their bodies, grounding them by constant awakening and awareness of their physical resources.

Eurhythmics exploits what is most natural and fundamental to the human person: his or her physical body and its ability to move. It reveals and expands all physical capacities: those of precision and those of expression. “A person of rhythmic propensities”, wrote Jaques-Dalcroze, “always presents a certain harmony, an effect of perfect corporal balance; and physical grace can only be acquired or developed in children in corresponding degree to their instinct for rhythm.”³⁶

Eurhythmics moulds rhythmic consciousness through exercises of reaction asking students to place (space) all rhythmic combinations in all their gradations of rapidity (time) and strength (energy).

Eurhythmics facilitates precise and regular representation of rhythm (physical and mental) by repeated exercises which install in one's muscle memory all muscular relaxations and contractions necessary to this precision.

Through exercises of initiation or inhibition, association or disassociation (exercises of reaction) Eurhythmics perfects physical mastery and control so that the body is capable of responding immediately to the directives of the brain, in order to, as Jaques-Dalcroze said, “diminish the time lost between the conception of an ac-

³⁵ Jaques-Dalcroze, E., “Notes bariolées”, Éditions Jeheber, Genève, 1948, p. 7.

³⁶ Jaques-Dalcroze, E., “Le rythme, la musique et l'éducation”, Foetisch, Lausanne, 1965, p. 41.

tivity and its realisation.”

And since it is Music which *guides our sentiments and lays our instincts bare*, it is Music that assumes the role of collaborator for kinaesthetic education. Containing all nuances of time, space and energy perceptible by and available to the human person, Music facilitates their physical expression.

Acknowledging the fact that Eurhythmics calls on all the students' intelligences leaves a dimension even more profound for consideration: that of its power to unify and harmonise the intelligences. Not only does Eurhythmics engage all the intellectual capacities of the student, it does so simultaneously: by the nature of the exercises themselves and by the unfolding of the stages as described in this article: physical sensation or lived experience, becoming aware, analysis, transfer. As soon as one single element in an exercise changes, the configuration of the intelligences changes. Expressed differently, the teacher modifies the exercise according to the emphasis he or she wants to place on one or other of its components. If, for example, he or she changes the space, or the rhythm, or another element (by adding or subtracting something) the students react. Their response to each variable relies on one or more intelligences to a greater or lesser extent. What remains constant is the participation of the body, responding in physical movement and gesture (kinaesthetic intelligence). This collaboration of one's faculties uncovers the power of Eurhythmics to harmonise and draw the intelligences into coherence. It inspired Jaques-Dalcroze to state that “*Eurhythmics is not only a method of Musical Education, but of all education*”.

“*In every art there is a part that defies definition.*”³⁷ Thanks to a methodology privileging physical experience and intuitive sensory learning, what is elusive becomes accessible. This does not mean that the experience of music does not always remain partly enigmatic and inexplicable.

³⁷ Pujas, P. et Ungar, J., “*Une éducation artistique pour tous ?*”, Éditions Erès, Ramonville, Saint-Agne, 1999, p. 22.

Of course it does. Learning through movement, however, renders music visible: incarnated in the physical body and therefore accessible.

In these pages I analysed, in the context of two theoretical frameworks, a pedagogy which engages students through all their intellectual capacities or intelligences, calling on those they prefer and developing those which are less favoured. I revealed Eurhythmics as the *reconciler* of the intelligences, actuating them simultaneously, and putting them in relation with each other. In this way it creates collaboration and coherence among them, leaning all the while on two elements that remain constant throughout the teaching/learning process: physical and sensorial experience and musical improvisation. Eurhythmics assigns to musical rhythm the twin functions of drawing out individual potential and drawing one into the subtle world of music.³⁸

Pedagogically, the methodology of Eurhythmics is compatible with contemporary scientific research on human development and learning such as it has been theorised by Professor Howard Gardner and Professor Britt-Mari Barth. Centered on the individual, the methodology of Eurhythmics concerns “*the relation to knowledge and to learning, the way by which learners succeed at understanding the nature of knowledge and how it is constructed, as well as the way in which we become conscious of it, of our potential to learn, which may increase and develop — and of our own responsibility. This consciousness implicates self confidence and affirmation of self, indispensable qualities in all development and in all learning.*”³⁹

Those who practise, teach or experience Eurhyth-

³⁸ Bachmann, M-L., “*La rythmique Jaques-Dalcroze : une éducation par la musique et pour la musique*”, La Baconnière, Neuchâtel, 1984, p. 18.

³⁹ Barth, B-M., “*Le savoir en construction*”, Retz, Paris, 1993, p. 148.

mics in one way or another, know that it brings a remarkable success to Music Education and an indefinable sense of well being to the individual. Analysing Eurhythmics in scientific contexts certainly affirms its credibility and elucidates its effectiveness. But my experience, and that of others, convinces me that there is indeed another dimension to its significance. Perhaps the power to integrate the various human capacities — physical, sensorial, affective and intellectual (described by Gardner as forms of intelligence) — is that which gives the individual a sense of wholeness — an *indefinable sense of well being*.

The power of Eurhythmics is to reveal, reconcile and harmonise all innate personal potential, at the same time as it educates in music. It is the *“pedagogy of all possibilities: through many and various ways, it offers its service as a means of reunification of self”*⁴⁰.

⁴⁰ Jean, G., *“Pour une pédagogie de l’imaginaire”*, Casteman, 1976, p. 84.

En quelques mots

Ceux et celles qui pratiquent et connaissent par expérience la rythmique savent qu’elle apporte à l’éducation musicale une efficacité remarquable et à l’individu un sentiment de bien-être certain.

La tâche de cet article est de décrire et d’analyser la pédagogie dalcrozienne à la lumière d’autres cadres théoriques, psychologiques et pédagogiques pour mieux cerner ce qu’est la rythmique et quels sont les éléments qui contribuent à sa pertinence et son efficacité.

Je discute des principes qui caractérisent la rythmique et sa pédagogie, en les exposant à la lumière de la théorie des « Intelligences Multiples » de Howard Gardner. Parallèlement, je présente un cadre conceptuel pédagogique qui correspond à la théorie psychologique de Gardner et qui apportera une cohérence à la pratique pédagogique. L’approche socio-cognitive de Britt-Mari Barth donne ce cadre.

Je présente une pédagogie qui engage l’élève dans l’ensemble de ses capacités intellectuelles, en faisant appel à celles qu’il privilégie et en développant les moins favorisées. Je révèle la rythmique comme réconciliatrice des intelligences : elle les engage simultanément en les reliant les unes aux autres. Elle permet une collaboration entre elles en s’appuyant sur deux éléments constants : la sensation corporelle et l’improvisation musicale. Comme le souligne Marie-Laure Bachmann, elle confie « au rythme musical le double rôle de révélateur des possibilités personnelles et d’initiateur au monde subtil de la musique. »

Mary Brice

The gist of Eurhythmics

by Ann-Krestin Vernersson

Historical review

“The miracle of simultaneousness”

Approximately one hundred years ago similar directions arose in music, movement, colour, shape and pedagogical ideas in numerous places at the same time. Jaques-Dalcroze planted his musical pedagogy into his students in Geneva. A few years later Gertrud Gunow worked with the connection between colour, movement and music in the “Bauhaus-collective”.

Later, and like “the miracle of simultaneousness”, the pedagogical market was conquered by different renowned so called reform-educationists: Steiner, von Laban, Orff, Kodaly, Montessori, Suzuki among others.

The instruction of Eurhythmics educationists at the Academy of Music in Malmö

45 years ago the instruction of Eurhythmics educationists at the Academy of Music in Malmö started and the founder was Gerda von Bülow. She had been directly inspired of Elfriede Feudel who had developed the Dalcroze-method to include more subjects than just music. Feudel meant that Eurhythmics also was applicable in teaching languages, mathematics and other subjects.

Von Bülow always aimed at giving the subject of Eurhythmics a well thought out theoretical clothing. She compiled different phrases that we, the students, had to learn by heart.

A few examples: “In broad outline you can define the rhythmical principal on working as learning through spontaneous movement under the principal of leading-follow and with a conscious use of the conceptions space, time, force and shape.”; “RMU strives to attain a socio-emotional, perceptive-cognitive development in general, but particularly in the aesthetics and creative domains”.

According to Avon Blow “the principal of work” is founded on the entirety — organism, intellect and sense, in other words body, spirit and soul. These three conceptions demands a comprehensive pedagogy in order to develop. The intentions aimed at, by using “the principal of leading-follow”, is to have a constant dialogue, and to develop the ability to communicate between those who learn by movement and between teacher and student. The participants in the class gets a possibility to practice their abilities to be a leader and to follow someone’s im-

pulses, in other words donor and receiver and to be beware of the meaning of the room, time, force and shape in the process of learning.

The subject Eurhythmics includes many elements where music and movement were obvious components. According to Avon Blow, an Eurhythmics teacher has to fulfil the following demands: developing his/her skills in playing an instrument and in movement; pedagogical ability; theoretical knowledge of the history, purpose and the fields of action of the subject of Eurhythmics, and also to be able to see the link to immediate disciplines.

Here Avon Blow clearly describes the demand on instrumental skill and the part of music in teaching Eurhythmics. Von Blow developed different methods for planning classes, especially for children. The lessons often started from looking at a "theme" from so many different angles as possible. A walk from abstract to concrete conceptions. The Eurhythmics classes often were ended by reflecting the different elements of the class. It could be in a form of graphic, music, tools or/and movement. She always emphasized the thematic work, the "main thread" and its signification to the progression. The "main thread" meant that every exercise adapted the overall purpose of the lesson including the smaller purposes that always had the general development of the child in sight. All of the exercises succeeded each other, as the participants in a fit team in a relay race.

In her book *Hvad er Rytmik? (What is Eurhythmics?)*, 1972, von Bülow writes about the view of entirety of man in teaching Eurhythmics and that there are three main branches that are connected to each other: a methodical (teaching of a subject), an upbringing (development of personality, character-building) and a therapeutic (mental hygienic).

Mental hygienic was a conception that developed after World War One. It meant taking measures aiming to keep or strengthen psychological health with special emphasis on preventing serious mental disorder or falling ill, and to develop good human relations. Nowadays the expressions character-building, mental hygienic, therapeutic and upbringing are not used when presenting the aims of Eurhyth-

mics. The expressions are thought of as out-of-date and do not fit in a modern education of teachers.

Eurhythmics according to an encyclopædia

The Swedish Nationalencyklopedin (1994) gives us two different definitions of "Eurhythmics":

1. The doctrine of rhythm. The word is sometimes used as a synonymous to the word rhythm.

2. A systematized training of the musical sensibility through body movements. See also Emile Jaques-Dalcroze. The method of Jaques-Dalcroze is still used in teaching Eurhythmics at the Academy of music in Sweden, but in an altered form though.

Different opinions about Eurhythmics: anecdotes...

"Is this some kind of bloody psychological therapy?"

This comment came as a consequence question after my first Eurhythmics class with adult students in 1975. A question asked ironically, but why did the student think that what he'd just experienced reminded him of psychological therapy? Today I can partly give him right. The problem was, though, that I did not understand that the exercises that I presented at that time could be understood as psychological therapy. Of course I did not go into my part as a teacher with the purpose to pretend to be a therapist or a psychologist. I simply just taught Eurhythmics as I'd been taught to do it.

"Eurhythmics is playing seriously", another student said.

During my years as a teacher in Eurhythmics at the Academy of Music in Malmö I have many times had the need to be able to formulate the meaning and the content of Eurhythmics clearer and its place in the education of teachers in music. It has been important to make clear what Eurhythmics can be, since the concept can be interpreted in many various ways.

...and statements made during interviews

Therefore I interviewed professional musicians, dancers, graduated teachers in Eurhythmics, students and future teachers in music, in other words people with

educational and professional experience of Eurhythmics in different contexts, in order to get an idea of how the meaning of the concept Eurhythmics is apprehended, according to the definition “pedagogical method”.

The result is in my magister degree essay-writing, *Eurhythmics – play in earnest* (2003)

Following are some answers I got to the question: What is Eurhythmics?

“Let’s assume that Eurhythmics is equivalent to Jaques-Dalcroze, who started it, and his vision of giving people the opportunity to experience and to understand music, to enjoy music, that music can be a natural part of life. Eurhythmics with its movement, its training of the ear and its development of the artistic and musically elements by movement. The essence of Eurhythmics is in other words, as I see it, music. I want that everyone, disregarding age, who has not had the joy and opportunity to discover their one musical ability can be able to utilize and experience it. In the view of Eurhythmics this means using the joy of movement in music, the combination of training the senses for music, movement and kinetics. Through methodology and the development of pedagogics and methodology we can reach new dimensions: The signification of music and movement regarding the total development of individuals in terms of aesthetics and psychology. This is the most important goal to achieve with Eurhythmics.”

A teacher to be in Eurhythmics from the year of 2001 gets to represent the apprehension of the excellence of Eurhythmics with this quotation: *“I will become a teacher in music, but instead of sitting behind my desk and have the children to sit and clap, I start out from movement. We are on the floor and work with our bodies and get a physical experience of what music is. The good part of it is that it goes hand in hand with much of the learning and teaching of music, the artistic expression in music and that the method is very creative in itself”.*

A fellow musician explained his view of Eurhythmics as follows: *“I want to help a student to establish music in his/her body and through this get a deeper experience of music. An experienced teacher in Eurhythmics can see what*

parts of the subject that has to be particularly trained with the student. It can be prosody, to help the student to a more relaxed attitude to his/her instrument and to music. Except skill in music and movement there are also demands on social competence and good ability to organize and to communicate. To act as a teacher in Eurhythmics there are not only high demands on competence in Eurhythmics but also in closely allied subjects. It has been a long time since Jaques-Dalcroze started his work and Eurhythmics has developed much since then. therefore the teacher should be flexible and always revalue his/her education regularly”.

How do we best administer the historic inheritance?

Is it fair against Jaques-Dalcroze and the original method to teach exercises that were modern in 1902? Without changing them? Jaques-Dalcroze wrote about the importance of adapting the Eurhythmics pedagogy to present time. If we don’t dare to leave the past, we don’t develop.

The Eurhythmics pedagogy is very important to music and learning. Therefore we, who are teaching Eurhythmics, must get out of the historical web and dare to adapt to present time and current things. Most people praise Jaques-Dalcroze for his pedagogic deeds and his initiative to Eurhythmics pedagogy. There has not been many critical voices against this method, but during my research I’ve found criticism and some Academies and Musical educations has abandoned the method of Jaques-Dalcroze and are using modernized versions of it instead.

Mostly we are thrown upon oral tradition when it comes to bringing Eurhythmics into the future. According to this fact, the students are strongly characterized by the bearer of tradition connected to the Academies of Music. Eurhythmics pedagogy is depended upon the ability of the pedagogue, since there are few books available. Teachers in Eurhythmics often create their own pedagogic material. It is also a question of choosing

methodical design of the teaching. During the education into a Eurhythmics pedagogy, the student is acquainted with different opinions and knowledges of the human levels of development in relation to Eurhythmics as a method. Eurhythmics is divided into many separate parts that can be seen as subjects standing for themselves.

Eurhythmics!

Education

At the Academy of Music in Malmö it takes you nine semesters to become a teacher in Eurhythmics. The main subject consists of different parts: prosody, training of ear combined with movement, training of movement, composition of movement, improvisation on the piano, common classes, drama, dance and learning Afro-Cuban percussion. Above this there are also classes in methodology and theory and also working as a trainee in different levels. The students in Eurhythmics study the different subjects regarding music together with students becoming instrumental/orchestral teachers or school teachers in music. This means that the students in Eurhythmics gets a lot of opportunities to experience Eurhythmics practically. They are also trained to put practice into theory.

In the current curriculum, Eurhythmics is presented as a strategy to learn music, experience and understand the elements and intrinsic value of music through movement. Eurhythmics is explained as a musical pedagogical method to achieve the distinctive character of music, a pedagogical way to relate to music. In the main subject, Eurhythmics, there are different expressions of musical movement that have signification in other musical contexts. Teachers in Eurhythmics are trained to teach music in different levels, from small children to adult students. The education is directed both towards instrumental teaching and teaching in classes.

Beside the main subject, the students are studying music together with the other teachers to be in music: Music and society, music theory, training of ear, ensemble, singing, guitar, piano, improvisation, pedagogics, chamber music, musical drama and studying of music written for youth/children choirs and orchestras. The students also get the opportunity

to study music from other cultures at home, or by traveling to Africa or South America.

“Eyes in the neck”

In an interview for a newspaper I once compared students of Eurhythmics to dolphins. My experiences of studying the dolphins playing in the water can be compared to Eurhythmics students ability to improvise. Eurhythmics students works daily with improvisations in movement, with or without music, which develops their ability to cooperation. This can also be expressed as Eurhythmics teachers learn to have “eyes in their neck”. Behind the words is the silent knowledge and in it are experiences of interplay between people expressed in movement and music.

Teachers of Eurhythmics are the “special teachers” of music and the origin is to find in the training of ear. The movements shall serve as an aid in teaching and in apprehension of the elements of music. The musical flow is interpreted simultaneously through movement. The movements can serve as a “subscription” of melody and rhythm but they can also express the sound of an instrument, musical harmony and emotional expressions. It is the infrastructure, in other words the Eurhythmics thinking, that, thanks to the signification of the body movements in teaching, creates the difference between Eurhythmics and other traditional pedagogy.

Eurhythmics pedagogy is also about learning how to teach! To deliver knowledge to others. Training of skills in the different areas of music and giving concerts makes together with methodology and practical experience a wholeness. This way of looking at it also affects the contents of the Eurhythmics education, but even more stress is linked to the fact that learning is done through the body. The physical experience through body movements is in centre of all learning of music.

Employment

As a leader of the education in Eurhythmics in Malmö, I’m very pleased to see that the students are curious at there future professions. They are employed as teachers in music and Eurhythmics at different schools,

high schools, at the residential colleges for adults, at the University and at the Academies of Music. Some of them will be working with children with special need of support and others may be working with dancers and actors. There are many fields where it's important to plant the pedagogic of Eurhythmics.

The future

The Eurhythmics pedagogy is up to date with the modern structure of teaching. The teacher is not the only person being sovereign. It is important to give prominence to the fact that Eurhythmics pedagogy is leaven all through the view of knowledge and the individual method that the teacher with broad overhaul and long experience can supply in the meeting between teacher and student. There is very little documented about this wholeness in pedagogy. When teaching through Eurhythmics pedagogy consideration is taken to the different phases of development and competences of the individual. Learning through movement creates a link between body, thought and intellect. If learning is done in a group, the social competence is developed, which strengthens the confidence and the character of the students. And it is remarkable, that the teamwork in the group develops the individual!

It is important to get a well-filled toolbox in order to be prepared to every situation and the special needs of every student. Flexibility is fundamental in order to get an optimized communication. It is important to employ committed Eurhythmics pedagogues who are able to give a complete education and

who also have a deep and continuous commitment. There is need for Eurhythmics teachers who burn for their cause and for their students and who gives a consistent education. Considering this, the work of the Eurhythmics teacher is very demanding in terms of persistence and he/she has always to be prepared to develop and to research in the fields of music, artistry, pedagogics and movements.

One can at least establish the fact that changes has taken place during the hundred years that Eurhythmics has been walking from Switzerland throughout the world.

Movement connected to teaching and experience of music is nowadays the only connection between different methods of Eurhythmics pedagogics. There are no common rules. Similar subjects can be called by different names at different schools. There are also different opinions in what the goal of the education should be. therefore I believe that the subject Eurhythmics needs to be combined with different subheadings that make it clearer that we are situated in the field of music.

For example: Eurhythmics — ensemble leading, ear training, singing — and instrumental education, instrumental improvisation, composing, music and society etc.

A very exciting scenario would have been to bring together Jaques-Dalcroze with Swedish Eurhythmics pedagogues of today, the year of 2006, in an ex-



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change of opinions about the concept “Eurhythmics pedagogics as a wholeness”. Jaques-Dalcroze had probably been surprised to see that Eurhythmics of today is available to everyone irrespective of the facts of social and economic qualifications and that the education of today is adapted to fit the target groups of both instrumental teaching in music schools, and musical teaching in classrooms.

Spreading the Eurhythmics Pedagogy

There is not much scientific literature that describes the concept of Eurhythmics. More research and literature are needed to enlighten the perspective of teaching through Eurhythmics. And the questions “where?”, “how?” and “why?” should always be kept in mind.

Finally

I think the Eurhythmics as a pedagogical method has won new markets because of our openness for impressions from kindred areas. Since Jaques-Dalcroze’s time the concept of music has got a broad expression and today it includes a lot of genres. Therefore has also, of course, the Eurhythmics changed and developed by its closeness to music.

En quelques mots

Il y a une centaine d’années, nombre de pédagogues, dans différents domaines, ont développé leur méthode, dont Jaques-Dalcroze dans le domaine musical. Gerda von Bülow a initié la méthode Jaques-Dalcroze, à Malmö, en Suède, en s’inspirant d’Elfriede Feudel, qui avait développé la méthode Dalcroze en l’appliquant à d’autres domaines, tels que les langues et les mathématiques.

Le principe du travail, selon von Bülow, est fondé sur l’entité « corps, esprit (intellect), et âme » et se développe dans un constant dialogue entre « conduire » et « suivre ». Les leçons de von Bülow se développaient autour d’un thème que l’on regardait sous plusieurs angles. Von

Bülow a toujours considéré la personne dans son entièreté, et enseigna les trois branches principales en relation les unes avec les autres, à savoir : la méthodologie, l’éducation (développement de la personnalité, du caractère), et la thérapie (« hygiène mentale », terme utilisé à l’époque pour décrire le développement de la santé psychique et psychologique, pour prévenir les maladies graves, et développer de bonnes relations humaines).

L’auteure fait référence à quelques opinions sur le sujet de la rythmique, dont : « La rythmique, c’est jouer sérieusement » ; « L’essence de la rythmique, c’est la musique ».

Comment gérer l’héritage ? Il faut adapter la pédagogie au temps présent. La pédagogie de la rythmique est très importante pour la musique et l’apprentissage. Nous sommes tributaires d’une transmission orale et tout dépend de l’enseignant.

À l’Académie de Musique de Malmö, les étudiants de rythmique étudient avec les autres étudiants de musique. Ainsi, ils peuvent profiter de cours très divers, dont les musiques d’autres cultures.

Les professeurs de rythmique sont des professeurs très particuliers, dont l’originalité vient du rôle donné au développement auditif et au mouvement, lequel traduit aussi bien la mélodie que le rythme, le timbre des instruments, l’harmonie, l’expression. Le sujet rythmique doit être combiné avec d’autres sujets, mais il faut toujours le relier au domaine de la musique.

Madeleine Duret

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The essence of rhythmics

by Angelika Hauser

In her article, Angelika Hauser
chose to use the word
“rhythmics” instead of
“eurhythmics” but it refers to
the same object.

The question of the essence of rhythmics leads me back to its beginning. It is doubtless that Emile Jaques-Dalcroze was the central person. What was the essential concern of his work?

Dalcroze has developed his methods first of all through his experience with music learners. His tendency was that by means of music exercises, which were to be performed with the whole body and not on the instrument, he helped the future musicians to achieve livelier play. He had success with it. The musicians were more capable of giving free vent to their musical sensations and of shaping these according to their will.

These experiences lead us to the basics of music making. Making music is always a form of motion. Without motion no music intones. Technique is necessary, but it isn't everything. The emotional, imaginative, spiritual and physical ability of the musician to permeate all spheres in accordance with the task set out by a piece of music shall determine the quality of the musical movement. Foremost this permeability creates charm, which enchants the audience. Nothing else convinces.

Emile Jaques-Dalcroze realised that approach by motion is the decisive bridge to activate and to cultivate musicality. Starting with music learners did the method develop to music pedagogics of different target groups, in view of the fact that this form of musicology has a positive impact on other fields, for example on the personal well being.

Is the pedagogical application of music and motion coherence something special for musician or music creation

willingness or are there reasons to apply this pedagogics on a larger base?

We know from psychology that the brain, the nervous system and the skin in the first weeks of the intrauterine phase come about from the ectoderm, from the embryonic layer. These three tissues are in immediate connection to each other and they evolve interdependently. The dendrites in the brain, the connection between the nerve cells come about first in a chaotic and random way. The stimulation of the skin leads to the first purposeful development of the cortex.

What does the stimulation of the skin mean? The pulsation of the mother, the movement of her midriff, the steps, the flow of the blood in the veins, digestion movement and others, will be transmitted through amniotic fluid to the skin of the embryo as vibration, shock, swaying, swing. The nascent human is 9 months long 24 hours per day exposed to this sense concert, which in the later months of pregnancy (as soon as the sense of hearing starts to function) turns to an acoustic concert. No wonder that the nascent human is rather determined by it.

The brain (interestingly enough especially the somatosensory cortex and the adjacent motor cortex) develops according to the stimulation of the skin. The motor activity serves as means of expression with which the human reacts and acts. This is again perceived by the sensors. This sensorimotor control cycle is a component of the early learning; motion is the first self-expression

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as an answer to sense and hearing. We are basically influenced by acoustic and sensorimotor processes already in these tender years. François Louche¹, founder of the “School of Hearing”, assumed that the beginning of the intrauterine phase, the phase of the senses, is rather in connection with the development of rhythmical capabilities, while during the later intrauterine phase, as soon as the sense of hearing had developed and the embryo can distinguish tone pitches, the capability of listening to melody is developed.

Dr. Manfred Spitzer summarized something general but still impressing. “*The baby is already with a few months extremely musical. He recognizes groups, rhythms, can distinguish the major triad from other triads, recognizes the outline of a melody and he already has the circle of fifth up his sleeve!*”²

Most of the other development processes are based on these experiences and expand them. Further on, in the first two years the development of the sensorimotor activity dominates. It lays down the base of language development (see below) and of further developments of perception, especially that of distance sense (eyes and sense of hearing).

From this we can assume that this passive musicality exists in each human being. In case of young persons musical-

ity can be activated by appropriate incitations and stimulation. The basis exists in all humans and it can be re-awakened later if it does not develop in the first years.(Cf. R.Flatischler³) Musicality, mainly unconsciously, plays a very important role.

These early experiences in the field of sensing, hearing and moving lay down the basis of aesthetic, emotional and mental processes. Music and motion count as the basic conditions of human development and human learning. Since rhythmic functions in connection with music and

motion, it can be bound to these early experiences. In this view, it seems that music and motion are the archetype forms of art. Architecture, painting, poetry and theatre originate from musical and motor processes.

The following considerations show that aesthetic aspects are not to be separated from communicative ones.

“*One cannot not communicate,*” claims Dr. Paul Watzlawick, communication scientist. We know from communication research that in a conversation only 7% of the literal sense information is transmitted. 93% of information transmission happens non-verbally: 55% of the information is mediated by body language, 38% via voice tone⁴. Body language and voice tone are mediated

¹ Louche, François, summary from “*Our First Music Lesson: the Mother Voice,*” lecture of 02.20.2006 at the University of Music and Representational Art, Vienna. François Louche is a psychotherapist, conductor, trumpeter, and teacher of music therapy training at University of Montpellier, leader of Béziers Conservatoire.

² Spitzer Manfred, “*Music in the Head,*” pp. 167, Schattauer-Verlag, Stuttgart, 2003.

³ Flatischler Reinhard, “*Rhythm for Evolution,*” Schott-Verlag, Stuttgart, 2006. Reinhard Flatischler is a pianist, percussionist, music pedagogue and founder of Taketina rhythm pedagogics. He describes how the older course participants, through the process of Taketina rhythm pedagogics, are able to play complex rhythms back, in spite of the fact that they have never played an instrument.

by vibration, articulation, speed, intonation, easiness, heaviness, dynamics etc. These are processes, which can be translated into musical terms without any problem. These are the parts of communication, which mediate the nuances of emotional content of a message. A child acquires language in this way. If I say: "Watch out, it is hot!" I say it accented and rather loudly. Otherwise it does not sound as a warning. The child is alarmed by his capability of physical resonance and usually reacts accordingly. Imagine once to pronounce the same words quietly, legato and tenderly. At the first attempt it would appear us absurd. This intonation was rather appropriate if I solaced a child. For that I would indeed use other words.

The non verbal part of communication is determined by resonance with another person, by marking ourselves off, by synchronizing or desynchronising ourselves. It is a phenomenon, which can be showed by the science of chronobiology in an impressive way through presentation of vegetative conditions. It is not just about resonance, but also about an aesthetic process. Dr. Rolf Verres, physician and music therapist says the following: "*Conversation is always a form of improvisation.*"⁵

As rhythmic teachers, we have the chance to explore this refinement of non-verbal parts of communication on an instrument and by motion. Also we have the opportunity to expand and to exercise them within a rhythmic group as improvisational processes. It is not surprising that if the col-



leagues teach preschool age children, they report "their" children stand out in the school by their scintillating creativity and capability to withdraw themselves, and still they are not shy to stay in the centre.

Rhythmics allows it to observe and to work on non verbal communication levels. Via music and motion I, as a teacher, can strengthen, work on and make aware the relevant target groups of communication on non-verbal levels. Also, when I make instructions, I can use my own voice in a musical way. When I work with music learners, I use musical terms as well. When I work with other target groups, the naming of musical processes remains in the background. Also the content of teaching differs: with music learners it is advisable to exercise in two voices, to exercise classical reaction tasks (Hip-Hop etc.)

⁴ Argyle M. et al., "*British Journal of Social and Clinical Psychology*," vol.9, 1970, p.222.

⁵ Dr. Rolf Verres, leader of Medical Psychology Department at Psychosomatic Clinic/University Clinic of Heidelberg; quotation comes from his lecture given at Karajan Centre, Vienna, 17.03.2005



and rhythmical *accelerando*. With other target groups it is rather appropriate to sing a song and to move to that together. In between stretches a whole raft of possibilities, which as content can juxtapose coherence of music and motion. It seems to me decisive that besides dynamics and form also space and time have special value. Rhythemics modifies the consciousness with respect to spatial and temporal processes and circumstances. This is also the fact that makes this profession interesting for dance and theatre training and also for other artistic domains. There is no other profession, which could so differently bring together coherence of space and time.

If we as rhythemics teachers deal with coherence of music and motion, we do not only set off aesthetic processes, but automatically communicative and emotional processes

as well, with which social and mental ones are connected. Temporarily it seems that one should not pay special attention to this effectiveness because it is anyway automatically given. But the experience shows that what had been thought to be good can completely reverse: methodically awkward rhythemics discourages and hinders musical development. If adults disparagingly say after a rhythemics lesson “it’s just *kindergarten*” or they feel dizzy and no musical processes and motions come into being, they will never come again to a rhythemics lesson because it was not successful to transmit them sense. The analysis of various target groups shows that the methodology of rhythemics should be adjusted accordingly. So the field of “Rhythemics in special and healing pedagogics” requires a huge spectrum of methodological refinement, which results in knowledge about these persons’ special situation and in relevant empathy. In this case, music and motion or just one of them is the only communication channel permitting access — applied

in a clever way, which also opens a clearance that can be used by the teachers.

For rhythemics teaching mainly the following methodological ways exist: 1° To go from practice to theory: to experience, to recognize, to name; 2° Process oriented action (see emotional functions according to Piaget/Ciampi/Kegan); 3° Harmonization of agents (music and motion) with spheres of action (sensorimotor activity, perception, communication, creativity) and with upbringing aims (pragmatic-motor upbringing aims, affective-social upbringing aims, cognitive upbringing aims); 4° Distinguishing between learning aim and upbringing aim (planned and open teaching situation); 5° Dialogue like teaching situation between pupil and teacher; 6° Allow, respectively pro-

voke independent solutions of tasks; 7° Observing teaching dramaturgy.

Other pedagogical methods have been interested especially in these methodological ways and they have partially integrated them into their field. In case of further education for common school teachers these methods will readily be taken over so as to make the school day easier. These can help in structuring and are mainly helpful in integrating handicapped, foreign or by the group-unaccepted children. They serve as relief or tension removals; they strengthen the concentration and support spirituality of teaching content. However, these methodical ways function only if the teacher has him/herself developed the basics of sensorimotor activity and musicality.⁶

The requirements of training as a rhythmic teacher are enormous because one has to achieve sovereignty of instrumental music that is to be improvised, of the motion and of the pedagogical variability. After their studies rhythmic graduates often search for specialization in a further field.

⁶ An example for it: within the frame of scientific projects "*Music pedagogics as prevention*" (2005/06 academic year, University of Music and Performing Art, Vienna, in collaboration with Hinterbrühl special school), it could be proved that through special rhythmical speaking and singing, coordinated by motion and/or body percussion, a school class and the teachers achieved synchronization of their biological conditions, which is a prerequisite of getting rid of school situation stress. There are exercises applied from music education, from teaching singing and from rhythmic. This project was accompanied by the chronobiologist Dr. Balzer. He knew the success, which he proved us in the first place by the positive feedback of the teachers and by the observation of the pupils, which he confirmed by his measurements. Four students in the master's studies accompanied the classes, exercised with them and with the teachers the songs, the texts and the motion sequences, while a colleague and I did further training with the teachers. In the further training with the teachers we could work only restrictively, most of them had fear of "music" (a phenomenon I meet quite often in adult training and also by music teachers). We concentrated on the work, on the individual and foreign perception through sensorimotor exercises, on functional tension and on voice exercises. The musical work resulted in the cooperation with the pupils and learners.

According to our experience the graduates have very good career prospects if they specialize after their rhythmic studies. Similarly, if in the meantime they become choreographers, stage musicians, speech therapists or psychotherapists, they know everything from their comprehensive rhythmic education. Many of them find themselves working in profession training institutes again.

Even more often happens the opposite of it: concert graduates and instrument pedagogues study rhythmic in order to acquire the musical and physical base and then they have more success at concerts or in the profession of music pedagogue.

There are many trainings in the field of art-pedagogy that seem to fail if rhythmic is not offered as a training subject. Dancers often lack tension differentiation, in simple rhythmical structures they remain caught in their choreography designs (always quarter scheme in steps, if need be interrupted by eight steps), they cannot apply legato, staccato etc. In case of dancing rhythmic helps to differentiate musicality and motion.

The essence of rhythmic is, as already mentioned in the beginning, that it can make aware musical phenomena independent of instrumental play, via motion, can assist and differentiate, as if it were about musicians or musical laymen. Rhythmic effectuates musicality of motion and assists with it music in general. Rhythmic supports an ability, which is laid down in us already in the very beginning and which serves as the basis of communication, so it has a pre-verbal part, but it makes us capable of perceiving the most differentiated form of music and with it has a co-verbal and also a post-verbal part. Dealing with non verbal communication in a musical manner can lead to a free, lively, concentrated and conscious motion and voice expression. If the non verbal layers are differentiated, the creativity potential increases at the same time. Dr. Gertraud Berka-Schmid said it straight out when she claimed: "*Man is*

music!”⁷

The method of rhythmic changes all the time according to the different target groups and according to the demands of time, only this way can it preserve its deep effects.

⁷ Dr. Getraud Berka-Schmid, psychiatry specialist, psychotherapist, singer; member of IMARAA, co-organizer of “Mozart & Science” Congress 1, 04.10.06 in Baden bei Wien; quotation from her lecture given at the above-mentioned Congress.

En quelques mots

Jaques-Dalcroze a développé sa méthode auprès de musiciens. Mais les champs d'application peuvent être plus vastes.

Dans les premiers moments de la vie intra-utérine, le cerveau, le système nerveux et la peau sont en relation les uns avec les autres. L'embryon ressent par sa peau, les pulsations du cœur et les mouvements de sa mère puis, plus tard, il réagira aux sons. Sa première réaction sera le mouvement.

Pendant les deux premières années de la vie, l'activité sensori-motrice se développe et la sensibilité aux sons et aux rythmes s'affine.

Dans la communication, 93% des informations se transmettent par le non verbal (langage du corps, ton de la voix). En tant que professeur de rythmique, nous explorons ce non verbal par notre instrument, le mouvement, le ton de notre voix. Cette communication non verbale va dégager des émotions.

L'essence de la rythmique est de donner une conscience des phénomènes musicaux indépendamment du jeu instrumental. Nous avons en nous, dès le début de notre vie embryonnaire, la capacité de communiquer par des moyens non verbaux, nous permettant de percevoir les éléments de la musique.

S'occuper de la communication non verbale d'une manière musicale conduit l'être humain vers un mouvement conscient, libre et vivant.

Madeleine Duret

LE RYTHME *2007*