FREEDOM THROUGH RHYTHM:

THE EURHYTHMICS OF EMILE JAQUES-DALCROZE

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1984
TO CLIVE, NEIL, AND MY PARENTS
'The music teacher came twice each week to bridge
the awful gap between Dorothy and Chopin.'

(George Ade)
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ABSTRACT

The system of music education devised by Emile Jaques-Dalcroze is based on an interrelated programme of studies which includes solfège, rhythmic movement, plastique and improvisation. Although Dalcroze wrote numerous articles discussing his methods, he failed to provide a comprehensive account of his approach to the music-learning experience. Consequently this thesis aims, by a critical survey and analysis of Dalcroze's writings, to provide an insight into the meaning and objectives of Dalcroze Eurhythmics.

In addition, this investigation will seek to reveal that Dalcroze's teaching received direction both from a multitude of influences and his own extraordinary pre-occupation with rhythm. As a music teacher, Dalcroze had endeavoured to heighten the rhythmic sensitivity of his pupils by the use of kinesthetic exercises. As a humanitarian, Dalcroze's research into rhythmic manifestations led him to propose rhythm as the dominating force effecting the future welfare of humankind. An understanding of this theory, despite its grandiose tone, is especially relevant to achieving a fuller comprehension of Dalcroze's musical studies.

Dalcroze Eurhythmics is often described as simply a musical 'method'. This connotation would seem inappropriate on two grounds. Dalcroze devised vocal and kinesthetic activities which involved pupil and teacher in a mutually creative experience. Thus, he did not provide today's music educator with a plan of procedure to be adhered to rigidly, but ideas and learning strategies to explore, encourage and stimulate the individual's musical awareness and abilities. In addition, Dalcroze hoped that eurhythmics would make a more general contribution to the total well-being of individuals and society as a whole.
ABBREVIATIONS

A.M.E.B. (Australian Music Examinations Board)
A.M.T.A. (Australian Music Therapy Association)
A.S.M.E. (Australian Society for Music Education)
F.I.E.R. (Fédération Internationale des Enseignants de Rythmique)
M.E.N.C. (Music Educators National Conference)
AUTHOR'S NOTE

Throughout the main text of this thesis, I have referred to Emile Jaques-Dalcroze as Dalcroze, the name by which he is most commonly known. In the footnotes, however, I have cited his name in full.

Capitalization has been used for the copyright term Dalcroze Eurhythmics. For purely aesthetic reasons, I have written eurhythmics in other places, except when quoting directly from the work of another author.

In quoted passages, italics will be those of the original unless otherwise stated.

Where published translations of Dalcroze's writings were available, I have quoted directly from these. In other cases, my own translation of a quoted passage occurs within the main text, the original accompanying this in a footnote.
INTRODUCTION

The story of the life and work of Emile Jaques-Dalcroze is a colourful, courageous, and sometimes humorous one. It is also a life and work which has aroused the enthusiasm of eminent artists from diverse disciplines.

The Swiss composer, Frank Martin, stated of his compatriot:

Jaques-Dalcroze's researches on musical rhythm have proved of considerable importance. He was the first to re-examine the basic dogma of our Western music - the invariable length of the measure and its corollary, the principle that rhythm is to be created only by the division of the measure into equal fractional parts of a whole note.¹

Marie Rambert, the founder of the famed English dance company Ballet Rambert, has acknowledged the importance of Dalcroze's contribution to the art of dancing:

The study of rhythm as an independent element in music and movement, and the study of the relation between rhythm in music and rhythm in movement, constitutes the technique of Eurhythmics. For the discovery of this technique, without which the knowledge of these arts cannot be complete, the name of Jaques-Dalcroze will be remembered for ever with gratitude.²

Actors, as Sybil Thorndike was led to remark, could also benefit by the study of Dalcroze's teaching:

I find in the people that work with me that the ones who have done Dalcroze work are flexible; they take ideas quickly; they work in design, in shape, and that is the thing that makes you able to create mobility - something that is flexible - which is of


² Marie Rambert et al., "Tributes on Dalcroze's 70th Birthday", Le Rythme, June 1936, p. 25.
infinite value.3

Nor did Dalcroze escape the attention of A. S. Neill, the founder of the Summerhill progressive school:

I have spent a few delightful evenings over at the Dalcroze School ... One thing pleases me: among Dalcrozians there does not appear to be that unfortunate Montessorian habit of waiting for guidance from the Fountain-head. I see Montessorianism becoming a dead apparatus-ridden system, but I see Rhythm extending its influence in all branches of education. Thank heaven, there is no apparatus required for Eurhythmics!4

The breadth of Dalcroze's talents was such that he found it difficult to choose between becoming an actor, pianist, composer, conductor or music educator. From 1892 however, Dalcroze concentrated on his teaching activities, though this did not detract from his creation of a genuine neo-folk music in the Swiss Romande. At the Geneva Conservatory, Dalcroze's unconventional approach to the music-learning experience was ridiculed by his colleagues, and he only achieved international acclaim after moving to a new music school in Germany, the Bildungsanstalt-Hellerau. Despite this success, Dalcroze was scorned by Claude Debussy and the English stageographer, Edward Gordon Craig. Debussy despised Dalcroze whom he thought to be an inferior musician, and Craig looked upon Dalcroze as a mere imitator of the dance style of Isadora Duncan.5

When Dalcroze died in 1950, his system of music education known as Dalcroze Eurhythmics was being taught in many countries. The Institut Jaques-Dalcroze, founded in Geneva in 1914, remains to this day the central headquarters of world-wide Dalcroze activities. Since Dalcroze's death, his followers have attempted to promote his ideals.

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3 Sybil Thorndike et al., 'Dalcroze Eurhythmics', Conference of Educational Associations (Great Britain), January 1915, p. 162.


5 These aspects will be discussed more fully in later chapters of this thesis.
through their own teaching, articles, conferences, workshops, and the establishing of training centres and societies. Still, Dalcroze’s edict that only those suitably qualified should profess to be teachers of his methods has meant, at least in some countries, a severe curtailment of the widespread implementation of the Dalcroze approach. In some instances, the demand for trained Dalcroze teachers has far exceeded the supply.

Apart from the shortage of qualified Dalcroze teachers, the dissemination of Dalcroze’s aims and methods has been made more difficult because he made no attempt to write a concise explanation of his system. Certainly, Dalcroze wrote innumerable articles on various aspects of eurhythmics which span a teaching career of more than sixty years; but he failed to collate his enormous productivity into a logically expanded and more easily accessible form. Dalcroze did publish collections of some of his articles, and one such collection Le Rythme, la musique et l’Éducation (1920), became the best known of Dalcroze’s books. In this, Dalcroze himself confessed to the reader the many contradictions to be found in his writings.6 Although many of Dalcroze’s articles and texts have not been translated into English, the London Dalcroze Society organized the publication of Rhythm, Music and Education in 1921. On its re-publication in 1950, Rupert Thackray suggested in his review that ‘The reappearance of the book clearly calls for a reassessment of the work of Dalcroze and an examination of the present state of his method.’7

Articles discussing Dalcroze Eurhythmics began to appear in European and, to a lesser extent, American journals from about 1910. Much

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of this material is repetitive and superficial, and serves to reveal the
teur of enthusiasts who proclaimed, rather than critically assessed,
the value of Dalcroze's teaching. In some instances, these early
writings represented opinions formed after viewing a single demon-
stration given by Dalcroze. Even later articles were often derived from a
mere handful of Dalcroze's writings, thus ignoring the essential de-
velopment of his ideas. Some authors have made claims for Dalcroze's
eurhythmics which are not supported in his writings, and indeed, are
contradictory to Dalcroze's expressed purpose.

Dalcroze's fame inspired biographical efforts during his lifetime.
A history of the origins and development of Dalcroze Eurhythmics was
published in 1912 by the German educator, Karl Storck. In the same
year, an account of the first two years of Dalcroze's work at Hellerau
was published by the German, Arthur Seidl. Despite the historical
interest of these two books, they were compiled early in Dalcroze's
career, and before he had ventured upon some of his most important
research. Dalcroze's sister, Hélène Brunet-Lecomte, published a biog-
raphy of her famous brother in 1950, the year of Dalcroze's death. This
account however, tends to skirt the many influences which helped to
shape the development of Dalcroze Eurhythmics. As Walther Volbach has
pertinently remarked, "Madame Brunet-Lecomte kept a jealous watch over
his [Dalcroze's] reputation." A major contribution to the understand-
ing of Dalcroze's life and achievements is the collection of articles by
several authors entitled Emile Jaques-Dalcroze: l'Homme, le Compositeur.

8 Karl Storck, Emile Jaques-Dalcroze: Seine Stellung und Aufgabe in un-
serer Zeit, Stuttgart, Greiner und Pfeiffer, 1912; Arthur Seidl, Die
Hellerauer Schulfeste und die Bildungsanstalt Jaques-Dalcroze,
Regensburg, Gustave Bosse, 1912.

9 Walther Volbach, Adolphe Appia: Prophet of the Modern Theatre, Midd-
also Hélène Brunet-Lecomte, Jaques-Dalcroze Sa vie, son oeuvre,
Nevertheless, published in 1965 by the Institut Jaques-Dalcroze to commemorate the centenary of Dalcroze's birth, this work reveals an overtly sympathetic treatment of the subject in hand. Perhaps the problem may be best inferred from Gustave Gilden-stein's observation that the book reveals 'a spirit of dedication'.

Research studies have tended to concentrate on specific areas of interest related to Dalcroze's teaching. Hilda Schuster, a graduate of the Institut Jaques-Dalcroze, and Arthur Becknell have both discussed the relevance of Dalcroze Eurhythms for American education. Clarke Rogers has evaluated Dalcroze's influence on twentieth-century stag- ing. A comparison of the respective movement techniques of Dalcroze, Rudolphe Laban and François Delsarte has been presented by Patsy Hecht. In 1966 Sheldon Fardig examined the effects of Dalcroze's eurhythmic exercises upon selected aspects of children's personality, creative responses, rhythmic discrimination ability, and general interest in music. It is also worth noting that the presentation of a minor thesis forms part of the requirements for the Licence and Diplôme


qualifications issued by the Institut Jaques-Dalcroze. This material, however, remains the property of the candidate, and is not normally made available through international library facilities.

What has been lacking is a comprehensive survey and critical analysis of Dalcroze's writings, and of those other authors who have discussed the origins and evolution of Dalcroze Eurhythmics. Too often, writers have neglected to seek the development of Dalcroze's ideas within an historical framework. Insufficient attention has been given to the diverse influences which helped Dalcroze create his unique physiological approach to the problems of music tuition. It is this neglect which has tended to diminish the recognition afforded the broad scope of Dalcroze's influence on dance, theatre and music therapy. Authors have also failed to discuss, in any detail, the important relationship between Dalcroze's theoretical writings and his essentially practical system of music instruction. In addition, Dalcroze's writings on general education have received scant attention. This study will endeavour to correct these shortcomings.

Importantly, this thesis will seek to reveal that the development of eurhythmics was intimately associated with Dalcroze's changing perception of rhythm. In his earlier writings, rhythm was seen by Dalcroze as a musical element governing time, pulse, metre and tempo. As he developed his studies for the physical interpretation of the emotions conveyed by music, Dalcroze gradually came to see rhythm as a factor governing all the elements of the musical expression. Thus, rhythm became an organising agent which encompassed metrics, pitch, phrasing, dynamics, harmony, even the composer's emotional intent. Ultimately, Dalcroze came to perceive rhythm as a primordial force which had the power, through musical expression, to unite men for the reciprocal expression of aesthetic and social aspirations. This grandiloquent doctrine is a complex aspect of Dalcroze's thought which has been virtually disregarded by other writers. However, by tracing Dalcroze's
concept of rhythm through the three phases outlined above, it becomes possible not only to comprehend more fully Dalcroze's somewhat enigmatic speculations, but also to see the close relationship between theory and Dalcroze's expansion of eurhythms to encompass a variety of artistic genres. Finally, by exploring Dalcroze's thoughts on rhythm, both from his musical and more visionary perspectives, this thesis may make some useful contribution to the field of music education.

According to Hilda Schuster, 'His [Dalcroze's] life in many respects is the life of eurhythms.'16 This is undoubtedly true, and the present study will attempt to understand the man as well as his thinking and accomplishments. A biographical sketch of Dalcroze will assist the reader to trace the general development of eurhythms. This will lead to a discussion of the interrelated facets of Dalcroze's music education: solfège, improvisation, rhythmic movement and plastique. This will be achieved both through a survey of Dalcroze's writings, and those of his pupils and supporters. In this way, light will be shed upon the many opposing points of view held by proponents of Dalcroze Eurhythms, as well as the ambiguities and contradictions to be discovered in Dalcroze's own writings. In relation to plastique, Dalcroze's interest in dancing will be discussed alongside his controversial influence upon the choreography of Vaslav Nijinsky. Two chapters on the worth which Dalcroze ascribed to eurhythms for general education will be followed by an assessment of the multitude of influences which effected the growth of Dalcroze's ideas, and gave direction to these. Of special importance will be the influence of ancient Greece, and the artistic collaboration between Dalcroze and Adolphe Appia which began in 1906. The final main chapter will present a brief insight into the role which Dalcroze Eurhythms plays in music education today.

16 Schuster, ibid., pp. ii-iii.
The interpretation of Dalcroze’s writings poses an immense challenge, for his research encompassed a diversity of personal interests including music, dance, theatre, general education, music therapy, psychology and physiology. At times, there is a strong temptation to ask to what extent Dalcroze was himself conversant with these diverse fields, and he certainly found it necessary to seek the counsel of experts to assist his own endeavours. It is also unfortunate that it was Dalcroze’s tendency to use psychological language in an idiosyncratic manner, with the result that he tended more often to obscure than clarify his meaning. It must therefore be understood that this thesis is written within the limitations of the author’s own experiences as a historian, musician, music educator, and qualified ‘Licentiate’ teacher of Dalcroze Eurhythmics. Hence, this thesis will not attempt to present a psychological re-interpretation of Dalcroze’s words.
CHAPTER 1

ÉMILE JAQUES-DALCROZE: A BIOGRAPHICAL SKETCH
CHAPTER 1

EMILE JAQUES-DALCROZE: A BIOGRAPHICAL SKETCH

Dalcroze's father, Jules-Louis-Auguste Jaques, was a native of Sainte-Croix in Switzerland, where his ancestors had resided since the late fourteenth century. A watchmaker by profession, he was married to Julie Jaunin, a Swiss from the province of Yverdon. In 1865 the young couple lived in Vienna where their first child, a boy, was born on 6 July. They christened him Emile Henri, but it was by the adopted name Dalcroze 1 that he gained international recognition for his distinctive approach to music education called eurhythmics.

Music and religion were deeply ingrained upon Dalcroze's heritage. His great, great grandfather, a contemporary of Rousseau and Pestalozzi, was the first of four generations of pastors. Dalcroze's grandfather was an amateur violinist who gave soirees every Sunday at his presbytery in Montagny. The Jaques family also boasted the musical accomplishments of Dalcroze's uncle and godfather, Emile Henri, who was a virtuoso pianist, accomplished violinist, and a teacher at the Lausanne Conservatorium from 1867-1873.2

Nineteenth-century Vienna, the home of Brahms, Bruckner and Johann Strauss 11, has been described by Hilda Schuster as 'the great music

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1 For further details, see p. 10 below.

centre of the world. Accompanied by his parents and younger sister, Hélène, Dalcroze was frequently taken to the Stadtpark, where Strauss conducted his lively waltzes in the music pavilion. On one occasion, Dalcroze stole a ruler from his father’s desk in order to conduct Strauss’ orchestra from behind the maestro’s back. It failed to occur to Dalcroze that the musicians would see his antics perfectly well, and their amusement caused Strauss to notice the aspiring conductor from the corner of his eye. He was greatly pleased, and later addressed Dalcroze’s parents, saying ‘This child will be a great musician if you make him work.’

At the age of six Dalcroze commenced piano lessons. He thought the woman he learnt from was exceptionally ugly, and hated her for her insistence that his mother forbid him from whimsically exploring the keyboard – a recreation he adored – in order to provide more time for the practice of finger-exercises. Refusing to accept such an imposition, Dalcroze continued to create his own music. His first written composition, a piece in the style of a march, was composed when he was seven years old. In addition to this precocious talent for music, regular visits to the marionette shows and live theatre performances in the Prater also engendered a fondness for acting and mime. This, together with a flair for the art of stagecraft, enabled the twelve year old Dalcroze to direct a production of Jules Verne’s Around the World in Eighty Days.

The Jaques family journeyed to Switzerland in July 1875, where they made a new home in Geneva. Historians paint a grim picture of the


4 ‘Cet enfant sera un grand musicien si vous le faites travailler.’ Cited in Brunet-Lecomte, op. cit., p. 17.

5 Berchtold, op. cit., p. 31.
bourgeois society to which Dalcroze was now introduced. According to Claire-Lise Dutoit-Carlier, late nineteenth-century Geneva was narrow-minded, easily shocked and vehemently opposed to any ideas which contradicted existing values. The middle class condemned the morality of Freud's recent psychology, and frowned upon fashionable swimwear and women cyclists. Rousseau, despite being recognized for his valuable writings, was yet to be forgiven by the Genevan people for having been a "libertine". Calvinistic dogma appeared to reign supreme, and as Walther Volbach has commented, citizens were far too pre-occupied with saving their souls from eternal damnation to enjoy the good and merry things of life. Indeed, Geneva, although a cosmopolitan city where science and finance flourished, was not renowned for its artistic accomplishments; the arts resided mainly in the hands of interested individuals and societies.

This bourgeois society, so unlike the sophisticated Vienna of his boyhood, intrigued Dalcroze. In the poetry he wrote while still a student, he sneered maliciously at what he considered the two-faced morality exhibited by Geneva's high-minded citizens, describing their disdain of the poor:

The students around our area
Do not wear long boots
Nor do they carry those monstrous pig-stickers
That one uses to make one's way through the cheap eating houses.

7 ibid.
8 ibid.
10 ibid.
11 Dutoit-Carlier, loc. cit.
12 "Les étudiants de par chez nous/Ne portent pas de longues bottes/Ne de monstres coup-centaux/Pour s'entailler dans les gargotes." Cited in Berchtold, op. cit., p. 36.
In other verses, Dalcroze observed the sombreness of Calvin's city:

Our Geneva seems quite dead  
And its Protestant inhabitants  
Only allow quite reluctantly  
Lady Gaity to enter their doorsteps. \(^{13}\)

After completing his primary education at a private school in Geneva, Dalcroze attended the collège founded by Calvin. He loathed this institution which was described by his friend and classmate, Philippe Monnier, as a "prison." \(^{14}\) So strict were the censures placed upon the students' right to free speech, that the school magazine, _Cricri_, was suspended by the Principal. \(^{15}\) In Dalcroze's opinion, the majority of the teachers cared nothing for the personal development of their students, \(^{16}\) and he voiced his objections regarding the music lessons given at the collège:

In the first days that I spent at the collège where I had entered the 6ème classique I thought of nothing but the music lesson which was waiting for me at the end of the week and I rejoiced in this greatly, but alas, what a disillusion! The teaching was based on the method of Calvin, Paris-Chevée whose initiator it seemed was Jean Jacques-Rousseau! The music was numbered and the rhythms were scanned by the words _Ta, Te, Ti_ constantly repeated. Not a word about the musical sonorities, or the melodies, the harmonies, the dynamics and temporal accentuations, no emotion, no style, no quoting from beautiful musical works; in a word no music. I refused to sing with my friends and as the good teacher asked me the reason for my silence, I responded melodramatically: "Because these exercises are too stupid!" I was punished severely and put

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13 "Notre Genève semble morte/Et ses protestants habitants/Ne laissent qu'à corps défendant/Dame Gaîte franchir leur porte." ibid.

14 ibid., p. 33.

15 ibid., p. 34.

amongst the incapable students. Poor music!17

Nonetheless, college life did have its brighter moments, and Dalcroze enjoyed the French Literature classes taught by Emile Redard.18 While attending college, the twelve year old Dalcroze was accepted as a student by the Geneva Conservatorium, where he studied piano with Henry Ruegger and Oscar Schulz. In 1881 Dalcroze entered the Gymnase, and also became a member of the French Literary Society (Société d’éétudiants Belles Lettres) presided over by his previous teacher, Redard. So remarkable was Dalcroze’s talent for writing poetry, that a selection of his work was chosen in 1905 for the fifth edition of the Chansonnier, a representative anthology of Swiss poems first published in 1865. In 1863, having won three first prizes at the Conservatorium, Dalcroze became a music student at the University of Geneva.

Dalcroze remained at university only for his first year. The interest in theatre acquired as a boy now prompted him to travel to Paris where he studied acting with Talbot at the Théâtre français. It was also his intention to study composition with Fauré who agreed to look at Dalcroze’s first opera, La Soubrette. Fauré was unimpressed and bluntly informed the aspiring pupil that his knowledge of music was so meagre that he could only be accepted as a student after first

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17 ‘Dans les premiers jours que je passai au collège où j’étais entré en 6ème classique je ne pensais qu’à la leçon de musique qui m’attendait à la fin de la semaine et je m’en réjouissais fort mais, hélas! quelle désillusion! L’enseignement était basé sur la méthode de Calix, Paris-Chevé dont l’initiateur était, paraît-il, Jean Jacques-Rousseau! La musique était chiffrée et les rythmes étaient scandés par les mots Ta, Te, Ti constamment répétés. Pas un mot sur les sonorités musicales, sur les mélodies, les harmonies, les accrochantures dynamiques et temporelles, pas de démotique, pas de style, pas de citations d’œuvres belles; en un mot pas de musique. Je me refusai de chanter avec les camarades et comme le brave maître me demandait la raison de mon silence, je répondis mélodramatiquement; "Parce que ces exercices sont trop bêtes!" Je fus sévèrement puni et classé parmi les incapables. Pauvre musiquel” ibid., p. 22.

18 Berchtold, op. cit., pp. 34–35.
undertaking theoretical studies with Albert Lavignac. This Dalcroze agreed to do, and the experience was to prove most rewarding.

To help pay for his acting and music lessons Dalcroze became a paid applauder at the Comédie française, a job he soon lost because of his uncontrollable urge to hiss the less talented artists. Following this short-lived employment, Dalcroze turned to his pianistic abilities as a source of income. Whilst on a brief visit to Geneva, he was engaged as a musician at a hotel in Saint-Gervais where Delibes heard him perform. So impressed was Delibes by the originality of Dalcroze's improvisations that he offered to teach him in Paris. This invitation was eagerly accepted. In 1886, aged twenty-one, Dalcroze became assistant conductor at the Théâtre des Nouveautés in Algiers. His sister has recalled that because of his youthful appearance, Dalcroze felt that need for an older and more distinguished visage. To accomplish this, he grew a goatee and affected plain-glass spectacles which he continued to wear for the rest of his life.

The differences between oriental and occidental musical styles caused Dalcroze's experience as a conductor in Algiers to be initially frustrating. The musicians in his orchestra were easily bored by the predominance of a single time-signature, and had the unnerving tendency to disregard Dalcroze's beat in order to extemporize in a variety of times. Intrigued by the rhythmic skills of his players, Dalcroze decided to collect traditional Arab folk-songs so as to study their intricate rhythmic complexities. This research stimulated him, in 1897, to

19 ibid., pp. 37-38.
20 For details of Lavignac's influence on Dalcroze, see p. 194 below.
21 Berchtold, op. cit., p. 38.
22 ibid., p. 39. For details of Delibes' influence on Dalcroze, see p. 195 below.
23 Brunet-Lecomte, op. cit., p. 55.
compose an opera called *Sancho Panza*, which employed the then uncommon 5/4 time.24

Whilst working in Algiers, Dalcroze assumed his adopted name. He was hoping to achieve fame as a composer, and it had concerned him that his compositions might be confused with those of another Bordeaux composer also named Jaques (Dalcroze’s family name). An opportunity to avoid this confusion came with a chance meeting with an old college friend, Raymond Valcroze. Dalcroze asked, and received permission, to use an adaptation of Valcroze’s name. Henceforth, Emile-Henri Jaques always signed his name Emile Jaques-Dalcroze.25

From Algiers Dalcroze went to Vienna where, in 1887, he enrolled in the composition classes of Bruckner at the Academy of Music. The relationship between teacher and student was far from congenial. Prone to violent rages, Bruckner one day threw his pupil out of the classroom, shouting that Dalcroze was nothing but a ‘dumme Franzose!’26 Many years later, Dalcroze was to complain that this harsh treatment had not been warranted. After all, he had done nothing worse than place the stems of some notes upside down when copying one of the master’s scores.27 Rather than return to the stormy atmosphere of Bruckner’s classroom, Dalcroze decided to study piano with Adolphe Prosnitz and composition with Hermann Graedener, both teachers at the Academy. In 1889 Dalcroze moved back to Paris and completed his musical training with Mathis Lussy, the Swiss Musician and theorist, who further encouraged Dalcroze’s growing interest in the rhythmic elements of music.28

26 Jaques-Dalcroze, *Souvenirs, notes et critiques*, op cit., p. 41.
27 ibid.
28 For details of Lussy’s influence on Dalcroze, see pp. 195-196 below.
Returning to Geneva in 1891, Dalcroze taught at the Academy of Music, and then travelled throughout the French-speaking part of Switzerland giving lectures on the history of music. In 1893 he met a young singer named Nina Faliero. Born in Naples in 1877, she had studied singing in Paris with Gabrielle Krauss. Dalcroze was enchanted by Faliero’s voice, and composed many songs for her, all of which reflected the intense love he had come to feel for the natural beauties of the Swiss countryside. In 1895 Dalcroze embarked on a concert tour with Faliero who became renowned for the purity of her voice. On 26 December 1899 they were married.29

A turning point in Dalcroze’s life occurred on 14 April 1892, when he was appointed Professor of Harmony by the committee of the Geneva Conservatorium. As he embarked upon his new duties, Dalcroze was distressed to find that while many of his students possessed advanced instrumental or vocal techniques, they appeared to have little real feeling for music. In his classes, the bewildered Dalcroze observed students writing melodies and harmonies which they were quite unable to hear without recourse to an instrument. They succeeded in writing their exercises correctly solely because of their knowledge of the ‘rules’ of composition. As Dalcroze was led to declare, ‘... for nine-tenths of my pupils, harmony was merely a question of mathematics ...’30 In May 1893 he was given direction of the course called solfège supérieur. A period of struggle had begun.

Previously, solfège studies at the Conservatorium had concentrated on teaching students to read music fluently by merely comprehending the

29 Berchtold, op. cit., pp. 53-54.

meaning of the various symbols used to notate the music. In contrast, Dalcroze wanted his students to hear in their minds the sonorities represented on the score before them. To this end, he searched other music institutions to find a suitable method of aural training, and was finally forced to the surprising conclusion:

... in most conservatories, the so-called solfège classes are after all but classes in sight-reading. The pupils learn to decipher music in every key (this after all is indispensable), but they do not learn to listen to music, to become more at one with it.

A feeling of anger rose in Dalcroze's soul, and he reproached the music academies for cultivating a plague of instrumentalists, especially pianists, who had none of the attributes of the true musician:

Of ten certificated pianists of today, at the most one, if indeed one, is capable of recognizing one key from another, of improvising four bars with character or so as to give pleasure to the listener, of giving expression to a composition without the help of the more or less numerous annotations with which present-day composers have to burden their works, of experiencing any feeling whatsoever when they listen to, or perform, the composition of another. The solo players of older days were without exception complete musicians, able to improvise and compose, artists driven irresistibly towards art by a noble thirst for aesthetic expression, whereas most young people who devote themselves nowadays to solo playing have the gifts neither of hearing nor of expression, [and] are content to imitate the composer's expression without the power of feeling it, and have no other sensibility than that of the fingers, no other motor faculty than a painfully acquired automatism.

In Dalcroze's opinion, a musical ear was the essential pre-requisite for creative music-making. Consequently, rejecting the existing methods of teaching music which concentrated upon intellectual


32 Unfortunately, Dalcroze has not named the institutions he investigated. Emile Jaques-Dalcroze, Rhythm, Music and Education, trans. by Harold F. Rubinstein, London, Chatto and Windus, 1921, p. 2.

33 Emile Jaques-Dalcroze, Eurhythmics, Art and Education, trans. by Frederick Rothwell, ed. by Cynthia Cox, New York, Benjamin Blom, 1972, p. 121.

functioning to the detriment of the senses, he re-organized the solfèges programme at the Conservatorium. To assist his pupils hear the harmony exercises they wrote in his classes, Dalcroze devised various learning strategies which aimed to develop their pitch discrimination. After one year, the musical hearing of his students had improved to such a marked degree, that Dalcroze decided to publish his first book on aural training.35

Dalcroze’s innovations had many repercussions. The directors at the Conservatorium could see no value in auditory solfège, and many teachers refused to allow their private pupils to attend Dalcroze’s classes. The general view that musical hearing exercises were pernicious nonsense and out of place in an academic institution, eventually caused the course in solfège supérieur to be dropped from the Conservatorium’s curriculum.36 Dalcroze did not stand idly by while this happened. Persuasive with his pen, he aroused considerable interest by discussing his ear-training methods in various music journals.37 This publicity, together with the fact that several students from abroad had requested to attend Dalcroze’s classes, persuaded the directors to reconsider their hasty decision. They admitted the possible benefits of Dalcroze’s studies, and his solfège lessons were reinstated.38

Dalcroze became increasingly aware that, despite his pupils’ heightened sensitivity to musical sounds, they still lacked a feeling for rhythm, which they tended to create artificially by adding up the note values. Endeavouring to overcome this problem, Dalcroze asked his

35 This was entitled Emile Jaques-Dalcroze, Six Exercices pratiques d’intonation dans l’étendue d’une dixième et solfèges avec paroles, destinés aux élèves de chant, Paris, Jobin, 1895. A copy of this rare volume is in the possession of Marguerite Croptier, a teacher at the Dalcroze Institute, Geneva.
37 ibid.
38 ibid.
students to conduct with their arms the meter of the solfège exercises they sang in his lessons. In doing so, he found that the practice of solfège became more personal and alive as the students united their bodies with the music being sung. Following this initial experiment in rhythmic movement, Dalcroze composed songs to be accompanied by gestures. These became, in Dalcroze's words, "... the beginning of my childhood rhythmic."

Since measured movements of the arms had proven beneficial in awakening a feeling for rhythm, Dalcroze wondered if a full-body response might achieve even more rewarding results. In June 1903 he asked his students at the Conservatorium to move with their entire bodies to the music he improvised at the piano. This occasion has been remembered by Charles Fuller:

One day when we arrived for a lesson, "Monsieur Jaque" told us to leave our desks and gather round the piano. Rather to our bewilderment he then made us march, run and jump and finally said: "There is something worth finding in that, and I am going to look for it."40

During his holidays Dalcroze worked out a system of movements for the arms and legs whereby every technical detail of musical rhythms could be interpreted by the body. In September 1903 there began the eurhythmic lessons which his pupils affectionately nicknamed "les pas jaques."

Once more these lessons created an uproar at the Conservatorium, and the teachers became increasingly antagonistic towards Dalcroze. Steeped in the misinterpreted 'classical' methods of teaching, and unable to comprehend the idea that the body should play an active role

39 "... le commencement de la rythmique enfantine. Jaque-Dalcroze, Notes bariolées, op. cit., p. 163.


41 Brunet-Lecomte, op. cit., p. 81.
in the study of rhythm, they ridiculed Dalcroze's performing monkeys.\textsuperscript{42} He was also accused of introducing 'satanic inventions'\textsuperscript{43} into a hitherto respectable institution, and at the conclusion of the first demonstration of eurhythmics which he gave for members of the Conservatorium, one of the directors exclaimed indignantly, 'Vous êtes, Monsieur Jaques, in the process of resuscitating the worst spectacles of the Roman decadence!'\textsuperscript{44}

A further source of hostility came from parents. In Dalcroze's classes, freedom to run, stretch and leap was essential, and stiff collars, corsets, tight vests and high-heeled boots were strictly forbidden. Instead, a black tunic was worn which left the neck, arms and legs exposed, although sandals were worn on the feet. The parents were horrified, for they feared that this costume would arouse sexual inclinations revealing as it did the naked limbs of their children. What kind of a man was this, they enquired, to encourage such licentious behaviour!\textsuperscript{45}

These condemnations were consistent with the severity of Geneva's moral standards. For example, the directors of the Conservatorium even considered it improper for women graduates to accept their Diplomas publicly.\textsuperscript{46} Inevitably, Dalcroze was refused permission to allow his students to walk or gesticulate to music in any classes he gave at the Conservatorium. Refusing to abandon his research, Dalcroze hired and gave lessons at the nearby Victoria Hall, a place he referred to

\textsuperscript{42} Jaques-Dalcroze, 'Petite Histoire de la Rythmique', op. cit., p. 7.
\textsuperscript{43} '... satanées inventions', ibid.
\textsuperscript{44} 'Vous êtes, Monsieur Jaques, en train de ressusciter les pires spectacles de la décadence latine!' ibid.
\textsuperscript{45} See pp. 151-153 below.
\textsuperscript{46} Berchtold, op. cit., p. 58.
mischievously as his *Laboratoire*. Soon afterwards, he also conducted classes at the Reformation Building and the Casino de Saint-Pierre. The latter classes attracted over fifty children of the Genevan elite. Despite their parents' objections, the younger generation was much enthused by the physical liberty they had discovered in Dalcroze's lessons.

In July 1905 Dalcroze demonstrated eurhythmics at a music conference sponsored by the Association of Swiss Musicians in Solothurn. At this conference, he also delivered a lecture entitled 'An Essay in the Reform of Music Teaching in Schools'. Here, Dalcroze argued that the teaching of music in primary schools was nothing more than 'parrot-training', and pronounced:

... singing and music are regarded as subjects outside the essentials of education. It gratifies a certain number of parents to be able to say that their children can sing, and so the schools provide a superficial training calculated to give the appearance of having studied music. It never - unless by chance - awakens in their senses and heart a real love for music; it never makes music live for them. They are trained merely in its external side, and its emotional and really educative qualities remain hidden from them. They are not even taught to listen to music. The only music they hear is that which they are set to execute. And on what principles are they taught the art of singing? It is a matter simply and solely of imitation.

Dalcroze's demonstration and lecture were well received by a number of Swiss pedagogues and others, and this acceptance resulted in the introduction of eurhythmics into the Conservatoriums of Zurich and Basel. Also present at the Solothurn Conference was the German educator

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47 Cited in Dutoit-Carlier, op. cit., p. 327.
48 ibid., pp. 326-328.
50 ibid., p. 23.
51 ibid., p. 22-23.
52 Brunet-Lecomte, op. cit., p. 87. See also Berchtold, op. cit., p.77.
Karl Storck. Impressed by Dalcroze's ideas, he published one of the earliest books describing the development of eurhythmics. Despite this interest, the attitude of the teaching staff at the Geneva Conservatorium remained unchanged, and Dalcroze was forced to continue with private classes. The Geneva Department of Public Education also disregarded Dalcroze's plea for the introduction of his methods in their primary schools.

In 1906 Dalcroze gave the first series of public demonstrations of eurhythmics at the Casino de Saint-Pierre. These sessions aroused the profound admiration of Adolphe Appia, the philosopher of the theatre, who would greatly inspire the future direction of eurhythmics. However, as Appia has recorded, the general public was confused:

The public was full of curiosity, but was not quite aware of the import of what Dalcroze was trying to present to them. The master would often leave the piano and come to the front of the platform in order to stress to the spectators, that this was not theatre ... and to remind them that his was a new pedagogic experiment, an attempt to transfuse musical rhythm into the body.

Struggling against the misunderstandings of musicians, physicians, gymnasts, choreographers and artists, Dalcroze inaugurated a two-week training course for teachers interested in studying eurhythmics. Held in Geneva, this course attracted seventy-seven enrolments in 1906, and was repeated over the next three years with substantial increases in

53 Karl Storck, Emile Jaques-Dalcroze: Seine Stellung und Aufgabe in unserer Zeit, Stuttgart, Greiner and Pfeiffer, 1912.


55 "Le public était plein de curiosité, mais ne se doutait aucunement de la portée de ce qu'on lui présentait. Le maître dut souvent quitter le piano et venir sur le devant du podium supplier les spectateurs de ne pas prendre cela pour du théâtre ... et leur rappeler qu'il s'agissait d'une tentative pédagogique nouvelle, d'une essai de transfusion du rythme musical dans l'organisme. Adolphe Appia, "L'Origine et les débuts de la gymnastique rythmique", Les Feuilllets, Vol. 1, No. 11, November 1911, pp. 399.
class sizes: 115 students in 1907; 130 in 1908; and 140 in 1909.56 In the latter year, Dalcroze implemented a Diploma of Eurhythmics to set a minimum standard for teachers of his concepts.57 From 1908 to 1910 Dalcroze travelled extensively, and gave lessons in Berlin, Munich, Vienna, Leipzig and Brussels. The Société de Gymnastique Rythmique was founded in Geneva in 1907, dedicated to the dissemination of Dalcroze’s methods.

His ever-increasing recognition caused the directors of the Geneva Conservatorium to offer Dalcroze the use of the main hall in 1909. Certain conditions were stipulated: that he pay for cleaning and maintenance, and provide the funds for a necessary reconstruction of the floor. A year later, Dalcroze was given free use of the hall.58 However, on 19 May 1910 he announced his resignation. Despite Dalcroze’s success, the Department of Public Education in Geneva had refused to acknowledge the worth of his ideas. This situation rendered it impossible for Dalcroze to realize one of his most cherished hopes, the introduction of eurhythmics into the primary schools of Geneva. Consequently, he accepted an extraordinary offer made by the German philanthropist, Wolf Dohrn, to direct a College of Music, to be especially designed for Dalcroze’s purposes, in the newly erected garden-city of Hellerau in Germany.59

In a last minute bid to keep Dalcroze in Geneva, friends and supporters tried to persuade the scholastic authorities to allow him at least some trial classes. This effort resulted in no more than a formal

57 According to Percy Ingham, Dalcroze had been perturbed by the number of people setting up as teachers of his method, without having experienced eurhythmics for themselves. Percy Ingham, “The Jaques-Dalcroze Method”, in Sadler et al., op. cit., pp. 38-39.
58 Berchtold, op, cit., p. 49.
refusal. Therefore on 3 October 1910 Dalcroze left Geneva with his wife, his one year old son, Gabriel-Emile, and fifteen faithful students. Upon leaving the Conservatorium, Dalcroze was made an Honorary Professor and presented with a gold medal. The directors also decided to engage the services of Anne Morand who held a Diploma of Eurhythmics, so that children's classes in rhythmic movement would be continued at the Conservatorium.

The foundation stone for Dalcroze's new school in Hellerau, the Rhythmische Bildungsanstalt, was laid on 22 April 1911, and lessons were commenced in November. There was no entrance requirement, but the training in eurhythmics was only considered to be finished when a student passed the Diploma examination given by Dalcroze. The school was a veritable Tower of Babel in the diversity of its tongues, though in deference to its geographical situation, German was the language in which all lessons were given. Percy Ingham, founder of the London School of Dalcroze Eurhythmics, has described the lofty colonnaded Bildungsanstalt as "a true Palace of Rhythm". Its Grecian style, while monumental, was also simple and functional. As Elfriede Feudel, a student at Hellerau, wrote:

... when we took possession of the house and moved about in its halls, we became aware how this building, through its absence of

60 ibid.
61 Tibor Dénès, "Chronologie", in Martin et al., op. cit., p. 19.
62 Dalcroze continued to examine all candidates for the Diploma until his death in 1950. Today, the issue of the Diploma is restricted to the Dalcroze Institute, Geneva.
64 Ingham, op. cit., p. 39.
adornments and plainness, invited us to move, it intensified movement and ennobled it. How much the room is a counter-play of the body movement, we experienced at Hellerau as clearly as never before or afterwards.65

During June and July of 1913, a great festival of music was held at Hellerau in order to publicize Dalcroze’s achievements there. The highlight was Dalcroze and Appia’s production of Gluck’s Orfeo et Euridice, which has been described as the beginnings of modern theatre.66 The audience at the festival exceeded 5000 people, and included such distinguished names as George Bernard Shaw, Stanislavsky, Diaghilev, Nijinsky, Sakaroff, Max Reinhardt, Edward Gordon Craig and Paul Claudel.67

Throughout the Hellerau period, Dalcroze continued to demonstrate his methods abroad. In 1911 he was invited by Prince Sergei Volkonsky, the Director of the Russian Imperial State Theatres, to give eurhythmic classes in Russia. Accompanied by six of his senior students, including the dancer Marie Rambert, Dalcroze travelled to Russia where he gave demonstrations at the St. Petersburg and Moscow Conservatorium. By 1921 the Russian National Institute of Rhythmic Education was a centre of flourishing Dalcroze activity.68

In England, reports of Dalcroze’s methods reached the attention of Charles Ingham, an educator always interested in new developments. He was the founder of the progressive Moira House School which aimed at “The unfolding, the equipping and the co-ordinating of the whole individual”.69 Ingham decided to visit Hellerau in 1910 and was immediately

65 Feudel, loc. cit.
67 Ingham, op. cit., p. 39.
convinced of the value of Dalcroze's work. On his return to England he engaged the services of the only qualified Dalcroze teacher resident there, Kathleen O'Dowd, who commenced eurythmic classes at Moira House.70 Charles' son, Percy Ingham, journeyed to Hellerau in 1911 with his wife, Ethel, and his sister, Gertrude. Percy Ingham was greatly enthused by Dalcroze's classes, and later wrote that 'Contact with M. Dalcroze was as a breath of fresh air, and his method a promise of beauty and joy which it became a duty to pass on to others.'71 It was Percy Ingham who coined the word 'eurythmics', the name most commonly used to denote the music-movement relationship expounded by Dalcroze.72

In 1912 Percy Ingham invited Dalcroze to England. Using six students from Hellerau, Dalcroze gave a series of lecture-demonstrations on eurythmics which were reported by the School Music Review:

It is not easy at once to estimate the value of the extraordinary plasticity of mind and muscular adjustment exhibited [by Dalcroze's pupils], or to see how it can be applied generally. The somewhat natural impression of a listener for the first time is, that while all that is shown is admirable and surprising, the results are of the hot-house order, and not likely to be cultivated in the common garden of the school. Again, it is easy to be so obsessed with the glamour, the fascination of what is presented, that one takes it as a charming entertainment... Even to more thoughtful observers on the look out for something they can add to their equipment as teachers, there is apt to be a feeling that the ideas expounded, splendidly as they are illustrated, cannot be adapted to fit average circumstances. This attitude assumes that attempts at progress must necessarily fit existing conditions. But there is the other view - that it is more rational, if the ideas are proved to be good, that the conditions should be moulded to receive them. For our own part, we see visions of things in the Dalcroze system... that will soon be more closely associated with the word 'education' than they are at present, and be recognized as one of its supremely important objectives. M. Dalcroze may not yet have shown us what he can do with millions of children, but his demonstrations have indicated a path it is impossible to ignore.73

70 ibid., p. 10.
71 ibid.
72 Heather Gell, 'Music and Movement Part One: Origin and Discoveries', Canon, Vol. 11, November 1957, p. 122. Eurythmics was derived from an ancient Greek word eurhythmia, which means eu - good - and rhythmia - rhythm.
A flame of enthusiasm for eurhythmics was thus ignited in England, and the Ingham family decided the time was opportune to establish a London training centre. With Dalcroze's authority, the London School of Dalcroze Eurhythmics was officially opened on 30 September 1913. It began modestly, offering a one year full-time course for music teachers, in addition to classes for children and amateurs. If the Diploma of Eurhythmics was to be attained, candidates were to complete their training at Hellerau.74

Further evidence of the importance attributed to eurhythmics in England was the report written by Josephine Ransom for the 1919 publication Schools of Tomorrow in England. At the conclusion of her article about Dalcroze and his work, she stated:

We are sure that the system has come to stay and to help in moulding the education of the future. We trust that a time will come when not only private schools will give boys and girls this power to feel all shades of music, and express them musically in terms of beauty, purity, sincerity, and harmony, but that all schools in the country will use it as an integral part of the school work. It will prove an invaluable ally in giving a proper place to the training and development of the emotions during school life.75

In 1919 the English Board of Education introduced eurhythmics into its programme of physical education for children under seven years of age.76

During 1913 Dalcroze lectured on eurhythmics at the International Congress of Physical Education held in Paris, and the International Congress of Music Professors in Berlin. After Dalcroze gave demonstrations of his methods in Belgium, a teacher of eurhythmics was employed to teach the children of the Belgian Royal Family. Now at the height of international acclaim, Dalcroze was disappointed that Geneva

74 Swann, op., p. 10.
75 Josephine Ransom, Schools of Tomorrow in England, London, Bell and Sons, 1919, pp. 70-71.
seemed to have forgotten him.77 Then, in 1914, he received an unexpected invitation to produce a pageant in Geneva which was to celebrate the centenary of the Republic of Geneva's entry into the Swiss Confederation. This pageant was called La Fête de juin and represented a highlight in the artistic collaboration of Dalcroze and Appia, which reached its zenith during the Hellerau years.78

On 4 August 1914 World War I was declared. Soon afterwards, Dalcroze signed an international protest presented by artists and scholars, which decried the German Government's authorization of the bombardment of the Rheims Cathedral and the main library in Louvain. Almost overnight, a wave of animosity from the Germans grew up against Dalcroze. In a letter to his friend Volkonsky, Dalcroze wrote that he would never have dreamed it possible that students he had been close to, could write to him such insulting letters.79 Finally, the authorities ordered that Dalcroze leave Germany, that his school be officially closed, and that all his writings be destroyed.80

Left without an official headquarters, Dalcroze was asked by Percy Ingham to settle in England, an offer he declined.81 Perhaps unable to forgive them for his earlier struggles, Dalcroze also refused the invitation of the directors of the Geneva Conservatorium to resume his teaching post there.82 Eventually, a group of enthusiasts and friends succeeded in organizing a new school in Geneva. On 12 October 1915 the

77 Volbach, op. cit., p. 91.
78 For further details of Dalcroze's production La Fête de juin, see pp. 256-260 below.
80 Pennington, op. cit., p. 32.
81 Pennington, op. cit., p. 97.
82 Dénès, op. cit., p. 21.
Institut Jaques-Dalcroze was officially opened, with an initial enrolment of 395 students representing sixteen nationalities. On 20 June 1916 the first issue of Le Rythme, the official periodical of the Dalcroze Institute, was published.

During the war years there was an active effort, by Dalcroze and his supporters, to further promote the ever increasing interest in eurhythms. Throughout the war, Dalcroze continued to visit the schools run by Percy Ingham, despite the grave personal risks involved in crossing the English Channel. By 1916 there were 1372 students studying eurhythms in England. In 1915 the first official Dalcroze school was opened in America. This was the New York School of Dalcroze Eurhythms founded under the direction of Dalcroze’s pupils, Suzanna Ferriere and Marguerite Heaton. News of Dalcroze’s methods had first reached America in 1911 when Charles Ingham wrote the article “Music and Physical Grace – The New Rhythmic Gymnastics”. The editor’s comments which accompanied this article reinforced Ingham’s enthusiasm, claiming “The results of this training, in young or old, are so remarkable that it is destined to become a part of all education.”

By the end of the war, eurhythms was being taught in fourteen cities in Switzerland. Moreover, Dalcroze’s longstanding wish for his ideas to be incorporated on an official level into the primary schools of Geneva was finally realized in 1919. In 1920 Dalcroze published what would become his most famous book, Le Rythme, la musique et

83 Henceforth referred to in this study as the Dalcroze Institute.
84 Slonimsky, op. cit., p. 560.
85 ibid.
87 Slonimsky, op. cit., p. 560.
88 Dutoit-Carlier, op. cit., p. 345.
l'éducation. The first English translation of this text, arranged by Percy Ingham, appeared in 1921. Punch gave the following tongue-in-cheek review:

Of the cult of eurhythmics, as everyone knows,
The leading exponent's Emile Jaques-Dalcroze,
And his volume, now published by Chatto and Windus,
Brings Terpsichore down from the summit of Pindus
To instruct our ingenious youth in the duty
Of living a life of true rhythmical beauty.
To accomplish this aim, with quite average chicks
Is not a mere matter of dodges and tricks,
But means a reform of all musical teaching
On lines which Dalcroze for long years has been preaching,
With rhythm as the basis, but truly designed
To train simultaneously body, ear, mind.
The lessons set forth in these luminous pages
Are endorsed by our chief educational sages;
But its paramount claim to a place on our shelves
Resides in the pictures of limber young elves
Cavorting and gambolling, leaping and skipping
With gossamer grace that is utterly ripping.89

On the occasion of Dalcroze's sixtieth birthday, Geneva conferred upon him one of its highest awards, the title of bourgeois d'honneur. As Dutoit-Carlier has astutely remarked, Dalcroze, having risen from the bourgeoisie, then grown away from it and ridiculed by it, had now returned full circle, to find both acceptance and approval.90 The first International Congress of Eurhythmics was held in Geneva at the Dalcroze Institute in 1926, and was attended by 250 delegates. Countries represented included Germany, Belgium, Spain, Hungary, Italy, Poland, Sweden, England and America.91 In 1927 a survey carried out by the Dalcroze Institute established that there were approximately 22,700 teachers and students of eurhythmics around the world.92

By 1927 the hatreds of the war years were beginning to recede, and Dalcroze could return to Germany. He was invited to Frankfurt to teach

89 'Eurhythmics', Punch, May 4, 1921, p. 360.
90 Dutoit-Carlier, op. cit., p. 306.
92 ibid.
at the International Exposition of Music, and according to Nicholas Slonimsky, was warmly welcomed by the German Press. In 1930 a Dalcroze Society was founded in Japan, and the Royal Institute of Swedish Gymnasts introduced eurhythmics into its schools in 1934. Australian children became familiar with eurhythmics in 1937, when Heather Gell began her Australian Broadcasting Commission programme, Music and Movement. Dalcroze was appointed an honorary member of the Association of Swiss Musicians in 1943, and received the Prix de la Ville de Genève for literature in 1946.

Having lived to see the fruits of his endeavours, Dalcroze suffered personal tragedy in 1946 with the death of his beloved wife, Nina. As he grew older Dalcroze suffered from sciatica, and each year travelled to German specialists for treatment. The outbreak of World War II had prevented these journeys, and because of this his condition gradually worsened. At the end of the Second War, Jean Bottard, a student and personal friend of Dalcroze, described her dismay at seeing her teacher. He was so wrought with pain, immobile and virtually inarticulate that it was only possible to hide and weep. Dalcroze died on 1 July 1950. His remains were cremated and placed in the Cimetière de Plainpalais, reserved for Geneva’s most revered citizens.

In addition to the creation of eurhythmics and his numerous writings on this subject, Dalcroze’s legacy to the art of music included a

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93 Ibid., pp. 560-561.

prolific output of compositions encompassing many genres. Catalogued by Tibor Dénes in 1965, this vast collection includes:

The *Esquisses rythmiques*, piano solos designed for plastic interpretation.

The opera *Le petit roi qui pleure* (The little king who weeps), first performed at the Grand-Théâtre, Geneva, in 1932.

The musical pageants, which include the *Festival Vaudois* and *La Fête de juin*.

Over 1000 songs with piano accompaniment, which include folk-like Swiss songs, action-songs and lieder. The Swiss songs, for which Dalcroze wrote both text and music, have led him to be regarded as the "Stephen Foster" of the Swiss Romande (the French speaking part of Switzerland).96

A Concerto in C Minor for violin and orchestra was premiered in 1902 by Henri Marteau, and later performed by the Belgian virtuoso, Eugène Ysaÿe.

In 1958 Geneva again paid tribute to Dalcroze's memory when it named one of its main streets after him, the Boulevard Jaques-Dalcroze. In July 1965 the centenary of Dalcroze's birth was celebrated in Geneva, and in many other parts of the world, including Australia. In remembrance of this unique occasion, the Dalcroze Institute organized the publication of the book *Emile Jaques-Dalcroze: l'Homme, le Compositeur, le Créateur de la rythmique*.97

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95 Tibor Dénes, 'Catalogue Complet', in Martin et al., op. cit., pp. 461-572. For a detailed discussion of Dalcroze's major works, see Henri Gagnebin, 'Jaques-Dalcroze Compositeur', in Martin et al., ibid., pp. 159-303.

96 Schuster, op. cit., p. 3.

97 Martin et al., op. cit.
Plate III  Esquisse avec cymbales by Dalcroze (unsigned)
CHAPTER II

CREATIVITY IN MUSIC EDUCATION
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Intellectualism Versus Musical Feeling

The final years of the nineteenth century witnessed a period of widespread experiment and propaganda in education. Old conventions were challenged. New methods of teaching were urged. Amidst this atmosphere of expectation and willingness for reform, many modern educational ideas were born. Montessori created her system of early childhood education, of which the fundamental aim was self-instruction by the children themselves, accompanied by special emphasis on the training of the senses. The Boy Scout movement was founded by Baden-Powell in 1908, and proved immensely popular throughout most of Europe. In Chicago, Dewey established a progressive school in order to apply his principle of learning by doing. A doctrine that shocked the academic musical world of Geneva was preached by the Swiss musician, Dalcroze, who was among the first to challenge and ultimately transcend established musical disciplines.

Following his appointment as Professor of Harmony at the Geneva Conservatorium in 1892, Dalcroze came to the unnerving conclusion that music was being taught in a most unmusical manner. Whilst the pursuit of instrumental and vocal technical virtuosity reigned supreme, scant attention was paid to developing what he judged to be the essential prerequisites of musicianship: a finely-tuned ear, and a feeling for rhythm.\(^1\) In addition, students were drilled in the theoretical 'rules'

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of music, but they were given no encouragement to consider such studies as the basis for an artistic and creative expression of the self. Believing this state of affairs to be radically wrong, Dalcroze cast aside the intellectual approach which permeated the classrooms of the Conservatorium, and set about devising strategies which would lead to an understanding of music as the vital expression of man's inner being.

Dalcroze's earliest experiments concentrated on cultivating the pitch sense of his students. Although rhythm was not overlooked, the need for specialized research in this area would only later become apparent. At the Geneva Conservatorium, it was forbidden to use a piano when learning to compose music. Initially, Dalcroze accepted this edict without question. He became both puzzled and concerned however, when he realized that his pupils' paucity of pitch perception necessitated that they work their musical exercises by the application of abstract theoretical concepts. Convinced of the absurdity of enforcing a rule which resulted in nothing but musical mathematics, Dalcroze challenged the traditions of the Conservatorium:

With all due respect to certain theorists to whom the vibrations produced by the scratching of a pen on paper are as agreeable to the ear as those produced by the "sweet sounds of music", the hearing is an important element in the pleasure to be derived from music ... It is hardly possible to appreciate, to judge, or even to hear music without a good ear.

Despite the contemptuous cynicism of this rebuke, Dalcroze appreciated that his colleagues taught with the best intentions. The problem was that music education had been temporarily blinded by the 'born musician' theory. According to Dalcroze, the studies of European

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2 ibid, pp. 79-80 and p. 141.
3 ibid., p. 1.
4 ibid.
5 ibid., p. 25.
6 ibid., pp. 111-112.
music institutions were directed by a belief that musical talent was innate, and that no amount of training could supply gifts denied by nature. Indeed, when Dalcroze inaugurated his classes in aural-training at the Geneva Conservatorium, fellow teachers argued that such studies would only succeed in making students acutely embarrassed by their musical shortcomings—not cure them! Angered by these accusations, Dalcroze retaliated by citing the "multitude of musical dunces" who graduated each year from the various music academies. Finally, having arrived at a state of mind vacillating between hope and despair, he reflected upon the true meaning of music education:

How sad it is that so much music education tends to create the virtuoso, rather than the artistic dilettante, the really fine amateur. And how quaintly useful it would be to establish a conservatory devoted to the cultivation of the "mere" amateur! A conservatory that would raise the public standard and teach the community at large to love and understand music, instead of the dry-as-dust music schools which establish a frantic course designed to turn out the occasional pyro-technical virtuoso!

Dalcroze observed that the compositions chosen for music examinations and competitions were invariably those which contained innumerable "speed passages". This preoccupation with mechanical dexterity was also revealed by many concert performers who planned recital programmes for the display of their dazzling techniques, and were careful to avoid compositions which their public might frown upon as being "too easy". Dalcroze looked with disdain on these athletes of the concert platform, and condemned them as the most "obnoxious" and

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7 ibid.
8 ibid., p. 3.
9 ibid., p. 10.
12 ibid.
"grotesque" of God's creatures. They served no artistic purpose, for their selfish and egotistical desires for personal acclaim forced them to pander to the whims of a musically illiterate audience which demanded instrumental gymnastics, or a favourite soprano's "top notes". The dilemma would seem to have been well expressed by Dalcroze's contemporary, Debussy, who ironically remarked, "The attraction of the virtuoso for the public is very like that of the circus for the crowd. There is always a hope that something dangerous might happen." Dalcroze thought virtuosity to be a legitimate musical device. He acknowledged the emotional worth of many compositions of transcendent virtuosity, and encouraged students gifted with a flair for interpreting such music to explore the full potential of their exceptional ability. Conversely, Dalcroze argued that the acquisition of a sterile bravura technique should not be made the primary goal of music tuition. Too often, technique had become an end in itself, rather than a means to a far more noble cause, the musical interpretation of human emotion. The result was a plague of "musical flies" appreciative only of "stunts", who revealed an attitude towards music which was the antithesis of the truly inspired musician. In discussing the attributes of the latter, Dalcroze became quite ecstatic in his writing:

They concentrate on expressing the emotions music calls forth. They humble themselves before it, becoming its passionate and faithful devotees. They are prepared to sacrifice themselves for it; they seek ever to raise themselves to its level; they lay bare their hearts for its beauty to take possession of them.

13 ibid., p. 141.
14 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 84 and p. 143.
16 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 56.
17 ibid., p. 11.
18 ibid., p. 77.
19 ibid., pp. 143-144.
Reform was needed if music education was to appeal to the inner-consciousness of students, instead of being an external accomplishment. Of special concern was the superficial nature of the training given by many music schools, which aimed only to strengthen the imitative powers of the student. In La musique et nous, Dalcroze claimed that imitation was a trait so natural to the child, that education need not concern itself with it, nor waste time over it. Nevertheless, although singing and instrumental teachers stressed the need for the signs of musical expression to be faithfully observed, they ignored the personal expression of their pupils. As Dalcroze exclaimed, "Oh, the old-school nuances of musical interpretation! The crescendos, the ff's, the pp's executed to order, without a student knowing why, or feeling the slightest need for them ..." Similarly, while teachers of composition gave their classes formulas by which to copy the styles of the master composers, they paid no attention whatsoever to stimulating the individual's creative powers. Generally, music education seemed intent on creating performing 'apes' rather than musicians, and in an article entitled "The Young Lady of the Conservatoire and the Piano", Dalcroze humorously described the absurdity of the situation:

The story of Miss Leonora is the story of nearly every young girl who spends eleven and a half years of her life in practising scales to enable her to play Liszt's Second Rhapsody - which a pianola, without any practice, can play far better - and who, a fortnight after the exam or concert, won't be able to play eight bars of it without breaking down! She devotes eleven and a half years of her life to studying the piano without giving a moment's thought to music ... She and her numerous comrades have neither understanding nor love for music. For proof, you have only to wait till they marry, when they give it up without a pang.

21 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 43.
22 ibid., p. 141.
23 ibid.
24 ibid., pp. 55-56.
Unable to tolerate this factory-like production of unmusical exhibitionists, Dalcroze took it upon himself to inform educators of the error of their ways. At the Solothurn Music Conference held in 1905, he advised teachers to devote more attention to the sensory aspects of music. The first aim of music education was to engender a love for music, and this was impossible if the auditory faculties were insufficiently trained to hear music. As Dalcroze pertinently remarked, "If the ear does not catch the sounds, how can the soul be caught by musical sensations?" He was convinced that exercises in discriminative listening would bring students to a more personal understanding of music, and, in addition, that a genuine affection for music would be aroused. According to Dalcroze, love and understanding were intimately linked, an assertion which he explained by analogy to the love of a child for his mother:

The taste for the beautiful may be latent in the child, but this taste will develop only if he is made acquainted with the beautiful in all its aspects, if it is made possible for him to analyse its proportions, to recognise its substance and become imbued with its essence. The child loves well only that which he knows well. His first love is that for his mother, and this love develops in proportion as he learns to know her better, to value her unceasing affection, her tender solicitude. In her he loves the life that she has passed on to him, and those throbbing rhythms that link together two organisms: he loves his mother because he knows her and recognises himself in her. And in like fashion he learns to value every element of beauty with which he is patiently familiarised, with all of whose peculiarities he is made acquainted and which is thoroughly explained to him when he asks questions.

A musical ear was also necessary if improvisation, an art-form which Dalcroze recognized to have fallen into virtual disuse, was to be re-established as a general tool of the musician. Himself a brilliant

25 ibid., p. 27 and pp. 48-49.
27 ibid., op. cit., p. 127.
improvisor, Dalcroze was certain that the practice of spontaneous musical invention, as an integral part of the study of music, would breathe new life into the deadening drudgery of the existing modes of instrumental and theoretical instruction. Improvisation meant a journey of personal discovery in music-making, and was a means of introducing music, not as a slavish imitation of the teacher's expectations, but as an imaginative, creative experience of the self. Dalcroze was convinced that any method of music education based solely on printed scores and other people's music was incomplete, and likened it to teaching a young child to recite poetry before having been given the chance to construct his own sentences—a point of view which contradicts the 'mother-tongue' approach of Suzuki. Moreover, Dalcroze proposed that the musician, able to give immediate musical expression to his own aspirations, was more likely to succeed when interpreting the music of other composers. Interesting too, was his philosophical view of improvisation as a preparation for life itself:

Whether we will be artists later on or not, we will always be guided by the power of the imagination. The more or less direct practical goal will give us the title of a scholar, workman,

29 Anna Epping, a pupil of Dalcroze, has written: "Emile Jaques-Dalcroze improvised quite outstandingly in the most audacious rhythmical combinations. One day... I heard him improvise a canon in 13/8! I remember how I withdrew into a corner so as to be able to watch and listen without being disturbed, to his rhythmic mastery." Anna Epping, 'Thoughts on Piano Improvisation in the Teaching of Eurhythmics', Le Rythme, June 1970, p. 25.

30 Emile Jaques-Dalcroze, "Rythmes d'hier, d'aujourd'hui et de demain et leur enseignement dans écoles de musique", in Albert Pfriimmer, ed., Compte rendu du 1er Congrès du Rythme tenu à Genève du 16 au 18 août 1926, Genève, Institut Jaques-Dalcroze, 1926, p. 95.

31 The imitative nature of the Suzuki approach is apparent when Suzuki writes: "Until the parent can play one piece, the child does not play at all. This principle is very important indeed, because although the parent may want him to do so, a three year old child has no desire to learn the violin. The idea is to get the child to say "I want to play too." So the first piece is played everyday on the gramophone... Thus the proper environment is created for the child." Shinichi Suzuki, Nurtured by Love: A New Approach to Education, trans. by Waltraud Suzuki, New York, Exposition Press, 1979, pp. 106-107.

artist, etc., but whatever work we do, it will contain both imagination and reality. Take creativity away from the work a man is going to do, and you make him into a machine. You are taking his life away! Give the child the possibility to construct ideas and to imagine, and to put these ideas into reality, then you give him

The failure of music teachers to attribute much importance to improvisation, was perceived by Dalcroze to be symptomatic of their general tendency to overlook current trends in education. Around 1900 there was an increasing awareness that the child’s earliest training should be principally concerned with the growth of individual characteristics. This 'child-centred' approach to education was exemplified by John Dewey, who wrote:

... the peculiar problem of the early grades is to get hold of the child's natural impulses and instincts, and to utilize them so that the child is carried on to a higher plane of perception and judgement, and equipped with more efficient habits, so that he has an enlarged and deepened consciousness and increased control of his powers of action.

Consequently, Dalcroze thought it incongruous that musicians actually discouraged the creative inclinations of children. With regard to his own childhood memories, as well as later observations, he noted the tendency of young pupils when bored by dreary exercises and pieces, to suddenly give full flight to their imagination by allowing their fingers to wander idly over the keyboard, and to delight in the sound


effects which they created. As Dalcroze stated in an article dealing with instrumental improvisation:

It is the child's joy to create. "Do you like my music, Monsieur?", said a tiny boy as he played for me a few bars of his own composing. "I like it very much indeed, because I made it up myself!"36

However, the child's first glimmerings of artistic imagination were rarely welcomed by the teacher. On the contrary, the unfortunate pupil was more likely to be reprimanded for his lack of concentration, and told to return at once to the serious business at hand - the practice of finger technique and instructional compositions of doubtful musical value.37

Dalcroze reached the conclusion that imitative accomplishments were being over-emphasized as the cornerstone of the music experience, with the inevitable effect of stifling not only the inventive powers of young musicians, but professionals as well. He therefore advised that children should first of all be encouraged to explore and express their own musical ideas, and not until they accomplished this (however modestly), were they to embark upon the study of the music of the master composers. No longer was the technically competent but often emotionless rendering of études and sonatinas to be placed in the foreground. Rather, it was a living discovery of melody, harmony and rhythm which was to dominate the child's early music lessons. The following passage, although primarily concerned with piano tuition, offers a clear insight into Dalcroze's intentions:

It is easy for a music teacher who loves and understands children, to guide them in their first experiments on the keyboard, by inventing little games which combine the laws of sound and rhythm. He draws attention to the fact that the fingers walk on the keys, either slowly like a heavy truck or fast like an automobile. They knock on the keys like hammers; they jump over certain notes, like

36 ibid.
37 ibid., pp. 375-378.
people who, in rainy weather, jump over the puddles; they leap like fleas; they hop like sparrows; they climb onto the black keys as if they were climbing onto stools. Every motion is made upwards or sideways; space belongs to us; what fun!38

Nevertheless, these 'little games' were not to constitute the child's first musical exploration. On the contrary, if Dalcroze's principles were followed, instrumental lessons would only be commenced when the student had undergone a preliminary training in pitch and rhythm, these elements being experienced via activities in solfège and rhythmic bodily movement.39 The training of the ear was preparatory to instrumental improvisation, and Dalcroze understood the two areas to be closely interrelated.40 The importance of aural-training as a basis for instrumental improvisation has also been commented on by Dalcroze's pupil, Ann Driver:

The beginning surely lies in a high development of the musical ear, which must grow ever more keen and sensitive. A special alertness must be acquired so that melodies and harmonies heard with the inner ear can be rapidly translated to the instrument that is being played ... 41

The preliminary education of the ear as a preparation for later creative experiences in music-making, such as singing, rhythmic movement, and instrumental performance, became a basic tenet of Dalcroze's

38 'Il est facile pour un maître de musique aimant et comprenant les enfants de les guider dans leurs tâtonnements sur le clavier en imaginant de petits jeux dans lesquels se mêlent les lois meublant la sonorité et le rythme. Il leur fait remarquer que les doigts se promènent sur les touches, lentement comme de lourds camions, ou rapides comme des autos. Ils sautent par-dessus certaines notes, comme, par un temps de pluie les gens sautent par-dessus les flaques d'eau; ils font des bonds comme les puces; ils sautillent comme des moineaux; ils grimpent sur les touches noires comme sur des escabeaux. Tous les déplacements se font en hauteur, en largeur, l'espace est à nous, comme c'est amusant!' Emile Jaques-Dalcroze, Souvenirs, notes et critiques, Neuchâtel-Paris, Victor Attinger, 1942, p. 68.

39 For a detailed discussion of this matter, see pp. 63-71 below.

40 Dalcroze has discussed the relationship existing between his solfège, rhythmic movement, and improvisation exercises in Rhythm, Music and Education, op. cit., pp. 92-109.

doctrines. This was in direct opposition to the prevailing notion that musicianship was an instinctive quality which could not be taught. Investigations conducted by Dalcroze however, suggested that no attempt had been made to assess the possibility of improving the musical skills of less gifted students. Consequently, he dismissed the 'born musician' theory and, in defiance of the keen controversy which accompanied his efforts, set about devising a system of studies which would assist the musical progress of future musicians.

Dalcroze Solfège and Improvisation in Practice

Solfège

Seeking to improve the musical hearing of his students, Dalcroze commenced experimental solfège classes at the Geneva Conservatorium in 1893. One year later, he published a collection of aural-training exercises. Believing these to represent a major break-through in developing auditory perception, Dalcroze announced unashamedly the effectiveness of his recent innovations, and stated that it was the duty of every music educator to become familiar with them. As he expanded upon his initial ideas, Dalcroze discussed his approach to discriminative musical listening in numerous articles, and published further

42 See p. 11 above.
43 See pp. 12-13 above.
44 Emile Jaques-Dalcroze, Six Exercices pratiques d'intonation dans l'étendue d'une dixième et solfèges avec paroles, destinés aux élèves de chant, Paris, Jobin, 1895.
45 ibid., p. i.
46 For example, 'The Place of Ear-Training in Musical Education' (1898), and 'Music and the Child' (1912). Both these articles were republished in Jaques-Dalcroze, Rhythm, Music and Education, op. cit.
solfège texts.47

In 1980 Robert Abramson complained of the comparative neglect of Dalcroze's solfège techniques. He suggested two reasons for this tendency: the rarity of Dalcroze's books, few of which are still in print, and the propensity of devotees to stress only the rhythmic movement aspects of Dalcroze's work.48 Certainly, there is a dearth of information about Dalcroze's solfège, and even Dalcroze himself did not write a comprehensive account of his research in this area. Consequently, in order to bridge this gap, and achieve a better insight into the practically orientated and creative nature of Dalcroze's solfège, it is worthwhile to seek its chief characteristics and essential aims.

A brief description of some of the solfège activities which Dalcroze devised to challenge the musicianship of his pupils reveals that the acquisition of tonal memory was a prime consideration. One of Dalcroze's favourite exercises was to write a complicated melody on the blackboard, accompanied by a frowning face, drawn to indicate the extent of the difficulties involved. The class was then asked to sight-sing the melody through as Dalcroze mischievously erased it bar by bar. Following this initial reading, the entire melody was sung or written down from memory.49 In another exercise, Dalcroze improvised a melody on the piano. As the students listened to this, they entered at a predetermined bar, singing the melody in canon.50 When he taught

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solfèges, Dalcroze would often ask a student to sing any note, so that the remainder of the class could identify its pitch. Recognition of key changes was also practised, a fact verified by the dancer Marie Rambert, who recounted her fond memories of the humour which abounded in Dalcroze's lessons:

We had to call out the key when there were modulations in the music which Dalcroze improvised. One day somebody blew his nose in the midst of it and Dalcroze called out: "Fa triple bemol" (meaning that it was the key of F treble [sic] flat).52

Reminiscing on her student days at Hellerau, Rambert recalled the more fortunate students who possessed the so-called 'perfect' or absolute sense of pitch. For them, Dalcroze's solfège posed fewer problems, and they were the envy of their classmates.53 Willi Apel has defined absolute pitch as 'the capacity of a person to identify a musical sound immediately by name, without reference to a previously sounded note of different pitch ...' 54 Interestingly, Dalcroze placed much emphasis on the need for professional musicians to have a sense of 'perfect' pitch.55 The accompanist, Gerald Moore, on the other hand, found his sense of absolute pitch to be a handicap:

As a young man I was gifted with what is known as 'perfect pitch', and this was rather an impediment than an advantage to me when I had to transpose: playing a piece of music in B flat, when my eyes saw the printed page in C natural, upset my ears and brain. I found my fingers subconsciously wandering back to the tones I could hear with my inner ear - the tones that I saw on the printed page.56

51 Jaques-Dalcroze, *Six Exercices pratiques d'intonation dans l'étendue d'une dixième et solfèges avec paroles, destinés aux élèves de chant*, op. cit., p. i.
53 ibid., p. 48.
Research in music psychology has revealed that absolute pitch is a rare phenomenon occurring in less than 5 per cent of musicians — Schumann and Wagner are among the composers to have reputedly lacked it. Dalcroze maintained that absolute pitch was a genetic gift, rather than a musical trait acquired by intensive practice. While this view is supported by numerous studies, Jane Siegal has indicated that no decisive conclusion has yet been reached regarding this nature-nurture issue.

These controversies aside, it is important to realize the significant role which Dalcroze played in assisting music educators to overcome the notion that a poor musical ear was an insurmountable shortcoming. Instead, he argued that it was possible to improve the faculties of musical hearing and to cultivate, by the practice of special solfège exercises, a "relative" sense of pitch. This referred to the ability to sing or distinguish the pitch of a note through reference to a known tone — in Apel's opinion, "a fundamental requirement of a musician, much more important than absolute pitch."

In order for his pupils to acquire a "relative" pitch, Dalcroze made singing an integral feature of his solfège classes. Personal observation had led him to perceive an intimate relationship between the ear and the larynx (i.e. between the receptive and reproductive apparatuses of sound vibration). The value of this organic relationship for music education, was explained by Dalcroze as follows:

62 Apel, op. cit., p. 723.
I have known many young people who, on hearing a sound, have experienced a sensation at the back of the throat. The cultivation of the voice will help to develop the ear, provided, of course, the pupil is made aware of the connection between the sound he hears and the resulting pressure in the larynx. The mere thinking of a tune arouses in the throat the muscular movements necessary for its vocal emission. It is therefore desirable, in order to develop the child’s ear, to cultivate also his voice.

In 1898 Dalcroze explained the aim of his solfège as an attempt to “open up between the brain, ear and larynx the necessary channels to form of the entire organism what one might call the inner ear...” Taking into account the period of extreme intellectualism which was Dalcroze’s milieu, a time when scant attention was given to the body, is there any wonder at the scornful attitudes and the jeers which met his reform?

Dalcroze’s physiological approach to aural-training was accompanied by the implementation of what Marta Sanchez and Marguerite Croptier have described as a unique innovation of Dalcroze’s solfège—the Dalcroze Scales. Dalcroze required his students to practise singing all the major and minor scales (harmonic and melodic), beginning not on the tonic but the tone Do. Since he used the “fixed” system of solmization, Do represented the pitch of C; C sharp and C flat being called Do sharp and Do flat respectively. Dalcroze’s scale patterns were practised to rhythmic motives (Formules rythmiques), and the tonic of the scale was usually sung at its completion. Using Dalcroze’s system, the scale of D major (Re major) becomes:

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\text{Do \ Re \ Mi \ Fa \ So \ La \ Si \ Do} \\
\text{Re = Tonic of Scale}
\]

63 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 74.
64 ibid., p. 3.
66 Jaques-Dalcroze, Les gammes et les tonalités, le phrasé et les nuances, op cit., Vol. 1, pp. 4-10
In discussing the traditional method of teaching scales from tonic to tonic, Dalcroze drew attention to the fact that melodically, there was only one major and two minor scales – the harmonic and the melodic forms. The scale of C major, for example, was the transposition five tones higher of the same sequence of tones and semitones to be discovered within the scale of C major. For this reason, the majority of instrumental students (those with an absolute sense of pitch being a notable exception), even after years of intensive practice, were often unable to reliably differentiate between the scales. As Dalcroze commented in an article which he addressed "To Mothers":

Are you aware that when the teacher plays any chance scale to young pianists, who have conscientiously practised all the fingerings, they are scarcely ever aware of what scale has been played? And, when he says: "I am playing Haydn's Sonata in E major", in all probability your child experiences no tonal sensation whatsoever; and the designation, E major, represents only words instead of awakening a mental response.

Rather than teaching young musicians to listen to sounds, scales seemed to serve only one purpose, the acquisition of finger dexterity. For this reason, Dalcroze devised his own 'little plan' for the comparative study of scales. By commencing all the scales on Do, each scale gained its own characteristic melody, due to the rearrangement of the tones and semitones caused by the shifting of the tonic. By singing and carefully listening to the ordering of the tones and semitones which formed the scales, the student gradually learnt to distinguish one scale from another. This training was fundamental to Dalcroze's solfège programme. He advocated that once the child heard the difference

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68 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 129.
between the tone and the semitone, the pathway to acquiring a 'relative' pitch would be safely traversed. According to Dalcroze, "Once the scales are mastered, the remaining musical studies - with the exception of those of a rhythmic order - will be child's play, the pupil finding an explanation for everything by reference to the scales ... "70 Intervals larger than a tone were taught by Dalcroze as fragments of the scales with the intermediary sounds omitted. Harmony became the piling up of certain notes of a scale one above the other; whilst modulation was treated as the linking of one scale with another.71

A special benefit which Dalcroze attached to his scales was their usefulness in establishing a muscular-tonal memory. As students practised the scales, they were to be made aware of the resulting activity of the throat muscles - whether singing the scales silently or aloud. The Do, the starting tone of each of the scales was to be especially emphasized in this way. It was through this physiological approach to aural perception, that Dalcroze believed musical inner hearing was most easily acquired. The student, by referring to his memory of the muscular sensations needed to produce the sound Do, would gradually come to hear this sound in his mind, and without the need for an external mode of sound reproduction. As Dalcroze expressed his intention, "the teacher should engrave the fundamental Do on the memories - in the very gullets, we might say - of his pupils."72

Thus, the objective of Dalcroze's solfège becomes more clear. It aims to achieve a sense of pitch, which is relative to the student's own muscular memory of sound. With this in mind, it is necessary to dispel certain misrepresentations of Dalcroze's ideas which have been disseminated by his followers. Grace Smith, a Dalcroze graduate, asserted in

70 ibid., p. 39.
71 ibid., pp. 39-40.
72 ibid.
1915, Jaques-Dalcroze claims for his method in ear-training that through it, not only relative, but absolute pitch can be cultivated. This erroneous belief was reiterated in a 1977 issue of Le Rythme, when Elizabeth Vanderspar stated:

Because he [Dalcroze] thought that his pupils should acquire an absolute or "perfect" sense of pitch, he devised some fascinating exercises ... They involved imitating, answering, harmonising, blending and so on.74

Apart from the emphasis which Dalcroze gave to the study of intervals, scales, chords and modulation, his solfège stressed the importance of an all-round musicianship. An episode in Dalcroze's youth had warned him of the danger of becoming obsessed by the mere analysis of sounds. Having attended a performance of Wagner's Tristan und Isolde, and overhearing other members of the audience discuss the powerful emotions of the score, Dalcroze was led to despair:

It was for me a terrible suffering to be able to hear the notes succeed one another, and be able to name them as they came. Stupidly, I said to myself: "This is a minor ninth chord followed by a chord of the thirteenth and a double appoggiatura of an appoggiatura"; all this without anything trembling within me, and without the truth of the drama penetrating me. Only one absurd thought occurred to me: "This is very interesting music!" I came out quite despairing, doubting that I had any love for music at all ... 75

This experience helped Dalcroze to realize that the possession of a

74 Elizabeth Vanderspar, "Dalcroze Eurythmics", Le Rythme, June 1977, p. 32.
75 "Et c'était pour moi une véritable souffrance d'entendre se succéder les notes, l'une après l'autre, et de les nommer au passage, bêtement, me disant: "Voilà un accord de neuvième mineure, et un de treizième et une double appoggiature d'appoggiature"; sans que rien fût en moi, sans que la vérité du drame me pénétrât, sans qu'un seul fois une autre pensée me vint que celle-ci: "Voilà de la musique bien intéressante!" Je sortis désespéré, doutant de mon amour pour la musique ..." Cited by Alfred Berchtold, "Emile Jaques-Dalcroze et son temps", in Frank Martin et al., Emile Jaques-Dalcroze, l'Homme, le Compositeur, le Créateur de la rythmique, Neuchâtel, Baconnière, 1964, p. 45.
musical ear meant more than the ability to distinguish the pitch relationship of sounds. It required, above everything else, that the musician's hearing be acutely sensitive to 'the different degrees of tonal intensity, of dynamics, of the rapidity or the slowness of successions of sound, of timbre, of all the expressive qualities of sound we designate as musical colour.' Accordingly, Dalcroze maintained that even students who had an excellent sense of pitch would benefit by solfège studies, if these attended to details of rhythm, phrasing, accent and dynamics. For example, in the following exercise taken from Dalcroze's *La jolie musique*, the scale of C major is sung rhythmically, and with a crescendo and diminuendo of the voice:

![Musical notation]

**Improvisation**

Marie Adema van Schelema, a pupil at Hellerau, has described how Dalcroze made vocal improvisation an integral feature of his solfège lessons. He would write a melody on the blackboard and 'forget' to complete certain phrases. A student was then invited to sight-sing the melody, while at the same time filling-in the missing fragments. Improvised part-singing for two or more performers was also attempted, often quite successfully. In addition, Dalcroze's solfège books

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77 Jaques-Dalcroze, *La jolie musique*, op. cit., p. 35.


79 Indeed, public demonstrations of this more advanced vocal improvisation frequently led to accusations that Dalcroze's solfège exercises were rehearsed for a more impressive effect. *Ibid.*, p. 14.
offered many ideas for vocal improvisation. The following exercise is taken from *La jolie musique*:

Eight children stand in a line, each representing a note of C major scale. A conductor (another child) then improvises a melody by pointing his baton to this or that child, who then sings his respective note. As a variation, the melody is improvised to a predetermined rhythmic pattern.80

As students progressed in their study of solfège, they were encouraged to learn instrumental improvisation. At Hellerau, there were daily classes in piano improvisation, and once a week the entire campus gathered for a lecture-demonstration given by Dalcroze. He sought individuality of expression, not technical excellence. Nonetheless, Rambert’s personal experience of Dalcroze’s teaching reveals that for the many non-musicians at Hellerau, or for those with a limited piano technique, his improvisation classes were somewhat daunting events:

I found improvisation at the piano very difficult. In my childhood I had about three terms of once-weekly piano lessons and simply could not play. With Dalcroze we were called out one after the other to the piano on a little platform and had to improvise in a given rhythm and key. He had the diabolical humour to give titles to these themes. Thus, when a Swiss girl, who seemed to have more milk than blood in her veins, went up he said: ‘Allons, Simone, quelque chose de sanglant intitulé Caligula!’ [Come on Simone, play something bloody which we can entitle Caligula!]81

Considering Dalcroze’s exceptional talent for piano improvisation, it is understandable that he wished to pass on this gift to others. Moreover, Dalcroze taught keyboard improvisation as an incentive for his pupils to further explore the realm of sound possibilities only touched on by their solfège studies. The piano, in Dalcroze’s opinion, was the most useful instrument for his purpose, since it offered a wide range of melodic, harmonic and polyphonic resources.82 The value which Dalcroze attributed to the personal discovery of musical sonorities is to be

81 Rambert, op. cit., p. 49.
discerned in a remark noted in his diary the day he joined the staff of the Geneva Conservatorium:

The day when my own students will be sufficiently trained to hear music as I do, then I will say to them: "No longer listen with my ears, but use your own. Look for special combinations of sounds and submit them to the criterion of your own personal auditory experiences, without bothering about the rules that I have given to you ... ".83

An informative account of how Dalcroze proceeded to teach piano improvisation has been given by his pupils, Ethel Ingham and Ann Driver. In "Lessons with Monsieur Dalcroze", Ingham described how she learnt to play the primary triads in every major and minor key, and then experimented with these by using them to harmonize the diatonic melodies which Dalcroze asked her to improvise. To add "colour" to her playing, Ingham was also shown ways of modulating from one key to another. As confidence was gained, a greater vocabulary of chords was studied, as well as such decorative devices as passing-notes, suspensions and appoggiaturas.84 Duet improvisation at two pianos was one of Dalcroze's favourite recreations, and an exercise he often gave to more advanced students. This required a keen aural sensitivity as the student attempted to relate his own playing to the rhythms, key-changes, dynamics and general style of a fellow classmate. At the centenary celebrations of Dalcroze's birth held in Geneva in 1965, Driver affectionately recalled the times she and Dalcroze improvised together, and the immense challenge it presented to respond to his effervescent inspirations.85

Regarding her own playing, Driver has indicated that Dalcroze never

83 "Le jour où mes élèves seront assez développés pour entendre comme moi, je leur dirai: "Nécoutez plus avec mes oreilles, mais servez-vous des vôtres. Cherchez des combinaisons spéciales, sou-mettez-les au critérium de votre propre expérience auditive, sans vous préoccuper des règles que je vous ai données ... ." Cited by Berchtold, op. cit., p. 50.


85 Driver, op. cit., p. 29.
hesitated to correct any weaknesses which he discerned in the improvisations of his pupils:

In lessons of improvisation he would seize at once on our bad faults. As a young student I had a bad and restless habit of moving from one key to another. I was not aware of this until one day he said to me: "Tu module [sic] avec volupté" - You modulate voluptuously.86

Aimless meandering over the keys was also frowned upon in the improvisations of more advanced students, and, as a form of musical discipline, Dalcroze required his pupils to develop given themes and rhythms. Compositions were also improvised in rondo or sonata form, or in various styles, such as the pieces contained in the dance suites of Bach and Handel.87

It was Dalcroze's belief that imagination played a vital role in learning to improvise. Imagination, he said, was at the heart of every successful creative endeavour, and throughout the entire range of his writings, Dalcroze never ceased to impress upon educators the need to fully commit themselves to the development of this faculty.88 In La musique et nous, he described his own efforts to foster the child's imaginative powers:

To begin with, I started looking for the simplest ways of stirring the child's imagination. Such simple, primary means are not numerous but they are certainly valuable. It involves establishing a relationship between those events which occur in the life of the young child and those which could happen ... For example, one can show a rose to the children and ask them to think about it. To start with the children will probably say nothing, but in the end, one or two will say, "Yes, I think of my grandfather who has lovely roses in his garden!". You continue the process by asking if they can think of something happening tomorrow. They think about this and suddenly one child's face lights up and says, "Yes, I think Mama would be happy if I gave her that rose tomorrow!". In every child there lives a sleeping poet. But the teacher needs to

86 ibid., p. 28.
87 Ingham, loc. cit. See also Becknell, op. cit., p. 18.
88 For a detailed discussion of this matter, see pp. 137-138 below.
Imagination was the life force of instrumental improvisation, and Dalcroze warned his students of the danger of laboriously repeating their once original inventions, until these too became nothing but clichés—a monotonous routine of the same melodic and harmonic materials. He reminded them that improvisation was not merely an exercise, but a form of musical expression "born within us from the need of escaping from ourselves, of externalising our aspirations, of giving wings to our vague desires, of embodying aspirations that are imperious though frequently indistinct and uncoordinated." Consequently, if instrumental improvisation was to be a spontaneous representation of human thought, it could not be dictated by a hackneyed musical grammar, nor was there even time for the improvisor to consciously reflect upon the grammar to be employed. Rather, it was necessary for the improvisor to attain such a level of perfection, that in Dalcroze’s words, "he plays without concerning himself about the way in which he plays, just as the child walks without counting his steps or exercising conscious control over feet, knees or thighs."

89 "J'ai cherché dès lors des moyens primaires de rendre l'enfant plus imaginatif. Ces moyens empiriques très simples ne sont pas nombreux, mais ils sont certainement efficaces. Il s'agit d'établir des rapports entre ce qui se passe dans la vie enfantine et ce qui pourrait s'y passer... Par exemple, une rose à des enfants en leur demandant de dire à quoi cette rose les fait penser. La majorité des enfants répondra: "A rien!" Mais, en insistant, on finira par entendre s'écrier l'un d'eux: "Oh! oui, je sens que je pense à grand-papa qui a de si belles roses dans son jardin!" On lui demandera ensuite si la vue de cette rose ne le fait pas penser à des choses qui se passeront demain. Vous le verrez réfléchir, son visage s'éclairera et il s'écriera: "Oh! oui, je pense à ma maman qui sera demain si contente quand je lui donnerai cette belle rose!" Il existe en tout enfant un poète qui sommeille. Mais l'éducateur doit s'appliquer à mettre la fiction en connexion avec la réalité." Jaques-Dalcroze, *La Musique et nous*, op. cit., pp. 134-135.


91 Jaques-Dalcroze, *Eurhythmics, Art and Education*, op. cit., p. 34.

It is doubtful that Dalcroze thought the average music student could achieve his ideal of the true improvisor, but he never considered allowing his pupils to strive merely for second best. As Ernest Read told members of the Dalcroze Society of Great Britain and Ireland in 1928, Dalcroze’s scheme of music education offered ‘no short cuts, but ideas in abundance for the pursuit of consummate musicianship’. 93 In a special edition of the F.I.E.R. Newsletter published in 1980, several Dalcroze graduates discussed their interpretation of the term, improvisation. Of special interest were the remarks of Laura Campbell, a teacher at the Exeter School of Education in England. She described Dalcroze as an instinctive improvisor, able to by-pass the need for ‘conscious thinking’. 94 For those like herself however, who lacked Dalcroze’s extraordinary abilities, Campbell indicated that there was a requirement to think when improvising, and moreover, a ‘definite need to be taught how to think’. 95

Claude Bommeli-Hainard has emphasized that Dalcroze did not look upon either his solfège or improvisation studies as complete in themselves. On the contrary, he told his pupils to evaluate the ideas he gave them, in the light of their own special needs. Later on, if they became teachers themselves, they would need once again to adapt their experiences to the particular needs of their pupils, as well as the changing world around them. 96 Bommeli-Hainard is the author of several solfège booklets which explain her adaptations of Dalcroze’s published


95 ibid.

solfège exercises to more contemporary harmonic idioms. 97

Musicianship or Technique: The Child’s Introduction to Music

Experience led Dalcroze to the conclusion that while more mature students could improve their musical hearing, children made better progress and learnt to analyse aural sensations with a remarkable ease. 98 For this reason, he advised parents to take an early interest in the musical education of their children, and to play suitable games with them. For example, by placing a child before a closed door, and then slowly opening and closing it to reveal the sounds of music from the room beyond, the concepts of crescendo and diminuendo could be introduced. In another game, mother or father played a note on the piano without the children seeing, and then organized a competition to see who could first find and name the note. 99 Listening to the finest music was also to be encouraged:

What an obvious opportunity is missed by parents, who must know children love stories, in not attempting to rouse their interests in music by playing little pieces of a realistic order, illustrative of a story whose characters consist of personages lending themselves to musical treatment, such as galloping horses, little mice with their quick, short movements, chiming bells, etc. 100

The sensitivity of the child’s hearing led Dalcroze to caution parents when hiring a governess, to ascertain that her voice possessed the sweetest tone. A harsh voice, he warned, would have dire effects upon the infant’s musical ear. 101 A similar claim is to be found in Suzuki’s book Nurtured by Love – A New Approach to Education. He states, ‘a baby absorbs perfectly any out-of-tune pitch of its mother’s lullabies. It


99 ibid., pp. 73-75.

100 ibid., p. 73.

101 ibid., p. 74.
has a marvellous ear. That is why the child will later sing in the same way.\textsuperscript{102}

In contrast to Suzuki, who proposes that children should begin instrumental tuition as early as age three or four,\textsuperscript{103} Dalcroze insisted that the study of an instrument be postponed until the child was seven or eight.\textsuperscript{104} In Dalcroze's opinion, it was absurd to expect a child to perform music on an instrument before his own being had learnt to feel rhythm and distinguish sounds. He declared:

> What is contained in the exercises, the studies and the piano pieces which the child is made to play from the very beginning? Music, i.e. melody, harmony, counterpoint, modulation, shading, phrasing, rhythm, and also, perhaps, a little joy, a touch of sadness? What does the child know when he undertakes the interpretation of so many different elements? Frequently, alas, nothing but notes and signs. Of music itself he knows and thinks nothing: he can neither thrill, nor listen, nor hear aright. He can neither feel nor recognize.\textsuperscript{105}

According to Dalcroze, there was no integral relationship between the study of an instrument and the acquisition of musicianship. Indeed, he believed that a premature commencement of instrumental training often jeopardized the child's musical progress. In 1925 Dalcroze reported the results of an experiment which he had conducted to test the relationship between piano tuition and the development of aural perception:

Twelve children were chosen of like musical ability, i.e. they all had the same aptitude for recognising sounds. Six of them began to study the piano, without any other musical preparation, whilst the other six were subjected to training whose object was solely to develop their powers of ear and rhythm. At the end of a year, these latter began to study the piano, without giving up their studies of solfège, whilst the first six continued their instrumental instruction without specially cultivating the ear. Now, at the end of the second year, the six solfège pupils found themselves, from the instrumental point of view, at the same level as their companions, though they had worked at the piano only for a year — whereas the hearing faculties of the first six pianists

\textsuperscript{102} Suzuki, op. cit., p. 20.

\textsuperscript{103} ibid., pp. 106-107.

\textsuperscript{104} Jaques-Dalcroze, 'Teaching Music Through Feeling', loc. cit.

\textsuperscript{105} Jaques-Dalcroze, Rhythm, Music and Education, op. cit., pp. 122-123.
proved to have diminished considerably.106

In Dalcroze's opinion, this loss of aural sensitivity resulted because instrumental tuition too often ignored the need for the ear to play an active part in the mechanical reproduction of the sounds on the printed page. On the piano, for example, the note C was sounded merely by depressing the correct key with the finger. Dalcroze admitted that the production of sounds on stringed instruments required more attentive listening in the initial stages, but muscular kinesthetic imagery soon directed the movements of the arms and fingers to the appropriate string.107 Hence, instrumental training taught the executant to rely on sight and touch to produce the correct sounds, without engendering the need first of all to hear these sonorities in the mind. The result was a host of musicians able to perform at sight the most complex instrumental compositions, yet unable to sight-sing a simple folk-song. Explaining the reason for this anomaly, Dalcroze stated that in instrumental sight-reading, it was only necessary for the brain to relay quickly to the muscles of the hands and arms, the movements required for the execution of the images perceived by the performer's inner vision. Proficient sight-singing, on the other hand, demanded that the performer hear in his mind the pitch of a sound before its physical production by the voice.108

In an article which appeared in 1981, Campbell suggested that the tendency of instrumental training to concentrate upon developing a rapid response of sight and touch, to the inertia of the hearing faculties, was still in evidence:

... most of us make far too little use of our hearing in comparison with our sight, which is probably why so many a keen and

106 ibid., p. 138.
107 ibid., p. 124. See also Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 78.
gifted instrumental pupil may yet find aural tests a source of
dread, misery and shame.109

It is also worthwhile to consider the following remarks which appeared
in the Examiners' Report for the September 1980 Australian Music Exam-
inations Board (A.M.E.B.) theory and musicianship exams. In regard to a
question which asked candidates to compose a melody for four given lines
of poetry, the examiners commented:

There was no really successfully attractive setting of the words
from the few students who chose to do this question. This was
rather surprising because they did suggest good colour and atmos-
phere.110

The examiners' surprise might be explained, in that even if candidates
were melodically inspired by the 'good colour and atmosphere' of the
poetry, perhaps a lack of pitch discrimination prevented them from
transcribing their aural sensations to paper.

Dalcroze never ceased to impress upon music educators that before a
child could justifiably be permitted to embark upon formal instrumental
lessons, he had to be given a preliminary musical training which would
teach him to 'sing correctly, assimilate melodies, analyse chords and
melodic successions, distinguish rhythms, phrase infallibly, appreciate
forms, produce vocal shadings and accentuations with taste ...'111

Alongside this training, which might begin around the age of five or
six, Dalcroze suggested that the teacher might also give preparatory
muscular exercises for the fingers, hands and arms of the prospective
instrumentalist. Aged seven to eight, and only if the child expressed
the inclination, he could then be shown how to transpose the music
within him to its mechanical reproduction on an instrument.112 In this

109 Laura Campbell, 'Categorizing Intervals', Music Teacher, February,

110 Australian Music Examinations Board, Examiners' Report, September
1980, p. 6. ( Mimeographed.)

111 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 49.

112 Ibid. See also Jaques-Dalcroze, 'Teaching Music Through Feeling',
loc. cit.
way, Dalcroze believed the child would be a true musician from the very first lesson, for his musical ear and muscular feeling for rhythm would guide his initial instrumental studies. As Dalcroze wrote in his article, "The Piano and Musicianship":

A child's fingers are called upon to produce sounds and combinations of sounds mechanically, but before this his ear should be completely familiarised with these sounds, for the ear has to control the fingers. He must phrase and shade the sounds musically by means of his fingers: therefore he should know thoroughly beforehand and have experienced what a phrase is, what tone-shading is, and why it is necessary. By means of the fingers, modulations, harmonies and melodies will manifest themselves: the child must therefore have been made aware in ear and brain of the tonal modifications created by the modulations, the differences which characterise the many chords, and know something of polyphony.

Kodály and Orff, who devised their own unique approaches to music education, have also stressed the value of music appreciation classes before the child begins instrumental tuition. Furthermore, studies conducted by Martin Comte to determine a relationship between psychological observations of human development, and appropriate strategies for early childhood music education, have led him to the conclusion that between the ages of seven to eleven would seem the most suitable period to commence formal instrumental lessons. Psychological findings, in Comte's opinion, give rise to strong reservations regarding Suzuki's practice of commencing the child's instrumental instruction at a very early age.

As a result of his solfège studies, Dalcroze was delighted to see a remarkable improvement in the musical hearing of his students at the

113 This matter will be discussed in Chapters III and IV below.
116 ibid., p. 37.
Geneva Conservatorium. This progress also paved the way for creative musical activities, especially improvisation. Solfège however, proved to be only a step in the right direction, for the musical results which Dalcroze desired still eluded him. His pupils’ feeling for rhythm was still based on mathematical calculations, rather than being a true expression of the self. Consequently, Dalcroze now sought to rectify the paucity of rhythmic feeling exhibited by his students. It was Dalcroze’s research in this area which was to make him at first notorious, then one of the most highly acclaimed educators of his day.
CHAPTER III

THE A-RHYTHM SYNDROME
CHAPTER III

THE A-RHYTHM SYNDROME

"Do not think that the metronome will teach you to keep time; you must learn that before using it."

(L. G. Heinze)

The solfège exercises devised by Dalcroze had combined problems relating to both pitch and rhythm. After practising them for one year, his students showed a noticeable improvement in pitch discrimination. Nevertheless, Dalcroze's solfège proved incomplete, for although his pupils easily analysed the rhythmic complexities in the solfège exercises, their vocal performances lacked spontaneity of expression. In effect, rhythm was treated as a purely theoretical affair and students felt no familiarity with the 'movement' through time itself, of the note values they intellectually calculated. Gradually, Dalcroze realized that by adhering to the traditions of the Geneva Conservatorium, he had neglected the fact that rhythm was a living force which permeated man's entire being. Instead, he had merely taught the classification of a myriad of abstract mathematical symbols which engendered no affinity for the rhythmic element of music.


The American music educator, Karl Gehrken, has described his futile attempts to teach rhythm via the intellectual approach. In 1949 he wrote, "My pupils could tell me glibly that two eighth notes or a dotted-eighth-sixteenth equalled a quarter; but when it came to playing on the piano what they told me the notes stood for, they failed more often than they succeeded." After reading various articles written by Dalcroze, Gehrken travelled to Switzerland to study with him, and became a fervent advocate of eurythmics which emphasized a muscular training for the rhythm-learning experience.

This chapter is an attempt to trace the development of the physical expression of musical rhythm, called by Dalcroze La Rythmique, which he began to formulate in the final years of the nineteenth century. Unfortunately, Dalcroze's account of his research into rhythmic education is extremely fragmented. Rather than a definitive chronological account of his investigations, numerous articles spanning a period of more than fifty years provide a frustratingly sketchy account of his research. These writings outlined a doctrine which defined rhythm not only as a musical element, but also as a phenomenon dominating man's very existence. The following argument must therefore be viewed as an interpretation of Dalcroze's thought; an endeavour to describe, analyse and comment upon his ideals, and the understanding attributed to them by his devotees.

The Awakening of Rhythmic Feeling

Since the practice of auditory solfège exercises had not benefited his pupils' inadequate sense of rhythm, Dalcroze concluded that the development of rhythmic sensitivity must depend on a faculty other than


4 For a detailed discussion of this matter, see Chapters V and VI below.
hearing. Subsequent research led him to notice that when pianists practised metrical finger exercises, besides fulfilling the primary aim of strengthening the muscles of the hands, these exercises also imparted a degree of rhythmic consciousness to the performer. As a result of this observation, Dalcroze wondered if the sense of touch might somehow be utilized for the cultivation of rhythmic instinct. This notion was put aside however, when further study of his students' reactions to musical stimuli caused Dalcroze to become aware that while it was the ear which perceived sounds, the body responded to them with apparently unconscious rhythmic movements. The importance of this discovery in determining the eventual creation of La Rythmique has been commented upon by Claire-Lise Dutoit-Carlier:

Observing his pupils, Jaques-Dalcroze suddenly finds what he is looking for. He sees their feet tapping nervously on the ground, heads nodding, bodies vibrating to the nuances of the music, following a crescendo, punctuating an accent ... They are allowing the music literally to penetrate them through and through. Here lay the answer! These pupils of his, they hear, feel, tremble - they are themselves the instrument he seeks. They are themselves instruments.

Consequently, Dalcroze came to regard as totally inadequate any system of music education based solely on auditory experiences. As he explained:

The important thing, as one cannot repeat too often, is that the child should learn to feel music, to absorb it, to give his body and soul to it; to listen to it not merely with his ear, but with his whole being. Aural sensations require to be completed by

6 ibid.
7 ibid.
8 "En observant ses élèves, Jaques-Dalcroze trouve soudain ce qu'il cherche! Il les voit, le pied nerveux battant le sol, la tête frémissante, vibrant au son, suivant un crescendo, ponctuant les accents. Leurs camarades les écoutent, recueillis; ils tressaillent, hochent, dodelinent, scandent, frissonnent ... ils laissent la musique les pénétrer ... Tout est là. Ils sentent, ils ressentent, ils sont eux-mêmes des instruments. Ils sont l'instrument." Claire-Lise Dutoit-Carlier, "Jaques-Dalcroze, Crâateur de la rythmique", in Frank Martin et al., *Émile Jaques-Dalcroze: l'Homme, le Compositeur, le Créateur de la rythmique*, Neuchâtel, Baconnière, 1964, p. 316.
muscular sensations, phenomena of a psychological order produced by the permeating influence of sound vibrations.  

The muscular movements which musicians effected when playing an instrument helped to create a feeling for rhythm. Dalcroze was convinced that this rhythmic awareness must be intensified if the whole organism was to surrender itself to exercises in rhythmic movement. Indeed, musical rhythm needed to be liberated from the intellectual rut in which it had become firmly established, by the founding of a system of rhythmic education based not on theoretical knowledge, but studies of an essentially physiological nature. Henceforth, the ability of students to feel rather than merely know, was the criterion Dalcroze would use to evaluate the success of his teaching. These brave new ideas were first presented in 1898. Their practical implementation necessitated many years of intense hypothetical enquiry.

In the process of instituting his system of physical rhythmic education, Dalcroze perceived a unique correlation between the rhythms of the human body and musical rhythms. This correlation, which greatly influenced the progress of his theories, was described by Dalcroze's pupil, the dancer Jean d'Udine, as follows, 'Gifted for teaching youth the rudiments of his art, Dalcroze soon saw that there is no such thing as purely musical rhythm, and that the musician's feeling for measure is closely related to his motor habits.' Two comments need to be made in relation to this statement.

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9 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 74.
10 ibid., pp. 5-6.
11 ibid.
Firstly, it will be argued in the course of this chapter that d’Udine’s understanding of the correlation which Dalcroze recognized between man’s physical rhythms and the rhythms of music, is unsatisfactory for determining the true correlation of motor and musical rhythms postulated by Dalcroze.

Secondly, Dalcroze did not work in a vacuum. Undoubtedly, observation and intuition played their part in revealing to him the various pathways his research was to follow. Nonetheless, there were many influences which worked on Dalcroze and were in a large degree responsible for his creation of La Rythmique. Plato, Rousseau and Pestalozzi were among the philosophers who had indicated a closeknit relationship between the workings of the mind and body, and Dalcroze’s writings reveal his familiarity with their ideals.14 His association with such artists as the violinist Eugène Ysaÿe, the theorists Mathis Lussy and Adolphe Appia, and the dancer Isadora Duncan, also had a profound influence in giving direction to his study of rhythmic phenomenon.15 In addition, the early years of the twentieth century seem to have witnessed a period of revived interest by composers and dancers in rhythm. The impressionism of Debussy revealed a new rhythmic freedom.16 In 1913 the musical world was to be stunned by the throbbing, violently intoxicating rhythms of Stravinsky’s ballet The Rite of Spring, accompanied at its Paris premiere by the orgiastic, rhythmic gyrations of Nijinsky’s bold choreography.17

A more detailed discussion of these and other influences must wait until later chapters of this thesis. At this point, it is necessary to

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14 See pp. 191-194 below.
15 For further details, see Chapters VII and VIII below.
17 For a discussion of Dalcroze’s influence on Nijinsky, see pp. 120-128 below.
examine the overriding importance which Dalcroze placed upon the rhythms of the human body, as representing the most valuable means for enabling the musician to come to terms with musical rhythms as a vital expression of his own personality.

According to Dalcroze, human life was characterized by 'personal' or 'natural' rhythms. These included heartbeat, pulse, breathing, walking, running, skipping, and even the actions of eating — absorption followed by deglutition. He believed that by using certain of these motor rhythms, a feeling for musical rhythm would be more easily acquired. This concept, understood by the ancient Greeks, was reflected in the writings of Dalcroze's teacher, Mathis Lussy, who considered every musical manifestation to have a physiological basis. By putting theory into practice, Dalcroze hoped to rid music education of its absurd tendency to impose upon children the rhythms of other composers, before they were given the opportunity to experience the rhythmic life which existed within their own bodies. As Dalcroze enquired, 'How can we expect the child's sensibility to flourish, if we do not cultivate his elementary vital manifestations from the first, and throughout his school training?'

Ann Driver has emphasized Dalcroze's principle that music education must awaken the child's awareness of his own personal rhythm. In Music and Movement she declared, 'The first aim is to try and find the child's own natural rhythm unrelated to music or any dictates from the teacher. It must be fully realized that each child has his own individual rhythm,

18 Jaques-Dalcroze, "Une méthode d'éducation par et pour le Rythme", op. cit., p. 196. See also Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., pp. 3-6.

19 See pp. 174-175 below.

20 Jaques-Dalcroze, "Une méthode d'éducation par et pour le Rythme", op. cit., p. 200.

21 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 244.
with its coefficients of movement, speed, and character." A more personal insight as to how this inner-consciousness of the natural rhythms might be accomplished has been given by Lisa Parker, a Dalcroze graduate. Discussing her initial lessons at the New York School of Dalcroze Eurhythmics, Parker wrote:

I was asked to listen to the beating of my own heart, to move with its pulsing, to move to my own rhythm, to become conscious of my being as a rhythmic and living creature, instinctively capable of fluctuation in speed and force. I became aware that my perception of fast and slow depended upon my own personal tempo: that is, that fast meant to be fast in relation to me, and slow meant to be slow in relation to me. Indeed, I found that when the music was too slow in comparison to my comfortable speed, I tended to speed it up, and when it became too fast, I simply slowed down, thereby arriving at a most individual interpretation of the rhythm.

Turning to human nature in order to furnish himself with the rhythmic models necessary for his proposed physical training in musical rhythm, Dalcroze decided that walking was the obvious starting point. A natural gait provided a tangible example of the division of time into equal proportions and was the living representation of the 2/4 measure. The common-sense of this conception has been stressed by Paul Boepple, former Director of the Dalcroze Institute:

... long before the child can keep a song in tune, he has solved the most fundamental of all rhythmic riddles: the problem of the economical propulsion of his body through space. Once his legs are able to carry the weight of his little body he will walk as soon as he has found out how fast he has to advance one foot after the other in order to prevent toppling over. This action, apparently so simple and familiar, preceded only by heartbeat and breathing, is the prototype of nearly all rhythmical forms in music, poetry and the dance. Thus, repeating his first rhythmical experience in thousands of variations, the child can most concretely and most intimately acquaint himself with the elements of rhythm which are otherwise so cold and meaningless.

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Investigations carried out by Dalcroze convinced him that the entire muscular system, rather than only the locomotor muscles, was valuable for arousing a feeling for rhythm. In one experiment, pupils were asked to step and accentuate with their feet, any bar-time. When they stopped, they observed that while their bodies appeared to be immobile the leg muscles had continued to echo their rhythmic walking.26 Pursuing this initial finding, Dalcroze conducted a second test. His students were now required to stand as motionless and relaxed as possible while they repeated in their minds a short rhythmic pattern. This time when they ceased their counting, they found that all their muscles were vibrating in response to the rhythm previously heard by the inner ear.27

It seemed to Dalcroze that the cerebral process involved in mentally hearing rhythms, had triggered an unconscious collaboration of the muscular system which he called, "a sixth - the muscular - sense".28 He concluded from his experiments that if the conscious muscles were sufficiently trained to respond to musical rhythmic stimuli, it should be possible to form in the student's mind, a "muscular memory" of rhythm.29 In other words, in contrast to the prevailing symbolic methods of teaching musical rhythm, Dalcroze was advocating a kinesthetic approach which would endeavour to record within the brain, an image of the rhythms performed by the muscles. He claimed in Rhythm, Music and Education:

The practice of bodily movements awakens images in the mind. The stronger the muscular sensations, the clearer and more precise the images ... The pupil who is able to march in time, and according to certain rhythms, has only to close his eyes to imagine himself continuing to march metrically and rhythmically. He continues the movement in thought. If his movements are slack, his imaginative

26 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 66.
27 ibid., p. 66.
28 ibid., p. 206.
29 ibid., p. 60.
representations of them will likewise be slack. The precision and regulated dynamic force of muscular automatism are a guarantee of the precision of thought-automatisms, and the regular development of imaginative faculties.30

Robert Abramson has stressed the importance Dalcroze gave to kinesesthetic imagery for the rhythm-learning experience. He stated in 1980:

Tradition tells us that the imagined body functions on a more refined and exacting level than the real body, and that its development leads to higher faculties of perception and cognition. The development of this kinesthesia (from the Greek kilinema: "motion", plus esthesia: "sensing") allows one to orchestrate movements and to finely-tune body skills. This concept is not only a mystical tradition; recent discoveries of special sensory cells in the motor homunculus of the brain suggest subtle connections between brain, body, and feeling potentials. Many persons have discovered that they can improve and refine skills by rehearsing a combination of movements, first in the real body and then imagining going through these movements with special fluidity in the kinesthetic body, without moving the real body. One can then return to the same movement in the real body, allowing the improved flow of the kinesthetic rehearsal to carry over into actual motion. The kinesthetic body seems to have more ideal models of performance and makes fewer errors than the often mistrained real body.31

The increasing emphasis which Dalcroze placed upon the need for musical rhythms to be studied through a greater personal awareness of the body's motor rhythms, led him to determine that these two kinds of rhythm were inseparably linked. He became convinced that it was impossible to think of a musical rhythm, without inciting a corresponding muscular response. Just as the ear listened to the rhythms of music moving through time, so the body evinced an irresistible urge to reproduce this movement by traversing both time and space, utilizing the required muscular energy to give life to the musical rhythms. Consequently, it became Dalcroze's doctrine that if the child was to acquire a feeling for musical rhythms, he must first of all learn to appreciate the muscular rather than cerebral nature of rhythm. 'Rhythm is

30 ibid., p. 95.
movement',

In 1903, assisted by his students at the Geneva Conservatorium, Dalcroze set about devising a system of movements for the arms and legs which would enable his pupils to interpret musical rhythms physically. Prior to this, he had already requested them to use their arms to conduct the measure of the solfège exercises they sang in his classes.

These arm-movements, which were based on the conventional gestures used by conductors to maintain a steady beat, were now elaborated upon by Dalcroze to include all bar times up to and including 9/4.

As the arms maintained the basic crotchet beat, the feet stepped the actual note values of the rhythms to be physically 'realized'. Once more, the crotchet was the basic unit, each crotchet being shown by a single step. For notes of shorter value than a crotchet, shorter and quicker steps were taken. Longer note values required a step followed by a knee-bend, or a step followed by further movements of the feet without a progression of the body through space. As an example, the minim was realized by a step on the first beat and a knee-bend on the second. In the second volume of Dalcroze's Rhythmic Movement, the artist Paul Thevanaz has illustrated the entire sequence of movements for the arms and legs, which are used for the realization of a note the value of nine crotchets.

33 ibid., p. 63.
34 See p. 13-14 above.
35 In the Dalcrozian literature, 'realized' refers to the physical interpretation of a musical rhythm.
36 See Figure 1 below, taken from Emile Jaques-Dalcroze, The Jaques-Dalcroze Method of Rhythmic Movement [trans.], Vol. 2, London, Novello, 1921, p. 49.
Figure 1  Beating and Stepping in 9/4 time
The Discovery of A-Rhythm

By combining his studies in muscular rhythmic movements with those of auditory solfège, Dalcroze was satisfied in having established the means for giving students a thorough grounding in musicianship. This delusion was quickly shattered. Even for the most musically talented of his pupils, the physical interpretation of the rhythms which he improvised at the piano, posed formidable coordination difficulties. Although students were able to analyse these rhythms mathematically, their arms and legs became a hopeless tangle as they tried to externalize them musically. With total dismay, Dalcroze realized that he had come a full circle, and that unless he could rectify this lack of physical elasticity, the study of musical rhythm would endure as a theoretical inculcation.

In 1907, in order to comprehend more fully the physiological and psychological implications of his research, Dalcroze sought the assistance of his friend, the Genevan psychologist, Edouard Claparède. The first step taken towards solving the awkwardness exhibited by Dalcroze's students was the isolation of a condition for which he borrowed the medical term, a-rhythm. The symptoms of this musical arrhythmia which Dalcroze described as a serious illness were outlined by him in the following passage:

To be musically a-rhythmic is to be incapable of following a movement right through the length of time necessary for its normal execution; to hurry it here or delay it there instead of keeping

37 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. viii.
38 ibid., pp. viii-ix. See also Dutoit-Carlier, op. cit., p. 334.
39 For further information, see p. 194-195 below.
40 'The term arrhythm, applied by doctors to irregularity of cardiac contractions, may also be given to any irregularity of the nervous and muscular functions ...' Emile Jaques-Dalcroze, 'Remarks on Arrhythm', trans. by Frederick Rothwell, Music and Letters, Vol. 14, No. 2, April 1933, p. 138.
it at a uniform pace; not to know when to quicken the pace of a movement when it needs to be quickened, or slow it down when it needs to be slowed down; to make a movement rough or jerky instead of smooth and continuous, and vice versa; to begin a movement either too late or too soon, or to stop the movement too late or too soon; not to know how to link one type of movement on to a movement of a different type — a slow movement to a quick one, a supple movement to a rigid one, a vigorous movement to a gentle one; to be unable to execute simultaneously, two or more contrast- ing movements; not to know how to vary a movement, that is, to execute it in an imperceptible gradation from piano to forte, and vice versa; not to accentuate the movement metrically or pathet- ically at the points fixed by the requisites of the musical shape or emotion.42

In addition, Dalcroze described the musical and physical rhythmic defects associated with α-rhythm which he had discerned in the perform- ances of his own students, as well as professional musicians. These included:

1. The difficulty of maintaining a steady, yet flexible tempo.

2. A frequent rigidity of tempo, or an artificial and arbit- rary rubato.

3. The tendency to anticipate the commencement of a second phrase, before having satisfactorily completed the first.

4. The inability of many singers to accompany the rhythm of the vocal line with satisfying musical gestures; and an irritating tendency to punctuate the first beat of every bar with a heavy movement of the arm, or a stamp of the foot.

42 "Etre musicalement arythmique, c'est être incapable de poursuivre un mouvement pendant tout le temps nécessaire à sa réalisation normale; c'est le presser ou le retarder quand il doit rester uniforme; c'est ne pas savoir l'accélérer quand il doit être accéléré; le relâcher quand il doit être ralenti; c'est le saccader et le morceler quand il doit être lié; et vice versa; c'est le commencer trop tard ou trop tôt, le terminer trop tôt ou trop tard. C'est ne pas savoir enchaîner un mouvement d'une espèce à un mouvement d'une espèce différente, un mouvement lent à un mouvement rapide, un mouvement souple à un mouvement rigide, un mouvement énergique à un mouvement doux; — c'est être incapable d'exécuter simultanément deux ou plusieurs mouvements contraires. C'est encore ne pas savoir nuancer un mouvement, c'est-à-dire l'exécuter dans une gradation insensible du "piano" au "forte" ou réciproquement, et c'est ne pas pouvoir l'accentuer métriquement ou pathétiquement aux endroits fixes par la carrure ou par l'émotion musicales." ibid., pp. 7-8.
5. A lack of flexibility in dissociation of movements, which prevented conductors from keeping time with one arm while indicating all manner of nuances with the other.43

Continuing his studies with Claparède, Dalcroze arrived at the conclusion that the causes of musical α-rhythm were attributable...

... without any exception, either to the inability of the brain to transmit its commands quickly enough to the muscles, whose job it was to carry out the movement; or the inability of the nervous system to transmit its commands faithfully and calmly without transmitting them to the wrong muscles; or the inability of the muscles to carry out the required movements in an irreproachable manner.44

The remedy for α-rhythm therefore lay in the discovery of a means by which to fuse the cerebral and corporal processes. For as Dalcroze confidently asserted:

The fact is, that for the precise physical execution of a rhythm, it is not enough to have grasped it intellectually and to possess a muscular system capable of interpreting it. In addition, and before all else, communications should be established between the mind that conceive and the body that executes.45

Far too often, the fluid interaction of the mind and body was hindered by a tardy functioning of the nervous system, which failed to transmit rapidly the orders of the brain for their immediate execution by the muscles. The result, in Dalcroze’s judgement, was an uncertainty of one’s physical resources, mental confusion, and a general state of anxiety.46

Convinced that there was no existing mode of education which would

43 Jaques-Dalcroze, ‘Remarks on Arrhythm’, op. cit., passim.
44 ... sans aucune exception soient de l’incapacité du cerveau à donner des ordres suffisamment rapides aux muscles chargés d’exécuter le mouvement, — soit de l’incapacité du système nerveux à transmettre ces ordres fidèlement et calmement, sans se tromper d’adresse, — soit encore de l’incapacité des muscles à les exécuter irréprochablement.’ Jaques-Dalcroze, Exercices de plastique animée, op. cit., p. 8.
45 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 88.
46 ibid.
provide him with a practical solution for overcoming the \textit{a-rhythm} syndrome, Dalcroze saw the need to instigate \textquote{a new form of education}.\textsuperscript{47} Its fundamental aim he defined as \textquote{the extrication of the rhythms congenial to particular individuals, from the influences tending to restrict their free expression \ldots} \textsuperscript{48} Like so many educational theorists before him, Dalcroze claimed that mainstream education had too long differentiated between the man of intellectual pursuits, and physical man. Henceforth, they must be looked upon as one and the same; and with an almost violent outburst he pronounced, \textquote{Will not followed by execution is useless. Will is not enough, power is the essential.}\textsuperscript{49}

Dalcroze now discarded his earlier belief that a training of the muscular system alone would suffice to create a feeling for rhythm. Instead, he advocated that the nervous system must \textit{itself} be trained if a medium of free exchange between thought and action was to be accomplished. To this end, Dalcroze applied his rhythmic movements for the arms and legs to special exercises designed to promote concentration, coordination, flexibility, and a more rapid response of the muscles to orders issued by the brain. Lucy Hall has aptly described these studies as the \textquote{spontaneity of will exercises}.\textsuperscript{50} Dalcroze however, called them his games of \textit{inhibition} and \textit{incitation}. He defined their purpose, as

\begin{quotation}
... to shorten the time lost between the \textquote{yes} of the brain\textquote{s} assent and the \textquote{no} of resisting muscles; to eliminate every element which is foreign to the desirable action. In a word, to teach the individual pupil to think clearly, to realize quickly and well, that which he imagines, and, by means of the suppression of all unnecessary muscular resistance, to develop the serenity,
\end{quotation}

\textsuperscript{47} ibid., p. 251.
\textsuperscript{48} ibid., p. 142.
\textsuperscript{49} Jaques-Dalcroze, \textit{Rhythm, Music and Education}, op. cit., p. 76.
\textsuperscript{50} Lucy Hall, \textquote{The Value of Eurhythmics in Education}, \textit{Yearbook of the Music Supervisors National Conference}, (United States) 1936, p. 152.
the assurance and the imaginative force of logical thought.51

Heather Gell has suggested that the clearest definition of Dalcroze’s use of the term inhibition, is a “cessation of movement”;52 while incitation refers to a “change of movement”.53 In Music, Movement and the Young Child, Gell has compiled a wide variety of inhibition and incitation exercises suitable for the training of young children. These include:

1. Walk with the music (fairly slowly and quietly). Stop exactly on the last sound of the music.
2. Clap hands and walk (play clearly in treble and bass). If the treble stops, hands stop clapping; if bass stops, stop walking.
3. Dance freely; when music stops, stay still like a ‘snapshot’.
4. Run, etc.; when a signal is heard, jump four times.
5. Skip; when a glissando is heard, run to a given spot.54

Throughout his writings, Dalcroze emphasized that the exercises of inhibition and incitation aimed to train the conscious powers of the student. The objective was for the pupil literally to ‘force’ the body to respond, without hesitation, to musical signals or words of command which were given by the teacher.55 Dalcroze chose the word Hopp!, and its equivalents, Hopp!, Hepp!, Hippl! and Huppl!, as the vocal signals to accompany his exercises. In the early stages of study, the signal for a change or cessation of movement was given well in advance. As the

53 ibid., p. 19.
54 ibid., pp. 18–21.
student progressed, the signal was given directly before the required change. Grace Smith has illustrated the kinds of movement-activities using vocal signals, which might be encountered in a eurhythmsics lesson:

A simple exercise of this kind is to march forward, and at command take one step backwards, then go forwards again. The change is instantaneous and the control perfect, for the command is given only to the second half of the beat on which the change is made. Another is to march and clap quarter notes, and when "hand" is called, omit one movement of the hand, when "foot" is called, omit one step.

The origin of the word Hoppl is a matter of contention. According to Alfred Berchtold, the word was suggested to Dalcroze by Claparède. However, the Australian Dalcroze graduate, Nancy Kirsner, had indicated a very different source:

The words "Hoppl!" and "Hippl!" which Dalcroze always used and expected us to use also, were extremely effective since they transcended language problems of French, German, Italian, etc. ... They were used as signal words instead of the rather ugly words - begin, start or change. It is believed that they were derived from 'circus language', where animals learned to follow these supra-national commands.

Many of the exercises of inhibition and incitation which Dalcroze gave his students have been recorded by him in the two volumes of Rhythmic Movement. George Bernard Shaw, who attended classes at Helleu, where he observed Dalcroze seated at the piano "like God" taking a music class "in heaven", brings Dalcroze's teaching of the exercises in mental control vividly to life:

Jaques-Dalcroze, like Plato, believes in saturating his pupils with music. They walk to music, play to music, think to music,

56 ibid., pp. 53-54.
58 Alfred Berchtold, 'Emile Jaques-Dalcroze et son temps', in Frank Martin et al., op. cit., p. 80.
59 Personal correspondence from Nancy Kirsner to Micheal Giddens, dated 22 March 1981.
obey drill commands that would bewilder a guardsman to music, live to music, get so clear-headed about music that they can move their several limbs each in a different metre until they become living magazines of cross-rhythms and, what is more, make music for others to do these things. Stranger still, though Dalcroze ... is the completest of tyrants, knowing what is right and that he must and will have the lesson just so or else break his heart (not someone else's observe), yet his School remains so fascinating that every woman who sees it exclaims, "Oh! Why was I not taught like this!" And elderly gentlemen excitedly enrol themselves as students and distract classes of infants by their desperate attempts to beat two in a bar with one hand and three with the other, and start off on earnest walks around the room taking two steps backwards whenever Monsieur Dalcroze calls out "Hopp!"

The realization of two or even more rhythms simultaneously, as described in the above passage, falls into the category of mind and body exercises which Dalcroze discussed in his text Coordination et disordination des mouvements corporels. In this, he explained the need for the musician to train his body not only to perform symmetrical movements, but asymmetrical as well. A violinist, for example, has to play the strings with the fingers of the left arm whilst bowing with the right, thereby creating opposed spatial designs. A pianist has sometimes to play legato (horizontal movements) in one hand and staccato (vertical movements) in the other. In addition, the exercises of coordination and dissociation were beneficial in acquiring the control of muscular contraction and relaxation necessary for instrumental performance. Dalcroze wrote:

Just as, at the piano, one hand may play forte to the other's piano, so the plastic expression of vitalized musical rhythms demands conflicting nuances of muscular innervation in different limbs. Special exercises enable the student to contract a certain muscle in one arm, while the same muscle in the other arm remains decontracted.

At a Dalcroze Workshop held in Sydney, Australia in 1976, Marta Sanchez presented the deceptively simple dissociation exercise of

61 ibid.


63 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 98.
flipping pancakes in 3/4 time while stirring the batter in 2/4 time – the respective accents being observed by each arm. It is also amusing to conjure up a picture of the concentrated effort which Dalcroze imposed upon his pupil Joan Bottard, at a demonstration of eurhythms given in Italy, which she recalled with considerable mirth at the 1965 centenary of Dalcroze’s birth:

Like most artists, M. Jaques was very dependent on appreciation from the audience. One hot and sultry day in Florence, he was giving a demonstration of his work to some of the elite of Florentine society. The audience was distinctly apathetic. Suddenly, he called me to demonstrate his famous exercise of beating 2 with the head, 3 with the right arm, 4 with the left and 5 with the feet – all simultaneously! As I was duly carrying out this exercise, imagine my astonishment when I heard him ask the Italian interpreter to tell the audience that when I first came to him as a pupil, I was mentally deficient! For the rest of the demonstration everything I did was received with tumultuous applause. M. Jaques had won!

Dalcroze’s writings leave no doubt as to his self-assurance in having discovered the means to rid the human organism of the tyranny of a-rhythm, and to establish the perfect harmony of mind and body which he called eurhythmie. In an article published in 1909, he emphasized that his psycho-physiological studies differed from normal gymnastic exercises, in that they contributed to the development of a rapid and easy means of communication between thought and its means of expression by movement. At a lecture-demonstration of eurhythmics which Dalcroze gave at the New Scala Theatre in 1926, he informed his audience that the practice of eurhythmics established ‘intimate relations between

64 Joan Pope, The Story of Monsieur Jaques, Dalcroze Society of Australia, January 1976, p. 3. (Mimeographed.)

Since this thesis was submitted for examination, Dr. Sanchez, in a note attached to her examiner’s report, has suggested that ‘The exercise ... does not reflect my way of teaching or the vocabulary that I use. Above all, I think the exercise is meaningless.’


the life of the mind and body, by means of educating the nervous sys-

tem. 68 The following year at the 1927 Congress of Eurhythmics held in
Geneva, Dalcroze announced that his research had accomplished nothing
less than the "miracle" of the interpenetration of thought and action. 69

The Subconscious Response to Musical Rhythms
Achieved by Eurhythmics

Freed from a-rhythm Dalcroze believed that the human organism was
ready to listen, analyse, and musically respond to musical rhythms.
Moreover, he maintained that after a prolonged training in eurhythmics,
the student would actually transcend the need to analyse musical rhythms
consciously before their physical performance. In his opinion, if a
child commenced the study of eurhythmics before the age of twelve, three
years training would suffice to enable him to hear and interpret
corporally the most complicated rhythms, without a preliminary intel-
lectualization of these rhythms. 70 According to Dalcroze, the equilib-
rium of mind and body achieved by the practice of eurhythmic exercises
would give rise to a state of being which was conducive to the "subcon-
scious" 71 realization of musical rhythms. This extraordinary psycho-
physiological response, which might be categorized as listen and react,
was described by Dalcroze in the following manner:

This is a question of the spontaneous representation of musical
time-values and degrees of force by muscular and respiratory
actions, transposing sound-rhythms into plastic rhythms. The exact-
titude and promptitude of the execution depend on the utilisation
of acquired bodily automatism, and on the development of the
faculties of psychic concentration. The mind has no time to
record all the elements of the musical rhythms: the body expresses

68 Emile Jaques-Dalcroze, Lecture Demonstration of Dalcroze Eurhythmics
at the New Scala Theatre, March 29th and 30th, 1926. (Himographed.)

69 Jaques-Dalcroze, "Une méthode d'éducation par et pour le Rythme",
op. cit., p. 199.

70 ibid., p. 201.

them before the brain has even a clear idea of them.72

To experience the body moving through space to the rhythms of
music, the entire organism freed from tiresome mental calculations, was
claimed by Dalcroze to arouse intensely joyful sensations.73 Regret-
tably, his account of how eurhythmics effected a non-analytical subcon-
scious response to musical rhythms is elusive. He suggested that the
phenomenon of a subconscious reaction to music by the body could be
likened to the young child's imitation of the spoken word before having
learnt to analyse its syllables or letters.74 But there is no evidence
to support this assertion. On the contrary, Dalcroze ascribed to music
a mystical significance which seems to have eclipsed his need to seek
out the psychological implications of the *listen and react* response he
attributed to eurhythmics. On one occasion he declared that music acted
upon the human organism like a "magic force".75 In another passage,
Dalcroze evangelically proclaimed the unworldly qualities of music, the
ethereal climate it created in the eurhythmics lesson, and the discern-
able good it produced for those who submitted themselves to music's
noble influence:

Music forges a link between the pupils. A multiple life animates
every organism, constituting a single rhythm traversed by many
currents, all differing in expansion, though inspired by one will.
A sort of special atmosphere comes into being which fills each
pupil with a quite individual sensation of solidarity. A force
similar to that of electricity fills the room, linking the various
organisms to one another. Frequently, a single antagonistic
thought or the fatigue of an individual breaks the charm and
destroys the cohesion of all these agglomerated human rhythms,
productive of one common rhythm that throbs with an intense col-
lective life. The sense of being one in an ensemble of vibrant
thoughts and wills momentarily destroys all personal preoccupa-
tion. Thus, in mixed classes, there takes place a momentary
desexualization most favourable to the purification of individuals
whose sense preoccupations encroach upon the desire for a

73 Jaques-Dalcroze, "Une méthode d'éducation par et pour le Rythme", op. cit., p. 204.
harmonious, well-balanced life. In many cases, my pupils have been cured of ideas fixes, of special obsessions, and many others have regained self-confidence once they learned to see clearly into their own body and mind, so as to grasp the relations that unite physical and intellectual rhythms.

Given these grandiose sentiments, it is worthwhile to look at the opinions of Dalcroze's followers, regarding the nature of the psychophysiological response to musical rhythms obtained by the study of eurhythmics. Some of these views seem to concur with the non-analytical listen and react response postulated by Dalcroze.

After attending classes at Hellerau, Elise de Merlier reported in 1914, that:

... experience taught him [Dalcroze] the need of training the brain in connection with the body, to stimulate or slacken according to conditions found, the action of the nerve path which communicates the thought to the muscles. He perceived that upon the healthy and correct function of these three anatomical factors centred all rhythmic order or disorder - either harmony or disharmony - concentration or dispersion - balance or non-balance. So in training the muscles to rhythmic motions until they unconsciously expressed rhythm, Jaques-Dalcroze aimed first, to subordi- nate the body to the brain; second to establish perfect har-mony between body and soul, as the fundamental law of musical expression.

Similarly, in a lecture which Frank Roscoe delivered to the Dalcroze Society of Great Britain and Ireland in 1926, he stated:

After a training in eurhythmics the pupil's subconscious mind will respond at once to any variety of rhythm. He will develop as it were, a form of limb and trunk speech resulting in a bodily feel- ing for rhythm.

In contrast, Lucy Hall and Frank Martin, both pupils of Dalcroze, have described the response to musical rhythms achieved by eurhythmics as occurring after intellectual deliberation. In an address which Hall presented at the 1936 Music Educators National Conference (M.E.N.C.),

76 ibid., p. 115.
78 Frank Roscoe, 'Eurhythmics and Education', Conference of Educational Associations, (Great Britain), January 1926, pp. 92-93.
she declared "Rhythmic movement involved a hearing process of listening, mentally grasping the implied application and immediately acting upon it." This point of view was also expressed by Martin. In a discussion of eurhythmics which he gave at the 1955 International Conference on the Role and Place of Music in the Education of Youth and Adults, he explained:

First and foremost comes concentration. The pupil must let nothing of what he hears escape him and must register it at once. Next the mind must be used: the pupil must understand and analyse what he has heard. Then comes sensibility: the pupil must feel the music and surrender to its rhythm. Finally there is movement. The body is set in motion and the degree to which the movements are adapted to the music shows the degree of attention, understanding and musical sensibility possessed by the child.

Such a listen, analyse, and react response, which for Dalcroze was only a preliminary stage attained by his studies, had been claimed by Charles Ingham. In the first English account of eurhythmics published in 1911, he proposed that:

The exercise of rhythmical analysis is a unique and striking feature of the [Dalcroze] method. With the more advanced classes the movements are complicated, and the accompanying music, rhythmically, of complex structure. As M. Jaques always improvises, with great variety and brilliance, this exercise of rhythmical analysis is, consequently, no light undertaking on the part of the student.

Attention needs to be drawn to two aspects of this passage. Firstly, the overriding emphasis which Ingham gave to the analysis of musical rhythms prior to their execution by the body implies a mental exertion which is quite foreign to the freedom of response (both cerebral and physical) desired by Dalcroze. Indeed, one might describe Ingham's description of eurhythmics as representing a somewhat intimidating experience for the student. Secondly, the depiction of Dalcroze's

79 Lucy Hall, loc. cit.
improvised music 'accompanying' the rhythmic movements of his pupils, instead of inciting their muscular response, is diametrically opposed to the fundamental ideal of eurhythmics.

In 1968 Frank Dobbs published the following conservative estimate of Dalcroze's theories:

Dalcroze believed that it was a person's awareness of the continual struggle to make his muscles respond adequately, and a weakness in his nervous system that made him mentally confused, lacking in confidence in his own powers, and fearful. By developing his attention and power of concentration, and eliminating all but the most essential muscular movements so that a kind of automatic technique was brought into play, his entire physical system could almost unconsciously be controlled by the brain in response to the dictates of musical rhythm. The more the body achieved such automatism, the more could the soul rise above material things, and the greater would be the freedom of the mind and the power of the imagination.82

This statement lacks precision, and fails to tease out satisfactorily the complexities of Dalcroze's writings. For example, what does Dobbs mean by 'a kind of automatic technique'? Further, while Dalcroze proposed that eurhythmics aimed at developing a response to music which was in the first instance, conscious: listen, analyse, and react, this being eventually transcended by a response which existed beneath or beyond the realm of consciousness: listen and react, he never indicated a response which functioned 'almost unconsciously'.

Certain authors have ignored these complexities of the conscious or subconscious response, and have contented themselves with a much simplified rendering of Dalcroze's thought. For example, Irwin Spector, in his 1972 article entitled 'Bring Back Dalcroze', indicated that the objective of eurhythmics was to encourage 'an easy response to music or the rhythms of music rather than a laboured activity fraught with mental calculations.'83 Similarly, Arthur Becknell, in his 1970 doctoral

thesis, indicated that eurhythmics achieved an "instantaneous response of the mind and body to rhythmic stimuli."84

Dalcroze's writings leave no doubt that he judged his exercises to bring about a subconscious non-analytical response to musical rhythms. However, his intellectual justifications regarding the psychological and neurological basis of eurhythmics are vague and inconclusive. It is necessary to remember that Dalcroze's thoughts on the subconscious were occurring at the time of Freud's investigations, and Freud continually modified his theories on the workings of the subconscious mind. In addition, Dalcroze was a musician, not a trained psychologist. Aware of his limitations, he admitted the immense difficulties involved in explaining a subject like eurhythmics, which encompassed a diversity of specialized fields, including music, movement, choreography, gymnastics, education, physiology and psychology.85 Nevertheless, undaunted by his task, he had the foresight to encourage those who might interest themselves in his struggles, saying:

If their knowledge of music is adequate, and their love for humanity— for that alone is all-important—strong enough to make men's hearts thrill ... they will bring their many and various labours to a successful issue, for there is one common element, of singular potency, that animates and unites them: rhythm.86

As has been demonstrated, disciples of Dalcroze's approach to a kinesthetic music education have proposed a variety of interpretations of the response to musical rhythms which results from a training in eurhythmics. Whether these opinions have been arrived at from personal experience, or scholastic evaluation, or merely reiterate Dalcroze's declamations, is not always clear. Nor is it possible to draw any

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85 Jaques-Dalcroze Rhythm, Music and Education, op. cit., p. 10.

86 ibid.
Plate V. Where is the strong beat?
EXERCISE IN RHYTHMIQUES: "BEATING 1 IN CANON WITH EXPRESSION"

Plate VI  A eurhythms exercise in canon
conclusions which will either validate or disprove the connection between Dalcroze's theoretical constructs and his essentially practical method of education in rhythmical understanding. In the end, the question of whether eurhythmics does achieve a subconscious response to musical rhythms remains a matter of speculation. Moreover, to a certain extent, the nature of the subconscious remains a mystery to this day. Consequently, it may never be possible to comprehend fully the exact psychological and physiological basis for the exercises of La Rythmique.

The Forgotten Unity of Physical and Musical Rhythms

Earlier in this chapter, it was stated that d'Udine understood Dalcroze to have discerned a close relationship between man's motor rhythms and the rhythms of music. Dalcroze however, saw physical and musical rhythms as being inherently synonymous. For him, there was no distinction between them. He was convinced that the rhythmic movements provoked by music - walking, jogging, running, skipping and leaping, for example, were the prototypes of musical rhythms which man had succeeded in intellectualizing to such a degree, that he was quite unaware that they had originally emanated from the body. Dalcroze also claimed that musical rhythms were the sonorous image of a wealth of physical rhythms "forgotten" by man. In order to understand these assertions, it is necessary to discuss in further detail Dalcroze's theories relating to natural physical rhythms.

From the rhythms still "remembered" by the human organism, Dalcroze recognized two distinct kinds. Firstly, there were rhythms which existed entirely of their own volition and required no training to assert themselves. These spontaneous rhythms were the life rhythms of heartbeat, pulse and breathing, and also included such automatic activities

87 See p. 65 above.
as the required balance between energy and repose, digestion and defec-
tation. The second group of rhythms were non-spontaneous. These
rhythms, although considered by Dalcroze to be innate, required practice
before they could assert themselves. Walking, for example, was preceded
by crawling, and a gradual strengthening of the leg muscles which per-
mitted the infant to stand and them attempt his first rhythmic steps.
In addition, many of the non-spontaneous rhythms could only attain their
full potential as a result of specialized training. For example, gymn-
astic exercises revealed the enormous capacity for running and leaping
possessed by the legs; and the practice of aesthetic movements imparted
a gracefulness to the body which was quite unknown to the majority of
individuals.

According to Dalcroze, in the quest for survival of the species,
primitive man had become fully aware of the body's capabilities. With
advances in civilization, the range of stimuli for the non-spontaneous
rhythms had decreased. The invention of mechanized locomotion was
understood by Dalcroze to have been accompanied by a severe laxity of
the locomotor muscles. Social conventions, too, had placed restric-
tions upon the development of the non-spontaneous rhythms. As Dalcroze
declared:

... in our everyday life, apart from any aesthetic considerations,
we feel ourselves checked in motor expansion by habits of poise
and gait which constitute the technique of conventional good
manners. This technique has been built up throughout the ages by
the special condition of the locality inhabited by man, by his

88 Jaques-Dalcroze Rhythm, Music and Education, op. cit., p. 61.
89 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 4.
See also Jaques-Dalcroze, "Une méthode d'éducation par et pour le
90 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., pp. 4-5.
See also Emile Jaques-Dalcroze, 'The Technique of Moving Plastic',
trans. by Frederick Rothwell, The Musical Quarterly, Vol. 10, Octo-
ber 1924, passim.
91 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 4.
92 ibid.
clothing and occupation, by the whole of his social customs and laws which repress his individual temperament. Indeed, the influence of clothes on one's gait is so pronounced that the man who walks naturally and easily in a loose jersey and without footwear, cannot move with ease when wearing tight-fitting clothes and narrow boots with heels.\textsuperscript{93}

Endeavouring to help his pupils shed at least some of the restrictions which society placed upon their freedom of movement, Dalcroze asked them to discard their uncomfortable day-clothes when attending his classes, and to wear instead a light loose-fitting tunic which left the arms, legs and feet bare. In private, he suggested that his students practise their eurhythmic exercises before a mirror, naked.\textsuperscript{94} Depart-\textsuperscript{ment exercises were also practised so that the movements so awkwardly performed by the man in the street would acquire more elegance. Paul Thevanaz has illustrated many of the exercises which Dalcroze gave students for the study of walking, running, skipping, leaping, reclining and rising.\textsuperscript{95}

This aesthetic training would not in itself accomplish the virtual renaissance of physical rhythms envisaged by Dalcroze. It was his belief that the neglect given the training of the non-spontaneous rhythms over the centuries, in addition to the inhibitions which society had placed upon these rhythms, caused man to "forget" a vast array of rhythms once known to the body. Moreover, there was only one hope if

\textsuperscript{93} ibid., pp. 17-18. It is also interesting to note the following passage written by Vaslav Nijinsky's wife, Romola: "Nijinsky found out that very few women really know how to walk, that our civilization has formed an artificial way of walking which is influenced partly by the Grand Siècle. Women have the tendency to put the tip of the toe to the ground first, to give the impression of grace and lightness, instead of first putting the heel down, which gives firmness and natural rhythm to the body. This is the way one should walk, and he taught his artists to do this." Romola Nijinsky, Nijinsky and the Last Years of Nijinsky, New York, Simon and Schuster, 1980, p. 165.

\textsuperscript{94} Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 156. For a more detailed discussion of the moral outrage which greeted Dalcroze's attitude towards the naked body, see pp. 151-153 below.

\textsuperscript{95} See Figure 2 below.
Figure 2  Exercises in Deportment
man was to regain these 'lost' rhythms. He had to surrender his entire being — mind, body and spirit — to the enigmatic influence of music.

From its birth, music has registered the rhythms of the human body of which it is the complete and idealised sound image. It has been the basis of human emotion all down the centuries. The successive transformations of musical rhythms, from century to century, correspond so closely to the transformations of character and temperament that, if a musical phrase of any typical musical composition is played, the entire mental state of the period at which it was composed is revived; and, by association of ideas, there is aroused within our own bodies the muscular echo or response of the bodily movements imposed at the period in question by social conventions and necessities. If we would restore to the body all the rhythms it has gradually forgotten, we must not only offer it as models the jolting, rioting rhythms of savage music, but also gradually initiate it into the successive transformations which time has given to these elementary rhythms.96

Dalcroze looked upon the glorious epoch of Greek antiquity as an age of unparalleled rhythmic manifestations, a period when physical and musical rhythms were united by a sacred bond. The Greek dance (orchesthai) involved the mind and body, indeed the very soul of the performer, in a unique corporal expression of the joys and sorrows of his daily existence. His gestures were mirrored by a mousike which took its rhythms from the movements of the dancer, and were therefore the sonorous representation of the living rhythms of the artist.97

Christianity, with its severe moral restrictions and its disdain of the body, was alleged by Dalcroze to have precipitated the degeneration of the oneness of the rhythms of life and sound:

Dancing — to us an aesthetic pastime — appeared to the Greeks as an act of faith ... Later on, Christianity broke the unity between mind and spirit, teaching men to despise the body and to seek the Beautiful solely in the abstract. The result was that in music the mystical element was more especially cultivated, and rhythm had to find refuge in the architecture of cathedrals. Music forgot its origin, which is the dance, and men lost, not only in art but in everyday life, the instinct for expressive and harmonious movements.98


97 For a detailed discussion of the influence of Greek antiquity upon Dalcroze's musical doctrines, see Chapter VII below.

98 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 188.
Despite this, Dalcroze believed the physical source of musical rhythms to have exerted its influence over composers until the seventeenth century. For evidence, he claimed that the suites, partitas, and many of the preludes and fugues of J. S. Bach, were based on "popular dance motifs." Dalcroze also considered much of seventeenth-century choral music to be essentially physical in origin. But it was his conviction that after Mozart and Beethoven, musical rhythms had become stagnated in "immutable traditions," and "out-of-date metrical formulae" which were purely intellectual and bore no kinship to the rhythms of the human body.

Before Dalcroze, Berlioz had been aware of the lack of interest shown by composers towards rhythm, an element which they virtually ignored in their search for richer and bolder harmonies. Consequently there had arisen, in Dalcroze's opinion, the incomprehensible situation where, artistically imprisoned by intellectual rhythms, composers wrote music for dancing — and more specifically, the Classical ballet — which actually defied muscular interpretation:

... it has come about that the majority of the rhythmic models taken from modern music, even ballet music, are no longer capable of interpretation by the body. Certain types of music may be associated with bodily movements, but not vitally interpreted by them, nor what one may call plastically transposed. In our ballets, sound movements are developed concurrently with corporal movements; the music acts as an accompaniment, and not as a collaborator; it neither inspires, penetrates, nor animates the gestures, movements and attitudes.

Having examined a number of key statements made by Dalcroze

100 ibid., pp. 231-232.
102 ibid., pp. 226-227.
104 ibid., p. 200.
regarding the origin, development and importance of a kinesthetic rhythmic education, it has become possible to discern the special significance which he attributed to his musical studies. Originally, musical rhythms were the sonorous image of those physical rhythms which pervaded the human organism. Over many centuries, man had lost sight of the intimate union of these two kinds of rhythm, until finally the study of musical rhythm had become nothing more than a theoretical affair. Thus, when Dalcroze attempted to train his pupils to respond musically to the rhythms he played on the piano, they exhibited a physical awkwardness which highlighted the perplexing paradox of a-rhythm. Succinctly expressed, the human organism was unable to express with ease and spontaneity those musical rhythms which themselves echoed the once flourishing rhythmic life of the body.

Eurhythmics would bridge this false abyss between the rhythms of the body and musical rhythms. By establishing in a closely-knit way a harmony of mind and body, eurhythmic exercises would permit music to penetrate the human organism to the benefit of what Dalcroze aptly called, "the music of the being".\(^{105}\) The good which he judged this re-association would accomplish was twofold. Firstly, musical rhythms would cease to be treated as a mere intellectual procedure, and would be correctly understood as the sonorous echo of the body's natural rhythms. Secondly, since it was music which was the record of those physical rhythms no longer known by the human organism, modern man would come to know a host of rhythms otherwise lost to him.

Numerous texts have been published by Dalcroze teachers and enthusiasts explaining \textit{La Rythmique} and how it may be taught by the non-Dalcroze specialist. Some writers have even complained that the rhythmic movement aspect of Dalcroze's integrated approach to music education

has been stressed to the near exclusion of solfège, improvisation, and other areas of his teaching. Nevertheless, as this chapter has attempted to reveal, Dalcroze's theories on rhythmic movement and its relationship to music remain somewhat of an enigma. In his writings, Dalcroze moved from his practical studies to his own theories, expressed with terms used in an idiosyncratic and ambiguous fashion. What can be ascertained, is that he looked upon rhythmic muscular movements as representing much more than a means of physically expressing the otherwise abstract symbols of musical rhythms. Perhaps the most concise expression of Dalcroze's ideal is to be found in his words:

In the human body is found the source of all rhythm in art. He who would find a real understanding of rhythm must return to that source and give his mind and body to a study of it as a personal experience.

In the next chapter, the value of rhythmic movement in promoting man's emotional awareness will be studied. Eurhythmics will be seen to broaden its horizon to encompass the domain of dance - or more precisely, as a powerful means of freeing Classical ballet from its previous restraints, so as to give corporal expression to man's emotional state.


CHAPTER IV

MUSIC, EMOTION AND DANCE
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MUSIC, EMOTION AND DANCE

The preceding chapter examined Dalcroze's efforts to foster in his pupils, both a psychological and physical feeling for musical rhythm. Satisfied that his exercises in rhythmic movement accomplished this end, he published them under the title La Rythmique.1 Nevertheless, Dalcroze was concerned that the body should not be restricted to expressing only the metrical aspects of rhythm. Rhythm, in its wider context, has been defined by Willi Apel as "everything pertaining to the temporal quality of the musical sound";2 this description echoes Dalcroze's own sentiments. La Rythmique had concentrated on allowing students to externalize every technical detail of musical rhythms: note-values, rests, ties, time-signatures and syncopations. For Dalcroze, however, rhythm was the organizing and controlling agent of all the elements of music, and encompassed metrics, tempo, dynamics, melody, harmony and phrasing.3

This broader concept of rhythm inspired Dalcroze to formulate a freer technique of corporal expression called plastique animée,4 which

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4 Usually referred to in Dalcroze's writings as 'plastique'.

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complemented the metrical movements for the arms and legs already invented. In contrast to the more academic studies of La Rythmique, it was not the objective of plastic expression to display every detail of musical rhythms. On the contrary, plastique was the means through which Dalcroze hoped his pupils would become mentally, bodily, and spiritually united with the emotions conveyed by music. The technique which he devised for this physical interpretation of musical emotion was an alphabet of twenty gestures (Les 20 gestes). Stravinsky criticized this vocabulary of movements as being too monotonous, and Dalcroze himself thought the gestures to be visually naive and uninteresting. Still, he did not create the gestures to provide an artistic and picturesque end in themselves, but to help establish a psycho-physical link between the emotions of the soul and the emotions of the music. The gestures merely provided a variety of dance-like positions, from which the student was encouraged to build a personalized repertoire of movements.

Dalcroze felt music to be the sonorous reflection of man's emotional life. He proposed that musical rhythms expressed human emotion, and were the transposition into sound of those voluntary or involuntary gestures by which man displayed his joy, grief, anger, hatred and love. This view is shared by Dominique Porte and Roger Sessions. In a 1974 issue of Le Rythme, Porte stated:

Music is entirely human, it comes from man so as to speak to man. It is the art of sound but also the art of human movement. It

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5 See Figure 3 below. For a fuller explanation of the application of the twenty gestures to musical expression, see Emile Jaques-Dalcroze, Exercices de plastique animée, Lausanne, Jobin, 1916.

6 Vera Stravinsky and Robert Craft, Stravinsky in Pictures and Documents, London, Hutchinson, 1979, p. 656.

7 Emile Jaques-Dalcroze, "Extrait d'une Conférence de E. Jaques-Dalcroze faite à la Réunion des Professeurs, en septembre 1944", [trans.], March 1950, p. 3.

8 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 236.
Figure 3  The Twenty Gestures
implies a gesture and provokes our motor activity.9

Similarly, Sessions declared in his book, The Musical Experience of Composer, Performer, Listener:

Music is significant for us human beings principally because it embodies movement of a specifically human type that goes to the roots of our being and takes shape in the inner gestures which embody our deepest and most intimate responses.10

Dalcroze claimed that when his pupils practised expressive plastic exercises, they felt their bodies "vibrate" in unison with the emotions spiritualized by music.11 Prince Sergei Volkonsky, after watching a demonstration of eurhythmics in 1910, described his impression of the apparent ability of Dalcroze's students to convey their awareness of musical emotion:

Jaques-Dalcroze was at the piano and by his music, he conveyed to the pupils ... the character of the movements to be executed. They walked forward as if in a seraphic dream; they turned back, bowed down under the load of terror and grief.12

Elise de Merlier was even more ecstatic:

If there is the least doubt in anybody's mind as to the power of rhythmic expression by motions, let them observe the Hellerau pupils ... as for instance, singing a canon, seated on graduated steps, 300 arms raised in wave-like continuous motion, while the sounds accompany the bodily movement until body and music mingle in convincing over-powering grandeur ... Or let them witness an interpretation of Les chansons des fleurs. Three circles of performers crouch down to the low sounds of a crescendo, making alternatively rising motions, then with the increasing fortissimo, all rise and move rapidly in rhythmic sounds until, with the final chords ringing out, the three circles stand up, stretched up to their full height, heads thrown back, the upturned faces offering, like flowers they represent, their lips to the first kiss of the new born sun.13


12 Sergei Volkonsky, "A Russian's Homage to Jaques-Dalcroze", Le Rythme, March 1959, p. 3.

With unceasing fervour, Dalcroze stressed that plastique should be the outcome of a sincere and spontaneous externalization of the emotions which animated musical rhythms. If this were not the case, and the emotions of the music failed to react upon the individual’s sensibility, then any plastic interpretation would be a mere artifice, a mediocre and meaningless imitation of the music’s emotional worth. In 1924 Dalcroze published a letter in *Le Rythme*, addressed to his past and present students. Here, he rebuked those qualified teachers of eurhythmics who were introducing ambiguous ideas to the public by presenting plastic expression as merely a decorative and spectacular element.

*Plastique* aimed to allow the pupil to substitute for his own emotional state the feelings which had inspired the composer’s creation of the music. As Dalcroze explained, the ‘plastician’ must be able to declare when moving to music, ‘That is yourself!’ If this ideal were accomplished, Dalcroze believed the student’s personality would be morally and spiritually enriched, the emotions of the music merging with those passions which already surged within the soul. This led him to exclaim:

> Music is always with us. Let us open ourselves to it: we have relinquished to it the ardent expression of our inner life, let us yield to its new demands, deliver up to it without reserve the whole rhythm of our bodies, to be transfigured and emerge in the aesthetic world of light and shade, forms and colours, controlled and animated by its creative breath.

Dalcroze judged the diversity of movement response which his pupils

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16 Jaques-Dalcroze *Rhythm, Music and Education*, op. cit., p. 146.
17 ibid., p. 217 and pp. 229-230.
18 ibid., p. 235.
displayed when moving to music to be a "striking phenomenon". In *La musique et nous*, he accused Ballet Masters of demanding from their pupils almost uniform movements, in contrast to the freedom of plastique. The Director of the Paris Opera, Monsieur Roche, told Dalcroze, "My dancers are marionettes, and I control the strings!" This over-controlled puppetry of the ballet can be compared to the following account of a eurhythms demonstration given at Hellerau in 1911, as witnessed by Michael T. Sadler:

Two pupils undertook to realize a Prelude by Chopin, their choice falling by chance on the same Prelude. But hardly a movement of the two interpretations was the same. The first girl lay on the ground the whole time, her head on her arm, expressing in gentle movements of head, hands and feet, the idea of the music. At one point near the end, with the rising passion of the music, she raised herself on to her knees; then sank down again to her full length. The second performer stood upright until the very end. At the most intense moment her hands were stretched above her head; at the close of the music she was bowed to the ground, in an attitude expressive of the utmost grief. In such widely different ways did the same piece of music speak to the individualities of these two girls.

Such imagination was also remarked upon by Josepbine Ransom. She investigated a number of experimental schools in England, in an attempt to discover which of them might belong "to the "Tomorrow" in education". Having visited the London Store Street School of Dalcroze Eurhythmics, Ransom reported in 1911 that plastic expression was of educational significance because it permitted the student to grasp with an "inner self" the emotional purpose of music. She continued by

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23 ibid., p. 64.
A plastic Study
saying, 'It is very interesting to watch how different is the vision and power and mode of expression in each pupil.'

Not all Dalcroze's contemporaries assessed his work as favourably as Sadler and Ransom. Edward Gordon Craig (1872-1966), the English critic of the dance, perceived no individuality of expression in Dalcroze's teaching. Indeed, extracts from two articles on eurhythmics which Craig wrote for *The Mask*, reveal him as one of Dalcroze's most formidable adversaries.

In the first article, 'Jaques-Dalcroze and His School', Craig etched an acid portrait of Dalcroze the teacher:

... M. Dalcroze advances to instruct his many promising pupils in the art of Rhythm. Gymnastics, dancing and dramatic gesture are practised in doors ... or out doors ... for M. Dalcroze has a delightful and vast open air courtyard designed by the architect Heinrich Tessenow ... Into this ... Dalcroze dumps his girls, and sets them swinging their arms and legs and bodies ... Outwardly all is perfect ... Inwardly there is nothing ... Individuality is lost in this school. And that is rather a grave matter ... Girls are employed like so much marble or gold ... and Dalcroze, like Michaelangelo, hacks away at them, turns them, bends them ... 

The second article was a review by Craig of M. E. Sadler's book, *The Eurhythmics of Jaques-Dalcroze*. Craig began with an ironical discussion of the controversial attire worn by Dalcroze's students:

The ladies in bathing drawers have not changed anything, so little was there left to change ... Anyone who has seen Monsieur Dalcroze's early books ... will have noted that his movements, costumes and whole system has the appearance of being ... comfortable. Monsieur Dalcroze saw that woollens really wouldn't do. So he removed some of them; then some more ... and then another little bit, seeing no harm; and at last made his pupils really comfortable ... but still he was unable to give them a scrap of the genuine thing which they think they are to get ... and the

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24 *ibid.*, p. 65.

genuine thing is the power of expression.26

Near the end of this damning review, Craig summarized his antipathy towards Dalcroze, saying "I am one of those who think that individual expression in life is what we must preserve; therefore I think Dalcroze is a nuisance."27 Taking such admonishments into account, it is surprising that in Le Rythme, Craig is referred to as the friend and collaborator of Dalcroze.28 Indeed, the depth of mutual animosity is evidenced by Dalcroze's accusation that Craig's stage productions plagiarized the ideals of Adolphe Appia.29

In order to reconcile Craig's ire with the praises afforded eurhythmics by other authors, it is necessary to understand that he appears to have made no scholarly effort to analyse Dalcroze's theoretical concepts. Rather, Craig's condemnation of Dalcroze stemmed from his infatuation with the dancer Isadora Duncan (1878-1927). For Craig, Duncan represented the living influence on the dance. In his opinion, Dalcroze was simply an imitator of Duncan's unique dancing style, a man possessed by the need to manufacture, "by hook or by crook"30 as many Duncan facsimiles as he could. It is true that Dalcroze found much to admire in Duncan's plastic interpretations. In his writings there can be discovered frequent praise for her revolutionary art form; and not only in the footnotes, as Craig would have his readers believe.31 Nevertheless, as will be discussed later in this chapter, Dalcroze also

26 Craig's review appeared in The Mask, Vol. 8, No. 12, 1915. The review has been republished in Rood, ibid., pp. 231-233.
27 ibid., p. 233.
29 For a discussion of this matter, see p. 252 below.
31 "Monsieur Dalcroze ... is good enough to approve of "several" of the plastic interpretations of Miss Duncan ... in a footnote ...", ibid.
criticized many aspects of Duncan's work, to the extent that he sometimes distorted her achievements.

Eurhythmsics and Dancing

Dalcroze's interest in Duncan's artistry was a significant move on his part to explore the implications of his doctrines for the age-old art of the dance. By 1910 Dalcroze was advocating a new physiological and psychological orientation away from the techniques of the Classical ballet. He had already fought vigorously against the vulgar virtuosity displayed by instrumentalists and vocalists. He viewed with equal distaste the long and arduous training imposed on students of the ballet, which resulted only in displays of exaggerated bodily athletics. In the preface to Exercices de plastique animée, Dalcroze wrote:

The pianists who take classes in 'virtuosity' in our conservatories are rarely complete musicians. Dancers and acrobats - physical virtuosos - are rarely complete men. In studies of pianistic virtuosity, the teachers insist more on the development of hand technique than on the development of musical sensitivity and intellectuality. In studies related to dancing, on the other hand, not enough consideration is taken of the relationships between the body and mind, and of the influence of the emotions on movements, their nuances and their style.32

Consequently, Dalcroze wrote about the ballet in a disparaging fashion, accusing it of being an absurd and disgusting spectacle. He jeered at what he perceived to be the emotionless movements of the Classical dance - the frog-like leaps, the duck-like waddling, the endless pirouettes.33 Nancy Kirsner remembers Dalcroze inducing howls


of laughter in his classes by witty, though sarcastic, mimicking of the outward turned position of the feet employed in ballet technique.\textsuperscript{34} These antics, no doubt, were all the more amusing because of his short portly figure, and the quite inappropriate teaching attire of an immaculate blue serge suit and white sandshoes.\textsuperscript{35} Moreover, Dalcroze's pupils reciprocated their teacher's disdain by inventing and reciting satirical ditties about the ballet and its prominent performers.\textsuperscript{36}

Above everything else, Dalcroze abhorred in the ballet the gulf which he discerned between the music and its corporal interpretation. Music, he explained, was usually given the inferior role of accompanying the stereotyped attitudes of the dancers.\textsuperscript{37} This gave rise, in Dalcroze's opinion, to the absurd anomaly where "The music subsides, dies away, whispers and murmurs as in a dream, but the attitude on the stage reveals a muscular tension which is \textit{fortissimo}."\textsuperscript{38} Heather Gell has made the following observations regarding music and its interpretation by ballet dancers:

Why does a Dalcrozan know that the movements in Classical ballet are not musical in essence? Perhaps a few points will help to explain. In ballet, a dancer will give an effect of lightness, of pianissimo, by dancing on points, with leaps apparently like thistledown, - BUT - the muscular effort in a leap, or the tension experienced in standing on the points of blocked shoes is, of course, \textit{absolutely in contradiction} to the dynamics of the music.\textsuperscript{39}

\textsuperscript{34} Personal correspondence from Nancy Kirsner to Micheal Giddens, dated 22 March 1981. Nancy Kirsner studied for her Dalcroze qualification at the London School of Dalcroze Eurhythmics between 1925-1928. Dalcroze visited the London school twice yearly to give lessons and preside over the examining panel.

\textsuperscript{35} ibid.


\textsuperscript{37} Jaques-Dalcroze, \textit{La musique et nous}, op. cit., pp. 82-90.

\textsuperscript{38} Jaques-Dalcroze, \textit{Rhythm, Music and Education}, op. cit., p. 151.

Dalcroze was unable to abide such discord between physical and sonorous rhythms. He decried the ballet as the "prostitution" of music (strong words for a son of Calvinistic Geneva), adding:

... in Classical dance-training nothing is addressed to the mind, the taste or the fancy, or to the sense of proportion, phrasing and expression. The same automatic movements are employed for all interpretation; the same types of leaps, turns and pirouettes are found in the most divers situations ... If only the dance were considered as an expressive art, and not as an exhibition of acrobatic effects ... how soon would the poverty of its resources and the mental, moral, and artistic inferiority of some of its exponents be apparent!

Maintaining that every sincere form of artistic expression must proceed from man's inner being to its outward presentation, Dalcroze could see no saving virtue in the 'tacked-on' calisthenics of the ballet. He attacked the perpetual efforts of dancers to denounce their humanity by attempting, most unsuccessfully, to defy gravity and soar like a bird. As Dalcroze reflected in Notes bariolées, the gestures of the ballet did not ennoble the body by a refinement of its own natural movements, but resembled a bird whose wings had been clipped. His attitude was perhaps most succinctly expressed when he proclaimed:

Gesture in itself is nothing - its whole value depends on the emotion that inspires it, and no form of dance, however rich in technical combinations of corporal attitudes, can ever be more than a mere unmeaning amusement, so long as it does not aim at depicting human emotions in their fullness and veracity.

Dalcroze looked upon the ballet as a "fallen art", a picturesque divertissement for the visual senses certainly, but quite devoid of moral, intellectual or social significance. Further, he urged the destruction of the Classical ballet heritage, so that the dance might be

41 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., pp. 63-64.
42 Emile Jaques-Dalcroze, Notes bariolées, Genève-Paris, Jeheber, 1948, p. 86.
43 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 186.
44 'L'art tombé', Jaques-Dalcroze, Exercices de plastique animée, op. cit., p. 15.
rebuilt as an artistic pursuit which vivified the passions of the soul. As in the days of Plato, Socrates and Lucien, Dalcroze maintained that dancers should learn once more to be as one with the emotions of the music.45

In *Rhythm, Music and Education*, Dalcroze expressed his belief that the art of dancing would some day become an independent art-form, quite separate from music:

Doubtless it will be possible one day, when music has become ingrained in the body and is at one with it, when the human organism is impregnated with the many rhythms of the emotions of the soul, and only requires to react naturally to express them plastically by a process of transposition ... doubtless it will be possible at that stage to dance without the accompaniment of sounds. The body will suffice to express the joys and sorrows of men, and will not require the co-operation of instruments to dictate their rhythms ... 46

Until that day came, Dalcroze insisted that the dancer's movements be subservient to music, the body becoming the vehicle of the emotions inspired by musical rhythms:

... the body must submit to the intimate collaboration of music, or rather, be willing to yield, without restriction, to the discipline of sounds ... adapting its rhythms to its own ... 47

From these statements, it becomes possible to appreciate how Dalcroze's ideas for the reformation of the dance were based on his doctrines of rhythmic movement and plastic expression. He required dancers to surrender their entire beings to musical rhythms, and thereby feel within themselves an irresistible urge to respond physically to the emotions conveyed by music. Dalcroze claimed that when his pupils observed their colleagues moving to music, they were often overwhelmed by a desire to express with their own bodies the music to which they

45 ibid. See also Jaques-Dalcroze, *La musique et nous*, op. cit., p. 84.
47 ibid., pp. 193-194.
listened. When dancers themselves became aware of these psycho-physiological sensations, Dalcroze believed the renaissance of choreographic art would be at hand.48

In Dalcroze's opinion, only the most flagrant musical ineptitude on the part of dancers could account for the anarchy which existed between their physical rhythms and the musical rhythms which accompanied them. He argued that dancers felt no need to reconcile their gestures with music, for the simple reason that their lack of musical education meant they possessed a very limited musical knowledge. In other words, music failed to inspire the dancer's corporal expression because of an intellectual inability to comprehend. Dalcroze's condescending attitude towards contemporary artists of the ballet is once more revealed in the following passage:

... ballet dancers are ignorant of the laws of sound rhythm, in relation to those of plastic rhythm, and find themselves - confronted with music - in the situation of a village fiddler able to repeat by heart a certain number of airs which have been crammed into him, but who, placed in an orchestra, knowing nothing of the laws of musical prosody, would seek to adapt these airs - as best he could - to the music he was set to read, and which was a dead letter to him.49

Musical illiteracy, however, was not the greatest problem. Rather a-rhythm, which Dalcroze believed to hinder his own students from giving physical life to the musical rhythms they easily analysed, similarly prevented dancers from giving spontaneous bodily expression to music.50 He maintained that dancers, for want of specialized training, were the unwitting prisoners of their sterile virtuosity, quite incapable of shedding their arid balletic movements for those truly inspired by musical emotion. Consequently, Dalcroze proposed that the first step in restoring dance to the status of a true art-form was for dancers to undergo a musical training which aimed to rid the body of the

48 ibid., pp. 206-207.
49 ibid., p. 181.
50 ibid., p. 200.
devastating effects of α-rhythm:

The physical body must become subservient to the sensibilities; but this will not happen unless by repeated rhythmic exercises, music is brought into direct communication with the human organism — vibrations of sound evoking analogous vibrations in the tissues and the nervous system — then the body will have become susceptible to musical emotions, and will transform them into plastic emotions.51

It was only natural that professors of the ballet assumed Dalcroze was attempting to create a new school of dancing, which he was not.52 Instead, Dalcroze advocated that the underlying principles of eurhythmics could provide a means for reconstituting dance as a transfigured art. In 1944 he addressed teachers of his methods, saying:

It is quite certain that our aim is not to form dancers, but it is undeniable that an education, such as I recommend ... puts the dance — in the most noble and highest conception of the term — back on the level on which the ancient philosophers placed it. We are bringing about the rebirth of the dance by having it take its place in the complete education of man. Our body should be the beautiful, mobile house inhabited by our feeling and our wants, the house whose sonorous walls respond to the changing ever-renewed vibrations of our emotions, our yearning for what is good and beautiful, our appetite for life itself.53

Dalcroze was not alone in his desire to free Classical dance from the fetters of academic convention. Isadora Duncan also repudiated the purely technical effects of the ballet. After some initial training as a young girl, Duncan turned her back on traditional ballet discipline, which she believed turned natural human gestures into lifeless and

51 ibid., p. 155.

52 'The fact that he [Dalcroze] attracted so many dancers to his schools in Germany and Switzerland was a real sign of the times; he never pretended to teach dance, but translated crotchets and quavers into physical terms. It was enough for his students to walk, run, and wave their arms to convince most people that his was a school of dancing.' Margot Fonteyn, The Magic of Dance, London, B.B.C., 1980, p. 104.

53 Jaques-Dalcroze, 'Extrait d’une Conférence de E. Jaques-Dalcroze faite à la Réunion des Professeurs, en septembre 1944', op. cit., p. 2.
mechanical movements unworthy of the soul. In her biography My Life, she wrote 'I am an enemy to the ballet, which I consider a false and preposterous art, in fact, outside the pale of all art.'

Duncan, bare-footed and robed in flowing Grecian garments, based her dance upon movements which she understood to be instinctive to the human body: walking, running, skipping, jumping, kneeling, reclining and rising. Basically self-taught, Duncan explored the movement potential of her body and endeavoured to discover the true source of these movements. In The Dance Encyclopedia, Anatole Chujoy and P. W. Manchester have written that Duncan's investigations resulted in her vaguely expressed theory that all physical movement has its origin in the solar plexus, for Duncan, 'the temporal home of the soul'. Duncan's ideals led her to be sometimes harshly judged by contemporary artists. Tamara Karsavina, the Russian prima-ballerina and star of the Ballet Russe, rebuked Duncan, saying:

Duncan's thesis was completely overpowered when Fokine, equipped with all the technique of balletic form, made Sunice as a direct tribute to her, with a far greater range of movements than those at the command of Duncan or her pupils. It was possible for us with our training to have danced as she did, but she, with her very limited vocabulary, could not have emulated us. She had created no new art. Duncanism was but part of the art to which we had the key. All the amateurs who today seek a short cut to success as dancers, and seek to express themselves by prancing about in Greek costume, are the result of these mistaken doctrines.

In contrast, Dalcroze praised Duncan's efforts to liberate dancing

55 Isadora Duncan, My Life, London, Gollancz, 1928, pp. 84-85. 'With my ideals it was impossible for me to have anything to do with the ballet, whose every movement shocked my sense of beauty ... ', ibid., p. 152.
56 Chujoy and Manchester, op. cit., p. 316.
Plate IX  Isadora Duncan

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from all unnatural movements. He was to write in 1925 that due to her artistry "the art of dancing is indebted for a healthy return to simplicity and emotion ..."58 Despite this, Dalcroze criticized Duncan because she did not approach dance from a musician's perspective. Don McDonagh has remarked that Duncan "strove for an abstract idealization of the music in movement rather than a mirror of it ..."59 Dalcroze was more decisive, and claimed that her plastic representations were "quite uninfluenced by music, and could dispense with music altogether!"60 In Music, Art and Education, he described the lack of correlation between the rhythms of Duncan's movements and the rhythms of the music she chose to interpret:

If one carefully watches Isadora Duncan, in other respects the sworn enemy of mere technical virtuosity, and a seeker after naturalistic effects, one will notice that she rarely walks in time to an Adagio, almost invariably adding involuntarily one or more steps to the number prescribed by the musical phrase.61

Dalcroze appears to have been carried away to the point of injustice, however, when he slighted the musical sensitivity of Duncan, saying:

At the Trocadero Theatre in Paris, there came about a mistake in the ordering of the musician's scores, so that instead of performing the music that was to have accompanied the movements of Isadora, they played instead the Overture to Wagner's Meistersingers. But Isadora failed even to notice, executed her dance, and then returned to her dressing room where she exclaimed, "What have those stupid idiots done? They went on playing after I had finished!"62

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59 McDonagh, loc. cit.
60 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 179.
61 ibid., p. 183.
62 "Je me souviens que, dans un spectacle de gala au Trocadéro, à Paris, le programme annonçait un numéro de danse de l'illustre artiste et que, par suite d'une erreur de numérotation, l'orchestre Lamoureux, au lieu d'attaquer la musique qui devait inspirer Isadora, joua l'ouverture des Maîtres chanteurs. Cela n'empêcha pas la vedette d'exécuter sa danse, sans se douter de l'erreur qu'elle commettait! Rentée dans la coulisse, elle s'exclama avec égarement: "Qu'est-ce qu'ils ont donc, ces cœursins? Les voilà qui continuent à jouer alors que j'ai fini!" Jaques-Dalcroze, La musique et nous, op. cit., p. 83.
Craig's memories of the first time he saw his beloved Duncan perform serve to illustrate her conception of the relationship existing between music and movement:

... a musician ... had just finished playing a short prelude by Chopin when in she came, and in some five or six steps was standing by the piano, quite still ... as if listening to the hum of the last notes ... then there sounded the voice of Chopin again, in a second prelude or étude; it was played through gently and came to an end and she had not moved at all. Then one step back or sideways, and the music began again and she went on moving before or after it ... The dance ended and again, she stood quite still, no bowing, no smiling - nothing at all. Then again the music is off, and she runs from it - it runs after her then, for she has gone ahead of it.63

From this passage it is apparent that little common ground existed between the respective dance theories of Duncan and Dalcroze. The latter could admire the naturalness and gracefulness of Duncan's movements, but he could not tolerate the abyss which separated these movements from the music which accompanied them. In this respect, Duncan still belonged to a tradition of dancing which Dalcroze could only view with contempt. Thus, to accuse Dalcroze, as did Craig, of having plagiarized Duncan's ideals, is to ignore Dalcroze's understanding of the synonymy of musical and physical rhythms, and the overriding importance of this unity for restoring dance as a true art-form.

Dalcroze insisted that it was the business of the dancer to interpret, with sincerity, the emotions of the musical rhythms. This doctrine became the subject of a stormy debate amongst balletomanes. There were those who sided with Dalcroze. Jean d'Udine, in his book Qu'est-ce que la Danse? [What is Dancing?], reproached the ballet for being an exercise in 'Arid and sterile virtuosity!'.64 Similarly, in the article 'Danse et Musique' published in 1921, Andre Suares called the ballet a

On the opposing side, Boris Schloezer rebuked Dalcroze for his absurd attempts to undermine the ballet. In an article published in 1921, "Psychologie et Danse", Schloezer applauded the dominant orientation of the Classical ballet to utilize the beauty of the body for its own sake, independent of musical or psychological implications:

Choreographic art only exists where the movement and the attitudes become ends in themselves. Without this, there is no dance, there is only an expressive and descriptive pantomime. The Classical dance exists in eliminating the psychological factor and allowing nothing but the specific factor to intervene, the sole consideration being the aesthetics of the human body.

Schloezer continued his article by warning of an extremely dangerous concept which had begun to make its undesirable presence felt in the early years of the twentieth century "Dalcroziemal". This peculiar tendency, he wrote, consisted in allowing music to intervene in the structure of the dance, by allowing the organization of the bodily movements to be governed by the dictates of the sounds. Such a notion, objected Schloezer, was in direct opposition to the very spirit of the ballet. Was Dalcroze ignorant, he enquired, of the superb indifference which the master choreographers afforded the music which accompanied their masterpieces? Undoubtedly, their efforts revealed that the role of music in the ballet was of secondary importance; it served not to dictate the dancer's movements but only to support them. Indeed, as


66 "L'art chorégraphique n'existe que là où le mouvement, l'attitude deviennent fin en soi ... faute de quoi il n'y a pas danse, il n'y a que pantomime descriptive ou expressive ... Il analyse la tendance classique et voit qu'elle consiste à éliminer le facteur psychologique et à ne faire intervenir que le facteur spécifique, en ne tenant compte que des considérations relatives à l'esthétique du corps humain." Boris Schloezer, "Psychologie et Danse: Considerations sur la danse classique", Revue Musicale, special no., December 1921, pp. 122.

67 ibid., p. 123.
Schloezer concluded, "music merely keeps time and creates a certain atmosphere which is favourable to the flow of the choreographic vision ..." 68

Ironically, Schloezer also argued that any attempt to implement along Dalcrozeian lines a complementary relationship between physical and musical rhythms would only succeed in creating a dance which served to "crystallize the flowering and undulating life of the music ..." 69 To do this, he sneered, would be to bring about the demise of the essential characteristics of Classical ballet — a tradition, when all was said and done, which had existed for more than two centuries!70

Dalcroze's Influence on Twentieth-Century Dance

Between 1910–1912 Dalcroze's teaching attracted the attention of students whose chief interest was ballet. Marie Rambert, Mary Wigman, Nijinsky, Rudolf Bode, Hilda Senff, Heinrich Medau and Elsa Findlay were among those who flocked to Hellerau, and were destined to gain distinction in the field of dance. It was, to a large degree, through the achievements of these men and women that Dalcroze's ideas on music and movement were incorporated into the mainstream of "Modern Dance".

In 1934 Marie Rambert founded the Ballet Rambert, the oldest of the surviving ballet companies in England. Mary Wigman was a pupil of both Dalcroze and the Hungarian dancer Rudolf Jean-Marie Laban (1879–1958). Interestingly, Laban studied eurhythms with Suzy Perrottet, a graduate

68 "La musique marque le rythme et crée une certaine atmosphère, un état d'esprit favorable à l'éclosion et au déroulement des visions chorégraphiques ... ", ibid.

69 "cristalliser la vie fluide et ondoyante des sons ... ", ibid.

70 ibid., pp. 123–124.
of the Hellerau school. Wigman developed her own revolutionary dance technique during the years of the First World War, and began a school of dancing in Germany in 1919 which became renowned as a mecca for those seeking a freer and more expressive approach to movement and choreography.

Rudolf Bode, after teaching for Dalcroze at the Hellerau School, established a method of expressive dance and gymnastics in Munich. Gerda Alexander, a graduate of the Blensdorf Dalcroze School in Germany, created her own system of movement instruction called Eutonie. Hilda Senff taught eurhythmics for several years, and founded the Rhythmical School Community at Dusseldorf in 1919. Heinrich Medau, after continuing his movement studies at the Bode School, taught music and movement in Berlin. Elsa Findlay, after pursuing a distinguished career as a dancer, inaugurated Dalcroze classes at the Cleveland Institute of Music.

A more controversial issue is Dalcroze's influence upon the choreography of Vaslav Nijinsky. Both Nijinsky and Sergei Diaghilev (the founder of the Ballet Russe) were continually searching for new ways to augment the language of the dance. For this reason, in January 1911 they attended a demonstration of eurhythmics given by Dalcroze at St. Petersburg. Diaghilev was intrigued by Dalcroze's theories on the relationship between music and movement, and, from February to March 1912, he and Nijinsky paid regular visits to the Dalcroze School at Hellerau. It was during this time that Nijinsky began to rehearse his

71 Claire-Lise Dutoit-Carlier has suggested that Laban's teaching bears the direct influence of Dalcroze Eurhythmics. Dutoit-Carlier, op. cit., p. 361.

72 Tension and relaxation exercises are fundamental to eutonie technique. Quickness of reflexes and spontaneity of movement is also encouraged. For further details, see Alexander Gerder, Eutonie, München, Kösel Verlag, 1976.
first attempt at choreography, a representation of Debussy's L'Après-midi d'un faune, the role of the Faun to be danced by Nijinsky.73

The musicologist Edward Lockspeiser has claimed in his biography of Debussy that Diaghilev arranged for Nijinsky to pay daily visits to Hellerau, so that Dalcroze's ideas could be applied to L'Après-midi:

This was the first ballet for which Nijinsky devised the choreography and it was intended that the application on the stage of the theories of Dalcroze should help to evoke something of the pagan character of the work.74

Other writers have formed a similar opinion. In Ballet and Modern Dance, Craig Dodd stated that Nijinsky's studies with Dalcroze formed the initial inspiration for L'Après-midi, a choreographic study which was 'based on the two-dimensional figures on Greek friezes'.75

The true influence of Dalcroze on Nijinsky's choreography for L'Après-midi is open to question. Nijinsky's wife, Romola, has indicated that Nijinsky began his choreography for L'Après-midi in the summer months of 1911.76 Since Nijinsky did not commence his lessons at Hellerau until 1912, considerable doubt must be cast upon Lockspeiser's and Dodd's assertion that Nijinsky's choreography was influenced by Dalcroze. Furthermore, Rambert has indicated that Nijinsky's ballet represented in fact the antithesis of Dalcroze's methods. She complained of the dichotomy between Nijinsky's movements and Debussy's music.77 This point of view is supported by Romola Nijinsky. In an account of how her husband's choreography for L'Après-midi actually

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74 Lockspeiser, ibid., p. 171.
77 According to Rambert, 'The walking was done not strictly to the music, but rather loosely as though walking 'through' the music.' Marie Rambert, Quicksilver, 2nd ed., London, Macmillan, 1983, p.62.
preceded his choice of the music, Romola wrote that on hearing Debussy's score:

Nijinsky was enchanted. Yes, the feeling, the atmosphere, was exactly what he wished, but the music was too circular, too soft for the movement he had conceived. In everything, except its lack of angularity, it was the very thing he wanted, so finally, faute de mieux, he decided to use it, realizing that the musical movement would not be the same as his own plastic expression.78

Dalcroze himself, after attending the premier of Nijinsky's ballet on 24 May 1912, was extremely critical of what he had witnessed:

A procession of nymphs moved slowly on to the stage, pausing every eight or twelve steps to show the admiring spectators beautiful attitudes copied from Greek vases ... what shocked me was the lack of connection, of sequence in the attitudes, the absence of that continued movement which should be noticeable in every expression of life ... The exquisite attitudes of the Greek nymphs followed each other without being connected by an activity of a really human nature. They formed a series of pictures, most artistic in effect, but intentionally deprived of all the advantages given by time-duration - I mean continuity ... which alone can allow an atmosphere of truth and nature to be given to the combination of gesture and music.79

The general public was morally outraged by the erotic gestures of Nijinsky's characterization of the Faun, and this led to police intervention.80 According to Romola Nijinsky, Debussy was greatly pleased by this sensational publicity and eagerly accepted Diaghilev's invitation to compose the music for a new ballet Jeurz [Games].81 Lockspeiser however, has suggested that Debussy was furious over the scandal caused by Nijinsky's choreography for L'Après-midi, and only agreed to undertake Diaghilev's commission for monetary reasons.82 Whatever the

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78 Romola Nijinsky, op. cit., p. 150.
79 Emile Jaques-Dalcroze, "Moving Plastic and Dance", in M. E. Sadler, op. cit., p. 23.
80 "There was something for everyone to dislike in the new work - musicians could allege blasphemy, balletomanes deformity and respectable people immorality ... How much the adverse reaction of a section of the public was due to musical or choreographic objections and how much to the Faun's final movement of stylized orgasm, it is impossible to know ...", Buckle, op. cit., p. 283.
truth in this matter, Nijinsky spent the remainder of 1912 working concurrently on two ballets, Jeux and Stravinsky’s Sacre du printemps [The Rite of Spring].

*Jeux* was premiered on 15 May 1913. Debussy was horrified by what he saw, and attacked the queer mathematical twist which Nijinsky applied to his ballet:

Among recent pointless goings-on I must include the staging of *Jeux*, which gave Nijinsky’s perverse genius a chance of indulging in a peculiar kind of mathematics. This fellow adds up triple crotchets with his feet, checks them with his arms, then suddenly, half-paralysed, he stands crossly watching the music slip by. It’s awful. It’s even Dalcrozan – for I consider Monsieur Dalcroze as one of the greatest enemies of music and you can imagine what havoc his method can create in the mind of a young savage like Nijinsky!

Lockspeiser recognized a distinct similarity between Nijinsky’s gestures as described by Debussy, and the movements for the arms and legs which Dalcroze had devised for his pupils’ externalization of musical rhythms. Moreover, Romola Nijinsky also believed that in devising the choreography for *Jeux*, her husband had attempted to give “a clear demonstration of the ideas that Dalcroze advocated…” Although Lockspeiser conceded that Dalcroze’s eurhythmics was not without some intrinsic educational value, he hastened to add that it was nonsense to apply Dalcroze’s principles to the art of dancing. To what extent, however, was the choreography for *Jeux* truly influenced by Dalcroze’s teaching?

Lincoln Kirstein, the General Director of the New York City Ballet, has commented that from photographs of Nijinsky performing *Jeux*, there

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85 Lockspeiser, *Debussy: His Life and Mind*, *op. cit.*, pp. 171-172.
87 Lockspeiser, *Debussy: His Life and Mind*, *op. cit.*, p. 172.
may be discerned a strong resemblance between Nijinsky's stylized movements and the illustrations contained in Dalcroze's theoretical texts. Here, a clear distinction must be made between the academic exercises of La Rythmique, and the plastic expression of the emotions conveyed by music. Dalcroze did not propose that the rhythmic stepping and beating which he devised for the physical interpretation of musical rhythms should be actually applied to dancing. "Tu es trop extérieure!" [You are too showy!], Dalcroze often scolded Rambert, for she was unable to resist the temptation to 'dance' her rhythmic exercises. As for his studies in plastique, Dalcroze wrote:

The essential thing is to penetrate the musical thought to its depths, while following the melodic line and the rhythmic pattern, not necessarily "to the letter" - which would be pedantic - but in such a way that the visual sensations of the spectator may not be out of harmony with those of his auditive apparatus.

For Dalcroze, the role of plastic expression was to convey visually to the spectator the emotions conveyed by music. This ideal stands in direct opposition to the cold-blooded, calculated exhibition of rhythmic details which Debussy perceived in Nijinsky's choreography for Jeux. To stand while 'crossly watching the music slip by', is anything but 'Dalcrozan'! In retrospect, it seems that Debussy and Lockspeiser were unduly rash in their severe criticisms of Dalcroze, and neither have revealed a true insight into Dalcroze's teaching.

In Lockspeiser's opinion, it was unfortunate that such a 'dry Swiss pedagogue' as Dalcroze continued to influence Nijinsky until the upheavals of World War I. It was this association, wrote Lockspeiser, which led to the 'calamitous choreography' devised by Nijinsky for

89 Rambert, op. cit., p. 43.
90 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 228.
91 Lockspeiser, Debussy: His Life and Mind, op. cit., p. 170.
92 ibid., p. 172.
Plate X  Nijinsky dancing Jeux
Sacre du printemps. This time, Dalcroze’s influence is beyond dispute.

In November 1912 Diaghilev and Nijinsky revisited Dalcroze at Hellerau. Diaghilev had already arranged for Stravinsky and Nijinsky to collaborate for the ballet, Sacre. It was Diaghilev’s intention that Nijinsky’s choreography should mirror the complex rhythms of Stravinsky’s music, and he was worried that Nijinsky’s lack of formal music training might hinder this. Consequently, Diaghilev asked Dalcroze if Rambert would be prepared to assist Nijinsky to learn the music. Dalcroze informed Rambert of Diaghilev’s request and she accepted the invitation with enthusiasm.93

Rambert joined Diaghilev’s company in Budapest during December 1912. Diaghilev asked her to give eurhythmic lessons to the entire corps de ballet, but she was ridiculed by the dancers and nicknamed ‘Rythmitchka’.94 Nijinsky, on the other hand, was eager to learn all he could from Rambert, and pursued her to give him private tuition. Moreover, Nijinsky decided to incorporate into his choreography of Sacre some of the ideas which Rambert gave him and which were based on Dalcroze’s principles. Vera Stravinsky (Igor Stravinsky’s second wife) and Robert Craft both have described Rambert’s contribution. From her, Nijinsky borrowed the Dalcrozan innovation of dividing larger groups of dancers into smaller and more numerous groups, so as to make possible an intricate and simultaneous augmentation and diminution of the overall rhythm.95 As a reviewer for The Times reported:

What is really of chief interest in the dancing is the employment of rhythmical counterpoint in the choral movements ... the most remarkable of all is to be found at the close of the first scene, where figures in scarlet run wildly round the stage in a great


95 Vera Stravinsky and Robert Craft, op. cit., p. 513.
circle, while the shifting masses within are ceaselessly splitting up into tiny groups revolving in eccentric axes. It is here that M. Nijinsky joins hands with M. Jaques-Dalcroze; and it is in this direction that his theories are capable of indefinite expansion.96

Lockspeiser's wholesale dismissal of Nijinsky's choreography as "calamitous" represents an extremely shortsighted view. It is true that both Stravinsky's music and Nijinsky's choreography were the subject of a stormy debate. At the premiere of the ballet on 29 May 1913, the audience shouted and whistled its praise and abuse. The dancers were unable to hear the orchestra above the uproar. Romola Nijinsky has recalled how off-stage, "Nijinsky ... was beating the rhythm with both fists shouting "Ras, dva, tri" to the dancers ... His face ... quivering with emotion ... "97 The critics were disarmingly diverse in their opinions.

Louis Layloy declared:

Massacre, firstly because we managed to hear so little of it ... massacre also because it seemed monstrous to more than one theatre-goer that the Spring should be celebrated by the epileptic fits of M. Nijinsky and by so sadly a discordant score ... The dancing is absurd ... The composer has written a score that we shall not be ready for until 1940.98

Andre Levinson sarcastically described a tribe of "primitive Slavs, tapping out the Sacre like a Dalcrozian rite",99 In Le Monde Musical, August Mangeot reflected, "As for the choreography ... it is far from uninteresting. Although grotesque and absurd it is oddly impressive".100

After attending the premiere of Sacre, Dalcroze invited Stravinsky to Hellerau, adding in a letter to the composer:

96 Cited ibid.
97 Romola Nijinsky, op. cit., p. 203.
98 Cited in Buckle, Nijinsky, op. cit., p. 361.
100 Cited in Buckle, Nijinsky, op. cit., p. 362.
You are a man of genius who can create, and you hold in your hands the future of the dance. You are the only one who understands and can compose not mere divertissements but pure dance works ... You have already regenerated the ballet, but you are perhaps not yet aware of all the resources, [for] the musician must know the human body, just as the human body must be impregnated with music ...101

Despite these high hopes for the future of dancing, Dalcroze's later writings merely reiterated his earlier pessimism. In 1946 he stated that the majority of dancers seemed fifty years behind the times. So many spectacles of dancing, he despaired, are "anarchy", and audiences still cannot appreciate the difference between a travesty of the dance and a truly emotional experience.102

Are Dalcroze's assertions still valid today? In a review of the 1982 season of the Australian Ballet's production The Hunchback of Notre Dame, Haruko Morita said:

If the Australian Ballet is looking for an audience which likes expensive costumes and a series of athletic pirouettes and jumps, then it is not doing badly. Sadly enough, many people in the present audience seem to equate turns and jumps with dance quality.

But when it is a national company supported by the taxpayer, charging admission fees which make it impossible for many taxpayers to attend, it seems to me to have a wider responsibility.

It should be aimed not at chocolate box trivia, but the true target of all art: the sublimation of human beings into something worthwhile.103

More recently, in a review of the New Zealand based company, the Human Veins Dance Theatre's presentation of Stravinsky's Les Noces [The Wedding], Neil Jillett declared that the choreography "seemed to be no more than standard mime, with some jumping, wrestling and clambering about tacked on."104

102 Jaques-Dalcroze, La musique et nous, op. cit., p. 89.
103 Haruko Morita, "Hunchback Fails to Scale the Heights", The National Times (Australia), May 9-15, 1982, p. 23.
Kirstein believes that Dalcroze's insight into the true relationship of sound and physical movements has yet to be fully 'explored or exploited' by ballet artists. The benefits which musicians might derive from a study of music through plastic expression, has been indicated by Elizabeth Vanderspar. She wrote in *Le Rythme*:

I have students who are at present working on the fugue from Bartok's Sonata for solo violin, which has been choreographed, not as a dance designed for the onlooker, but for the executants, each of whom is confined to one of the four voices and follows it in movement throughout. In this way the relationship between the voices is delineated and clearly understood, making an indelible impression upon the memory. Last year we studied Webern's Op. 5 string quartet. Nearly all those involved began by saying that they found it impossible to appreciate Webern, but they soon became enthralled by this music by studying it from the inside and it proved to be a fascinating and rewarding experience.

This thesis has now traced the development of Dalcroze's thought concerning the unity of musical and physical rhythms, and the importance of this in determining the future training of musicians and dancers. It is interesting to note the use of Dalcroze's theories by his contemporary choreographers such as Nijinsky and Rambert. However, Dalcroze's dreams for the applications of eurhythmics to the art of dance have not been fully achieved as yet. In the next two chapters, it will be opportune to explore the value which Dalcroze attributed to eurhythmics for general education, as opposed to only musical education. I will attempt to explain how rhythm was understood by Dalcroze, not just as a musical element, but the dominating force governing man's daily existence, and thus of vital concern to all teachers.

105 Kirstein, *Movement and Metaphor: Four Centuries of Ballet*, op. cit., p. 27.

CHAPTER V

THE VALUE OF EURHYTHMICS FOR GENERAL EDUCATION
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Throughout his writings, Dalcroze voiced his opinions on general education and the related issues of individual and social liberty. While his ideas may or may not have any scientific or psychological basis, they developed from Dalcroze's extraordinary preoccupation with rhythm, and extolled the appropriateness of eurhythmics for the betterment of the human condition. Frequently, his beliefs on general education were expounded by him in a haphazard fashion, bereft of real argument, and were couched in vague terms which obscured Dalcroze's real meaning. It is indeed unfortunate that Dalcroze made no attempt to collate and clarify his thoughts on general education in a cohesive fashion. Despite this, these ideas were delivered with such strength of conviction that, although perhaps melodramatically expressed, they still intrigue the reader by giving interesting insights into how Dalcroze's creative mind worked. They also assist in shedding light on Dalcroze's intense dissatisfaction with the educational climate in which his initial experiments on music education occurred.

Dalcroze's speculation on the role which eurhythmics should play in general education, and, more specifically, his insights into an essentially 'rhythmic education', present a difficult area of Dalcroze's thought which has received scant attention in other literature about Dalcroze's doctrines. All too frequently, writers have failed to discuss fully Dalcroze's claims. Some, like S. J. Curtis and M. E. A. Boulwood, merely dismiss them as 'a sweeping contention'.

simply to reiterate Dalcroze’s claims but without any attempt to seek
the basis for his assertions. For example, in 1925 Walter Damrosche, an
ardent Dalcroze disciple, introduced American readers to a book by Jo
Pennington entitled *The Importance of Being Rhythmic*. Damrosche stated,
‘If his [Dalcroze’s] teachings were accepted and taught to the entire
world, it would effect a revolution, and a finer, a nobler race would be
the result.’2 Certainly, Damrosche’s enthusiasm would not have been
dismissed by Dalcroze as an idle claim. In *Rhythm, Music and Education*
Dalcroze advocated that eurhythms, because of its ability to mould
more imaginative and worthwhile human beings, would result in a
significant improvement in mankind’s development.3

A concept which is intrinsic to Dalcroze’s thoughts on a general
rhythmic education is his enigmatic and sometimes visionary understand-
ing of rhythm as an essentially humanizing factor. Rhythm was a pow-
erful force, capable not only of freeing the individual from the con-
straints which limited his potential as a human being, but also of
uniting men for the reciprocal human expression of aesthetic and social
strivings, thereby achieving a universal bond between all nations. This
view of rhythm, virtually ignored by other writers, is an inescapable
implication from the meaning of rhythm as presented in Dalcroze’s writ-
ings. This aspect of rhythm may be traced through three phases of
Dalcroze’s thought. Initially he treated rhythm as a metrical element
in music. A secondary phase saw Dalcroze understanding rhythm to govern
all the elements of a musical composition, including its emotional
qualities. Finally, Dalcroze perceived rhythm as an independent uni-
versal agent, not restricted to its musical connotations.4

2 Jo Pennington, *The Importance of Being Rhythmic*, with an introduction

3 Emile Jaques-Dalcroze, *Rhythm, Music and Education*, translated by
Harold Rubinstein, with an introduction by W. H. Radow, London,
Chatto and Windus, 1921, pp. ix-xii.

4 This aspect will be discussed in the following chapter.
This chapter will begin with a brief discussion of the goals which Dalcroze thought a general education should accomplish, but which he believed the educational procedures of his day failed to achieve. This will lead to an examination of the specific non-musical benefits which Dalcroze attributed to eurhythmics, including the vital importance he placed upon man’s right to freedom, both as an individual and as a social creature. By discussing the non-musical benefits of eurhythmics, it will be realized that Dalcroze believed his approach to music education contributed more to the physical, mental, and emotional growth of an individual than the prevailing educational curricula. The following chapter will then attempt to explain how Dalcroze proposed his system of eurhythmics would accomplish such salutary non-musical results.

Dalcroze’s Thoughts on General Education

Earlier chapters have shown that Dalcroze’s reforms for music education stemmed from a passionate urge to inspire a personal affinity for music in his pupils. He was adamant, however, that eurhythmics should not be studied solely by the professional or amateur musician. On the contrary, it was to be a form of music education ‘for the whole people’. For more than two decades Dalcroze battled to have his methods established in the public school system of Geneva. Success eventually came, but the following words written in 1905 echoed the anguish and despair he felt in thinking that the Genevan authorities would not spare him the necessary time to investigate, let alone implement, his reforms:

I seem to see emerging from their tombs the grinning skulls of a myriad reformers of the past. "The necessary time", repeat their mocking voices out of graves where lie buried so many old bodies with so many young hopes: "Have you any idea, poor mortal, of the incalculable hours, days, years involved in your "necessary time"? The time occupied by countless authorities in "giving the matter their attention", by committees in discussing it, by fools in

failing to understand it, by fanatics in opposing it, by arrêtistes in making promises, by the same worthies, after arrival, in forgetting them! Your 'necessary time' will extend far beyond the remaining years of your life, and, at your death, be sure all your fine schemes for reform will be buried with you, as were ours with us.' 6

It is doubtful that Dalcroze ever wrote to greater effect of the frustrations in obtaining educational reforms. Despite the gloominess of sentiment the lines have a grand swing to them; they engender a force of emotion which Claire-Lise Dutoit-Carlier described as Hugo-like in declamation. 7 Nevertheless, when Dalcroze unashamedly revealed these frustrations, eurhythmics was still in its infancy. Many years of research lay ahead before eurhythmics would mature to reach its full potential.

Curiously, it was not Dalcroze, but his disciples who first speculated upon the usefulness of eurhythmics for general education. Edouard Claparède, the Genevan psychologist, realized its wider applications after watching Dalcroze demonstrate his methods at Solothurn in 1905. 8 Wolf Dohrn, the wealthy German philanthropist, attended a music class which Dalcroze gave prior to his departure for Hellerau in 1910. Dohrn was led to exclaim:

This music teacher is not yet aware of the true range of his work! He must be drawn out of his shell and given a field of action with broad horizons. I will build him a school, houses for his teachers and students ... The "Bildungsanstalt Jaques-Dalcroze" will be the centre of the newly created garden-city for the employees and workers of the "Hellerauer Werkstätten" a factory for the creation of objects, fabrics and furniture. All the children of the village and their parents will receive eurhythmics lessons,

6 ibid., p. 14.

7 Claire-Lise Dutoit-Carlier, "Jaques-Dalcroze, Créateur de la rythmique", in Frank Martin et al., Emile Jaques-Dalcroze, l'Homme, le Compositeur, le Créateur de la rythmique, Neuchâtel, Bacounière, 1965, p. 344.

8 For a more detailed discussion of Claparède's influence on Dalcroze, see pp. 194-195 below.
thus enriching their imagination and their creative gifts, and
thus living a happier life.\(^9\)

During the second decade of the twentieth century, Dalcroze himself
began to propound the value of eurhythmics for general education with
the same fervour characteristic of his other writings.

Before attempting to evaluate the role which Dalcroze thought
eurhythmics should play in general education, it is worthwhile to con-
sider his perception of the educational climate which had existed
towards the end of the nineteenth century. He was convinced that educa-
tion placed too much emphasis on "instruction", that is, the develop-
ment of a regimented intellect, to the detriment of individual expression.\(^10\)
Dalcroze believed that instruction was not education in the true sense,
and considered it vital that educators differentiate clearly between the
two. He told them:

It is advisable to appeal to feeling, not to knowledge. Instruction is but little; education is everything. The first step along
the path of regeneration is taken when we feel harassed by a
desire to destroy those evil habits that constitute a barrier to
progress. Nevertheless, it is clearly not sufficient to be able
to destroy ... We must also know how to create anew. Then only is
there room for instruction. Unfortunately, it appears as though
instruction, almost everywhere, takes precedence over education.
The school attempts to instil knowledge, not to create opinions.\(^11\)

A number of observations need to be made in relation to this state-
ment. Firstly, Dalcroze was aware that the importance he attached to
the encouragement of individuality was by no means a new concept. He
was simply reiterating a point of view held by eminent educational
writers. The scholastic authorities nonetheless, appeared singularly
unimpressed by the writings of such teachers as Froebel and Pestalozzi,

\(^9\) Cited in Charlotte MacJannet, "Jaques-Dalcroze - Wolf Dohrn - Hel-
lerau : Fifty Years Ago", Le Rythme, May 1962, pp. 3-4. For a more
detailed discussion of Wolf Dohrn’s influence on Dalcroze, see pp.
199-204 below.

\(^10\) Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 236.

\(^11\) Emile Jaques-Dalcroze, Eurhythmics, Art and Education, translated by
Frederick Rothwell, ed. by Cynthia Cox, New York, Benjamin Blom,
1972, p. 240.
and Dalcroze conveyed his disgust that their teachings were not widely implemented.12

The second point concerns Dalcroze's use of the word "knowledge". In its present context, Dalcroze used knowledge to denote the end result of "instruction". It should be remembered therefore that knowledge will assume an entirely different connotation when dealing with "self knowledge", a facet of Dalcroze's thought considered later in this chapter.

Thirdly, and most importantly, attention must be drawn to Dalcroze's outburst, "The first step along the path of regeneration ...". This is not a notion tossed out at random. Dalcroze protested against the prominence that education gave to intellectual achievements, denying man the right to achieve his full creative potential. He argued that true education was an "active" force which appealed directly to individual characteristics, not to a predetermined intellectual capacity.13 "Admittedly", wrote Dalcroze, "one of the functions of education is to produce clear and ordered mentalities, trained in logic and thought". But he added, "... let us not set the cart before the horse! What is the use of learning how to construct before you are given the materials with which to construct - of knowing all about classifications before you have any ideas to classify?"14 Originality of concept, in Dalcroze's opinion, relied upon an individuality of outlook. It was for this reason that mere instruction was doomed to failure.

Dalcroze offered a clear insight into his understanding of instruction. He condemned it as a passive rote-learning procedure used by teachers to impose endless facts and rules on their students, neglecting any personal experience. Instruction, complained Dalcroze, provided

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12 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 15.
14 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 139.
solely for the acquisition of concepts, and concentrated on expanding intellectual capacity via 'a continual insistence on analysis, coordination, classification, and labelling'. Due to this laboured mode of teaching, Dalcroze believed that modern man only succeeded in dealing with life's problems by reference to his powers of memory and deduction. If man was to be delivered from this wretched condition, and set upon 'the path of regeneration', Dalcroze believed that children must be brought to perfection by an essentially rhythmic education. For Dalcroze, this meant that the teacher place his pupil in direct contact with life's rhythms, show him how to absorb, understand and identify with these rhythms, and finally, attempt his own unique interpretation of them.

Selleck has discussed the common use of horticultural metaphors by such 'naturalist' reformers as Froebel and Pestalozzi. In answer to the question 'What is the true type of education?' Pestalozzi answered:

'It is like the art of the gardener under whose care a thousand trees blossom and grow. He contributes nothing to their actual growth; the principle of growth lies in the trees themselves. He plants and waters, but God gives the increase.'

Dalcroze also likened teachers to gardeners, devoting their lives to the effort of cultivating childhood in the hope of producing adult perfection. In Souvenirs, notes et critiques, he described good teachers as men and women 'who devote their efforts to the cultivation of budding childhood, ripening childish spirits, awakening the child's senses and allowing ideas to germinate, so that they may bring into flower the

15 ibid.
16 ibid., pp. 139-141.
17 ibid., p. 139.
19 Johann Pestalozzi, Address to My Home, 1818, p. 195, cited ibid., p. 182.
organisms of these little men of tomorrow!" 20 Before children were acquainted with adult opinions, Dalcroze considered it imperative that they first be encouraged to make use of their own powers of enquiry. The surest way of achieving this was to stimulate the child's curiosity by offering him problems which he could not solve by reference to memory, deduction, or imitation alone. Montaigne wrote in the sixteenth century, "The child's imagination should be stimulated to a frank curiosity as to the things we wish him to learn, and guided, by judiciously whetting his appetite for knowledge." 21 Similarly, Dalcroze believed that there was nothing which more delighted and interested the child than his own self, and his place in the surrounding environment. If the child was directed to activities which he could explore by himself, with a minimum of adult intervention, Dalcroze was confident that a joyful curiosity would quite naturally assert itself. To awaken thus a child's curiosity about himself and his surroundings was the first step towards individual expression and creative endeavour. 22 As Dalcroze reflected a few years before his death, "To know how to recognize that which we are, is to foresee that which we might become." 23

At this stage, it must be understood that it is not the validity of Dalcroze's ideas regarding instruction and education which are of prime concern. Rather, it is the relationship existing between Dalcroze's disdain of contemporary educational practices and the development of his own educational theories which is at issue. He saw in eurhythmics a form of education which would contribute to the betterment of the human

20 "... qui consacrent leurs efforts à cultiver l'enfance en boutons, à faire mûrir les esprits puériles, à éveiller leurs sens, à faire germer leurs idées, à faire fleurir en un mot les organismes des petits hommes de demain!" Emile Jaques-Dalcroze, Souvenirs, notes et critiques, Neuchâtel-Paris, Victor Attinger, 1942, p. 53.
21 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 35.
22 Jaques-Dalcroze, Souvenirs, notes et critiques, loc. cit.
23 "Savoir reconnaître ce que nous sommes, c'est deviner ce que nous pourrions être." Emile Jaques-Dalcroze, Notes bariolées, Genève-Paris, Jeheber, 1948, p. 65.

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condition. Current educational practices had wrought considerable damage on mankind's development by emphasizing the wrong human qualities. Dalcroze was concerned that the prominence which education gave to the intellectual development of the student was detrimental to his emotional growth. He claimed that it was necessary for education to work from within the individual. The teacher had to encourage, not stifle, the pupil's need for self expression, and in so doing, create an irresistible urge to express outwardly his innermost thoughts, feelings and aspirations.24

In the field of music education, plástique represented Dalcroze's attempt to achieve this emotional growth, by allowing his pupils the most personal physical expression of the emotions aroused by musical stimuli. The need for general education also to foster man's ability to both sense emotion and convey his feelings was highlighted by Dalcroze when he declared:

When a pupil leaves school, he should be capable not only of living normally but also of feeling life with a certain emotion. He should be put in a position to create, to thrill in accord with the emotions of others.25

It is difficult to imagine a human being 'living normally' if in an entirely emotionless state. Nevertheless, taken within the context of his overall framework, Dalcroze's meaning is quite clear. Educational efforts which deprived the individual of the opportunity to exercise his emotional sensibilities were to be deplored. Such an education produced nothing but 'intellectuals' - men whose innate desires for self-expression and creativity were totally repressed, and who, according to Dalcroze, pursed an existence tantamount to mere survival. He advised:

It is the duty of educational authorities to see that education does not stagnate, and to seek progress in the direction of a new system designed, at elementary schools as at the universities, to

24 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 58.
25 ibid., p. 59.
limit the number of purely intellectual subjects in favour of conveying to the minds of our future citizens what we may call their temperamentally sense.26

In this way Dalcroze voiced his awareness of the need for a revision of existing educational procedure. He stressed the urgent need for education to encourage man's perception of himself as an individual. In order to accomplish this, Dalcroze believed that educators should seek the "evolution of the entire organism".27 Henceforth, teachers could no longer afford to concentrate on a simple development of the scientific and analytical mentality. Rather, it had become imperative to promote the student's understanding of his own being by "a careful training in the balancing of his physical and moral, instinctive and ratio-cinative forces".28 Ultimately, it was on this equal development of all man's faculties that Dalcroze judged the future well-being of mankind to depend.

The Application of Eurhythmics to General Education

After moving to Hellerau in 1910, Dalcroze began to realize that students who studied eurhythmics were not only learning music, but were also receiving a more general education. In an address delivered in 1911 to students at Hellerau, he stated:

It is true that I first devised my method as a musician for musicians. But the further I carried my experiments, the more I noticed that, while a method intended to develop the sense for rhythm ... is of great importance in the education of a musician, its chief value lies in the fact that it trains the powers of apprehension and of expression in the individual, and renders easier the externalization of natural emotions. Experience teaches me that man is not ready for the specialized study of an art until his character is formed, and his powers of expression developed.29

26 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 244.
27 ibid., p. 245.
28 ibid., p. 236.
Between 1911-1915 numerous articles appeared in English and American educational magazines declaring the value of Dalcroze's work for general education. After attending a demonstration of eurhythmics given by Dalcroze in 1913, Desmond MacCarthy wrote for the English journal, The New Statesman:

Eurhythmics is a system of education. Monsieur Dalcroze is a musician. He began by explaining that he first devised his method for musicians; it was a system intended to develop a sense of rhythm. Afterwards he discovered that, great as its usefulness was to the professed musician, it had a wider educational value: that by teaching children and pupils to translate sound movement into bodily movement he stimulated in them an increased power of attention and an increased susceptibility to beauty in form and sound. In addition, the exercises which increased the rapidity of communication between brain and limbs and a more complete control of the body by the will, not only increased the susceptibility to musical impressions but stimulated a kind of mental poise or balance most beneficial.  

In 1915 Elise de Merlier enthusiastically informed her American readers:

Music has always been one of the greatest civilizing and humanizing agents outside of religion, but only since Jaques-Dalcroze has modelled it into living object lessons for children is it beginning to be appreciated as a factor in child education, just as important as any other vital study ... To me it is a significant fact that the same century ... has produced two such geniuses as Montessori and Dalcroze. Both base their method on one and the same principle, namely, for the child to conceive and work out his own idea, which may be called the crowning success of all teaching.  

In the preface to his text Exercices de plastique animée, Dalcroze indicated his intention to discuss the benefits of his method for general education. Unfortunately, this promise was not fulfilled. Instead of outlining the applications of eurhythmics to education in

32 Emile Jaques-Dalcroze, Exercices de plastique animée, Lausanne, Jobin, 1916, pp. 5-6.
general, he proceeded to describe the merits of his approach in the development of musical instinct, and its usefulness in improving the musical literacy of dancers. This description of the aesthetic benefits of eurhythmics merely reiterated sentiments which Dalcroze had expressed in earlier articles.33 Indeed, while Dalcroze's later writings revealed his vague notions regarding the value of eurhythmics for general education, to the reader's frustration it is the musical applications of eurhythmics which tend to dominate these writings.

Despite the brevity with which Dalcroze discussed the non-musical benefits of eurhythmics in *Exercices de plastique animée*, two important points were revealed. Firstly, he stated that the balance between man's mind and body achieved by eurhythmic exercises was a significant factor towards attaining the non-musical benefits he attributed to his system.34 Secondly, this balance was said to produce a "calmness" in the entire organism, which gave rise to a unique sensation which Dalcroze called "la joie".35 This "joy" was a phenomenon which only those who participated in eurhythmic classes would fully comprehend, and come to "know" within themselves.36 It was also a feeling which did not lend itself to verbal description, and because of this Dalcroze pleaded with educators not to dismiss his claims as mere exaggerations. He admitted, "I cannot make you understand the nature of this "joy", but I do wish to state that it exists in all people who have applied themselves to the

33 For example, see "An Essay in the Reform of Music Teaching in Schools" (1905); and "How to Revive Dancing" (1912). Both these articles were re-published in Jaques-Dalcroze, *Rhythm, Music and Education*, op. cit.


35 ibid.

36 ibid.
study of eurhythmics for the necessary amount of time. In this matter, it is worthwhile to recall the words of the Swiss painter, Paul Perrelet:

It is not possible to form a definite opinion on eurhythmics without having taken part in it. I did criticize it, stupidly, with my eyes only, as a painter would, before experiencing it myself. The joy of choosing in motion all one's physical and mental faculties has remained with me as an unforgettable memory.

If those like Perrelet, Dohn, Claparède and Merlier who had direct contact with Dalcroze and his teaching, were convinced of the worth of eurhythmics both for a musical as well as a general education, the casual reader was left to contemplate the worth of such nebulous concepts as la joie. Perhaps Dalcroze sensed this problem. Certainly, by studying a wide range of his writings, it does become possible to grasp at least some idea of the non-musical benefits Dalcroze attributed to eurhythmics. Where he failed however, was that he made no endeavour to recast these scattered thoughts into an orderly and developed argument. This failure was compounded as Dalcroze's pupils began to add their own opinions about the value of eurhythmics to general education. Finally, Frank Roscoe exclaimed in 1925, 'There are the wildest notions about

37 "Je ne puis pas vous faire comprendre la nature de cette "joie", mais je tiens à affirmer qu'elle existe chez tous les sujets ayant travaillé la gymnastique rythmique pendant le temps nécessaire." ibid., p. 9.


39 Gertrude Ingham, a pupil at Hellerau, stated in 1926, 'Dalcroze Eurhythms not only gives the child basic training in the study of music, but is also a vital force in the whole life of a school. This method, based on the particular art of music - the art which, as the master has so often said, contains more order than any other, and yet is less limited than any other - has a humanising effect beyond any other method. Dalcroze Eurhythms should therefore be considered in the school curriculum as a foundational method of education and not as a special subject.' Gertrude Ingham, 'The Place of Dalcroze Eurhythms in the School Curriculum', London, Dalcroze Society, 1926, p. 1. (Mimeographed pamphlet.)
as to what eurhythmics is and what it can do!40

Consequently, the following is an attempt to bring together, in an orderly form, what would seem to be the most important of the non-musical benefits which Dalcroze attributed to his system of music education. Although Dalcroze never stated these benefits in any concise form, they included:

A strengthening of the powers of concentration
An improved memory
The lessening of self-consciousness and a greater self-confidence
A more fertile imagination
The attainment of self-knowledge
A general development of the personality
A greater freedom of the total human organism.

While some of the non-musical benefits are self-explanatory, in other cases, Dalcroze has used psychological terms in what appears to be an idiosyncratic manner. For this reason, it will be useful to attempt an interpretation of each of these non-musical benefits by reference to Dalcroze's writings.

Dalcroze's Understanding of the Non-Musical Benefits of Eurhythmics

A strengthening of the powers of concentration

Dalcroze believed that eurhythmic exercises developed the student's ability to apply himself, for longer periods, to close mental application. He wrote:

The aim of all exercises in eurhythmics is to strengthen the power of concentration, to accustom the body to hold itself, as it were,

40 Cited in Sybil Thorndike et al., 'Dalcroze Eurhythmics', Conference of Educational Associations (Great Britain), January 1925, p. 164. Frank Roscoe was a member of the Dalcroze Society of Great Britain and Ireland.
at high pressure in readiness to execute orders from the brain, to connect the conscious with the sub-conscious, and to augment the sub-conscious faculties with the fruits of a special culture designed for that purpose.41

An improved memory

In Dalcroze's opinion, eurhythmics contributed to a more effective memory process by enriching the brain's capacity to recall not only visual and spoken stimuli, but also sensations of a physiological order. This aspect of his musical studies was described by Dalcroze as the acquisition of a "muscular memory".42 A further insight into Dalcroze's understanding of memory may be gained from his reference to Diderot, who claimed that "Memory only preserves traces of sensation and consequent mental processes that have had the degree of force to produce vital impressions."43

The lessening of self-consciousness and a greater self-confidence

Dalcroze thought self-consciousness to result from a conflict between the mental and physiological forces of man's being. This produced an uncontrollable state of nervous tension, and associated feelings of irritability, discouragement and depression.44 It was Dalcroze's conviction that the practice of eurhythmic exercises would contribute to an increased assuredness and a calmness of the whole organism, thereby allowing man to attain greater self-confidence.45 This quality, in Dalcroze's own words, meant "To be sure of oneself, to be able to forget one's weaknesses, to think solely of the end to be pursued, to feel completely dominated by an idea ... in effect, to deny the existence of

41 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 90.
42 For further details, see pp. 69-71 above.
43 Cited in Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 36.
44 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 104.
45 ibid.
oppositions".46

A more fertile imagination

For Dalcroze, imagination was the antithesis of imitation. He described imagination as an inventive faculty, a personal manifestation of creativity, whim, and fantasy. In addition, Dalcroze claimed that a child's imaginative ability would be seriously jeopardized if the teacher ignored studies, such as eurhythmic exercises, which aimed to stimulate the interaction of the workings of the mind and body. As he wrote in Eurhythmics, Art and Education, "To be master of one's body, in all its relations with the intellect and with the senses, is to break down the oppositions which paralyse the free development of one's powers of imagination and creation."47

An improved physical well-being

Dalcroze advocated the usefulness of eurhythmics for achieving not only a general fitness of the body, but more importantly, an improved "physical grace".48 In a discussion of the general awkwardness which Dalcroze discerned in modern man's deportment, he remarked, "How many people notice the ungainly movements of their friends, while they themselves are unable to move gracefully - though they are quite unaware of the fact!"49

The attainment of self-knowledge

To possess what Dalcroze called the "gift of self-knowledge",50 was to be capable of assessing one's own potentiality and to utilize this to the utmost advantage. Self-knowledge meant that the individual

46 ibid., pp. 34-35.
47 ibid., p. 36.
48 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 64.
49 ibid., p. 76.
50 ibid., p. 134.
understood himself objectively, and strove only to attain such ends as he could satisfactorily accomplish.\textsuperscript{51} The importance of self-knowledge in Dalcroze's scheme for the perfecting of man was discussed by him in the first volume of \textit{Der Rhythmus}:

We must, from youth upwards, learn that we are masters of our fate, that heredity is powerless if we realize that we can conquer it, that our future depends upon the victory which we gain over ourselves. However weak the individual may be, his help is required to prepare a way for a better future. Life and growth are one and the same, and it is our duty by the example of our lives to develop those who come after us. Let us therefore assume the responsibility which Nature puts upon us, and consider it our duty to regenerate ourselves; thus shall we help the growth of a more beautiful humanity.\textsuperscript{52}

A stronger will-power

The concept of will-power was seen by Dalcroze to be intimately linked with the attainment of self-knowledge. According to him, man's life needed to be given direction by what he called a 'well-regulated will'.\textsuperscript{53} In \textit{Exercices de plastique animée} Dalcroze claimed that eurhythmics allowed the student to attain this directive power, by:

Knowing how to act quickly, and how to prevent oneself from acting too quickly; knowing how to act slowly, and how to prevent oneself from acting too slowly, being capable of quickly picking up a good habit, and quickly breaking off with a bad one; being capable of forcing oneself (by means of a series of slow exercises) to automate all useful actions, and thus create new reflexes; being capable of quickly finding the solution to a question, and knowing how to concentrate oneself, so as to find the answer slowly, while weighing the pros and cons ... \textsuperscript{54}

From this passage, it is possible to discern the moral implications


\textsuperscript{52} Cited in Sadler, op. cit., pp. 30-31.

\textsuperscript{53} Jaques-Dalcroze, \textit{Eurhythmics, Art and Education}, op. cit., p.v.

\textsuperscript{54} "Savoir agir vite, s'empêcher d'agir trop vite, savoir agir lentement, s'empêcher d'agir trop lentement, prendre rapidement une bonne habitude, interrompre vivement une habitude mauvaise, se forcer par une série de lents exercices à automatiser les actes utiles et à créer ainsi des réflexes nouveaux, être capable de trouver rapidement la solution d'une question, savoir se concentrer pour le chercher lentement, en pesant le pour et le contre ...", Jaques-Dalcroze, \textit{Exercices de plastique animée}, op cit. p. 9.
which were implicit in Dalcroze's understanding of will-power. He defined this aspect of his thought more clearly when he wrote:

Is it not the role of the teacher to anticipate in the lives of the little ones whose psycho-physical development is entrusted to him everything that is likely to check the regular evolution of their instincts and their wills? I am certain of one thing: that the rightly-directed will can convert mean and selfish instincts into generous and altruistic ones, negative resolves into positive.55

A general development of the personality

Dalcroze thought personality to be determined by the interaction of two other elements of man's nature - temperament and character.56

Temperament was defined by Dalcroze as an innate quality. It was not the outcome of man's experience, but an "ensemble of reactions, impulses, pauses, recoils, and movements, whether spontaneous or deliberate",57 which evidenced themselves from birth, and were unique to each individual. Nevertheless, while Dalcroze did not believe temperament to be the direct result of education, it was a trait which could be constrained or enlivened by the teaching process. He declared:

The field of the unconscious, wherein temperament, sensibility and intuition are at work, needs to be enlarged by the acquisition of conscious qualities which enable the temperament first to balance the intellect and then to dominate it without inflicting injury on reason and order.58

Character, on the other hand, was the direct opposite of temperament. For Dalcroze, character represented the end result of man's personal discoveries, and was a culmination of the physical and mental

55 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. V.
57 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 5.
58 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 36.
sensations to which the human organism was exposed from birth. \(^{59}\) Education thus exerted a profound influence upon the formation of character which could benefit by the right kind of teaching, or suffer from the wrong kind. Dalcroze claimed:

'Education without a definite aim produces an indefinite character', as Legouvé expressed it, and, conversely, one that aims consistently at the regularisation of organic functions under the control of a lucid, well-ordered, and resolute mind must inevitably influence the character in the same direction. \(^{60}\)

A greater freedom of the total organism

Dalcroze's writings on the issues of individual and social freedom further highlight his tendency to cloud the meaning of his ideas by the use of obscure terminology. Despite this, it is necessary to discuss Dalcroze's understanding of freedom in some detail. This aspect is closely linked with his concept of rhythm as the force which would liberate man from the constraints hindering his development.

According to Dalcroze, the acquisition of freedom was inextricably intertwined with man's knowledge of life itself. To acquire freedom required from the individual that he open himself to the widest possible range of experiences. As Dalcroze stated in *Eurhythmics, Art and Education*, 'The power of choice is the basis of the sense of freedom. If the child knows only one way to do some particular things, his action is compulsory in its nature; he ceases to be a free agent.' \(^{61}\) Education was an important means by which the power of choice could be developed. By reference to Rousseau's *Emile*, Dalcroze emphasized his own conviction that 'A man's education commences at his birth ...' \(^{62}\) Contrary to Rousseau however, Dalcroze stressed the role which the mother should

\(^{59}\) ibid., p. 245.

\(^{60}\) ibid.

\(^{61}\) ibid., p. 100.

play in her child's formative education. He regretted that few mothers understood human anatomy, believing this ignorance to result in a lessening of the variety of physical movements the infant would manifest under the guidance of a more knowledgeable mother. Dalcroze informed his readers:

The greater the variety of movements taught him [the child] by his mother, the better equipped will he be for taking full advantage of the lessons both of school and of life itself. And when this truth has become more widely known and practised, there will come about a considerable amelioration in the human race, and the many problems of education will be more easy to solve.

When teaching music through physical movements, Dalcroze was frequently astonished by the failure of contemporary education to develop the child's body more fully during its formative years. Still, if Dalcroze believed that the body should have been better prepared to undertake his eurhythmic studies, this does not suffice to explain the connection Dalcroze saw between the education of the body's physical resources, and a "considerable amelioration in the human race". Indeed, only through a closer study of Dalcroze's sentiment that education had to emancipate man from the conventions which restricted his freedom of thought and action will it be possible to comprehend more fully Dalcroze's somewhat grandiose beliefs.

Dalcroze perceived man to be the unfortunate victim of society's ignorance. Education, rather than shedding light upon this situation, was seen by Dalcroze to be generally ill-advised, and to hamper man's liberty by the unthinking perpetuation of established ideals. There was, for instance, the tendency of parents and teachers to assume the role of moral guardians, attempting to conceal the world's vice from

63 The real nurse is the mother and the real teacher is the father, Jean-Jacques Rousseau, Emile, translated by Barbara Foxley, London, Dent and Sons, 1976, p. 16.


65 ibid., p. 98.
offspring and pupils. Dalcroze frowned on such attempts to hide information. He believed that if young children were to become worthy citizens, imbued with both taste and conviction, then it was foolishness to show them only the beautiful and the good which life had to offer, whilst shielding them from ugliness and evil.66

Further, Dalcroze believed that society’s preservation of ideas based on false moral precepts, effected the paradox of giving rise to unhealthy associations. Society’s puritans claimed that the sight of a naked limb would arouse in adolescents, sexual feelings and desires of a licentious order.67 Conversely, Dalcroze was adamant that the human form was an instrument of moral purity, not perversion. In sermon-like manner, he took to task those who objected to the brevity of the eu-rhythms costume worn by his pupils:

Many parents and teachers are at pains to prevent children from seeing anything which suggests the classic human form, or from learning anything of the anatomy of the human body which would lead to a liberal appreciation of movement. This has not the desired result of keeping them pure-minded, but inclines rather to the opposite. My pupils have often told me of the horror of some people at hearing that we carry out our exercises with bare feet and legs. These people assert that this is liable to arouse evil thoughts. There is only one answer to such accusations: namely, that to the pure all things are pure, and that if anyone is shocked at the sight of a naked leg it is his unhealthiness of mind which is to be deplored. An acquaintance with the human body will never trouble the minds of children who have been brought up in a healthy and natural way.68

Thus, Dalcroze took it upon himself to reveal to society the need to discard its absurd moral prejudices. Children, he said, must be taught to regard their bodies as instruments of incomparable beauty and delicacy, the living vehicles for man’s most noble and artistic self-expression. Once this ideal was fully appreciated, Dalcroze believed

66 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., pp. 9 and 35.


68 ibid.
that a lack of respect for nudity would in itself be seen as a sin of 
the spirit. Finally, society would be freed from unfounded notions 
which had prevented the body from attaining its true place in man's 
pursuit of artistic fulfilment. No longer would Wagnerian productions 
bear witness to the vile and ludicrous travesty of the virile masculi-
linity of Siegfried's legs 'covered by miserable pink tights'. Never 
again would 'Philistines snigger at the sight of Isadora Duncan dancing 
with bare legs'.

Tradition, in Dalcroze's opinion, should have been the subject of 
continual re-thinking by successive generations. In the following pas-
sage he both emphasized this point of view, and reiterated the mother's 
role in helping to free her children from the bonds which society would 
attempt to place upon the unhindered growth of their minds and bodies:

Through innumerable centuries men march in file before time, and 
the burden of life is passed from hand to hand, from generation to 
generation; and the will of each man may decide whether that 
burden shall become lighter or heavier, and it is the duty of each 
of us to see that it becomes lighter. When our mothers realise 
the part they play ... in the evolution of humanity, they will 
grasp the needs of education and help to emancipate our children 
from the conventions that restrict their intellectual and physical 
development.

Dalcroze cited one example of adhering blindly to educational 
tradition in *Eurhythmics, Art and Education*:

As an instance of early educational routine - all babies, at 
birth, are potentially ambidextrous; yet, taking children of seven 
years of age, scarcely more than one per cent will be found to 
have developed this potentiality. One need not insist on the

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70 ibid., p. 157.
71 ibid.
72 ibid., p. 85. "Our wisdom is slavish prejudice, our customs consist 
in control, constraint, compulsion. Civilised man is born and dies 
a slave. The infant is bound up in swaddling clothes, the corpse is 
nailed down in his coffin." Rousseau, op. cit., p. 10.
advantage of displaying the same skill in both limbs symmetrically, instead of imposing on a single hand the task of working for both. It is also unnecessary to dwell on the fact that the parallel development of both hands naturally implies superior equilibrium.73

The validity of the assertion that children are born "potentially ambidextrous" is not of primary importance, and Dalcroze provided no evidence to support this point of view. Of main concern was his principle that a far more concentrated effort needed to be given to the training of all man's physical resources. It was the inattention which education paid to developing the body's full potential which Dalcroze judged to have resulted in a virtual unawareness of the reciprocal benefit which the training of the body had on the mind. This doctrine, fundamental to Dalcroze's theories, was expounded by him in the words, "Functioning develops the [human] organism, and the consciousness of organic functioning develops thought."74 This ideal, so familiar to the ancient Greeks,75 seemed to have been forgotten by modern educators.

Even military training bore witness to this:

... military training has a bad effect on the body, as on the mind. It vitiates natural balance by concentrating on the left foot and the right arm. With its invariable "left, right", it tends to inhibit the sense of rhythmic co-ordination. If only military instructors would train their men to start off alternately with the left and right foot, to "change arms" more frequently, to accentuate their march to 3, 4, 5 and 6 time, in various tempes, and sometimes alternating the time-beat, they would see how far less mechanical, and consequently less fatiguing, marching would become, and what far more flexible and quick-witted men they would

73 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 100.
74 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 89.
75 "Everybody knows that in Pericles' time, Philosophers and generally, all the intellectuals, did not disdain physical exercises, and quite the contrary, they found in physical exercises a strength which both regenerated and stimulated their mental faculties. Body and mind were rejoined harmoniously by a rhythmic current of dynamism; action became the accomplice of spiritual aspirations. [Toute le monde sait qu'au siècle de Pélople les philosophes, et généralement, tous les intellectuels, ne dédaignaient pas les exercices corporels et trouvaient au contraire dans les exercices physiques une force régénératrice et stimulatrice des facultés intellectuelles. Corps et esprit étaient reliés harmonieusement par un courant rythmé de dynamismes; l'action devenait complice des aspirations animiques.] Jaques-Dalcroze, La musique et nous, op. cit., p. 168.
turn out.76

In 1927 Dalcroze noted the rarity with which he had encountered during his teaching experience, children whose cerebral and physical powers were in a constant state of interaction. Regardless of nationality, Dalcroze had come across the same difficulties experienced by children in coordinating physical and musical rhythms. To this general inability of the body to execute with ease messages sent from the brain, Dalcroze had given the name α-rhythm. Although initially concerned with the lack of musical sensitivity caused by α-rhythm, Dalcroze gradually discerned a correlation between these musical defects and the general development of the child. For example, students who were incapable of controlling their physical movements so as to be able to realize a musical rhythm without rushing ahead of it, or precipitating its commencement, also tended to exhibit an overly excitable temperament.77 Similarly, students who constantly lagged behind a musical rhythm, by moving too slowly, were often slow learners, and seemed to have great difficulty following a discussion or explanation.78 Indeed, Dalcroze felt that all the musical deficiencies caused by α-rhythm were associated with physiological or psychological disorders. He described these as follows:


76 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 41.
77 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 103.
78 ibid.
In order to rectify these disorders, Dalcroze argued that education had to relinquish its emphasis upon intellectual studies, in order to create men of action - men in total control of their physical and mental faculties. The first step towards achieving this goal was for society to rid itself of an educational attitude which Dalcroze expressed in the words, 'Render the mind flexible - by all means. But hands off the body!' If such a forthright move was not taken, Dalcroze warned that man would remain the unwitting slave of his own body, and moreover, his mind as well.

This chapter has revealed a new facet of Dalcroze the educator. It has become apparent that Dalcroze saw his role as that of a catalyst raising his fellow man to an awareness of his fallen state. With the zeal and conviction of a missionary, he used his pen to persuade and convince educators of the value of eurhythmics in assisting in the veritable redemption of mankind.

In the following chapter, I will attempt to explain how Dalcroze sought to achieve the non-musical benefits he attributed to eurhythmics. This discussion will help elucidate the total degradation to which, Dalcroze believed, man had succumbed. Moreover, rhythm will be seen to emerge as the unifying force of all Dalcroze's doctrines, the source of La joie, and the power controlling man's destiny both as an individual and a social being. Freedom through rhythm - how these words ring true of all Dalcroze's writings.

80 Jaques-Dalcroze, Rhythm, Music and Education, ibid., p. 237.
81 ibid., p. 70.
82 This important aspect of Dalcroze's thought will be taken up in the following chapter.
CHAPTER VI

RHYTHM, MAN AND SOCIETY
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RHYTHM, MAN AND SOCIETY

Dalcroze came to regard rhythm as an omnipresent force. As a music teacher, he had concluded that the study of musical rhythm could not be accomplished by intellectual pursuits alone. Musical rhythms, he said, were a product of the mind and the body, and accordingly required an education which utilized both the mental and physical aspects of man's being. The serious consequences which the neglect of the body was having in music education opened Dalcroze's mind to the effects this neglect was also having in general education. Ultimately, he informed educators that the principles of eurhythmics were indeed principles which should be applied to all education. Despite the obscure nature of Dalcroze's explanations for the value of eurhythmics to general education, the previous chapter discussed several of the non-musical benefits claimed by Dalcroze for his essentially musical education. Significant was Dalcroze's perception of eurhythmics as releasing man from mistaken social conventions perpetuated by traditional educational procedures.

This chapter will focus further on some of Dalcroze's more abstract ideas, in order more fully to comprehend his preoccupation with rhythm. Dalcroze's own writings, supplemented by those of his students and followers, reveal how he perceived mankind's sorry plight to be related to a lack of rhythm (or α-rhythm). Dalcroze described how specific eurhythmic exercises could correct certain deficiencies, but he quickly moved on in order to elaborate his more grandiose assertions regarding the importance of balance and rhythm for human functioning. Finally,
Dalcroze's writings describe his belief in the use of music education to achieve the highest goal of *la joie*.

These difficult treatises have been virtually ignored by other writers on Dalcroze, so that his plans for eurhythmics have been dismissed or misunderstood as mere bombastic outbursts, quite unrelated to the practical side of eurhythmic studies. However, by trying to chart through these "treacherous waters", where Dalcroze left little in the way of any guiding signposts, some insight will be gained into Dalcroze's faith that rhythm extended far beyond just music education; rather, it encompassed all humanity.

The Non-Musical Benefits of Specific Eurhythmic Exercises

Benefits of a non-musical nature have been attributed to eurhythmics by several authors, including Henry Hadow, Hilda Schuster and Agnes Savill.¹ American readers were informed of the value of eurhythmics for general education by Grace Smith in 1915. She wrote:

... all the [Dalcroze] exercises, of almost infinite variety, are of immense psychological value. The system is a combination of work and play, which educates the muscles and nervous system in such a way that they are capable of executing any rhythmic movement. It teaches values, contrasts, and relationships, and develops a high degree of concentration, power to think quickly and definitely, mental and physical self-control and self-confidence, which are of such great value in every walk of life.²

In *Rhythm, Music and Education* Dalcroze provided a résumé of the various kinds of eurhythmic exercises. These fell into three categories, each of twenty-two exercises, for the development of

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rhythmic instinct, musical hearing, and pianoforte improvisation. In some instances, Dalcroze not only propounded the purely musical benefits of eurhythmics, but also indicated the usefulness of an exercise to promote what he called the student's 'general well-being'. This discussion is of special interest as it would appear to be the only time Dalcroze attempted to state the correlation between any specific eurhythmic exercise and its non-musical benefits.

He claimed that rhythmic exercises for the dissociation of physical movements from each other would improve the student's concentration. These exercises were concerned with such problems as:

1. The student being able physically to execute two opposing musical dynamics. For example, a simultaneous forte and piano utilizing two different limbs.

2. The difficulty of representing in movement, simultaneously, more than one rhythm. For example, walking in 3/4 time whilst beating with the arms in 5/4.

The main difficulty presented by these exercises is the necessary coordination of the opposing degrees of muscular energy and relaxation imposed on different limbs. As Maria Bird reported in The New Era, eurhythmics aims to teach the student 'how to concentrate, to think clearly and without haste ... and when necessary to do two things at once without confusion'.

Cerebral and muscular memory would be strengthened, according to Dalcroze, by studying exercises which involved rhythm retention via

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kinesthetic imagery. As one example of this kind of exercise, musical rhythms are played by the teacher and then associated with spoken signals, 'Hipp!' and 'Hopp!' being the most frequently used in Dalcroze classes. When the teacher calls one of these signals, the student is required to externalize physically the rhythm it represents. The student is then asked to recall, while standing perfectly still and relaxed, the muscular sensations of the rhythms previously moved. In this way, muscular and cerebral memory is brought into play. The difficulty of acquiring this kinesthetic imagery was observed by Dalcroze when teaching his own pupils:

Those who have not yet attained confidence in the faculty they are on the way to acquire (that of thinking in rhythm) seek to deceive me (and themselves too, perhaps) in employing muscles other than those of the leg to execute the rhythm. I catch movements of an eyelid, a nostril, a toe, even an ear, and I have had expressly to prohibit the beating of time with the tongue (while scarcely in a position to control it!).

Other exercises increased the power of the body to react, without hesitation, to the dictates of the mind. Dalcroze called this acquired faculty 'will-power', and explained its importance in the following way:

Musical rhythm consists of movements and repressions of movements. Musicians with irregular rhythms are those whose muscles are too slow or too quick in responding to mental orders, who lose time in substituting one movement for another, or who cannot check themselves in time, or check themselves too hastily, ignoring the art of preparing repressions of movement. Special exercises will enable the pupil to check movements suddenly or by degrees, to change a forward for a backwards step, and vice-versa; or to effect a jump, at command, without breaking the time, and right himself with a minimum of effort, again without breaking the time.

Exercises in plastic expression were seen by Dalcroze to encourage the individual's powers of imagination, creativity and self-expression,

6 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 94.
7 Jaques-Dalcroze, ibid., p. 66.
8 ibid., p. 95.
9 ibid.
and to exert a favourable influence upon the development of personality. An elementary plastic exercise is for the teacher to improvise while students 'follow' the music with expressive dance-like movements. Conducting the music (one of Dalcroze's favourite exercises) is an extension of this latter activity. For example, one student conveys, through gesture, the emotions aroused within him by the teacher's improvisation. Fellow students then respond to these gestures, thereby adding a new dimension to the interpretation of the conductor. As Dalcroze pertinently remarked, plastic expression must represent 'the echo of our individual rhythms, our sorrows and joys, our desires and powers.'

The exercises outlined above represent Dalcroze's use of eurhythmics to develop concentration, cerebral and muscular memory, will-power, imagination, creativity, self-expression and personality. The results Dalcroze claimed for his methods however, were more sublime than these benefits imply. He stated that eurhythmics would 'contribute to the raising of the instincts of the race, and the permeation of the altruistic qualities necessary for the establishment of a healthy social order.'

Few authors have expressed their awareness of this debatable doctrine. Moreover, those who have acknowledged this complex aspect of Dalcroze's thought have failed to show their understanding of it. Indeed, to realize the implications for general education of Dalcroze's perception of man as a debased being, and the role which eurhythmics was to play in his rehabilitation, it is necessary to grasp what Dalcroze understood to be the full scope of man's predicament.

10 ibid., p. 99.
11 ibid.
12 ibid., p. 220.
Dalcroze's Perception of Man as the Prisoner of His Own Organism

In an article dealing with general education published in 1922, Dalcroze again drew attention to his concept of the body as an inseparable ally of the mind. He asked, "Is not the main thing, for adults and children alike, to enable body and mind to interpenetrate?" As already discussed in a previous chapter, Dalcroze believed the body to be the visible medium for the instinctive evocation of thought and emotion. In the course of his daily living man's physical being constantly reflected the brain's activity: a clenched fist accompanied anger, vigorous movements of the arms and head accentuated a strong point of view, and with the most serene gestures, man unconsciously coloured his verbal descriptions of the beauty which life had to offer. It was upon this intimate relationship of the mind and body, of gesture and emotion, that Dalcroze had established plastique. Nevertheless, it was his opinion that the body's innate capacity for physical expression had been seriously thwarted by disturbances in man's rhythm.

Dalcroze believed that the chaos in the human organism due to a-rhythm was a precipitating factor in giving rise to 'intellectual perversion'. As he explained, when man was confronted with a difficult problem, the activity required for its solution was usually taken up by the brain alone, man's body becoming an inert mass quite separate from the brain. Dalcroze's conviction that the body must share in the

14 See p. 99-101 above.
17 ibid.
mind's conceptions, led him to assert that the absence of such interplay culminated in a surrender of the mind to the dictates of uncontrollable fantasies. In the following words, Dalcroze expressed his understanding of this insufferable state of affairs.

Incapable of realising its conceptions materially, the brain amuses itself in creating images without any hope of giving effect to them, it drops the substance for the shadow, and substitutes vague and empty speculations for the free and healthy union of mind and matter.18

In taking such a stand, Dalcroze was not denying the importance of fantasy in man's life. His writings made quite clear that he saw the need for all men, at one time or another, to shed the fetters of reality, and to give themselves up wholeheartedly to desires far removed from everyday existence.19 Dalcroze would have seen no shame in Rousseau's confession:

In my continual ecstasies I intoxicated myself with draughts of the most exquisite sentiments that have ever entered the heart of man. Although ignoring the human race, I created for myself societies of perfect creatures celestial in their virtue and in their beauty, and of reliable, tender, and faithful friends such as I had never found here below. I took such pleasure in soaring into the empyrean in the midst of all the charms that surrounded me, that I spent countless hours and days at it, losing all memory of anything else.20

But having abandoned himself, like Rousseau, to flights of fancy, Dalcroze was adamant that man be able to distinguish between his daydreams and reality. For unaware of the necessary balance between fact and fiction, man would remain ignorant of his individual merits, and thoughtlessly pursue goals which nature had denied him the powers to reach successfully.21 This philosophical ideal provided Dalcroze with one of his most incisive aphorisms, "Economy and balance: such should

18 ibid.
19 ibid., p. 12.
In Dalcroze's opinion, contemporary education failed to achieve this balance. In a tone both passionate and persuasive, Dalcroze spoke out against man's misguided approach to education. In his view, a neglect of the body and an overriding concern for intellectual studies had resulted in the deplorable situation where man was no longer master of his own destiny. On the contrary, man had become the slave of his mind which, without its rightful and intimate connection with the body, following the whim of its own capricious nature.

Yet in reading and piecing together the web of Dalcroze's thinking in this area, the reader soon realizes that he is not confronted with a logically expounded argument, but rather with a dogma. Statements are made, but rarely (to the reader's frustration) are they expanded upon. Assertion follows assertion, but with such overwhelming conviction, that one begins to wonder if Dalcroze's meaning has been fully grasped. Having pursued the line of thought presented, one is forced to ask, 'But how did Dalcroze know?'. Then again, 'Is there perhaps a vital point, a piece of evidence which has been overlooked?'. So once more one reads Dalcroze's words, and re-reads them. In the end, however, it only remains to be admitted that Dalcroze's doctrines represent one man's insight, one man's intuition. Dalcroze, in conveying his vision of man as a debased creature, presented a train of thought which would seem almost impossible to establish by deductive reasoning and 'evidence'. Moreover, to attempt either a defence or denial of Dalcroze's ideals along such lines would doubtless prove a fruitless endeavour. In the end, it is perhaps not so much the proof of Dalcroze's pronouncements which should be sought, but rather an understanding of what he thought and felt, and the historical context of his ideas.

22 ibid.
Dalcroze’s thoughts on general education were influenced by a unique period in history. The Hellerau years, 1910-1914, were a time of heightened tension as the possibility of world conflict increased. Because of this, Dalcroze felt the urgent need for his reforms in music education to be implemented in a wider educational context. His pleas for education to be given a new direction in the face of global hostilities were not completely ignored. M. E. Sadler wrote in 1917:

Every period of widespread war in the modern history of Europe has been preceded by excitement about questions of education. Ratich, Comenius and Hartlib, all sanguine in their hopes for peace, were in fact storm-signals of the wars of the seventeenth century. Rousseau, Basedow and, in his earlier undertakings, Pestalozzi were symptoms of the next great ferment in the mind of Europe and premonitory of the wars which followed the French Revolution. Ardent aspirations, unsettlement of mind, discontent with existing conditions and conflict between different ideals of social organization seem to show themselves in eager search for educational reform before events culminate in the catastrophe of war...

Among these [ideals], one of the most striking and significant was the method of Jaques-Dalcroze. Under almost ideal conditions [i.e. at Hellerau] his ideas were given opportunity of trial on a large scale. And upon the mind of those who attended the classes which he trained and taught, two things make an ineffaceable impression - the exquisite beauty of movement, of gesture and of groupings seen in the exercises; and the nearness of a great force, fundamental to the arts and expressing itself in the rhythm to which they attain...

It is encouraging to remember that many of the educational ideas which germinated in the years preceding each earlier period of European war survived the time of struggle and proved their vitality in the following age of reconstruction ... And the methods of Jaques-Dalcroze, though for the time checked by the calamities of the war, have taken firm root and, with the help of those who are now fostering and developing them in England ... will have strong influence in the educational movement which promises to follow the restoration of peace.23

Dalcroze saw rhythm as the determining factor in establishing man's welfare and happiness. He even viewed the travesties of World War I as the inevitable outcome of a world which was functioning 'out of rhythm'.24 Throughout the upheavals of the war years, Dalcroze unceasingly implored educators to purge themselves of preconceived ideas, and


24 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., pp. x-xii.
to seek the 'force' of rhythm. Without a rhythmic education, there was no perceptible future, only the ignominies of the past. In 1919 Dalcroze wrote in the preface to *Rhythm, Music and Education*:

More than ever in these times of social reconstruction, the human race demands the re-education of the individual... In my judgement, all our efforts should be directed to training our children to become conscious of their personalities, to develop their temperaments, and to liberate their particular rhythms of individual life from every trammelling influence. More than ever they should be enlightened as to the relations existing between soul and mind, between the conscious and the subconscious, between imagination and the processes of action. Thoughts should be brought into immediate contact with behaviour - the new education aiming at regulating the interaction between our nervous and our intellectual forces. Fresh from the trenches, soldiers should be able to continue the struggle in a new guise; and in schools our teachers, likewise, should be on the alert to combat weaknesses of will and lack of confidence, and to train the fresh generations by every means to fight for self-mastery, and the power to place themselves, fully equipped, at the service of the human race.25

The need for man 'to throw off every previous restraint',26 to free himself from 'obsolete forms and methods of education',27 to create 'a fusion of all the psychic and physical elements'28 of his nature - these ideals were constantly reinforced in Dalcroze's writings well into the second decade of the twentieth century. When World War II broke out in 1939, Dalcroze was sixty-six years of age and unwell with sciatica. His writings from this war-torn period were fewer, and concerned more exclusively with issues relating directly to music education. However, Hilda Schuster was among those who took up her teacher's plea for the significance of eurhythmics to general education. She stated in 1938, 'The world, today, is not yet functioning in rhythm. A "balanced" society is far from established fact.'29 Turning then to eurhythmics,

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25 ibid., p. x.
26 ibid., p. 141.
27 ibid.
29 Schuster, op. cit., p. 59.
Schuster pronounced, 'It provides a powerful weapon for the great work of salvaging human kind. And it offers to American youth a new profession, the teaching of Rhythm – the potent, life giving element in the universe'. These words forcefully echoed Dalcroze's sentiments made just prior to and during the First World War. But Schuster offered no argument whatsoever upon which to found her assertions. Nor did she attempt to analyse, criticize, or defend Dalcroze's ideals upon which her own convictions would seem to be so obviously founded. On the contrary, her declarations merely expounded an unshakeable faith in Dalcroze's word – the gospel of Emile Jaques-Dalcroze.

The Force of Rhythm

It is now pertinent to discuss in more detail Dalcroze's ideas on the force and power he attributed to rhythm. This can be best understood by firstly discussing balance as an element of rhythm, then considering rhythm itself.

Balance

It is the balance between man's physiological and psychological powers which provides the key to understanding Dalcroze's enigmatic speculations on the non-musical benefits of eurhythmics. Balance, in Dalcroze's opinion, was a phenomenon which revealed itself in every aspect of man's individual and social existence. For example, balance dictated the amount of talent which nature endowed upon every individual. With a point of view evocative of John Ruskin's philosophy, Dalcroze claimed that if everyone was born with superior physical and mental abilities, there would be no-one willing to undertake the more
mundane, but equally important, tasks of life. As actress Sybil Thorndike told members of the Dalcroze Society of Great Britain and Ireland in 1925:

It [eurhythmics] takes the individual; it doesn't necessarily say that you are the greatest individual that ever walked; it says "Here is a place for you, work and move in that place, develop everything that you have got and work with others". Isn't that the thing you want? ... We do not all want to be Prime Ministers, actresses, or teachers; but we have all got something, and every individual has got as much as everyone else to fill the particular niche he has to fill in the world.

Dalcroze devoted an article to the 'law' of balance, and discussed the innumerable ways it controlled man's life. A 'correct' balance between action and rest allowed man to pursue his work cheerfully and contentedly, and thereby to increase his production output.

There was an essential balance between the relationship of mother and child which Dalcroze described in the following passage: "When a mother slaps her child for being disobedient, she afterwards kisses him and says, "Now that I have punished you, I may kiss you and we are quits ..."); Another example was the teacher's need to establish a balance between the freedom and restraint he placed upon his pupils.

Hettie van Maanen turned her attention to this controversial educational issue, when she wrote in Le Rythme:

31 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 12. "The fact is, a great number of quite necessary employments are ... "Servile," that is, they sink a man to the condition of a serf, or unthinking worker, the proper state of an animal, but more or less unworthy of men; nay, unholy in some sense, so that a day is made "holy" by the fact of its being commanded, "Thou shalt do no servile work therein." And yet, if undertaken in a certain spirit, such work might be the holiest of all ...". John Ruskin, Time and Tide, George Allen and Sons, 1908, pp. 130-131.

32 Sybil Thorndike et al., 'Dalcroze Eurhythmics', Conference of Educational Associations (Great Britain), January 1925, p. 162.

33 Jaques-Dalcroze, 'Balance', in Eurhythmics, Art and Education, op. cit., pp. 244-249.

34 ibid., p. 244.

35 ibid., p. 247.

36 ibid., p. 248-249.
... many Eurhythmic lessons must consist in a series of music-rhythmic exercises in which the execution is clearly fixed by the teacher and by the way in which he plays [improvises]. In the same way, even those exercises leading to improvisation - in music or movement - are still pretty intensively controlled. If we really intend to launch out in a new direction, providing for more initiative from groups of pupils of all ages, we must approach this little by little. One gives a slight indication to a pupil, or two couples or even to small groups. Much depends on the teacher's attitude - he might just sit down quietly or perhaps move around the room, helping or encouraging where necessary, as problems present themselves. He must suffer disorder and noise and still be able to establish some form of order.\textsuperscript{37}

Dalcroze also stressed the "sacrifice of amour-propre and individual freedom necessitated by social life".\textsuperscript{38} Importantly, this balance between the individual and society is an aspect intrinsic to the development of his plastique studies. The need for the student to suppress his own personality for the expressive purposes of a larger group will be discussed when dealing with Collective Plastique.\textsuperscript{39} In addition, the expansion of eurhythms to encompass the artistic aspirations of an entire community will be examined in relation to the music festivals which Dalcroze produced at Hellerau and Geneva in association with Adolphe Appia.\textsuperscript{40}

Henrietta Rosenstrauch, a Dalcroze graduate, has argued the need for balance in man's everyday life:

The nature of man demands for its well-being a balanced, well-proportioned exchange between physical, emotional and intellectual functions, between freedom and restraint, activity and passivity, stress and release, doing and letting do, giving out and taking in. Overactivity as well as idleness is unrhymic. Perpetual relaxation is as unwholesome as perpetual tension. We have to relax our minds in order to take in new impressions and thoughts. We have to exhale not only physically but also spiritually before we can inhale again and be receptive for the new. We have to give out in order to take in, we have to give so that we can receive. As water stagnates if it is not nourished by a deep source, if it does not flow, so mind and soul stagnate if they do not take in

\textsuperscript{37} Hettie van Maanen, "Is Eurhythmics Too Authoritarian?", Le Rythme, December 1973, p. 29.

\textsuperscript{38} Jaques-Dalcroze, "Balance", op. cit., p. 249.

\textsuperscript{39} See p. 217-202 below.

\textsuperscript{40} See Chapter VIII below.
and give out. Knowledge and possessions are only ballast unless they are used and passed on. Great selfishness is a rhythmic disease and destroys our moral health; but to spend oneself is unrhythmic too, for it leads to exhaustion and emptiness.41

Balance assumed such importance in the sphere of Dalcroze's doctrines that he adopted, as the appropriate emblem for eurhythmics, the ancient Chinese symbol Yin and Yang:

This divided the circle into light and shade, active and passive, male and female, that is, the equal balance of opposites.42

Rhythm

Despite the significance which balance was afforded in Dalcroze's doctrines, it was rhythm which he proclaimed to be the dominating force of eurhythmics, and the supreme power upon which man's well-being was wholly dependent. Margaret Brown and Betty Sommer have guardedly commented, "Most remarkable, perhaps, was Dalcroze's conclusion that rhythm is an important elemental, ethical order in life, a significant factor in human behaviour, and a powerful force in the moral education of youth." 43 Beyond this, Dalcroze's writings serve to reveal that rhythm was not just important, but rather the most important directive

41 Henrietta Rosenstrauch, "Rhythm and the Art of Living", Le Rythme, December 1965, p. 10.
43 Margaret Brown and Betty Sommer, Movement Education: Its Evolution and a Modern Approach, California, Addison-Wesley, 1969, p. 39.
in man's existence.

For Dalcroze, the power of rhythm was absolute. In his words, it was the 'sovereign master', 44 both determining and governing the balance between all things. Rhythm, he said, was everywhere; rhythm was everything; rhythm was the 'sacred principle' 45 by which man should pursue his destiny. According to Dalcroze, life evidenced itself as a rhythm, and was a compound of successive and passing units which formed an indivisible whole, this culminating in death and balanced by the affirmation of a new life. 46 Individuality was also a rhythm — a multiplicity of diverse and often antagonistic units which, nonetheless, combined to form a single entity, a unique personality. 47 The universe represented the supreme rhythm. Dalcroze contemplated the universe as being a synchronization of the sum total of all the sub-rhythms, each of which possessed a life of its own. 48

In *Rhythm, Music and Education*, Dalcroze vaguely expressed his understanding of rhythm, saying:

Rhythm is a force analogous to electricity and the great chemical and physical elements — an energy, an agent — radio-active, radio-creative — conducing to self-knowledge and to a consciousness not only of our powers, but of those of others, of humanity itself. It directs us to the unplumbed depths of our being. It reveals to us secrets of the eternal mystery that has ruled the lives of men throughout the ages; it imprints on our minds a primitive religious character that elevates them, and brings before us past, present, and future. 49

Thus, while in other places Dalcroze used such language as 'the

46 ibid., p. 238.
47 ibid.
48 ibid., p. 110.
49 ibid., p. 91.
science of rhythm", it was in prophetic rather than scientific terms that he wrote about rhythm. A mysticism pervades Dalcroze's account of rhythm. He knows it, he feels it, he even witnesses it as the unifying principle in man's life. What, however, is this enigmatic power? This Dalcroze does not tell us; and while it would have been impressive if Dalcroze had been able to establish, beyond all doubt, the existence of a single dominating principle to which the universe was subject, he was, like Plato, unable to do so.

If Dalcroze had finally to content himself with understanding rhythm as some mysterious force beyond man's total comprehension, he was no less confident of the beneficent ends to be attained by the study of rhythm. Dalcroze judged man to be the possessor of many vital powers, and if he was not to remain the slave of these, he needed rhythm. Rhythm alone could create more sympathetic currents, more intimate relations between man's mental and physical processes, and finally unite, as one rhythm, all the powers of the human organism. With the following words, Dalcroze introduced his text Eurhythmics, Art and Education:

The following pages consist of a series of articles written at various times on "Rhythm", i.e. the natural force which incites and vivifies, unifies and repeats our acts and wills, the many nuances of which are shaped by circumstances and the demands of our daily tasks, by the unexpected changes of will and the obstacles of all kinds which we meet at every stage of our advance.

Interestingly, some of Dalcroze's students have discussed their understanding of rhythm. Nancy Kirsner has given a personal account of the value played by rhythm in her own life:

50 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 11.


52 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 144.

53 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., q.v.
The development of rhythm in the human being is of vital importance to his whole life pattern — it can be the impulse to forge ahead into fields of learning and activity undreamt of. It can and does enable the individual to initiate, to endure and to overcome many of life's setbacks and conflicts. Rhythm can be and frequently is the source of life's energy! This is partly what Dalcroze Eurhythmics has meant to me.54

Ann Driver cast her appreciation of rhythm in words reminiscent of her teacher:

Rhythm is common to all humanity, it is at once common and divine. Mysterious as electricity which yet is harnessed to the service of the individual and the community, rhythm is a force that can also be used, if its ways are studied, for the development of the individual and the service of the race.55

Dalcroze felt a sublime closeness to rhythm, and he wrote unashamedly of this affinity. Destiny had seemingly chosen Dalcroze to recognize the beneficial effects of rhythm for those who made the effort to feel its power vibrating and thrilling throughout the body. Furthermore, because eurhythmics was an attempt to humanize rhythm, that is, to study the unity of musical and physical rhythms, Dalcroze claimed that his eurhythmic studies were simultaneously an education "in rhythm, and [an] education by rhythm".56

Upon reflection, Dalcroze would seem to have been a man overwrought by the isolation into which his insights had led him. He implored man to seek out the importance of rhythm in his life — yet held grave doubts that his pleas would be heeded. In Dalcroze's opinion, the supreme importance of rhythm was virtually ignored in general education, and even musicians failed to comprehend its full significance. This was not the case in ancient Greece. As Dalcroze reminded his readers, Plato had discerned the beneficial influence of a rhythmic education upon man's

56 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 6.
inner life when he stated in *The Republic*, "Rhythm is the expression of order and symmetry, and penetrates by way of the body into the entire man, revealing to him the harmony of his whole personality." The worth of Plato's sentiments, however, had long been forgotten by modern man. Consequently, in order to liberate himself from the chains forged by current misconceptions, Dalcroze incited man "to restore wholly to the body the primitive rhythms of the personality", and to search "the depths of [his] being for the source of a principle rhythmic current by means of which the whole of [his] faculties [would] be uniformly developed."

**The Role of Music in a Rhythmic Education**

How was man to regain his lost rhythm? As Dalcroze saw it, there was only one answer. Man had to submit himself, mind and body, to the absolute control of music - the rhythmic art par excellence. Music, to recapitulate, was seen by Dalcroze to be the sonorous record of all the natural rhythms which man had forsaken over the centuries. "No art", he declared, "was nearer life than music." Rhythm was the dominating force upon man's life, and music was the supreme embodiment of this force. As Dalcroze stated, "music is a resultant of our functions of mind and expression which, through its powers of stimulation and regularisation bring order into all our vital functions."

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58 Jaques-Dalcroze, ibid., p. 83.

59 ibid.

60 See Chapter III above, passim.


62 ibid., p. 91.
Dalcroze criticized the neglect of music in the school curriculum, saying:

So many pedagogues regard music as a mere secondary branch of knowledge, entitled only to the last and least place in the school curriculum: a poor, beggarly subject, scarcely worthy of notice.63 This attitude towards music was also observed by Margaret Naumburg. In an article published in 1914, she noted the negligible value which Robert R. Rusk ascribed to music and gymnastics. He declared, "Gymnastics and music are not to be regarded as recuperative, and by reason of their slight educational value should be relegated to the end of the day."64

Dalcroze replied bluntly to such educators as Rusk with the words, "If you regard music as superfluous, leave it alone..."65 Then, in a one-sided conversation with his imaginary creation, Mr. Everyman, Dalcroze once again reiterated the overriding worth which he attributed to music education:

Since ... a grievous and prolonged war has put all nations in mourning, it appears as though it has become the role of music to rise far above that of a "prince's pastime", conferred on it by Rameau and tutti quanti. The new role it is called upon to fill is that of "leader of men and nations". Its influence consists in revealing man to himself, instilling into him a powerful and subtle magnetic influence, and then inspiring in him an irresistible urge to join in communion and fellowship with all his fellow creatures who are alike conscious of lofty and noble feelings, distributed and expanded by the magic of sound and rhythm.66

Founded on music, eurhythmics was an attempt to free the human organism from the intellectual tyranny caused by the severe restrictions imposed by existing educational procedures. As discussed earlier in

63 ibid., p. 126.
65 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 128.
this chapter, Dalcroze believed man to have become the slave, not only of his physical being, but of his mind as well.\textsuperscript{67} In order to rectify this deplorable state of affairs, Dalcroze claimed that education had to apply itself to re-establishing the vital communications between man's physiological and psychological forces. The education of tomorrow, he informed fellow educators, must aim, before everything else, at encouraging the individual's knowledge of his own person:

There should be a medium of free exchange, an intimate union between the respective organs of corporal movement and of thought. No longer should our diverse functions be isolated by voluntary specialisation. A harmonisation of our nervous system, the stimulation of slack motor centres, control of instinctive behaviour and spiritualization of corporal manifestations, should establish a unity in our organism... Our freedom as men of thought and action depends on the unity of the rhythm of thought and life.\textsuperscript{68}

With deep conviction, Dalcroze asserted that if the \textit{a-rhythm} which plagued man was replaced by a state of \textit{eurhythmie}\textsuperscript{69} (balance), then man's total organism would once more share in the joyous experiences of his daily existence - thoughts, reactions, rest, activity, calculations, desires and emotions. This ordering of the human organism was essential for attaining the freedom envisaged by Dalcroze, for as he succinctly expressed his belief, "The better our lives are regulated, the freer we become in every way."\textsuperscript{70}

Dalcroze looked forward to the establishing of what he called the 'ideal' form of education.\textsuperscript{71} While he never claimed this quality for eurhythmics, he certainly believed his teachings were an important milestone towards attaining this elusive ideal. In the preface to

\textsuperscript{67} See p. 163-164 above.

\textsuperscript{68} Jaques-Dalcroze, \textit{Rhythm, Music and Education}, op. cit., p. 237.

\textsuperscript{69} For a detailed discussion of Dalcroze's use of the term \textit{eurhythmie}, see p. 80 above.

\textsuperscript{70} Jaques-Dalcroze, \textit{Rhythm, Music and Education}, op. cit., p. 88.

\textsuperscript{71} ibid., p. 237.
Eurhythmics, Art and Education, Dalcroze proclaimed with glorious immodesty:

For the human race to be regarded as having definitely reached its goal, it is not sufficient that bodily technique should be taught, in magisterial fashion, by specialists aiming at an impeccable muscular virtuosity. It must likewise be possible for the individual's motor powers - when their collaboration is necessary - to be placed in immediate contact with the cerebral and the emotional faculties, for soul and body to be in mutual and intimate communion, the soul idealising and purifying the body, while the body endows the soul with the strengthening realities of its own energy. Along such lines may research profitably take place under the aegis of Eurhythmics. The readers of the brief studies brought together in this volume will find a number of suggestions as to the way in which this may be effected.\(^{72}\)

**How the Non-Musical Benefits of Eurhythmics Could Be Achieved**

Dalcroze believed the need to balance man's mental and physical powers to be paramount. Although Dalcroze had initially sought this balance to encourage the rhythmic sensitivity of his music students, he discovered that a state of *eurhythmie* achieved benefits beyond this initial goal. Consequently when Dalcroze published *Rhythm, Music and Education*, he made it quite clear that the book did not concern itself only with a new approach to the study of music. On the contrary, it listed the 'ingredients' for what Dalcroze spoke of metaphorically as 'the recipe for the constitution of the whole man ...'.\(^{73}\)

A greater self-confidence was one of the benefits to be derived from the attainment of *eurhythmie*. Dalcroze claimed that a persistent resistance of the body to executing orders issued by the brain resulted in 'obsessions which interrupted normal life'.\(^{74}\) This chaos produced a constant state of irritability, mental confusion, feelings of discouragement, and lack of concentration. Dalcroze believed that young people

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74 ibid., p. 104.
lived in ignorance of their faults and imperfections. Hence the first step toward achieving self-confidence was to achieve self-knowledge. The child was to be made aware of his own failings so that these could be corrected and not hinder him in later life.75 According to Dalcroze, every student, when he began to practise eurhythmic exercises, realized "an appreciable delay between the motive will-power and its bodily interpretation."76 It was therefore necessary that the student of eurhythms, having perceived his inadequacies, then persevered with "renewed energy" in the pursuit of harmonizing his physical and psychological resources.77 There was no doubt in Dalcroze's mind that eurhythms would achieve this balance:

The practice of rhythmic gymnastics tends to reduce this delay (between mind and body), and, by so doing, to strengthen volition, and to make the child more clearly aware of his power of bodily self-control. Gradually he will feel an increase in self-confidence, in his powers of execution, in those faculties which form a close and immediate link between will and act, between dream and life.78

By the words "between dream and life" it is possible to hazard a guess and assume that Dalcroze was referring to the necessary balance between fantasy and reality.79 Indeed, freed from α-rhythm, the tyranny of the mind's aimless wanderings would be conquered, and man would once again become cognizant of his true capabilities. No longer would he adopt the role of a lifeless puppet which danced to the fleeting fancies of the mind. Henceforth, the anxieties which tormented those who tried to achieve ends beyond their innate capabilities would also cease to exist. Man would then become able to utilize, to the best possible advantage, those powers of which he was fully confident. In this way,

75 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 92 and p. 103.
76 ibid., pp. 109-110.
77 ibid., p. 110.
78 ibid.
79 See p. 164 above.
the organism would be directed by what Dalcroze called "the well-regulated will" — a will free to direct the rightful balance between man's intellectual and physical forces.

Physical grace was another outcome of the equilibrium of mind and body achieved by eurhythms. In Dalcroze's opinion, elegant corporal movement was dependent on the unimpeded contractions and relaxations of the body, in response to messages sent from the brain. Beauty of gait and gesture however, were not to be encouraged for vanity's sake, but because corporal harmony was closely linked with self-expression, and the development of personality:

We should enlist the support of mothers, if they could only realize how their daughters, by means of [my] exercises, would lose their inveterate awkwardness and stiffness, and acquire that unaffected grace produced by harmony of movements, and which is no more than complete self-expression.

The medical practitioner, Agnes Savill, agreed with Dalcroze. In her book *Music, Health and Character*, she stated:

Rhythm appeals also to the aesthetic sense; the beauty accompanying the orderly poise of the movements of athletics and the dance is associated with a perfectly adapted adjustment of mind and body. Moreover, the corresponding activity in the nerve and brain cells conduces to the development of an equilibrium of the entire nervous system. The character is influenced for good; it does not show the disordered, unbalanced emotionalism and ready excitability so commonly met with in undisciplined natures. Grace of movement and demeanour implies a harmony within; and similarly, clumsy and ugly movements or gestures are usually the index of imperfect balance of the nervous system. At the root of physical and mental health, beauty of movements and rightness of conduct, there lies a correct functioning of the law of rhythm.

Further, by developing control over their bodily movements, Dalcroze maintained that adolescents would become less self-conscious and

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81 ibid., pp. 131-132.
83 Agnes Savill, op. cit., p. 165.
more out-going in their approach to life. 84 Josephine Ransom, after watching classes in Dalcroze eurhythmics, attributed this lessening of self-consciousness to the concentration factor involved in performing eurhythmic exercises. She wrote:

It is a characteristic of Eurhythmic classes that the pupils lose self-consciousness - they are absorbed in their work and seem oblivious of any distracting factors about them. One sees this deep concentration when a change takes place in the music. Perhaps the pupils are walking slowly and beating softly; the music changes, is livelier, more alert, and at once there is an answering alertness in the eyes of the pupils, and an instant translation of the change into action. 85

Since eurhythmics established a balance between the activity of the mind and the body, Dalcroze claimed that his methods were extremely beneficial for subduing over-excitabile temperaments, and stimulating the more lethargic pupil. 86 Several Dalcroze teachers have indicated their own belief that eurhythmics can effect remarkable changes in the individual's 'make-up'. Heather Gell has stated that eurhythmics 'awakens the slow or the lazy child', 87 and 'controls those who rush ahead ...' 88 It is also pertinent to note the findings of Marta Sanchez:

Rhythmic movement helps the withdrawn child to become active for he finds a new non-verbal medium to express himself intellectually and emotionally. On the other hand, it also helps the over-active child to control his physical energies and adjust his behaviour to a group situation. 89

The ability of eurhythmics to change established patterns of behaviour

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88 ibid.
89 Marta Sanchez, The Dalcroze Eurhythmics Program at the Pre-Primary Level in the Pittsburgh Public Schools, Washington, D.C., Institute of Modern Languages, Pittsburgh, August 1966, p. 2. (Mimeographed.)
has led to its implementation in the areas of psycho-therapy and the treatment of the mentally disturbed.  

Finally, freed from $\alpha$-rhythm, man would come to know, feel and understand perhaps the most elusive of Dalcroze's concepts, *la joie*. As he informed his readers in 1915:  

Joy arises in the child the moment his faculties are liberated from any restraint, and he becomes conscious of his control over them, and decides on the direction in which that control shall be exercised. This joy is the product of a joint sense of emancipation and responsibility, comprising a vision of our creative potentialities, a balance of natural forces, and a rhythmic harmony of desires and powers. Germinating in the creative faculties, innate or acquired, this joy increases in proportion as our powers develop and our will frees us from the shackles that have burdened us from birth.  

Posing for himself the question, "How is this joy created and nurtured and made durable?", Dalcroze answered:  

Simply by the realisation of our ambition to utilise to the full all that is capable of realisation in us, and to master by unceasing endeavour, new proclivities producing, in their turn, subconscious impressions of such force as to burst from us, pervading our environment. Our whole lives depend on habits. Our misfortunes arise from bad, as our joys from good ones. The mere rectification by an effort of will of some habitual tendency, however insignificant, will serve to give us the self-confidence necessary for undertakings of far greater scope. Who can achieve the little, can achieve the great ... Joy is attained with the first step towards progress. Thenceforth, it will intensify increasingly; rendering us capable of the highest and most unexpected achievements. Finally, combining with our subconscious forces, it will take firm root, and, following the inevitable law of life, bring forth buds and fruits and flowers.  

Thus, Dalcroze understood *la joie* to be an important stimulus in man's pursuit of perfection. It was a "new factor" in the development of mankind's "moral progress".  

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90 For a brief discussion of the use of eurhythmics in the field of music therapy, see pp. 289-297 below.  
92 ibid., p. 135.  
93 ibid., pp. 135-136.  
Dalcroze recalled Henri Bois's thoughts, "Joy is a soul-force ... Joy illuminates thought." These sentiments echoed perfectly Dalcroze's own. Joy, he said, was a light which guided man's endeavours. But this light, although it occasionally shone from birth, more often had to be kindled by education. Further, it was a light which the individual could not contain within himself. For once a man was made aware of la joie, he would burn with an irresistible yearning to exercise its goodness for the benefit of others. Dalcroze wrote:

How should even the most hardened egoist be content to keep to himself an influence exuding with such force and such splendid spontaneity from the springs of his being? The more joy we inherit, the more we are tempted to impart it among those to whom it has been denied. And so, like the soldier of Marathon, who bounded away, his heart leaping with ecstasy, to spread the glad tidings, till, disregarding and gradually exhausting his powers, he collapsed at the moment of announcing the victory, but who expired in the joy of having accomplished his mission — so we, too, must expend our forces not only exulting over our hardly regained faculties and the joy that has come to birth in us, but also in freely disseminating this joy among our comrades.

Dalcroze warned that joy should not be confused with pleasure or merriment, for it was not a sensation which manifested itself by extraneous displays of happiness and laughter. Consequently, a successful eurhythmics lesson ought not be judged solely on its ability to produce light-hearted gaiety. On the contrary, as previously indicated, difficult exercises may produce discouragement and even tears, but this is not to say that the teacher is failing to bring forth that unique phenomenon, la joie.

The salient features of Dalcroze's writings dealing with general education, are their fragmented and loosely woven nature. Amidst a

96 Jaques-Dalcroze, ibid., p. 135.
97 ibid.
discussion of solfège, for example, Dalcroze does not hesitate to plunge
headlong into a bitter denunciation of contemporary educational prac-
tices. The danger of confusion inherent in such a haphazard style of
writing, is heightened in the case of Dalcroze because his books and
articles span a period of more than half-a-century. Since Dalcroze did
not collate his thoughts on general education and related issues, he has
surely invited readers to seek their own interpretations. Perhaps this
is what he wished. Indeed, Dalcroze’s scattered exhortations on general
education lend themselves to discussion and controversy.

It is therefore surprising that the literature devoted to Dalcroze
Eurhythmics should reveal scant attention to issues relating to the
wider field of education. Nevertheless, to ignore Dalcroze’s writings
in this area is to ignore the wider development of his perceptions
regarding rhythm – the underlying principle of eurhythmics. It is true,
that some enthusiasts have expressed their belief in the role which
Dalcroze attributed to rhythm in promoting the individual’s personal and
social well-being. Where they have failed however, is in their neglect
of any analysis of Dalcroze’s lofty ideals. They have not re-inter-
preted these ideals, and have not sought to understand the place of
Dalcroze’s beliefs within the wider framework of his other doctrines.
This chapter has attempted to correct this neglect, by focussing on
Dalcroze’s abstract ideas regarding rhythm. Without a discussion of
Dalcroze’s ambiguous theories in this area, it is not possible to fully
understand his true creative spirit and lofty idealism.

The following two chapters will discuss the numerous influences
which inspired Dalcroze’s creation of eurhythmics. Among these, certain
philosophies of ancient Greece and the reforms of Adolphe Appia are of
special interest in shedding further light upon the importance of rhythm
in determining the evolution of eurhythmics. In addition, the signifi-
cance of plastique for achieving the communal expression of man’s per-
sonal strivings will be seen to be intimately linked with those beliefs
which form the core of Dalcroze's thinking on general education. Conversely, it is through the study of Dalcroze's writings on general education that it becomes possible to understand and appreciate more fully his unique contribution to the field of music education.
CHAPTER VII

THE INFLUENCES ON DALCROZE'S DOCTRINES
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THE INFLUENCES ON DALCROZE'S DOCTRINES

Dalcroze did not create eurhythmics spontaneously. The influences which shaped its evolution, like the myriad colours of a stained glass window, were multiple. His environment, education, reading and travel provided important stimuli to the development of Dalcroze's wide-ranging doctrines. He also struck early fortune in his career as a music educator, in acquiring the admiration and friendship of men and women whose personal traits encompassed strength, character, wisdom and artistic vision. From them, Dalcroze received the necessary support, counsel and inspiration which enabled him to expand eurhythmics in a manner far exceeding his original expectations.

The aim of this and the following chapter is to explore the nature of these varied influences. This chapter will initially collate an array of influences which are mainly of historical interest. The second part of this chapter will then examine the oft-cited influence of ancient Greece upon Dalcroze's thought, and in so doing, will stress the social significance which Dalcroze attributed to his theories. The following chapter will discuss the collaboration between Dalcroze and Adolphe Appia which began in 1906 and exerted a powerful influence over the work of both men for the next decade. In particular, Dalcroze's growing interest in plastique will be seen to have received impetus from Appia's new stage-settings of the music dramas of Richard Wagner.

A Multiplicity of Influences

A period of strife

Dalcroze's birth in 1865 marked a year of relative peace throughout
Europe. This was not to last, as the future promised many violent upheavals which culminated in the catastrophe of the First World War. This conflict aroused within Dalcroze humanitarian sentiments which directly affected both the nature of his theories and the role which rhythmic education should play in man's daily life. Dalcroze believed that music should become the common bond to foster humanitarian ideals. He hoped that conflict could be lessened by increasing communication between different cultures. Indeed, his concept of music festivals was the result of these noble aspirations.¹

Religious background

Some authors maintain that Dalcroze's religious background was an important factor in encouraging both his life-long concern for the betterment of the human condition, and his fervent desire to liberate man from the fetters of stifling social conventions.² This opinion, if it is true, cannot be readily verified by Dalcroze's writings which are singularly free of religious reference. It is also unfortunate that Dalcroze's own brief account of the influences which shaped the development of eurhythmics makes no mention of his family's religious heritage.³ However, it is possible to discern in Dalcroze's style of writing, a religious fervour which would seem to be characteristic of the progressives. As Selleck has remarked:

People possessed by a vision, guided by an intuition which convinced them that they had the key to salvation, intensely aware of the importance of their cause and firmly believing in its rightness, determined to win others to new ways of thought and action, confident that history justified them and that the future was theirs, enthusiasts who had not come to enquire but to announce the truth and demonstrate its workings - the progressives have the hallmarks of the missionary. And, some might say, of the

¹ For a detailed discussion of this matter, see pp. 217-219 and pp. 256-260 below.
² Alfred Berchtold, "Emile Jaques-Dalcroze et son temps", in Frank Martin et al., Emile Jaques-Dalcroze, l'Homme, le Compositeur, le Créateur de la rythmique, Neuchâtel, Bacroûiere, 1965, p. 28.
ideologist.⁴

Childhood and youth

Dalcroze considered the varied experiences of his formative years to be a major influence for his later interest in musical and pedagogical studies. It is therefore relevant to recall some specific incidents.

The waltzes of Johann Strauss II, which resounded throughout the Vienna of Dalcroze's childhood, were remembered by him as the personification of the lively rhythms of Viennese life. In his *Souvenirs, notes et critiques*, Dalcroze stated that the delights of Strauss' music were always a constant source of enchantment and inspiration.⁵ It is interesting to see how, even at this early stage, music with an insistent rhythm for bodily movement (for example, the 3/4 time of the waltz) would exert a powerful effect on Dalcroze. This may have stimulated his ideas on the association between rhythm, music and movement.

Dalcroze began piano lessons at the age of six. He later claimed that, due to his teacher's futile attempts to impose on him a purely technical method of tuition, he (Dalcroze) became convinced that all instrumental studies must appeal directly to the child's musical sensitivity.⁶

In 1875 Dalcroze was introduced to the austerity of Genevan society. This new way of life was to take its toll upon Dalcroze's sensitive personality. In later years he looked back upon the reserve which this Calvinistic city had built up within him, and which took many years to cast aside. In *Le Coeur chant* (published in 1900), Dalcroze

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⁵ Jaques-Dalcroze, *Souvenirs, notes et critiques*, op. cit., p. 41.

⁶ Berchtold, op. cit., p. 31.
described these moral complexes from which he still suffered whilst a student in Paris:

As a student I would often go back home at 1 o’clock in the morning feeling very sad without, however, having done any evil. Yet I still felt as though I had a heavy conscience. Various remorses seemed to tear at my soul. I suffered for everything and I seemed to suffer for nothing. I spent my life creating troubles for myself by throwing in front of my path some very big stones ...

Dalcroze reacted against the oppressive Genevan society and the repressive Genevan education. In his own educational publications, he stressed the need for every student to conquer society’s restrictions and acquire a freer, more individual outlook on life. As Frank Martin stated in his discussion of eurhythmics:

I do not believe that Dalcroze would ever have invented a method of this kind if he had lived somewhere where people are closer to nature and their rhythmic perceptions are less blunted than in Geneva. This city, where he had to teach sol-fa, is an intellectual centre where people in general have little spontaneity. It was this very lack of abandonment that induced Dalcroze to fetch his disconcerted pupils up on the platform and make them march, jump and caper arm in arm. The first and principal lesson he was giving them was a lesson in spontaneity, compelling them to translate into everyday movements the musical rhythms which they were painfully spelling out from crotchetts and quavers.

Travel

Dalcroze was an inveterate traveller, and whilst Professor at the Geneva Conservatorium he was accused of making unreasonable demands for holidays. According to Alfred Berchtold, Dalcroze’s frequent walks and train journeys around the Swiss countryside brought to fruition many a

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7 "Etudiant, il m’arrivait de rentrer à une heure avancée de la nuit. Je m’en allais tout triste; sans avoir rien fait de mal, je me sentais la conscience lourde - et des remords déchiraient mon âme. Je souffre pour tout. Je souffre pour rien. Je passe ma vie à me cacher des soucis, à jeter devant moi sur la route des grosses pierres ..." Cited ibid., p. 38.


9 Berchtold, op. cit., pp. 48-49.
musical rhythm; and when the Swiss composer Ferdinand Gigon asked Dalcroze to discuss the origin of eurhythmics, he opened his reply with the words "Ah yes! The origin of eurhythmics! I was travelling at the time in Algeria ...".

To help publicize his method, Dalcroze composed theatrical works and produced eurhythmic displays which involved children from many parts of Europe. The auditions and rehearsals which these productions necessitated were claimed by Dalcroze to have greatly increased his knowledge of musical education:

My pedagogic experience was formed by the comparisons that I was able to make between the temperaments and characters of children of different nationalities, in the course of the thousands of auditions held for my Enfantine all over Europe. Everywhere I noticed in the little children, of whatever nationality, that same desire to move ... I was also able to notice - in the different national environments - great differences in the various types of child-movements, which seemed to vary according to the different states of their nervous systems and their cerebral reactions. It was this which helped me considerably in creating an educational system which would facilitate bodily movements and aesthetic and expressive gestures in space ...

His work with young children earned Dalcroze the nickname: "Pestalozzi de la musique", in honour of the renowned Swiss educator.

The educators

It is more difficult to discern the exact influence of educational theorists on Dalcroze's writings. In part, this is related to

10 ibid., p. 56.
11 "Ah oui! L'origine de ma rythmique! Je m'ajournais en ce moment-là en Algérie ... " Cited ibid., p. 40.
12 "Mon expérience pédagogique a été formée par les comparaisons que j'ai pu faire entre le tempérament et le caractère des enfants de tous pays, au cours d'un millier d'auditions de mes Enfantine dans l'Europe entière. Partout j'ai constaté chez les tout petits, le même désir de mouvement ... J'ai pu percevoir aussi - selon les climats - des différences énormes entre les divers modes de mouvements enfantins, selon l'état du système nerveux et les réactions cérébrales. Et c'est ce qui m'a aidé considérablement à créer un système éducatif facilitant les déplacements corporels et la gestique esthétique et expressive dans l'espace ... ". Jaques-Dalcroze, Souvenirs, notes et critiques, op. cit., pp. 39-40.
13 Berchtold, op. cit., p. 80.

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Dalcroze's intimate knowledge of past philosophical and educational ideas. In *Rhythm, Music and Education*, he constantly referred to the thought of Plato, Rousseau, Diderot, La Rochefoucauld, Montaigne, Fenelon, Pascal, Montesquieu, Bergson, Taine and Pestalozzi. Dalcroze had also studied the more contemporary influences of Spencer, Kaubert and Montessori. It is possible to assess Dalcroze's knowledge of these theorists and philosophers, by reading about his academic studies at the Geneva Collège, where he received first prizes in both literature and philosophy.\(^{14}\) In addition, Dalcroze's interest in educational innovation is supported by his frequent visits to the *Ecole Rousseau* in Geneva.\(^{15}\)

Although many direct parallels or re-interpretation of pre-existing theories may be discovered in Dalcroze's writings, he was much more than a mere eclectic educationalist. Instead, his unique educational theories evolved from the concepts of a diverse group of educational philosophers, some of whom were mentioned above. Dalcroze's genius was to develop a *practical* method to achieve his ideals—although these ideals may have been following paths established by others. It is possible to seek, and to find, many similarities between Dalcroze's thoughts and those of other leading educators.

Like Rousseau, La Rochefoucauld, Montaigne and Pestalozzi, Dalcroze believed that the training of the body had a reciprocal benefit on the mind. In *Emile*, Rousseau claimed that "the more the child's body is exercised, the more alert is his mind; strength and reason increase together, and each helps to develop the other."\(^{16}\) Similar sentiments were expressed by La Rochefoucauld. He wrote, "We are more disposed to

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14 ibid., pp. 33-37.
indolence in our minds than in our bodies, and good physical habits are conducive to good mental ones. 17 Montaigne also shared this opinion, and declared "The body and the spirit are very closely knit and communicate their various experiences to each other." 18

Pestalozzi not only stressed the benefit of physical exercise for the mind's well-being, but foreshadowed Dalcroze's conviction that time had permitted the mind and body to 'forget' their original unity of expression. Pestalozzi advocated daily gymnastic exercise as a means 'to bring back the body of the child into the full unity and harmony with his intellect and heart which originally existed.' 19 In addition, he warned of the inherent danger of specializing in any particular field. 'Nothing', wrote Pestalozzi, 'is more common in higher society than the dancer who cannot even walk properly, equestrians who cannot swim, fencers who cannot fell a tree with an axe.' 20 The need for physical rhythmic exercises which would compensate for the severe restrictions of man's routine was fundamental to Dalcroze's doctrines. 21

These direct parallels may lead to an interpretation of Dalcroze's work as being simply a restatement of various theories, dismissing eurhythmics as educational eclecticism. Others, in contrast, have seen Dalcroze's achievements as being the fulfilment of someone else's philosophy. For example, in an article published in 1912, Michael T. Sadler


20 ibid., p. 92.

21 See pp. 89-91 above.
described eurhythmics as the 'realization of Rousseau's ideal'. Both of these approaches fail to incorporate the complex origins of eurhythmics. The concepts of past educators were only a part of its genesis. Eurhythmics coincided with, and contributed to, the reformist thinking in education which had been manifesting itself in the decades around the turn of the century. This thinking aimed to overthrow the passivity of the old teaching techniques, and was an ideal Dalcroze sought to achieve in music education. A more succinct and correct interpretation of Dalcroze's teaching, is found in the following comparison, drawn by Helena Maguire, between Dalcroze and Montessori:

Montessori, perhaps, more than any other, has given us the courage to protest against the old method of teaching in which the pupil remains in a state of passivity while we thrust knowledge upon him. There are many of us in America who have realized the need of a method of music teaching that will obtain from the pupil "an attention which is at once active and dynamic ..." This is the kind of attention which the Jaques-Dalcroze teaching succeeds in gaining, and there is no doubt that we will soon have as many teachers of this method in this country as we now have of the Montessori method.

Dalcroze's music teachers

Dalcroze studied musical theory with Albert Lavignac in Paris, and this experience proved to be very rewarding. Contrary to Dalcroze's descriptions of the general theoretical teaching of the day, Lavignac required the student to write down musical exercises using his ear to guide the intellect. In his writings, Dalcroze acknowledged the valuable advice he had received from his past teacher, and quoted from Lavignac the following passage:

"... many children fail to become musical through their parents allowing their musical instincts to die of neglect ... we should be on the lookout for deformities or deficiencies in the aural

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system.25

Following his studies with Lavignac, Dalcroze became a pupil of Fauré. Dalcroze described Fauré as a teacher and close friend to whom he owed much, not just musically, but also personally. It was Fauré who enabled Dalcroze to understand and control his emotions more fully, allowing him to outgrow his shyness and timidity, legacies from the rigid respectability of Geneva.26

In Paris, Dalcroze also studied with Delibes, from whom he was to learn much regarding the art of orchestration.27 According to Lincoln Kirstein, Dalcroze’s later reforms for the ballet received a certain impetus from his studies with Delibes. As Kirstein has remarked, "At a time when dancing in Paris was decadent, he [Delibes] maintained an ideal for dance music ... Dalcroze ... studied him carefully."28 Despite his admiration for Delibes, Dalcroze took his teacher to task on at least one occasion, criticizing the composer’s disregard for the correlation between physical and musical rhythms:

An amusing instance of carelessness or absence of mind is given us in a scene from "Sylvia", the charming ballet of Delibes. At a certain moment, the heroine has rapidly to cross the entire length of the stage and take refuge in the wings. "Sylvia takes flight", says the text, and, to illustrate this flight, the musician is content to have the orchestra play a simple chromatic scale in demi-semi-quavers, the duration of which might suffice for the scurrying flight of a mouse, but certainly not for that of a ballerina, however active.29

Another important influence on Dalcroze was his musical tuition

26 Jaques-Dalcroze, Souvenirs, notes et critiques, op. cit., p. 40.
27 ibid., p. 40.
with Mathis Lussy. Born in 1828 in the Canton of Stans, Lussy published a series of books which stressed the importance of rhythm in musical composition, a subject which had hitherto been virtually ignored by theorists.\textsuperscript{30} Lussy was awarded the Priz Bord\m{c}n for his last work published in 1903, \textit{L’anacrouse dans la musique moderne}. After his death in 1909 Lussy’s contribution was almost forgotten by his contemporaries. Dalcroze, by contrast, acknowledged his debt to Lussy on several occasions, stating that it was Lussy’s teaching which had prepared him for his own research and publications dealing with rhythm.\textsuperscript{31} In \textit{Music, Rhythm and Education}, Dalcroze referred his readers to Lussy’s publications which he called ‘monuments of wisdom and artistic penetration.’\textsuperscript{32} Elsewhere, Dalcroze further acknowledged his debt to Lussy, who had ‘opened new doors to the true relationship existing between the body, the mind, and musical emotions.’\textsuperscript{33}

\textbf{Eugène Ysa\'ye}

Dalcroze discussed at length the musical and pedagogical insight which he acquired from the Belgian virtuoso violinist, Eugène Ysa\'ye. Dalcroze was Ysa\'ye’s piano accompanist on a tour of Germany in 1897, and became well acquainted with the musician. The impression which Ysa\'ye had upon Dalcroze was so immense that he bought a small note-book in which to record their various conversations. These reflections serve to indicate the similarity between Ysa\'ye’s thoughts and Dalcroze’s mature ideas.

\textsuperscript{30} Lussy’s most famous book \textit{Traité de l’expression musicale, accents, nuances et mouvements dans la musique vocale et instrumentale}, was published in 1873. This was later published in the abridged English version: Mathis Lussy, \textit{A Short Treatise on Musical Rhythm}, translated by E. Fowles, London, The Vincent Music Company, 1909.

\textsuperscript{31} Jaques-Dalcroze, \textit{Souvenirs notes et critiques}, op. cit., p. 40.

\textsuperscript{32} Jaques-Dalcroze, \textit{Rhythm, Music and Education}, op. cit., p. 43.

\textsuperscript{33} Berchtold, op. cit., p. 47.
Dalcroze recalled how Ysaÿe loved to work on his technique in the dark, or with his eyes closed, so as to be better able to go back to the physical source of the musical movement. 'Sonority,' Ysaÿe informed Dalcroze, 'must penetrate us completely, right into our vital organs; and rhythmic movement must animate our entire muscular system without any resistance or exaggeration.'

To accomplish this, Ysaÿe believed that when performing a composition, the interpreter should allow his body to follow the impulse of his musical thought; but no bodily movement was to be carried out independently of one's internal impulses.

Importantly, these statements do not represent mere theories on Ysaÿe's part, but formed the practical basis of his formidable technique. Dalcroze discovered this under the most embarrassing circumstances. Having thoughtlessly entered Ysaÿe's room unannounced, Dalcroze surprised the violinist. Ysaÿe was playing his violin whilst in the process of executing an impressive mime, placing his entire body in motion (both rhythmically and plastically), while the right arm and the fingers maintained all their flexibility, in order to execute the virtuoso passages.

It is interesting to note that although Dalcroze's association and friendship with Ysaÿe began in 1897, it was not until 1903 that Dalcroze's students took their first rhythmic steps. This suggests that in 1897 Dalcroze's theories were still in the germination phase, only to reach fruition several years later.

Edouard Claparède

Edouard Claparède, a Genevan psychologist, became interested in

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34 "La sonorité doit nous pénétrer entièrement jusque dans nos viscères et le mouvement rythmique doit animer tout notre système musculaire, sans résistance ni exagération." Jaques-Dalcroze, Souvenirs, notes et critiques, op. cit., p. 44.

35 ibid.

36 ibid.
Dalcroze's methods after witnessing a demonstration of eurhythmics in 1905. Claparède was one of the first to realize the value of the system for general education, and encouraged Dalcroze's interest in this area. Dalcroze became a close friend of Claparède and studied psychology with him, in order to understand better the psycho-physiological nature of eurhythmics. According to Berchtold, after meeting Claparède, Dalcroze placed much greater emphasis upon exercises designed to encourage the quick reaction of the body to the directions of the mind.37 The use of spoken signals, especially the *Hopp!*, has also been attributed by some authors to Claparède's influence.38

**Isadora Duncan**

Edward Gordon Craig's claim that Dalcroze was a mere imitator of Isadora Duncan has been examined, and found to be unsubstantiated.39 Nevertheless, Walther Volbach has suggested that Dalcroze may have been indirectly influenced by Duncan, when he encouraged his students to perform exercises in bare feet. In 1912 Adolphe Appia read his article *Du costume pour la gymnastique rythmique* to students at the Hellerau school. In this, Appia described how Dalcroze gradually adopted the one piece eurhythmics costume which revealed the bare arms, neck, legs and feet of his pupils. Initially, Dalcroze had requested them to substitute light sandals for the high heeled shoes they wore during the day. Later, bare feet became the norm.40 According to Volbach, Appia had seen Duncan dance barefooted some years before he met Dalcroze, and may have suggested the idea to him.41 This point of view however, must

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37 Berchtold, op. cit., p. 80.

38 This somewhat controversial matter has already been discussed. See pp. 77-79 above.

39 See pp. 106-117 above.


41 ibid.
remain conjecture in the absence of evidence to support Volbach's claim regarding Isadora's influence.

François Delsarte

Dalcroze was aware of the theories of François Delsarte, a Frenchman born in 1811. Delsarte was repulsed by the meaningless gestures used by fellow actors attempting to convey their emotions. As a consequence, he studied man's unconscious physical expression of emotion for twenty-five years, but never published a written account of his research. Margot Fonteyn has commented on Delsarte's unique contribution to dance and drama:

He must have been laughable, hiding in shrubberies [sic] in the park with a notebook, observing the difference between a mother's attitude to her child and that of its nanny - even between the gestures of an adoring mother and an indifferent one. As he studied people in cafés and churches, in mourning and in anger, in rejoicing and in anxiety, he was able to formulate precise laws governing our every conscious movement that enabled him to read character, emotions and motives infallibly and in great detail. I believe his was the first scientific approach to human expression through body movement.43

The correlation which Dalcroze perceived to exist between musical emotions and the emotions conveyed by spontaneous human gestures, has already been discussed in an earlier chapter.44

Wolf Dohrn and his gift of Hellerau

In October 1909 Wolf Dohrn attended a demonstration of eurhythms given by Dalcroze and his students at Dresden. In November of the same year, Dohrn wrote to Dalcroze offering to build a music school specifically for Dalcroze's needs at the newly developed garden city of Hellerau.45 This offer was to fulfil Dalcroze's most cherished dreams. In correspondence dating back to 1903, Dalcroze had confided to Adolphe

42 See Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 170.
44 See pp. 99-101 above.
45 Tibor Dénes, "Chronologie", in Martin et al., op. cit., p. 18.
Appia his secret fantasy of winning a lottery, in order to erect a building suitable for the implementation of both their ideals. Consequently, Dalcroze enthusiastically accepted Dohrn's unexpected invitation. Leaving the indifference of Geneva, he moved with his family to Hellerau, where, as Elfriede Feudel has so colourfully described it, "the glow of rhythmic education rose like a flame and its glow attracted the attention of many people at home and abroad." What factors prompted Dohrn to make his extraordinary offer?

Dohrn's father, Anton (1840-1905), was actively involved in the science of biology which developed in the nineteenth century. Through the encouragement of the biologists Huxley, Vogt, and Haeckel, Anton founded the famous Institute and Aquarium at Naples. This interest in the study of nature, which had begun with studies of the lower vertebrate animals and climaxed in the evolutionary theories of Darwin, was to fade towards the turn of the century when a different field of enquiry took its place. The higher needs of man (rather than other species) were once more investigated. Answers were sought to problems of social reform, the inherent dangers of over-intellectualization, and the absence of artistic activity in men's lives. Following in his father's footsteps, Wolf Dohrn immersed himself in the task of finding an answer to these universal problems.

Whilst studying politics in Munich, Wolf Dohrn made the acquaintance of Frederic Naumann. For many years a Christian Socialist, Naumann had reached the decision that the practical implementation of

46 Edmond Stadler, "Jaques-Dalcroze et Adolphe Appia", in Martin et al., ibid., p. 422.
48 Berchtold, op. cit., pp. 84-85.
Christ's teachings was an impossibility. He subsequently abandoned theology but not his search for a social ideal.\textsuperscript{49} In 1906, in association with Karl Schmidt, Theodore Neuss, and other interested friends, Naumann organized the Dresdener Werkbund, a society dedicated to the establishment of a more harmonious relationship between artistic and industrial life. Naumann asked Dohrn to be the secretary of this institution, an invitation he eagerly accepted.\textsuperscript{50}

In keeping with the ideals of the Werkbund, Schmidt, an artisan turned manufacturer, built the Dresdener Werkstatte fur Handwerkskunst. This was a factory which aimed to produce modern furniture of not just functional design, but of beauty and artistic worth as well. It was Schmidt's belief that his workers should not merely create beautiful objects for the wealthy, but that they should share in the enjoyment of their own creations. To this end, and in association with the Werkbund, Schmidt established the garden-city of Hellerau.\textsuperscript{51} Bordering on the vast forest territory of Dresdener-Heath, Hellerau was one of the first of many garden-cities founded in Germany in which many new ideas were initiated in the areas of architecture and last reforms. The foundation stone of Hellerau was laid in 1909, and in that year Dohrn made Hellerau his home.

Through his working relationship with Naumann and Schmidt, Dohrn came to realize that the poorer classes were in need of some kind of artistic guidance. After seeing a demonstration of eurhythmics given by Dalcroze, Dohrn decided that eurhythmics lessons should become an integral part of the programme of general instruction to be given the children and adults of Hellerau.\textsuperscript{52} In a letter which Dalcroze wrote to

\textsuperscript{49} ibid., pp. 85-86.
\textsuperscript{50} ibid., p. 86.
\textsuperscript{51} ibid., pp. 86-87.
\textsuperscript{52} For further details, see pp. 134-135 above.
Appia in March 1910, Dalcroze stated that in order to raise additional funds for a music school at Hellerau, Dohrn was organizing a conference to which all the important dignitaries of Dresden were to be invited. It was his intention that Dalcroze should not only discuss the musical benefits of eurhythmics, but also its personal and social importance. Dalcroze accepted Dohrn's request, and wrote to him saying:

... at Hellerau, it is a question of creating an organic lifestyle, of harmonizing with the aid of a special education, the land and its inhabitants; it involves creating through rhythm, a moral and aesthetic architecture, identical to that of your houses; and it also means lifting rhythm up to the level of a social institution ...

This passage appears to be Dalcroze's earliest written expression of the social significance of eurhythmics. Thus, the social value which he was henceforth to attribute his work, may be seen as a direct consequence of Dohrn's influence. The method by which Dalcroze attempted to place the life of Hellerau within a wider social context, will be discussed in the following chapter. At this point, it is worthwhile to comment on the educational climate existing at the Hellerau music school.

Articles of this period, as well as the reminiscences of students and those who visited Hellerau, constantly stressed the opinion that Hellerau was one of the most progressive schools of its day. An understanding of what is here meant by 'progressive' may be gauged by reference to the writings of Edith Clarke. She had visited Hellerau to make a report to the Dartford College of Physical Education in England, but remained at Hellerau to study for the Diploma. Clarke stated:

They were remarkable years ... for the impact they made on teaching methods which, at the time, were definitely formal. Children


54 "... qu'à Hellerau il s'agirait de créer une vie organique, d'harmoniser, grâce à une éducation spéciale, le pays et ses habitants; de créer par le rythme une architecture morale et esthétique identique à celle de vos maisons d'élever le rythme à la hauteur d'une institution sociale ..." Cited in Berchtold, op. cit., p. 87.
did as they were directed in most schools. Monsieur Jaques's classes were a great contrast. Pupils had to think for themselves, listen intelligently to music, or other stimulus, and respond to what they heard, whether the result was the same as or different from others in the class. Individuals were also encouraged to make up their own rhythms or melodies, and, in this way, initiative, independence of action and self-reliance were taught. Such methods of teaching may be common practice today - they were not so in 1900. Jaques-Dalcroze led the way.55

In addition, Clarke discussed the importance which Dalcroze placed upon getting to know and understand each individual student. Dalcroze supervised the entire course of musical studies offered at Hellerau, and taught classes in rhythmic movement, solfège and improvisation. In this way, Dalcroze made sure that he kept in close touch with all his pupils, for "with his keen eye and quick brain, nothing escaped his notice."56 This alertness is confirmed by Claude Bommeli-Hainard's recollections of the concern Dalcroze had shown towards her as a young girl:

I can still see myself at the age of 14, shoulders slumped forward, back bent, like a marabou, as I came into the eurhythmics class. Far from making me self-conscious about my condition by untimely remarks, Monsieur Jaques took me into his office after the lesson and, on a plate with anatomical pictures, showed me which of my muscles were "on strike", and gave me a number of appropriate exercises which helped to set everything right. There are many of us who, having received this sort of treatment from Monsieur Jaques, feel the need of passing on this gift to our pupils.57

The freedom of Hellerau must not be confused with "licence". Feudel has described the atmosphere of Hellerau as having been like that of a university campus, where discipline, if singularly free and unobtrusive, still existed. She remarked:

If it is an achievement to keep hundreds of young people in an atmosphere of disciplined enthusiasm, this was the merit of Jaques-Dalcroze ... He was always ready to talk to his students at any time and he was willing to learn from them. We the students


56 ibid., p. 6.

57 Bommeli-Hainard, loc. cit.

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became aware of the mutual "give and take" so characteristic for this way of teaching.  

The love which the Hellerau students had for Dalcroze was perhaps best expressed by Sergei Volhonsky when he wrote, "His pupils adored him. When he was absent, Hellerau was not the same place anymore! On his return you heard, "Jaques is back, what a blessing!""  

Shortly before the outbreak of World War I, Wolf Dohrn was killed in a freak skiing accident. The war ruined Dohrn's enterprise in all its tangible aspects, but the ideas to which Hellerau gave birth were to have their impact upon such diverse fields as music education, dance, theatre and therapy. No finer tribute can be paid to Dohrn than the following by Feudel, commenting on the ideals of Hellerau:  

In the history of music education the foundation of Hellerau stands unique and without equal. We know of great institutions such as the Pestalozzi Home in Ifferton, the Froebel Kindergarten in Keilhau and others. But there has never been a place of research where music in its importance for the spiritual and emotional development of the human being was placed into the centre.  

Beck, Rambert and Gorster  

Annie Beck began her studies with Dalcroze at Hellerau in 1910. The natural unstudied beauty of her movements immediately impressed Dalcroze and she became one of his favourite students. It was Beck who created the rhythmic choreography for Dalcroze's two most important productions: Orpheus and La Fête de juin. With the outbreak of World War I, Beck moved to England where she became a teacher at the London School of Dalcroze Eurhythmics.  

Marie Rambert represents one of the many contradictions in Dalcroze's character. Rambert first met Dalcroze in 1909 and later taught  

58 Feudel, op. cit., p. 3.  
59 Sergei Volhonsky, 'A Russian's Homage to Jaques-Dalcroze', Le Rythme, March 1959, pp. 5-6.  
60 Feudel, op. cit., p. 3-4.  
for him at Hellerau. Despite Dalcroze's disdain for ballet technique, he engaged Rambert, a trained dancer, to give his students classes in movement. According to Rambert, Dalcroze acknowledged that her ballet exercises were very useful in improving the deportment and suppleness of the body, as well as teaching the speed of movement so necessary for quick realization of M. Jaques' difficult rhythms. In spite of this, Dalcroze refused Rambert permission to call her classes ballet, so she chose the German word for gymnastic exercises, Turnen. Nevertheless, as Rambert recalled, 'Of course what I actually taught ... was founded on ballet, because it was the only system I knew, but done barefoot and in Isadora's style.'

Nina Gorter was a music teacher at the Berlin Conservatorium where she attended one of Dalcroze's earliest demonstrations of eurhythmics. She became a faithful friend and loyally supported Dalcroze against the unsympathetic reactions of his colleagues in Geneva. Gorter studied eurhythmics and became a teacher at Hellerau. She also translated into German some of Dalcroze's songs. Dalcroze's regard for Gorter was shown when he dedicated to her a chapter of *Music, Rhythm and Education*.

Having surveyed the late nineteenth and early twentieth-century influences upon eurhythmics, it is necessary to turn to a more controversial issue - the influence of ancient Greece.

The Influence of Ancient Greece

It is natural to see a kinship between the Platonic doctrine that

63 ibid.
the whole of man's life stands in need of 'good rhythm', and Dalcroze's claim that eurhythms was not just dance but the practical implementation of a principle affecting every part of man's existence. Indeed, this message pervades Dalcroze's thought. Contemporary man, he said, had lost the equilibrium between his physical, intellectual and spiritual resources which the Greeks acquired from birth; through the study of eurhythms, man had the opportunity to regain what he had lost.

Throughout his writings, Dalcroze often justified his own position by reference to the artistic and certain philosophical ideals of Greek antiquity. For example, in order to give a heightened credibility to the lofty position he accorded music in the school curriculum, and especially the study of eurhythms, Dalcroze invoked the authority of Plato and a host of other Greek sages. Dismayed at the intellectual approach which the majority of fellow musicians seemed to afford their art, Dalcroze praised the ancient Greeks for having understood that rhythm had its true source in the body, and that the practice of rhythmic movements exerted a powerful and favourable influence over man's physical and spiritual well-being. To emphasize society's need to contemplate the human form from a healthier perspective, Dalcroze cited the respect which the Greek gave to the naked body in a variety of daily activities, as well as the veneration it received from the greatest of the Hellenic philosophers.

65 See p. 175 above.
67 'No one, surely, now doubts that rhythm originates in the body itself! And it is worth noting that the most gifted of all artistic peoples, from the rhythmic point of view - the Greeks - in marking the rhythm of their verses, designated the rhythmic unit by the term "foot", which usage has passed into most modern languages. And yet we have long ceased to scan verses by means of bodily movement, and rhythm has become a purely intellectual conception.' ibid., p. 130.
68 ibid., p. 156.

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According to several authors, Hellenism was a major factor in the extraordinary social role Dalcroze gave to rhythm. As he declared in the preface to *Rhythm, Music and Education*:

In matters of art, I foresee that individual efforts will continue to attract a certain public; but I believe that a new demand for collective unity will drive numerous persons, formerly estranged from art, into association for the expression of their common spirit. And from that, a new art will emerge, compound of a multitude of aspirations, of different degrees of strength, but unanimous in the quest of an ideal and common outlet for emotion. This will lead to the call for a psycho-physical training based on the cult of natural rhythms, and which, guided by the collective will—working, maybe, subconsciously—will find an increasingly important part in civilised life.  

Meredith Atkinson, Louis Séchan, and Claire-Lise Dutoit-Carlier have suggested that the Greek *orchêisthai,* a form of dance which played a valued part in the artistic, emotional and communal life of every Greek citizen, is of special importance in understanding the social worth Dalcroze gave to eurhythmics. In "The Dance and Rhythm in Ancient Greece", Atkinson stated "To the genius of Jaques-Dalcroze belongs the lasting merit of having revived all that was noble in the Greek dance and classical rhythm, combined with the best in modern musical and dramatic self-expression."  

Similarly, in his 1930 study of Greek dance and its impact upon such artists as Duncan, Dalcroze and Nijinsky, Séchan asserted that Dalcroze's eurhythmics represented "... a veritable epigone of Hellenism." Finally, Dutoit-Carlier wrote that ancient Greece was Dalcroze's first source of inspiration, just as it had been for Gluck, Wagner, Goethe and Schiller before him, who had similarly attempted to create an art analogous to that of the Greek *orchêisthai.*

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69 ibid., p. xi.

70 Meredith Atkinson, "The Dance and Rhythm in Ancient Greece", *Conference of Educational Associations* (Great Britain), January 1927, p. 108.


72 Claire-Lise Dutoit-Carlier, "Jaques-Dalcroze, Créateur de la rythmique", in Martin et al., op. cit., p. 42.
What evidence exists to support these points of view?

The nature of the Greek orcheisthai

A detailed study of the Greek dance is beyond the scope of this thesis. It is necessary, nonetheless, to outline specific features of it, which will later be considered in seeking a relationship between eurhythmics and the Greek dance.

The Greek dancer aimed to express his innermost feelings and emotions, and his dance was activated not just by the external muscular movements of the body, but the internal force of his entire physical, intellectual and spiritual being. Virtuosity of movement for its own sake played no part in the Greek orcheisthai, and the spectator expected much more than sheer entertainment. As Atkinson has remarked:

In Greece ... all the intellectual qualities that the dancer possessed were called into play; he performed before onlookers who expected from him something more than mere pleasure of the eyes, and an expressive gesture was held more important than a graceful movement. If he wished to express soft emotions he moved softly, but grace was not his chief care. Any movement was permitted him, supple or grotesque, graceful or brusque, provided only that it expressed the thought he wished to convey.  

Natural and instinctive movements such as walking, running, skipping, jumping or reclining, formed the superstructure of Greek dancing. The art of cheironomía was a system of symbolic gestures of the hands, arms, feet, torso and head - of such complexity as to be almost incomprehensible to modern man - through which expressive movement could be created. Thus, Aristotle described dancing as "an imitation of actions, characters and passions by means of postures and rhythmic movements".

Since the Greeks did not consider expressive rhythmic movements as a complete art form, their dance was invariably associated with verse, and a mousetke (instrumental sonorities) which intimately reflected the movements of the dancer's feet. These three elements of gesture, poetry and music formed the Choral Trinity, one of the most original, beautiful, and inspiring creations of ancient Greece.76

In ancient Greece, the dance was an instrument of immense social and educational relevance. In her book The Dance in Ancient Greece, Lillian Lawler stated that, for the Greek, 'the dance was a social activity in the truest sense of the word', the means through which he 'expressed all his personal and communal emotions of joy and sorrow, marked all the great events of his own life and that of his city ...' 77 Indeed, the Greek goddess of dance, Terpsichore, cast her spell over every aspect of community life: religious, artistic, military, gymnastic and educational. Plato's Laws reveal the significance of the dance especially in its educational aspects:

On men alone the gods have bestowed the pleasurable sense of harmony and rhythm. Education is first given us through Apollo and the muses. The uneducated man is he who has not been well trained in the choric dance, and educated is he who has received adequate training.78

Interestingly, the modern concept of dancing as a social amusement designed to bring together two members of the opposite sex, played no part in the life of Greek antiquity.79

76 Lawler, op. cit., p. 121.
77 ibid.
78 Cited in Atkinson, op. cit., p. 106.
79 Séchan, op. cit., p. 246.
The *orchesthrai* also played an essential role in the dramatic activities of the Greeks. According to Isobel Henderson, the theatre was the only school of the poorer citizens in ancient Greece.80 Plato declared that, when attending a Greek drama, "The rule was to listen silently and learn ..."81 This is not to suggest that the Greek spectator was a passive observer. On the contrary, the Greek drama (tragic or comic) was addressed to an audience which represented an entire community, not a handful of individuals as in modern productions. Every member of that community was expected to become, at least in the emotional sense, actively involved in the dramatic scene which was presented to the community at large. As Atkinson has explained, every Greek citizen was expected to see in the fusion of rhythmic movement, poetry and music before him, "a mirror, the reflection of his own feelings, until audience and actor became one."82

Modern historians would seem to agree that a dynamic interaction between performer and spectator was an integral part of the artistic life of ancient Greece. Nevertheless, how this special relationship manifested itself remains an enigma. J. L. Styan has suggested the vast roundness of the Greek theatre as a possible solution:

The question remains: in this size of theatre could a Greek audience have a ritual experience with all the implications of an homogeneous participation, a communal sharing between actor and audience? ... it is arguable that the secret of the experience is to be found in the quality of 'roundness' ... of the vast area itself. There may be a special virtue for an audience watching any activity 'in the round'; in such a situation a spectator shares and enjoys the focus of the action with the actor himself. This explains physically, at least, why the chorus repeatedly reproduces and extends the eloquent thoughts of all the Greek citizens. In this spirit the chorus becomes the play, and the audience the chorus, teaching and self-teaching without didacticism, because the lesson is impressed by the players on the

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81 Cited ibid.


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feelings of those who share them. The chorus merely articulates by ritualistic means ... what the spectators wish to have articulated, and what in more intimate circumstances they would have wanted to say for themselves. 83

Eurhythmics and Greek Dance

The solo artist and the spectator

The usefulness which Dalcroze ascribed to eurhythmics, and more specifically plastique animée, for developing the emotional sensitivity and interpretative powers of the solo artist has already been discussed. 84 Here, it is necessary to understand that Dalcroze considered the study of plastic expression from two differing points of view. On the one hand, the student might seek "perfection in interpretation, via the body, of musical emotions and feelings" 85 for his own personal rewards. Conversely, if the student aimed to arouse within others, through public performances, the impressions and sensations which music aroused in his own being, then Dalcroze judged the character of plastic expression to assume an entirely new aesthetic and social dimension. 86

In Dalcroze's opinion, the physical techniques required for the socialization of plastique would not result automatically, and required special training. The techniques which he had previously devised to assist the pupils' individual expression of music through physical movement, that is, the gestures, skips and leaps, had now to be extensively revised. 87 The primary aim of personal plastique was a pedagogical one: to permit the student to experience through natural and

84 See Chapter IV above.
85 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 196.
86 ibid.
87 ibid., pp. 196-197. For a discussion of these technical aspects of Dalcroze's method, see Emile Jaques-Dalcroze, Exercices de plastique animée, Lausanne, Jobin, 1916.
spontaneous rhythmic movements, and "for his own pleasure", the emotions conveyed by music. For the purposes of social plastique Dalcroze required that the student refine his arbitrary gestures by a process of successive eliminations, and thereafter select from the remaining movements those most suitable for communicating to an audience the musical feelings which inspired his expressive plastic interpretation.

The technical facets involved in adapting personal plastique to a social plane were discussed by Dalcroze in numerous articles. He realized that a truly inspired translation of musical emotions into rhythmic movements required very special gifts on the part of the choreographer. In a letter addressed to students and qualified teachers of his methods, Dalcroze declared:

All mediocre physical interpretations of a piece of music by a single student, or a group of students, forever falsifies the public's opinion of the method. Eurhythmics is, above all, a means of education; if, in classroom lessons, the physical interpretation of certain pieces of music constitutes an excellent means of 'experiencing' the nuances of their phrasing and intensity, as well as being an excellent means of being able to "feel" their structure and their form, one must not attempt to present this type of study to the public as a spectacle, unless, of course, the teacher feels himself endowed with the qualities of imagination and organization necessary to present this spectacle in a truly artistic way.

According to Atkinson, Séchan and Dutoit-Carlier, Dalcroze's

88 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 196.
89 ibid., p. 197.
91 "Toute médiocre interprétation corporelle d'un morceau de musique par un élève soliste ou un groupe d'élèves, fausse à jamais l'opinion du public et l'empêche d'apprécier la valeur réelle de la méthode. Celle-ci est avant tout un moyen d'éducation, et si, dans les leçons, l'interprétation corporelle de certaines pièces de musique constitue un excellent moyen d'en éprouver les nuances" de phrasé et d'intensité et d'en "ressentir" la structure et les formes, il ne faut présenter cette étude au public comme un spectacle, que si le professeur se sent doté des qualités nécessaires d'imagination et d'organisation pour réaliser ce spectacle d'une façon vraiment artistique." Emile Jaques-Dalcroze, "Lettre aux Rythmiciens" (1924), Le Rythme, June 1977, pp. 4-5.
campaign to re-establish plastic expression as a pursuit reflective of
man's deepest emotions, helps reveal the depth of the relationship
between eurhythmics and the Greek orcheisthai.92 Dalcroze's writings
confirm this opinion, and establish that his mission of dance reform
could only be accomplished by a return to the Greek ideal.

Dalcroze defined the Greek dance as a highly complex form of physi-
cal expression through which the body visibly portrayed the "life of the
soul".93 Moreover, it was an art governed by physiological laws, and as
such, was diametrically opposed to the Classical ballet tradition.
Dalcroze maintained that artists of the ballet spurned the expression of
human emotions, by substituting images of a supernatural order. Like a
conjurer, the dancer foolishly attempted to free his body from the
restraints of gravity - of humanity, so that it might soar "high above
the realities of human existence."94

Sharply reproaching choreographers for having destroyed the ancient
heritage of the Greek orcheisthai, Dalcroze pleaded with musicians and
dancers to re-unite their energies, so that the dance might once again
parallel the glorious art of physical expression which existed in the
'Golden Age' of Greece. True dance, he said, was "the art of expressing
emotions by means of rhythmic bodily movement."95 Sadly, it had degener-
erated in modern times into a display of puerile calisthenics, executed
by dancers whose artistic insensitivity allowed them to "aim no higher
than at the amusement of the eye or the exercise of their muscles ..."96

and Dutoit-Carlier, op. cit., pp. 349-351.
94 ibid., p. 175.
95 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 176.
96 ibid., p. 229.
No less disturbing was the unquestioning acceptance by musicians, critics, dancers, painters and sculptors, as well as the general public, of the frivolity of the productions based on plastique presented to them. In Rhythm, Music and Education, Dalcroze described his amazement arising from the contradictions and inconsistencies of opinions which he had overheard at dance and operatic performances:

Each time we attend a display of dancing, we are staggered by the incoherence of the spectators' opinions, and the contradictions of their sentiments. Those who object in the concert hall to the technical acrobatics of instrumentalists, applaud it in the dancer. Those who oppose transcriptions and arrangements of classical pieces, approve the most horrible travesties of them as performed by artists of the ballet. Those again who complain of the inadequate delicacy of touch of certain pianists pass, without turning a hair, the crude, exaggerated, and frantic gestures of opera singers! Others who are dependable authorities on the pictorial representations of the human form go into raptures over the affectations and abnormal dislocations of living breathing bodies. Finally, there are the critics, and these are the worst, so perverted in taste and steeped in the artifices of conventional choreography, that they remain impervious to the efforts of progressive artists to reform the dance as a simple and natural expression of emotion.97

Dalcroze admitted that he too could not help but be impressed by the sheer opulence, the exquisitely picturesque enjoyment of certain dancers who employed a kaleidoscope of visual effects.98 His account of fantastically-draped costumes bathed in dazzling changes of coloured light, is strongly reminiscent of the dance routines of Loie Fuller. An American dancer, her lack of formal dance studies was eclipsed by eccentric dance attire and a spectacular use of recently invented electric light.99 Despite such overwhelming imagery, Dalcroze was led to ask:

... is this enjoyment of a spiritual and emotive order? Is it the real and direct product of deep and sincere feelings? And completely as it satisfies our yearning for aesthetic pleasure, does it saturate us with the creative emotion of the musical work?100

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97 ibid., p. 161.
98 ibid., p. 206.
99 ibid. See also Fonteyn, op. cit., pp. 93-95.
100 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 206.
Plate XII  Loie Fuller performing the Fire Dance
Convinced that the general public needed to be made more aware of the inherent emotional worth of plastic art, Dalcroze stressed the need for schools to devote more time to artistic studies. Further, he drew attention to the aesthetic and social unity to be derived from this education:

... artistic studies are not designed solely for the training of professional artists: they aim also at forming a public capable of appreciating artistic representations, of entering into the spirit of them, and of feeling the emotion they may have served to express. Training of the senses and mind alone can raise the public to such a pitch that, in the ideal of Adolphe Appia (one of the purest artists of our time), the public shall actively collaborate in symbolic and poetic spectacles presented by men of genius.101

As previously discussed, the emotional interaction of performer and spectator was fundamental to the Greek concept of dance and drama. Atkinson, Séchan and Dutoit-Carlier have observed in Dalcroze's need to re-establish this ancient unity, undeniable evidence of the influence of Hellenism upon Dalcroze's doctrines.102 It must be recognized however, that Dalcroze has attributed to Appia, not to himself, the ideal of a public whose artistic taste and understanding was sufficiently cultivated for it to participate actively in the works of art presented to it. Dalcroze shared Appia's desire for a socially orientated artistic aestheticism, and advocated eurhythmics as a form of education which would reveal 'the potential participation of a whole public trained to co-operate with the artist, and to assume a responsible part in his performance.'103

The view held by Atkinson, Séchan and Dutoit-Carlier that eurhythmics mirrored the social, moral and emotional significance which the Greeks attributed to art, is substantiated by Dalcroze's writings. Yet these authors, in their search for a relationship between eurhythmics

101 ibid., pp. 136-137.
103 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., p. 234.
and Greek antiquity, have failed to take into consideration the over-
riding importance which Appia played in the formation of Dalcroze's
aesthetic ideals. In his own writings, Dalcroze rarely referred to
Appia, and has been accused of 'playing down' the formative influence
which Appia had on the development of eurhythmics. Consequently, in
the next chapter, the mutual inspiration and guidance between these two
men will be discussed in greater detail.

At this stage, it is worthwhile to consider the fundamental changes
which eurhythmics underwent in order to become the intimate expression
of man's collective aspirations - a social art par excellence.

Collective eurhythmics

John Kardos has captured the social atmosphere which permeated the
opening of the Greek religious festivals:

The Festival began with a colourful procession ... led through the
city by the priests, the officials, poets, actors ... members of
the various choruses, and the musicians. They were followed by
the population of the city and many strangers who had come to join
in the celebrations.

Dalcroze also produced elaborate festivals which involved entire com-
munities. In this way he continued a Swiss tradition, established
during the twelfth century, of public performances to commemorate reli-
gious and patriotic events. Rousseau described the joys to be procured
from participation in the Swiss feasts, and stated that these aimed to
'Make sure that everyone can see himself and love himself in other
people, so that all can be better united.'

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104 See pp. 261-264 below.
105 John Kardos, An Historical Outline of the Ancient Theatre, Sydney,
Courrier Australien, 1950, p. 11.
106 "Faites que chacun se voie et s'aime dans les autres, afin que tous
en soient mieux unis." Cited in Berchtold, op. cit., p. 58. For
an interesting discussion of the origin and development of the
Swiss Feasts, see Edmond Stadler, 'Le festspiel suisse: Adolphe
Appia et Jaques-Dalcroze', Revue d'histoire du theatre, Vol.15,
Plate XIII  Dancing at Hellerau
Sandra Nash, a graduate of the Dalcroze Institute, has discussed the recollections of people who had attended Dalcroze's festivals, and remembered young children running down from the mountains to join in the singing and dancing. For Dalcroze, the festival was a time to forget personal malice and to substitute for it, 'good will'. The themes which he gave to the festival as a genre, celebrated man's environment, history, daily life and noblest aspirations. Dalcroze portrayed the rhythmic balance which he believed to dominate men's lives - the fire of youth and the serenity of old age, the intense sorrow of the young wife as she watched her husband march off to war and the happiness of his return, the toil of the planting and the merriment of the harvest.

In 1903, to celebrate the entry of the Canton of Vaud into the Swiss Confederation, a festival was held in Lausanne. A pageant was planned which would unfold the history of Vaud, and Dalcroze was asked to compose the music and verse. The result was the Festival Vaudois, a theatrical extravaganza involving 1800 people in song and rhythmic movements. Firmin Gémier, the acclaimed French theatrical personage, directed the production, but he closely followed Dalcroze's principles regarding the unity of musical and physical rhythms. According to Dutoit-Carlier, the festival was acclaimed by both the Swiss people and visitors from abroad, and greatly enhanced Dalcroze's reputation as a composer. The success of the festival also strengthened Dalcroze's faith in the value of his recent experiments in rhythmic movement at the Geneva Conservatorium.


109 Volbach, op. cit., pp. 94-95.

110 Dutoit-Carlier, op. cit., p. 326.

111 ibid.
Although the *Festival Vaudois* represented a milestone in Dalcroze’s career, it occurred at a time when Dalcroze’s research was still in embryo. It was not until 1903 that Dalcroze’s students took their first rhythmic steps, and he was still principally concerned with developing the individual’s musical sensitivity. In 1906 Dalcroze was to meet Adolphe Appia. This event would encourage Dalcroze’s interest in the plastic expression of musical emotions, and also develop his understanding of the power of rhythmic movements to animate large crowds for the collective representation of individual strivings. These factors must consequently bring into question the validity of Dutoit-Carlier’s assertion, ‘There can be no doubt that the success of the *Festival Vaudois* (1903) made it possible for Jaques-Dalcroze to progress to his *Orphée* at Hellerau (1912-1913) and *La Fête de juin* (1914).’112 Once more, Appia’s profound influence is not fully appreciated.

In writings dating from the Hellerau period, Dalcroze explained the ‘laws’ of collective, as distinct from individual gesture. He claimed that regardless of talent and sincerity of endeavour, a large group of ‘plasticians’ would not succeed in conveying emotion to an audience, if each member of the group conceived his gestures independently of the rest. On the contrary, where a crowd of people sought to create, for dramatic effect, an atmosphere reflective of the musical emotions, Dalcroze believed that it was imperative for each individual to forget ‘his particular idiosyncrasies in the interests of the general impression.’113

The portrayal of music through collective rhythmic movements has been discussed by Rambert, who participated in the plastic studies which

112 ‘Les principales réalisations qui jalonnent la vie de Jaques-Dalcroze, après le *Festival Vaudois* (1903), furent les représentations d’*Orphée* à Hellerau (1912-1913) et *La Fête de juin* (1914).’ Dutoit-Carlier, op. cit., p. 363.

Daldroze presented to Russian audiences in 1911:

The first exercise we did was called L'éveil au rythme [The Awakening of Rhythm], which started off with us lying on the floor in a circle facing outward, so as not to see each other. At first Daldroze played some vague dreamy music in which the rhythm gradually became more clear. At a certain point we began to beat out the rhythm with the hand only, then with the arm, then on the crescendo we had to raise ourselves on one knee, and finally on the tonic chord we got to our feet and started marching victoriously. As we performed every action simultaneously, without looking at each other, because we reacted to the music completely identically, it always produced a great impression.114

In this exercise, Daldroze is seen to have abandoned the spontaneous and individual response to musical rhythms which his teaching had previously stressed. Collective movements, these carefully prepared in advance, now attempted to awaken within the onlooker a shared feeling for the musical emotions plastically represented before him. Indeed, Daldroze stressed that 'The simultaneous execution of individual gestures [would] not of itself express the collective emotions of the crowd.'115 Rather, if the movements of a group were to be truly expressive, the diverse gestures of the individual had to be 'orchestrated' into becoming a unified and artistic whole.116

To appreciate more fully the differing techniques involved in individual and collective plastic expression, it will be useful to refer to Daldroze's explanation of the physical externalization of a musical crescendo. In the case of an individual, the physical interpretation might be accomplished by a gesture which revealed an increase of muscular tension.117 Where collective movements were employed, it was Daldroze's opinion that:

The impression of a common release of energy does not depend on the amount of muscular effort contributed by each individual member. An effect of crescendo could be obtained without any

114 Rambert, op. cit., p. 52.
115 Jaques-Daldroze, Rhythm, Music and Education, op. cit., p. 171.
116 ibid., p. 169.
117 ibid., p. 171.
increase of energy on the part of individuals by a simple shrinkage of the group analogous to that of the contraction of a muscle, or, on the other hand, an extension which will cause it to occupy a larger area. 118

Similarly, in regard to the collective expression of emotive effects, Dalcroze wrote:

A single person rising gently out of a kneeling group will produce a stronger impression than if the whole rose at the same moment. The effect will be increased tenfold if, while he rises, those who remain kneeling bow themselves to the ground. Just as every gesture of the arm attains its maximum significance by the opposition of another limb, so a collective gesture should be set off by carefully contrived contrasted gestures. 119

Collective gesture, although it demanded considerable sacrifice on the individual's behalf, was claimed by Dalcroze to give rise to a special source of joy. He declared, "The joys procured by subordinating the individual to the whole are certainly equivalent to those procured by affirming one's full individuality." 120 Moreover, this joy represented the emotional fulfilment of an aesthetic social experience unknown since the days of the ancient Greeks. As Dalcroze jubilantly proclaimed:

Rhythm ... is the basis of all art; it is also the basis of human society. Corporal and spiritual economics are a matter of cooperation. And once society is properly trained, from school upwards, it will feel the need for expressing its joys and sorrows in manifestations of collective art, like those of the Greeks of the best period. We shall then be offered well-organized festivals, which will express the popular expressive will, and where divers groups will perform in the manner of individuals in a form at once metrical and individual — that is to say, rhythmically, for rhythm is "individuality given style". There are such wonders to be created in the domain of collective rhythmic movement. So few people realise that this domain is almost unexplored, and that a whole people may be made to execute movements in order and symmetry without representing the aspect of a battalion of soldiers; that it may counterpoint the musical design in a hundred different ways by gestures, steps, and attitudes, whilst conveying an impression of consistent unity and order. A generation of children trained in rhythm would prepare for itself and for us undreamt of joys. There is no greater happiness than in moving rhythmically and giving body and soul to the music that guides and

118 ibid.
119 ibid.
120 Jaques-Dalcroze, Eurhythmics, Art and Education, op. cit., p. 42.
inspires us; and it is virtually created by the possibility of conveying to others what our own education has given us. What can be more gratifying than to interpret freely, and in an individual manner, the feelings that actuate us, and which form the whole essence of our personality—of externalising, without constraint, our sorrows and joys, our aspirations with those of others—to group, magnify, and give style to the emotions inspired by music and poetry? And this gratification is not of a passing, artificial, or abnormal order: it is an integral factor in the conditions of existence and the progress of the individual. It cannot but contribute to the raising of the instincts of the race, and the permeation of the altruistic qualities necessary for the establishment of a healthy social order.121

When Dalcroze expressed these sentiments in 1917 their practical realization had already been attempted, notably in his production of Gluck's Orpheus at Hellerau, and the Genevan celebration La Fête de juin. The extent to which Appia’s guidance contributed to the success of these enterprises will be discussed in the next chapter.

Dalcroze’s writings demonstrate the influence of ancient Greece upon his doctrines in two important respects. Firstly, the essentially expressive nature of eurhythmics which sought to communicate, above everything else, the very soul of man. Secondly, the communal worth which Dalcroze gave to collective rhythmic movements. As Séchan has admirably expressed it:

The affinity existing between Jaques-Dalcroze and the Greeks, is not just their common language, but is due more precisely to their common desire for truth; and their firm belief that there is no art worthy of its name, other than art which concerns man as a whole, which portrays man in his totality, and which itself embodies the breath and the vibrations of life itself.122

This embodiment of the Greek ideal, in Séchan's opinion, was not a mere servile imitation or lifeless pastiche of the Greeks, but an expression

121 Jaques-Dalcroze, Rhythm, Music and Education, op. cit., pp. 218-220.

122 "Ce qui rapproche Jaques-Dalcroze des Grecs, ce n’est pas une communauté de formule, c’est, précisément, le souci de cette érigité, le goût du naturel et la ferme croyance qu’il n’y a d’art pleinement digne de ce nom que celui qui s’adresse à l'homme entier parce qu’il exprime la totalité de l’homme, et parce qu’on y sent, mêlé à la matière qu’il met en œuvre, le souffle, le frémissement de l’esprit." Séchan, op. cit., p. 268.
of the emotions of contemporary man, set against the background of universal human truth.123

It seems only possible to agree with Atkinson, Séchan and Dutoit-Carlier that eurhythmics does reveal the influence of Hellenism. However, two important questions remain. Was this influence inspired solely by Dalcroze’s own study of the Greek *orcheisthai*, or was it also a result of his collaboration with Adolphe Appia who had himself adapted the ideals of the ancient Greeks? It is the answer to these questions which must now be sought.

123 ibid.
CHAPTER VIII

APPIA AND DALCROZE: A DYNAMIC RELATIONSHIP
CHAPTER VIII

APPIA AND DALCROZE: A DYNAMIC RELATIONSHIP

The prolific relationship between Dalcroze and Adolphe Appia did not commence until Dalcroze's middle years. Although both men were citizens of Geneva, they did not meet until 1906 when Dalcroze was forty-one. Their friendship, which was to last for the rest of their lives, was buttressed by two factors: both men suffered ridicule from their colleagues, and both desired to liberate the body from the fetters of social convention. Indeed, their exchange of ideas was to create a most sublime means of presenting the human body in a form that was at once dramatic, artistic and social.

Appia was born in Geneva on 1 September 1862. From 1873-1879 he attended the Collège de Vevey, a boarding school which placed little emphasis upon the Arts. Nonetheless, music and theatre absorbed the young Appia's interest, and after completing his secondary education he studied at the conservatoria of both Leipzig and Dresden. While in Germany, Appia developed a passion for Wagnerian drama, and from 1882 he paid regular visits to the Bayreuth Festival. To acquaint himself further with contemporary theatrical practices, he also attended performances at the court opera houses of Dresden and Vienna. After 1890 Appia led a secluded existence in the vicinity of Lake Geneva, where he wrote his prophetic treatises on stagecraft.2

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At Bayreuth, Appia realized the truth of a conviction which he had harboured ever since attending his first opera in 1880, a performance of Gounod’s Faust. He was now convinced that the stage conventions of his time were entrenched in a Romantic notion of ornamentation and superficiality. Even the stage of Bayreuth, despite its wonders of mechanical apparatus and unparalleled scenic illusion, was incapable of visually interpreting the emotions conveyed by Wagner’s music – drama masterpieces.3

What Appia found most disturbing was the presence on the stage of two contradictory elements. On the one hand, there was the living and breathing body of the actor. Set against this three-dimensional organism however, was a fictitious two-dimensional painted scene – a sham universe which shared no relationship with the essential humanity of Wagner’s music.4 In stark contrast, Appia envisaged spatial structures and a subtle (electric) lighting which would reinforce the inner essence of the drama rather than distracting with unnecessary externals. His austere designs, drab in colour, opposed the over-luxuriant Wagner décors designed for Bayreuth by the German scenographer, Max Brückner (1855-1912) and met with little approval at the time.5

According to Appia, Wagner was himself aware of the discord which existed between his musical thoughts and their subsequent translation

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4 Appia, ibid., pp. 1-3.

Plate XV  Max Brückner's décor for Parsifal
into the dramatic action on the stage. Unfortunately, he was also the unwitting captive of "deplorable contemporary operatic conventions," and misguidedly believed that a "greater care and still greater splendour in the settings" would suffice to create a satisfactory staging. Thus, while Wagner painstakingly recorded in his scores every action which the actor was to convey to the spectator, "he then found it natural to place around and behind [the actor] painted wings and drops, whose nonsense reduced to nothing every effort towards harmony and aesthetic truth ... "

In 1888 Appia began to contemplate how an organic unity might be accomplished between the actor and his surroundings. Although Wagner's works formed the central core of this thinking, Appia's theories achieved a catholicism quite independent of any single artist. In later years he would interest himself in designing stage-settings for a diversity of dramatic works, including plays by Aeschylus, Shakespeare, Goethe, Claudel and Ibsen.

Besides numerous published and unpublished articles, letters and drawings, Appia expressed his leading ideas in three texts:

- La mise-en-scène du drame wagnérien [The Staging of Wagnerian Music-Drama]. A limited edition of three hundred copies was published in 1895.
- Die Musik und die Inszenierung [Music and the Art of the Theatre], written in French but first published in 1899 in German.

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7 ibid., p. 86.
8 ibid., pp. 85-86.
9 ibid., p. 86.
L'oeuvre d'art Vivant [The Work of Living Art], published in 1921.

Walther Volbach has stated: Appia's style of writing has puzzled many, irritated others. Even his friends, intimately acquainted with his ideas and manner of expression, concede that some passages remain "obscure". His style is indeed thoroughly personal. ¹⁰

"My misfortune", Appia confessed, "is that I think in German and write in French."¹¹ In 1932 the Editor of Theatre Arts Monthly remarked upon the extreme difficulty of translating Appia's writings into English.¹² Notwithstanding this, it is necessary to present a brief description of Appia's theories so that their influence upon Dalcroze may be subsequently assessed.

The Theories of Adolphe Appia

Living space

Appia's problem was to resolve the absurd juxtaposition of animate and inanimate theatrical elements. He thought the living body of the actor to be ludicrously out of place when set before a painted canvas background, no matter how brilliant the artist's design and execution. To replace this artificial scene, Appia demanded a three-dimensional staging, that is, a plastique staging consisting of columns, terraces, cubes, inclined planes and staircases. Such a setting would not complement the expressive gestures of the actor but oppose them, thereby creating living space. Appia explained this enigmatic concept in The Work of Living Art:

... let us imagine a square, vertical column, with sharply-defined angles. This column rests, with no base, on horizontal slabs. It gives an impression of solidity, of power to resist. A body approaches. Out of the contrast between its movement and the quiet immobility of the column is born a sensation of expressive

¹¹ Ibid.
¹² See Mercier, op. cit., p. 606.
life, a sensation that the body without the column or the column without the advancing body could not have evoked. Further, the sinuous and rounded lines of the body differ essentially from the plain surfaces and the angles of the column - and this contrast is in itself expressive. The body finally touches the column; the opposition is further accentuated. Finally the body leans against the column, and the latter's immobility offers a point of solid support: the column resists; it acts! The opposition has created life in the inanimate form; the space has become living!13

Living light and living colour

Living space would not alone suffice to resolve the conflict between the living body and a dead stage design. Appia realized that the actor and his surroundings should be unified by a new concept of illumination. Consequently, he discarded the glaring footlights of the traditional theatre and the painted rays of light and dark shadows created by the artist's brush, stating:

The body is not only mobile: it is plastic as well. This plasticity naturally gives it an immediate kinship with architecture and brings it close to sculptural form - without, however, fully identifying itself with sculpture, which is immobile. On the other hand, it is alien to the nature of painting. A plastic object demands lights and shadows that are real and positive. Placed before a painted ray of light or a painted shadow-projection, the plastic body stubbornly remains in its own atmosphere, its own light and shadow.14

Appia called for living light. This was to be a mobile light which would intimately reflect changes incurred by the passage of time, a light which would reveal every musical nuance of the dramatic presentation, a light which could change colour and create living colour, and a light which would directly influence the sensibility of the spectator.15

Since the role of light was to articulate the emotional impact of the


14 Ibid., p. 9.

15 'Colour ... is a derivative of light ... Either the light takes possession of and becomes one with the colour, in order to diffuse it in space, in which case the colour shares the existence of the light itself; or the light is content to illuminate a coloured surface of an object, in which case the colour remains attached to that object, receiving life only by virtue of the object, and through variations in the light which makes it visible'. Ibid., p. 31.
music, actor and stage area, costuming had to be greatly simplified. The type of costume which Appia considered most suitable to his style of stage presentation, a costume which he realized would shock many people because of its severity and brevity, was described by him in the article "Living Art or Still Life?". He wrote, "... the costumes will be simple, either black tights over the naked body but which leave the neck, arms, legs and feet bare and unadorned ... or else, with the same idea in mind, a short tunic."

A further insight into Appia's concept of living light, may be gained by reference to his suggestions for the staging of Siegfried. In recalling a scene where, according to Wagner's score, Siegfried must listen to the wind and watch the rustling of leaves, Appia emphasized that the audience should see a young man bathed in moving light and shadows which suggest the atmosphere of a forest; not the illusion of a forest created by the agitation of canvas rags.

Appia's use of living colour has been described by Denis Bablet. In a discussion of Appia's stage directions for the enchanted garden scene in Parsifal, Bablet noted Appia's use of a lighting which would bathe the actor in a mysterious hue of bluish spots. Such a setting, in Bablet's opinion, would create a presence of mind far more evocative than a scene composed of artificial flowers and painted trees.

A hierarchy of elements

In contemplating Wagner's musical dramas, Appia judged music to be the prime revelation of the composer's soul. Appia believed that for

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Wagner's theatrical works to be successfully staged, music should determine the visual aspects of the staging. In contrast to the equal participation of the arts which Wagner advocated in his Gesamtkunstwerk [Universal Art Work], Appia proposed a hierarchical synthesis of the various dramatic elements—music, poetry, movement, scenery and lighting. Each of these elements, instead of competing on an equal footing, was to relinquish itself to the united whole. There was to exist an organic hierarchy with a single aim: the interpretation of the "tone-poet's" (composer's) artistic vision.

In Appia's hierarchy, music took precedence over the written text (libretto). According to Appia, poetry permitted man a 'definite form' to express his 'inner life'. Despite this, he claimed that it was impossible 'to measure the varied time-durations of the spoken word with any degree of precision and certainty'. For this reason, Appia argued that 'words' had 'no legitimate authority over the mobility of the human body' on the stage.

Conversely, music was the pre-eminent art of time, and Appia declared, 'Music represents time; it is its own intermediary.' In Appia's hierarchy, therefore, it was music which controlled the actor's movements in time and space. Furthermore, Appia looked upon music as the pre-eminent art: an intangible and sacred vessel into which man

22 ibid.
23 ibid., p. 17.
24 ibid., p. 18.
poured his highest aspirations, and his deepest feelings. Consequent-
ly, by surrendering itself to music, the body would become the visible
expression of the emotions conveyed by sound rhythms:

The human body, if it voluntarily accepts the modifications that
music demands, assumes the rank of a means-of-expression in art;
it forsakes its life of caprice and of accident so that it may
express, under the control of music, some essential character-
istic, some important idea, more clearly and fully than in normal
life.26

As the music governed the movements of the actor, so did it also
dictate the proportion and layout of the scenic area in which the per-
former’s body moved. Thus, in accordance with Appia’s theory that
lifeless objects would acquire expressive purpose by contrasting their
inaninity to the living body, it was to be music—via its intimate
collaboration with the body—which breathed life into otherwise life-
less forms. Appia told his readers:

... music imposes its successive units of time on the movements of
the body; this body, in turn, interprets them in terms of space.
Inanimate forms, by opposing their solidity to the body, affirm
their own existence—which, without this opposition, they cannot
manifest so clearly.27

With Living Light Appia’s hierarchy was complete. Through the
power of music, illumination became for Appia the direct expression of
the emotions of the music drama. He believed light to be the sister of
sound, and wrote:

Music and light are intimately related. This was well understood
by the ancients who made Apollo the god of both music and light.
And we, in this way, can make use of both music and lighting as an
integral form, profoundly affecting human personality... A sense
of musical lighting will need to be developed, springing from a
harmonious balance between the vibrations of sound and light in

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25 ibid.
26 ibid., p. 24.
27 ibid.
space—a kind of luminous sound. 28

With this passage, one is reminded of Tristan’s great cry, “Wie hör ich das Licht?” [Do I hear the Light?]. 29

Appia sketched light-scores which revealed, scene by scene, the shifts of focus and the changes of intensity the light was to effect in relation to the dramatic intensity of the text. Jean Mercier has described Appia’s use of light in a scene from the second act of Tristan und Isolde:

The act takes place in a garden at night. Instead of giving it the lighting suitable to an ordinary moonlit night, Appia wished to express the radiance in the souls of the lovers. For them night, though it enshrouded them, did not exist. The scene was therefore illuminated in an entirely unreal manner, diffused and almost supernatural. 30

Music and the Body: A Possible Reconciliation

Although in Appia’s hierarchy music governed the rhythmic movements of the actor, it was through the body itself that he believed expressive life would be imparted to the various elements of the music-drama. Indeed, the role which Appia ascribed to music was to focus the full attention of the audience upon the expressive gestures of the performer, the true interpreter of the tone-poet’s vision:

The living and mobile body of the actor represents movement in space; it therefore plays a critical role ... Without movement, the other arts cannot take place in the dramatic action. In one


30 Mercier, op. cit., p. 619.
hand, so to speak, the actor bears the text; in the other, as in a sheaf, he holds the art of space. Irresistibly he brings his two hands together, and by movement creates the complete work of art. The living body is thus the real creator of the supreme art, holding as it does the secret of the hierarchical relations between the conflicting elements, because it stands at their head. When we seek, therefore, the place of the other arts in dramatic art, we must maintain the living and plastic body as our point of departure.31

Through his friendship with Houston Stewart Chamberlain, Appia was introduced to Wagner's theoretical writings.32 In these, Wagner described the influence of Hellenism upon his dramatic presentations, and his desire to re-establish the ancient unity of the three sister arts of music, poetry and dancing.33 Like Wagner, Appia was also deeply interested in the philosophical and artistic ideals of Greek antiquity. In *Music and the Art of the Theatre*, he wrote: 'The Greek considered his body as the very pattern of harmony, and this harmony—this perfect relationship of all the parts of the human body—formed the whole of his life.'34 However, in Walther Volbach's opinion, it is difficult to determine whether Appia's personalized interpretation of the Greek *orchesthai* resulted from his own research on the subject, or stemmed merely from an admiration for Wagner.35

Whatever the case, Appia judged Wagner to have failed in his efforts to restore the Classical unity of music, words and physical movements. Wagner viewed the dance of his day as a sterile virtuosic

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32 Chamberlain, who married Wagner's daughter Eva, met Appia shortly before 1890. Like Appia, Chamberlain had immersed himself in the works of Wagner, and this shared enthusiasm gave rise to a close friendship between the two men. According to Raymond Penel, with Chamberlain, 'Appia did not argue, he listened. For a long time it was a relationship of pupil and master'. Cited in Volbach, 'A profile of Adolphe Appia', op. cit., p. 13.


exercise, and he attempted to replace this by a choreography which expressed the emotions conveyed by musical rhythms. But Wagner, according to Appia, was unable to reconcile the terrible conflict which raged between his music, and the seeming inability of the body to externalize this music. It was with the profoundest emotion that Appia asked his readers:

If Richard Wagner could do no more than inspire us with an infinite yearning for this supreme work of art, and if in so doing his all-encompassing genius was incapacitated and miserably sacrificed to the clarity of his revelation, who then will be able to achieve this impossible desire of which he has made us the impossible heirs?

Appia hardly dared to hope that the synonymity of physical and sonorous rhythms, so familiar to the Greek philosophers, could be rediscovered. He thought modern man to be the wretched victim of the entangled and almost insurmountable complexities of contemporary civilization, and no longer did there exist that perfect interaction of mind, body and spirit which governed the life of the Greek citizen. On the contrary, an exclusive preoccupation with intellectual matters had driven the body to lead its own life of anarchy and unbearable ugliness. As for music, it has become totally divorced from its physical heritage, and Appia forcefully declared:

There is no parallel between the normal action of the body and the positive life of music. If such a parallel existed, our problems would be solved in advance; the union with music would take care of itself automatically.

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37 Appia, *Music and the Art of the Theatre*, op cit., p. 3.

38 ibid., p. 37.


In 1918 Appia reflected upon the gradual development of his theories for the staging of Wagnerian drama. He wrote that despite the seemingly overwhelming odds, he had felt that a special kind of rhythmic movement might lessen the dichotomy between physical and sonorous rhythms, and serve to establish "a more effective dramatic form for the co-existence of actor and music on stage." As early as 1895, in *The Staging of Wagnerian Drama*, Appia foresaw the possible collaboration of musical and physical rhythms in relation to the third act of *Die Walküre*:

Wotan arrives in a terrific cyclone and subsides as he reaches the summit. The Walkyries have concealed Brünnhilde among them and seek to appease their father. The musical passage is quite short, but the incomparable polyphony is meant to be accompanied by an action that impresses it on the eye, without however obliging the maidens to separate from each other. It is effected by a light counterpoint, in which the successive entries mark the timid supplication in a highly individual manner; each Walkyrie should time her entry a beat in advance of the score. The last bars expand irresistibly; the vocalists should interlace their movements corresponding to the score, and by way of further accentuation, the whole group extended before Wotan might straighten itself and recoil on the hard chord that recalls the abrupt voice of the god. One cannot, in this scene, carry too far the minute search for new musical developments.

The rhythmic collaboration of the body and music which Appia envisaged, was described by him in 1899 as "the dance ... by means of which there could be communicated to the body the basic proportions of music ..." At the same time, he made it absolutely clear that this "dance" had nothing in common with the naive divertissements so popular in artistic circles. "By dance", explained Appia, "I do not mean those light parlour entertainments or what passes for dance in the opera, but the rhythmic life of the human body in its whole scope." Appia's later contact with Dalcroze was to reinforce these convictions.

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41 Appia, *Music and the Art of the Theatre*, op. cit., p. 3.


44 ibid.
The Collaboration of Appia and Dalcroze

In 1906 curiosity led Appia to attend a demonstration of eurhythmics given by Dalcroze and his Genevan pupils. Appia was overwhelmed by what he saw. Recounting the occasion twelve years later, he stated that this introduction to Dalcroze's methods enabled him to embark upon "a marvellous voyage of discovery!" Dalcroze's ideals, although still in their infancy, confirmed in Appia's mind those theories which already existed in embryo in his earlier writings. With joy, he realized at once that Dalcroze had discovered the answer to his (Appia's) passionate desire for synthesis. Many years later, Appia wrote:

By closely following this musical discipline of the body, I discovered the living germ of a dramatic art, in which music is no longer separated from the body... nor subjugated to it, a dramatic art which will direct the body towards an externalization in space, and thus make it the primary and supreme means of scenic expression, to which all other elements of production will be subordinated.

Overawed by Dalcroze's teaching and its possible repercussions, Appia humbly refrained from speaking to him and he wrote instead. In a letter dated May 1906, Appia expressed his admiration for Dalcroze's genius which had mastered the physical externalization of musical rhythms. He also congratulated Dalcroze for having foreseen a renaissance of the body as a powerful tool of artistic expression, and even more importantly, of having established eurhythmics as the educational means to this end.

Dalcroze was astonished by Appia's total comprehension of eurhythmics, and further correspondence led to a meeting between the two men.

45 ibid., p. 4.
46 ibid.
Ideas were enthusiastically exchanged, and, at Dalcroze's request, Appia wrote an article for the *Journal de Genève* in order to publicize a forthcoming course in eurhythmics.\(^{48}\) This article which Appia entitled "Retour à la musique" [Return to Music], revealed the deepest insight into Dalcroze's understanding of the unity existing between music and the body.

Appia began his discussion by expressing concern for the way music was so often treated as a mere cerebral inculcation, something apart from man's physical being. He then turned his attention to Dalcroze's eurhythmics, a method of musical study which had come into being not through theoretical speculation, but rather by practical teaching experience. The premise of this system of music education, Appia continued, was best expressed by Dalcroze when he claimed, "music is in man!"\(^ {49}\) According to Dalcroze, music education had to concern itself, before everything else, with re-establishing the forgotten unity of the rhythms of the human body and the rhythms of music. In this noble aim, concluded Appia, lay every hope for a future which would see the restauration of music as a true art form.\(^ {50}\)

In order to understand eurhythmics more fully and to gain first hand experience, Appia participated in Dalcroze's new course. During the first lesson which Appia attended, he became aware of the lack of a conscious interaction between the rhythmic movements of Dalcroze's students and the space which these movements occupied. In a spontaneous attempt to alleviate this deficiency, Appia asked Dalcroze to place obstacles such as desks, chairs and ladders in the working area. By so doing, Appia believed that Dalcroze's pupils would acquire a greater


\(^{49}\) "... la musique est dans l'homme!" Adolphe Appia, "Retour à la musique", *Journal de Genève*, No. 728, 20 August 1906, p. 1.

\(^{50}\) ibid.
self-awareness of the space in which they moved. This improvised solution laid the foundation for one of Appia's most inspired sets of stage designs, the *Espaces rythmique* [Rhythmic Spaces].

By 1909 Dalcroze and Appia were close friends, and their names had become inseparable in the public eye. Dalcroze completed his comic opera *Les Jumeaux de Bergame* [Bergame's Twins] in 1908, and Appia, at Dalcroze's request, created a sketch for the décor in the following year. Greatly impressed by his friend's drawing which utilized the concepts of *living space* and *living light*, Dalcroze wrote a note of gratitude to Appia. In this, he expressed the sentiment that Appia alone possessed the secret by which the theatre could be made more meaningful, beautiful and alive.

At the same time, Dalcroze confided to Appia his own ideas regarding theatrical lighting. That Appia was unimpressed by Dalcroze's suggestions is born out by an unpublished article which he wrote in 1924. Entitled "Expériences de théâtre et recherches personnelles" [Theatrical Experiences and Personal Research], this essay recalled a presentation staged by Dalcroze:

In the spring of 1909 Dalcroze begged me to watch a presentation which he had carefully prepared with music, costumes and coloured lighting ... I was saddened by the whole enterprise and decided to do something about it. I took hold of some paper and some pencils, and I feverishly composed in the next few days spaces destined for rhythmic movements. When I had completed about twenty such sketches, I sent them to Dalcroze accompanied by a letter in which I told him that his students seemed always to move on a flat surface, which tended to give the impression of mountain climbers who were trying to ascend Mount Cervis on a ground

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51 Stadler, op. cit., p. 421.
The sketches which Appia gave to Dalcroze were stage settings composed of terraces, inclines, staircases, walls and pillars. Appia described his drawings as rhythmic spaces which would ennoble 'the body's sovereign presence'. When combined with living light these spaces served to emphasize, as had never before been possible, the rhythmic movements performed by Dalcroze's students. Overjoyed by the sheer beauty of Appia's conceptions, Dalcroze wrote to his friend, saying 'I have never before seen spaces which are more evocative of rhythms nor which are in themselves more rhythmical. How happy I am about the whole thing; how I congratulate and how I admire you!' Because Dalcroze was still without a permanent centre in which to work, it was impossible for him to execute Appia's drawings immediately. Providence, nevertheless, was soon to shine on Dalcroze. The Hellerau period was about to begin and with it, under the guidance of Appia, Dalcroze was to achieve a remarkable fame.

On 11 April 1910 Dalcroze informed Appia of his decision to leave the indifference of Geneva and to move to Hellerau, where he was confident his own ideas and those of Appia would finally be understood.

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54 "Au printemps de 1909 Dalcroze me pria d'assister à une représentation qu'il avait soigneusement préparée avec de la musique, des costumes, de l'éclairage coloré ... j'en sortis attristé, et cela me décida: je saisais du papier, des crayons, et composais fébrilement chaque jour deux ou trois espaces destinés aux évolutions rythmiques. Quand d'en eus une vingtaine, je les envoyai à Dalcroze, avec une lettre où je lui disais que ses élèves imaginaient toujours sur une surface plane et me donnaient l'impression d'alpinistes qui seraient l'ascension du Cervin sur un relief aplati à terre!' Cited in Stadler, op. cit., p. 424. The original manuscript of 'Expériences de théâtre et recherches personnelles' is held by the Adolphe Appia Foundation, Geneva.


56 'Je n'ai jamais vu ni conçu des espaces plus évocateurs de rythmes et plus rythmiques. Que je suis heureux et comme je vous félicite et vous admire!' Cited in Stadler, op. cit., p. 424.

At this time, plans for the Bildungsanstalt were discussed between all those concerned: Appia, Dalcroze, Wolf Dohrn, Heinrich Tessenow and Alexander von Salzmann. Upon his arrival in Dresden, Dalcroze took classes in the building of the Ständehaus. Here, despite the inadequate facilities to implement Appia's Rhythmic Spaces materially, Dalcroze experimented with the sketches by asking his pupils to imagine the atmosphere of light and shade created by Appia.58

Theatre and Society

Before discussing the theatrical presentations upon which Appia and Dalcroze collaborated, it is necessary to understand the social significance which Appia attributed to his reforms. This thesis has already drawn attention to the social relevance which Dalcroze claimed for eurhythmics, and plastic expression in particular.59 Gradually, Appia also began to perceive his theories from a noticeably new ethical and cultural perspective. What he identified as the 'technical'60 elements of his theatrical innovations became secondary to a far greater vision. Appia became obsessed by both the personal and social roles which the theatre should play in man's life, and he prophesied that in the future dramatic art would organically interrelate life and art, bringing men together in a communal experience of universal beauty. He wrote:

The dramatic art of tomorrow will be a social act, in which each of us will assist. And, who knows, perhaps one day we shall arrive, after a period of transition, at majestic festivals in which a whole people will participate, where each of us will express our feelings, our sorrows, our joys ... 61

This change of focus was already evident, at least in elemental

58 Stadler, ibid., p. 432.
59 See Chapters VI and VII below.
61 Appia, Music and the Art of the Theatre, op. cit., p. 6.
form, in Appia's writings which pre-dated his meeting with Dalcroze, and needed only to be clarified and elaborated upon in his later publications. According to H. D. Albright, Music and the Art of the Theatre (1899) represented "an exploratory essay on the road to Appia's formulation of a new aesthetic for the theatre ... 62 The validity of this opinion is born out by the following passage, where Appia described the importance of music in theatrical art and its influence over men's lives:

... music extends the theatre's vision by revealing a new life far richer than everyday reality. The music unites the audience as one entity; music cares nothing about the audience's needs or tastes; it sweeps the audience along with the sheer force of its own rhythm. And in so doing it fulfills man's needs - a need in most cases impossible to satisfy - to escape from himself in order to find himself again.63

According to Appia, dramatic art provided the perfect outlet for the people's expression of social solidarity. This ideal stemmed, at least in part, from his recognition of the social worth which the ancient Greeks attached to their theatrical presentations. Appia dreamed of returning drama "to its noble origins",64 so that it might once more vivify men's lives by allowing them to unite for the "collective realization of great religious or simply ... human feelings ..."65 By thus uniting all mankind in a common experience of love and beauty - which, as Volbach has stated, the Greeks achieved in their dramatic festivities66 - Appia foresaw the creation of a new art form which he called living art, the social significance of which he believed would come to be universally acknowledged.

63 Appia, Music and the Art of the Theatre, op. cit., p. 34.
64 Appia, Music and the Art of the Theatre, op. cit., p. 5.
65 ibid.
For Appia it was an indictment of the intellectualism of his time that the arts were viewed as no more than luxurious and ornamental entertainments, mere artifice which was quite distinct and irrelevant to the seriousness of man's daily existence. He despised the public's poor attitude towards art, and yet at the same time realized that there was a more critical minority who really did recognize the indefinable falseness of contemporary artistic endeavours. As Appia stated in *The Work of Living Art*:

... museums and exhibitions are open; architecture, literature, and music are easily accessible. We fly from one to the other, desperately hoping that we can pilfer the secret from among their treasures; but all this time we are without real peace of mind, and let us admit it frankly, without real pleasure.67

The true source of this dilemma, Appia surmised, was the indolence of the public who were satisfied merely to gaze upon a work of art without experiencing any personal empathy with it. Man, he said, had lost sight of art as the direct and solemn expression of human existence, by attributing to it a preposterous and fictitious life of its own.68 But art was not something to be set apart from life, it was a joyous celebration of life itself! Consequently, Appia condemned the inertia of the public's reaction towards art, saying:

We sense that it is false; we are almost positive that it is false. Yet we persist in laying our critical sense to rest on this pillow of idleness, released from any further comprehension of the nature of artistic expression.69

Was it possible for man once more to experience art, rather than merely contemplate its existence? Appia believed so, but only if the artist, the creator of the work of art, and the spectator entered into an intimate communion of emotional sharing.70 Moreover, it was

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68 ibid., p. 5.
70 ibid., pp. 66-67.
eurhythmics which would lead man upon "this important and sacred road", thereby liberating him from his pathetic passivity.

In the sphere of dramatic art, Appia looked to a time when the theatre would become an act of aesthetic socialism, entire populations gathering at magnificent festivals for the collective expression of individual strivings and emotions. A few months prior to the official opening of the Bildungsanstalt, Appia wrote an article which he sent to Dalcroze. This was entitled "La gymnastique rythmique et le théâtre" [Eurhythmics and the Theatre], and contrasted Appia's theories with the theatrical conventions of the day:

Up until this point in time, all that we have asked of the public is to be there quite tranquil, and to give us its attention. To encourage the public to come to the theatre, we offer it a comfortable seat. Then we plunge each member of this audience into a kind of darkened obscurity, a state of complete passivity which it seems is the only condition the public is allowed to be in. Consequently, it occurs to me that we seek to separate ourselves, more often than not, from the work of art which is being presented to us. We fit ourselves into the forms of eternal spectators and nothing but spectators!

Appia continued his article by proposing that Dalcroze's eurhythmics would release man from his solitude in the shadowy recesses of the auditorium. By teaching musical rhythms through the study of physical rhythms, Appia was convinced that Dalcroze had re-discovered the emotional potential of the body ignored since ancient times. He was equally assured that eurhythmics would become an integral part of the school curriculum, and conceived of a future when audiences would

71 Adolphe Appia, Man is the Measure of all Things, translated by B. Hewitt, Florida, University of Miami Press, 1960, p. 128.

72 This aspect will be discussed later in this chapter.

73 "Jusqu'ici l'on ne demande du public que de la tranquillité et de l'attention. Pour l'y encourager on lui offre un siège commode et on le plonge dans un clair-obscur favorable à l'état de complète passivité qui, paraît-il, doit être le sien. Cela revient à dire que, là comme ailleurs, nous cherchons à nous distinguer le plus possible de l'œuvre d'art: nous nous sommes constitués éternels spectateurs!" Adolphe Appia, "La Gymnastique rythmique et le théâtre", Les Feuillots, Vol. 2, No. 14, February 1912, p. 53.
comprise members who had themselves experienced the expressive powers of the body. It was this factor, in Appia's opinion, which heralded the death-knell for traditional theatre.\textsuperscript{74}

According to Appia, the spectator who was enlightened by the study of eurhythmics would not merely gaze upon the drama before him. On the contrary, he would seek to submit himself to it and thereupon ask the question, 'What has that work of art done to Me?'\textsuperscript{75} Moreover, as the spectator beheld the movements of the actor's body on the stage, there would be awakened within his own being those emotions which had inspired the gestures of the actor. In this way, the spectator would understand the emotions conveyed by the actor as his own emotions. Indeed, he would be as one with the actor, crying out with jubilation after so many centuries of isolation, 'Yes! That is Me!'\textsuperscript{76} The barrier between the artist and his audience would be replaced by a communion of thought, fraternal in its essence.

Appia was convinced that his ideals for the social reform of dramatic art would evolve gradually, rather than materializing as the result of a creative revolution. He believed that for some time to come, the theatre would remain enveloped by the fetters of convention. With a supreme faith however, Appia proclaimed that the forthcoming enterprise of Hellerau would contribute significantly to the development of a living dramatic art:

The transition will be lengthy and demand from stage to stage, a very strong faith in this truth that we have foreseen. The Festivals at Hellerau will certainly constitute the most significant stage on the way towards the conquest of a living art. These Festivals will group together, each year, in a homogeneous way, the exercises of the Institute ... and the students' grand attempts at dramatization ... the public who will witness the above will feel profoundly that the students of all ages and all circumstances are there to represent it, to be, like the ancient

\textsuperscript{74} ibid., pp. 53-56.

\textsuperscript{75} 'Qu'a-t-elle fait de Moi?' ibid., p. 53.

\textsuperscript{76} 'Oui! C'est bien Moi!' ibid., p. 54.

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choir around the lighted altar, its direct and marvellous spokes-
man on living art.77

The Hellerau Productions: 1911-1914

Officially, Heinrich Tessenow was signed by Wolf Dohrn as the
architect of the Bildungsanstalt, and Alexander von Salzmann was in
charge of the lighting.78 Nevertheless, Appia kept in constant written
contact with Dalcroze and offered him much advice. Appia's reforms took
into consideration the design of the theatre itself, and he advocated
for the actor a more flexible working area. He also considered the
conventional stage curtain to be an absurd phenomenon, serving no pur-
pose other than to destroy the desired unity between performer and
spectator. Thus, at Hellerau, an important innovation which belonged
solely to Appia was the absence in the main auditorium of any division
between the actor and his audience.79

The abrogation of the stage curtain was not a concept with which
Dalcroze could agree, and he opposed Appia's suggestions on the
matter.80 Salzmann, on the other hand, wholeheartedly concurred with
Appia's idea. Further, Salzmann adopted at Hellerau a system of illu-
mination which Appia first devised in 1903 for the Parisian stage

77 'La transition sera lente et demandera d'étape en étape une foi
robuste en la vaste entrevue. Les Festspiele d'Hellerau constitu-
eront certainement l'étape la plus significative, la plus significa-
tive, la plus décisive sur le chemin de la conquête de l'art vivant.
Ils groupèrent chaque année, d'une façon homogène, les exercices de
l'institut ... jusqu'à de grandioses tentatives de dramatisation ...
Et le public convié à y assister devra ressentir profondément que
ces élèves de tout âge et de toutes conditions se trouvent ras-
semblés là pour la représenter lui-même, pour être, tel le chœur
antique autour de l'autel allumé, son porte-parole direct et merv-
elleux auprès de l'art vivant.' ibid.

78 For a more detailed discussion of these matters, see Arthur Seidi,
Die Hellerauer Schulfeste und die Bildungsanstalt Jacques-Dalcroze,
Regensburg, Gustav Bosse, 1912, pp. 27-34.

79 Appia, 'Living Art or Still Life?', op. cit., p. 43.

80 This aspect will be further discussed in the course of this chapter.
director, Mariano Fortuny. In The Theatre of Tomorrow, Kenneth Macgowan has described the revolutionary auditorium of Hellerau, which echoed Appia's vision of his theatre as the 'cathedral of the future':

The hall ... combined both stage and auditorium in a single oblong room. Whatever served as stage and setting was placed at one end. The other end of the room was occupied by the banked seats of the audience. Except for an open space of shining floor, there was no division between the spectators and the stage, not even the division of lighting. Both the audience and the setting were illuminated by the same lambent and mysterious glow proceeding from the translucent walls around, behind, and above them. These walls were of something resembling balloon silk, covered with cedar oil; behind this surface were batteries of some 10,000 bulbs so arranged and circuited as to permit all manner of shades and graduations of light ... The stage and the scene were identical and consisted merely of a complex of moveable platforms and steps, supplemented by simple flats and hangings. These could be arranged almost endlessly.

It was characteristic of Appia's shy and retiring personality that during the Hellerau period he should seek the relative seclusion of an old château near Vevey. His name, all the same, was on the list of faculty members of the Bildungsanstalt, and on a number of occasions he went to Hellerau to act as an examiner. More importantly, Appia also visited Hellerau for the purpose of assisting Dalcroze in his production of the festivals. In general however, Appia's role was as a consultant, exchanging points of view with Dalcroze by means of letters, and allowing him to implement their ideas.

Unfortunately, all the letters which Appia wrote to Dalcroze at Hellerau have been lost. It is useful, therefore, that Appia had the habit of jotting down comments upon the correspondence he received from Dalcroze. From these brief remarks it is possible to ascertain the

82 Appia, Music and the Art of the Theatre, op. cit., p. 5.
84 Stadler, op. cit., p. 423.
annoyance which Appia sometimes felt towards his friend, especially when Dalcroze refused to accept ideals which were fundamental to Appia's theatrical reforms.

Gluck's Orpheus et Euridice

In a letter to Appia dated 20 January 1912, Dalcroze expressed the anger he felt towards Edward Gordon Craig whom he believed to have plagiarized Appia. Having described Craig's recent production of Shakespeare's Hamlet, Dalcroze accused him of having managed to turn Appia's beautiful ideas into a general impression of monotony. Despite this malice, and with a sincere apology to Appia, Dalcroze stated that there was one element of Craig's production he had admired. This was the use of a stage curtain, the very rising and falling of which had awakened intense emotions within him. Dalcroze concluded his letter by suggesting to Appia that it was imperative to discuss further the usefulness of a curtain in their forthcoming enterprise of Orpheus.85 After reading Dalcroze's letter, Appia wrote upon it "... I have replied to him enough regarding the subject of a curtain and lighting ..."86 In this matter, and other important details of Orpheus, Appia was to have the decisive say.

In April 1912 Appia journeyed to Hellerau in order to help supervise the rehearsals for Orpheus. He also read to Dalcroze's students his own article "Du costume pour la gymnastique rythmique" [The Costume for Eurhythmics]. In this, Appia advocated that in order for the body to be bathed in the living light he had created, the performer should be clothed in a costume which would reflect the light back upon the spectators. For this purpose, he proposed a grey or white tunic, with or without folds, carefully tailored to accentuate the expressive beauty of

86 ibid.
the human form. 87

Appia intended that this style of dress should be used in Orpheus. Once more Salzmann supported Appia's decision, but Dalcroze rejected the idea and looked to a more traditional approach. Quarrels ensued when Dalcroze began spending vast amounts of money in order to try out costuming ideas, and at every new experiment 'Appia tore at his hair ...' 88 Finally, Appia left Hellerau and refused to correspond with Dalcroze. The conflict was only resolved when Dalcroze informed Appia that all concerned with Orpheus were eager to cooperate with him. 89

The second act of Orpheus was now prepared by Appia and Dalcroze, and presented to the public during July 1912. According to Volbach, the production was well received and hailed by Swiss critics 'as a revolutionary step in the development of theatre arts'. 90 Appia was immensely pleased and wrote to Dalcroze, saying 'for the first time since the Greek era, a perfect fusion of all media of expression, in close mutual subordination, has been realized.' 91 Dalcroze's own enthusiasm determined that he would produce Orpheus in its entirety for the forthcoming festival to be held at Hellerau in June 1913.

Appia's settings for the three acts of Orpheus were typical of his designs, utilizing inclines, platforms and staircases. There was no stage curtain, though blue drapes were used in the décors themselves. The Hades scene was monumental, a tremendous staircase of sixty steps

87 "... Lui ai longuement répondu - sujet rideau et éclairage ...", ibid.
90 Volbach, Adolphe Appia: Prophet of the Modern Theatre, op. cit., p. 89.
91 Cited ibid.
dominating the acting area. Light and shadow reflected every changing mood of Gluck's music, and focused the attention of the spectators upon the rhythmic movements of the performers. In *Le Rythme*, Charlotte MacJannet has commented that Appia's spatial settings allowed Annie Beck, the choreographer, to create intricate rhythmic groupings of exceptional truth and beauty.92 The role of Orpheus was sung by Emmi Leisner who, in order to adjust to the new style of Dalcroze's production, immersed herself in the study of eurhythmics for several months prior to the actual performance.

*Orpheus* drew an international audience and was acclaimed in European and American musical circles. Karl Storck saw in the production the "Salvation for Bayreuth",93 and Max Reinhardt was heard to declare, "Is anything impossible to such a marvellously trained group of people?"94 In his inimitable style, George Bernard Shaw praised Dalcroze's and Appia's presentation as "One of the best", adding that "to be perfect it only needed further rehearsal under the direction of himself and Harley Granville-Barker.95 Elise de Merlier wrote to her American readers, saying:

Allow me ... to tell you of Dalcroze's gigantic enterprise in producing *Orpheus*, with its entire chorus, the latter being enacted and sung by Hellerau pupils at one of the *Festspiele*. The masterly representation of *The Dance of the Enraged Shades*, who, whipping the air with furious lashes, defend the entrance to Hades - their gradual quieting down, until finally subdued they fall back and allow Orpheus to enter. What vividness of action! Proving drastically how "plastic music" can bring out the very soul of

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a composition.\textsuperscript{96}

Many years later, in a somewhat depressing article inspired by the premonition of his approaching death, Dalcroze looked back on this Orpheus production as the supreme artistic venture of his life.\textsuperscript{97}

\textit{La Fête de juin}

The French director, Firmin Gémier, a great admirer of Appia, was Dalcroze’s collaborator for the 1914 Genevan presentation \textit{La Fête de juin}. Officially, Appia was not connected with the production, though as early as February 1913 Dalcroze stated in a letter to Appia, "There are so many things in this [Feast of June] and I am counting on you to make them appear."\textsuperscript{98} This sentiment notwithstanding, it was Dalcroze’s intention that his friend’s theories should be modified for conservative Genevan tastes. This decision led to further disagreement between the two men.

Despite the public’s admiration for the Bildungsanstalt’s main auditorium and the overwhelming success of Orpheus, Dalcroze continued to hold strong reservations regarding Appia’s disdain for the traditional stage curtain. Finally, in a letter discussing the forthcoming celebrations at Geneva, Dalcroze expressed his dissatisfaction to Appia in no uncertain terms:

I do not agree with you as far as the curtain is concerned. You have always told me that the décor must depend on the music. Now, my music – inspired by the libretto – demands a curtain. I have always thought of a curtain, and my music cannot do without a curtain ... Also, I simply cannot get used to these preparations of the décor in full light, and in front of the public, by machine

\textsuperscript{96} Elise de Merlier, "Jaques-Dalcroze and Eurhythmics", \textit{Musician}. Vol. 19, No. 9, September 1914, p. 576.

\textsuperscript{97} Jaques-Dalcroze, "Petite Histoire de la Rythmique", op. cit., p. 10.

\textsuperscript{98} "Il y a là-dedans de belles choses aussi et je compte sur vous pour les faire sortir." Cited in Stadler, op. cit., p. 448.
operators who are not animated by the spirit of the work. 99

It is only possible to speculate upon Appia's written reply to
Dalcroze, assuming that he made one, for the letter is regrettably lost.
However, it is safe to assume that Appia's patience with Dalcroze must
have diminished by this time. Indeed, a satisfactory answer to Dal-
croze's discontent is to be found in the article "Living Art or Still
Life?", which summarized Appia's mature views concerning the social
aestheticism of theatrical art. In this article, Appia made it quite
clear that all changes of scenery should take place in full view of the
spectator, declaring "the curtain has no function, since we wish to
demonstrate, not to conceal." 100

Appia had his way, and no curtain was used for La Fête de juin.
In addition, this production enabled Appia to implement an idea which
had not been fulfilled at Hellerau due to financial constraints. A
special auditorium was erected, the rear wall of which opened to reveal
a panoramic view of Lake Geneva and the surrounding snow-capped moun-
tains. This innovation also owed its origin to Appia's consideration of
the theatre's social significance.

In The Work of Living Art, Appia explained that in the presentation
of great national and patriotic festivals, there existed historical,
geographical and social factors which merited careful consideration. He
argued that the re-creation of an historical event, if it was to be
socially relevant, demanded much more than period costumes and appro-
priate stage designs. If there existed nothing but these external

99 'Je ne suis pas d'accord avec toi, en ce qui concerne le rideau.
Tu m'as toujours affirmé que la décoration devait dépendre de la
musique. Or, ma musique — inspirée par le livret — demande donc un
rideau. J'ai toujours pensé d'un rideau, ma musique ne peut se
passer de rideau ... Puis, je ne puis m'habituer à cette prépara-
tion des décors en pleine lumière devant le public, par des machin-
istes qui ne sont pas animés par l'esprit de l'oeuvre." ibid.,
p. 449.

100 Appia, "Living Art or Still Life?", op. cit., p. 43.
symbols, Appia believed that only a fleeting remembrance for the past would be aroused within the spectator. The staging would have evoked neither the 'human essence'\textsuperscript{101} of the drama, nor the 'eternal values'\textsuperscript{102} of its historical context. Thus, the audience would be required to contemplate on its own, the social and aesthetic elements of the historical theme. Unable to abide such an intolerable state of affairs, Appia exclaimed:

The divine emotion must not remain the privilege of some — of those who are able to free it from its accidental coverings; it must be offered in a form clearly accessible to all. The eternal drama hidden beneath historical customs, events, and costumes must be made visible and audible to everyone.\textsuperscript{103}

The pageant \textit{La Fête de juin} was Appia's most personally satisfying attempt to achieve his ideal of a living art. Of this event, he wrote with obvious joy:

At Geneva, in July 1914, the first act of the June Festival — a grand patriotic spectacle, commemorating the entrance of Geneva into the Swiss Confederation, and composed and staged by Jaques-Dalcroze — presented an imposing an unprecedented example of this aesthetic phenomenon. It realized the \textit{simultaneity} of ... two principles. The spectator had simultaneously before his eyes, first, animated historical themes whose progression in itself formed a majestic dramatic action, and, second, their purely human expression, stripped of all historic pomp, presenting a sacred commentary on — and a transfigured realization of — the events. This two-fold action was a revelation, and was masterfully handled by the author and his collaborators.\textsuperscript{104}

A brief description of two scenes from \textit{La Fête de juin} will be helpful in understanding the immense praise which Appia afforded Dalcroze's production. A spectacular moment occurred when the rear wall parted to reveal barges on Lake Geneva moving towards the hall. These boats carried actors dressed as soldiers, and when the boats landed, the soldiers marched victoriously onto the stage to join in the action. In another thrilling scene, the performers suddenly raced across the vast

\textsuperscript{101} Appia, \textit{The Work of Living Art}, op. cit., p. 64.
\textsuperscript{102} ibid.
\textsuperscript{103} ibid.
\textsuperscript{104} ibid., pp. 64-65.
Plate XVIII  Scene from La Fête de juin
stage, down steps and through the audience itself, whilst waving large flags of the various Swiss Cantons. It was this joint involvement of the actors and spectators, in a scene at once historical and contemporary, which would seem to have represented for Appia the essence of his ideal for a social theatrical reform.\textsuperscript{105}

Strangely, despite the public acclaim afforded \textit{La Fête de juin},\textsuperscript{106} and the fervent admiration of Appia, Dalcroze was largely unmoved by his success. In spite of the enthusiasm of his students and the hundreds of volunteers who studied the enormous complexities of Beck’s rhythmic choreography, Dalcroze maintained that insufficient rehearsals had led to constraints which prevented sound and movement from finding their natural and spontaneous unity.\textsuperscript{107}

The Outcome of the Collaboration

With the outbreak of World War I, Dalcroze’s exciting and profoundly rewarding years at Hellerau came to an end. Returning to Geneva, he founded the Dalcroze Institute on 12 October 1915. The main auditorium was planned in accordance with Appia’s principles, though on a much smaller scale than had been possible at Hellerau. The stage area consisted of an ascending moveable staircase, this leading down to a large working space and a tiered seating arrangement for the audience. There were no footlights, and the lighting, though simple, fell from above. One element which must have greatly saddened Appia was the presence of a stage curtain, which remains to this day. Dalcroze had never agreed with Appia on this matter; at his new centre of operation he permitted

\begin{itemize}
\item \textsuperscript{105} See Volbach, \textit{Adolphe Appia: The Prophet of the Modern Theatre}, op. cit., p. 95.
\item \textsuperscript{106} ibid.
\item \textsuperscript{107} Jaques-Dalcroze, ‘Petite Histoire de la Rythmique’, op. cit., pp. 10-11.
\end{itemize}
himself the final say.\textsuperscript{108}

In Geneva, Dalcroze and Appia remained in close contact. A production of Dalcroze’s tone-poem \textit{Echo et Narcisse} was planned, and although this project failed to eventuate, Appia sketched a fine décor which he later published in \textit{The Work of Living Art}. Yearly demonstrations of eurhythmics were given by Dalcroze’s pupils, and in 1917 there was a music festival for which Appia wrote the programme note ‘\textit{Au spectateur}’\textsuperscript{109}. In 1923 Dalcroze produced his \textit{La Fête de la jeunesse et la joie}, but Appia appears to have played no part in the preparations. Wishing to promulgate his methods further, Dalcroze took leave from the Institute in 1924 and moved to Paris. From this time Appia was to spend much of his life in a sanatorium.\textsuperscript{110} After a period of apparent silence between the two men, Dalcroze wrote to Appia in September 1927 with a view to further collaboration.\textsuperscript{111} On 29 February 1928 Appia suffered a fatal heart-attack.

Appia never ceased to acknowledge his gratitude to Dalcroze, and availed himself of every opportunity to publicize eurhythmics, that it might become known to as wide a public as possible. Perhaps the most beautiful tribute which Appia paid his friend is to be found in the

\textsuperscript{108} Both Claire-Lise Dutoit-Cardier and Edmond Stadler have incorrectly stated, that no stage curtain was originally incorporated into the main auditorium of the Dalcroze Institute. See Claire-Lise Dutoit-Cardier, ‘Jaques-Dalcroze, Créateur de la rythmique’, in Martin et al., op. cit., p. 373; and Stadler, op. cit., pp. 89-90.


\textsuperscript{110} Throughout his life, Appia suffered from a chronic depression. He was also handicapped by a severe speech impediment which contributed to his hermit-like existence. According to Appia’s doctor, Oscar Forel, Appia’s ‘stay in sanatoriums definitely increased his capacity for work’. Cited in Volbach, ‘A Profile of Adolphe Appia’, op. cit., p. 13.

\textsuperscript{111} Stadler, op. cit., p. 458
dedication of *The Work of Living Art*. This reads:

To

Emile Jaques-Dalcroze
the faithful friend to whom I owe my aesthetic homeland. 112

By contrast, Dalcroze was less generous. His texts abound with passages that have their direct origins in Appia’s own ideals. Despite this, Dalcroze’s debt to Appia is rarely acknowledged. Regarding scenic decoration, Dalcroze stated in 1912:

> Reality will always hold the spectator’s attention more forcibly than artifice, making the latter unsatisfactory and ridiculous. For this reason the three dimensions of space should never ... admit of an imaginary perspective of the artist’s creation ... Existing stage decoration is the mortal enemy of real rhythm executed by the human body in the three real dimensions of space. Decoration in two real dimensions and a fictitious depth is cut out of place in a space involving real depth ... 113

The need for the actor to “bring himself into direct rapport with the three-dimensional setting” had already been advocated by Appia in his 1899 publication *Music and the Art of the Theatre*. 114

Discussing stage illumination in an article compiled between 1910–1916, Dalcroze wrote:

> Stage lighting does not generally attempt more than a picturesque imitation of the effects of nature, hardly venturing outside the scope of scenic decoration. Its action, allied with music, however, would create new and varied possibilities of expression. Discarding its habitual function of representing the various shades of day and night, it might participate directly in the dramatic action, accentuating sudden changes of feeling, whether impulses or reactions, permeating the decorative space with its emotive qualities. 115

In 1912 Appia wrote for Dalcroze the article “La gymnastique rythmique et la lumière” [Eurhythmics and Lighting], and created the lighting for *Orphée*.

In the same year, Dalcroze described his use of elevated spaces:

To return to our exercises in walking: it goes without saying that these are not confined to a flat surface, but are practised on inclines strewn with objects, and on staircases of every kind and dimension ... Have you ever seen children dancing on a grassy slope? And do you know the deep impression made by the sight of a crowd of men laboriously climbing a mountain?116

It was in 1909 that Appia sketched for Dalcroze the Rhythmic Spaces.

Finally, in the previously cited article of 1910-1916, Dalcroze told his readers of the imperative need to unite the emotions of the performer and his audience:

We have all of us admired, at gymnastic displays, the wonderful living picture formed by hundreds of young men moving in step to music; the synchronism of their gestures produces a sensation at once emotive and aesthetic, and yet these gymnasts are quite unconscious of creating an artistic effect. Their sole aims are discipline and hygiene. They cultivate movement for its own sake, and give no thought to it as a medium for the expression of emotion. On the stage, in lyric drama, the crowd ... also cultivates collective gesture, but in the interests of ideas. It sustains a double role, not only supporting the dramatic action, but, in addition (as in the plays of Aeschylus), communicating the thoughts of the poet or expressing the emotions of the spectators, thereby forming an intermediary between the stage and the auditorium.117

The Greek ideal of a communion of thought between actor and spectator was at the heart of Appia's reforms. His disdain of the stage curtain, an ideal which Dalcroze opposed from 1911 onwards, was a perfect example of Appia's desire to socialize dramatic art.

Volbach has accused Dalcroze of having neglected to declare "a frank recognition of his debt to the genius who self-effacingly served as the artistic spirit behind eurhythmics.118 It seems possible only to admit the truth of this opinion. Certainly, in his private correspondence with Appia, Dalcroze frequently and ardently thanked his friend for

the profound ideas which he gave to him. However, this same expression of appreciation is not to be found in Dalcroze's published works.

It is true enough that with the words "To my friend Adolphe Appia", Dalcroze dedicated to his collaborator the texts *Rhythm, Music and Education* and *Exercices de plastique animée*. In his *Souvenirs, notes et critiques* Dalcroze acknowledged that Appia's ideas regarding stagecraft helped him in his own research into rhythmic and plastic art. Further, in *Rhythm, Music and Education*, Dalcroze stated that "Appia first gave [him] the idea of evolutions on a staircase ..." However, in the very same place, making no mention of Appia's *Rhythmic Spaces*, Dalcroze wrongly attributed to Salzmann the credit for having designed, rather than executed, "a highly ingenious set of units" for the practice of eurhythmic exercises.

Dalcroze was to have the good fortune and the personal reward of seeing eurhythms take firm root during his own lifetime, not just in the field of music education, but in related areas such as dance, theatre, and music therapy. Appia was less fortunate. His contribution was largely ignored by contemporaries, apart from a relatively small circle of experts. At Bayreuth, the stage to which Appia's ideas were

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119 For example, in a letter which Dalcroze wrote to Appia in May 1912, he congratulated Appia for the many beautiful ideas contained in his most recent article "La gymnastique rythmique et la lumière". See Stadler, op. cit., p. 434.


123 ibid.
primarily addressed, Cosima Wagner rejected Appia's reforms. In addition, Appia was himself forced to admit that his own lifetime would not suffice to witness the social revolution of the theatre envisaged by his theoretical reforms:

In art anarchy still reigns; wishing to place the human body in a hierarchy of usable means - in a set of technical tools - seems Utopian and childish. The artist still considers humanity - his brothers - a mass which is distinct from himself ... even the best ... intentioned ... think they are prompting social solidarity and universal art by placing before the poor spectator a work which was never designed for him, and which, moreover, he cannot properly comprehend in the form it is given. But Appia's contribution to theatrical art has not been forgotten. Since 1930 there has been a noticeably increasing interest in his theories. In 1932 a special memorial to Appia was published in Theatre Arts Monthly. Here, Jean Mercier claimed that while the social implications of Appia's ideal may appear 'a utopia, an unrealizable dream ... the day may not be far off when it will be known for its real worth.'

In the same tribute, Lee Simpson stated that 'The first hundred and twenty pages of Appia's volume [Music and the Art of the Theatre] are nothing less than the text-book of modern stage-craft.' He added, 'Most of what we call innovation or experiment is a variation of Appia's ideas, deduced from its original premises.' Appia's influence upon twentieth-century theatre aesthetics was again discussed in 1949, this time by H. D. Albright:

As to theory, he [Appia] clarified the aesthetic of musical drama

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126 Mercier, op. cit., p. 616.


128 ibid., p. 644.
in general, and shed new light on Wagnerian criticism in particular. As to practice, he prophesied the intensified expressiveness and the unity of effect typical of the best twentieth-century production, and foresaw the three-dimensional stage and the plastic, ambient light that have become accepted norms for the twentieth-century scene.  

According to Patrick Carnegy and Alan Jefferson, Appia's reforms provided the starting point for Wieland and Wolfgang Wagner's post World War I Bayreuth productions. In *The Staging of Tristan and Isolde: Landmarks Along the Appian Way*, Carnegy wrote in 1981:

When the Festival reopened in 1951 the Wagner grandsons were naturally eager to disassociate themselves from Hitler's attempt to turn Bayreuth into a temple of the Thousand-Year Reich, and they were also seriously short of cash. But it would be wrong to dismiss their espousal of Appian simplicity as prompted by no more than political prudence, or economic necessity. Bayreuth's reforms of the 1950s and 60s were at least half a century overdue. Appia's programme was a tremendous gift to Wieland and Wolfgang Wagner.  

Jefferson has recorded his impression of the 1951 Bayreuth *Der Ring* cycle:

... eventually some general light came up and what we saw as the basis of the set - and it remained throughout the cycle - was an 'upturned saucer'. It occupied the whole of the acting area in an architectural manner [and] allowed the maximum flexibility of movement as well as being of ideal shape and texture to accept light. Light was used like paint, to illuminate and to colour the scene in great swathes, and the one great advantage lay in rapid scene changes that carried through the sweep of the story: for scene changes in the 1951 *Ring* meant mood changes, all done by lighting.  

Since Wieland Wagner's death in 1966, the pendulum at Bayreuth has shown strong signs of swinging back to a realistic style reminiscent of Wagner's own productions. Discussing his Bayreuth centenary staging of *Der Ring* in 1976, Patrice Chéreau commented, "I find it impossible to have costumes and scenery without relating them specifically to a


130 Carnegy, ibid., p. 34.

particular time.\textsuperscript{132} This attitude led Carnegy to remark somewhat sarcastically, 'In the case of the 1976 [Chéreau] Bayreuth Ring realism meant casting Wotan and family as the aristocracy of 1884, with Bakunin and Co. piling logs around them, while down on the dam on the Rhine, its daughters tooted for custom in a froth of scarlet petticoat.'\textsuperscript{133}

The final word for Appia may be left to Noël Goodwin. Recalling the 'new' Bayreuth style of Wieland Wagner, Goodwin declared:

... it is not too much to hope that the mainstream of operatic production will haul itself out of the dark ages, and learn the distinction between art and artifice in opera production that Adolphe Appia began to adumbrate nearly a century ago.\textsuperscript{134}

The influence of Hellenism upon Dalroze's thought is often cited, but his close relationship with Adolphe Appia has been chiefly ignored, especially in the Dalcroziian literature. The social worth of eurhythmics and its close affinity with the artistic life of Greek antiquity are fundamental to Dalcroze's doctrines. That Appia was also a leading force behind this ideal is beyond reasonable dispute. Indeed, any assessment of the worth of eurhythmics which seeks to divorce itself from the reforms of Appia must be considered incomplete. Moreover, the same must be said for any true evaluation of Appia's stagemanship and his enigmatic creation of a living art, for in this the eurhythmics of Emile Jaques-Dalcroze was an inherent factor.

\textsuperscript{132} Cited in Carnegy, op. cit., p. 35.

\textsuperscript{133} Ibid.

CHAPTER IX

EURHYTHMICS AND MUSIC EDUCATION TODAY
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Since his death in 1950 Dalcroze's contribution to music education has not been forgotten. This chapter will present an insight into the contemporary relevance afforded eurhythmics by a survey of the following areas:

- The work of the Dalcroze Institute.
- More recent literature and research devoted to the Dalcroze approach.
- Other significant approaches to music education, in particular, Kodály and Orff.

The Dalcroze Institute and its Affiliations

The Dalcroze Institute in Geneva, a self-supporting foundation, is the official governing body of all authorized Dalcroze activity. Apart from acting as a training centre for undergraduate and post-graduate courses in eurhythmics, the Dalcroze Institute aims to promote an awareness of and an interest in Dalcroze's teaching by providing children's classes, amateur courses, demonstrations, workshops and congresses.1

The Fédération Internationale des Enseignants de Rythmique (F.I.E.R.) has its main offices at the Dalcroze Institute and The Hague, where documentation about Dalcroze Eurhythmics from many countries is

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1 Formation professionnelle, Institut Jaques-Dalcroze, Genève, 1977, p. 11.
kept and continually updated. According to the 1975 constitution of the F.I.E.R.:

The F.I.E.R. groups professors of eurhythmics and sympathizing members of all countries for the purpose of:

(a) Strengthening the ties between them and affording them aid and moral support.

(b) Encouraging among them an exchange of experience and of ideas derived from the teaching of Emile Jaques-Dalcroze, thereby contributing to the publication of eurhythmic articles, organization of congresses and in-service courses, and international exchange of teachers.

(c) Setting up an international information centre at its headquarters.

(d) Collaborating with all international organizations concerned with problems of education and culture, in particular with UNESCO.2

There are numerous sub-branches of the F.I.E.R. around the world. Australia has the Dalcroze Society of Australia, which aims, according to its constitution:

... to further the philosophy and teachings of Emile Jaques-Dalcroze and to encourage and support in all possible ways the teaching of Dalcroze Eurhythmics and the provision of teachers qualified to use this method.3

In accordance with Dalcroze's ruling that only suitably qualified persons should profess to be teachers of Dalcroze Eurhythmics,4 two professional qualifications are offered by the Dalcroze Institute: the Licence (Licentiate), a three year undergraduate course which authorizes the holder to teach in the capacity of a fully qualified teacher of eurhythmics; and the Diplôme (Diploma), a one year postgraduate course which grants to the holder the right to examine for and confer the Licentiate.

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3 Constitution, Dalcroze Society of Australia, June 1981, p. 1. (Type-written.) See Appendix B.

4 See pp. 17-18 above.
The Licentiate is obtainable from many countries other than Switzerland, and a comprehensive list of authorized Dalcroze training centres issued in 1979 by the F.I.E.R. included approved Licentiate courses in Australia, England, America, Canada, Japan, Argentina, Germany, Spain and Israel. Specific requirements for attaining the Licentiate differ from country to country, and since 1980 the F.I.E.R. has been collating Licentiate syllabi from training centres around the world, with the view of implementing an internationally recognized programme of studies. Dominique Forte, the Director of the Dalcroze Institute, has stated that the examination for the Licentiate must include:

Eurhythmics:
(a) The interpretation, through movement, of a composition of the candidate's own choice.
(b) A demonstration lesson in rhythmic movement to be taught by the candidate.

Solfège:
(a) An aural and written solfège examination which will encompass the aural recognition of intervals, chords and modulations, in addition to melodic and harmonic dictation.

Pianoforte Improvisation:
To improvise upon a given melody and bass, and to demonstrate a flexibility of rhythmic and melodic invention.

Harmony and Composition:
(a) A written examination in harmony and counterpoint.
(b) An original composition (piano or combination of instruments) for plastic interpretation to be submitted by the candidate.

Pianoforte:
(a) All candidates must perform either a sonata from the Classical period, or a work of equivalent standard. In addition, to perform one of the piano pieces of Emile Jaques-Dalcroze.

5 Cours professionnels de rythmique, Réfraction Internationale des Enseignants de Rythmique, Institut Jaques-Dalcroze, Genève, 1979, pp. 1-3. (mimeographed.) See Appendix C.

6 Personal correspondence from Hettie van Maanen to Micheal Giddens, dated 18 April 1980. Maanen retired as President of the F.I.E.R. in 1982, when Claude Bommeli-Hainard was appointed to the position.
(b) To read a piece at sight.7

Licentiates are eligible to undertake the studies required for the Diploma, but the training and examination for this qualification can only be obtained at the Dalcroze Institute.8 By restricting the issue of the Diploma this way, the Institute safeguards the standard of its Diplomates, as well as prospective Licentiates, since the latter must be examined by a Diplomate. Nevertheless, by limiting the place of issue of the Diploma, the Dalcroze Institute would also seem to jeopardize the availability of qualified Dalcroze teachers, especially in places suffering from the tyranny of distance. A case in point is Australia.

Australia has three resident Diplomates: Heather Gell in South Australia (semi-retired), Sandra Nash in New South Wales, and Elinor Finley in Victoria (semi-retired). There are also approximately twenty Licentiates9 scattered throughout the following states: Victoria, New South Wales, South Australia, Western Australia and Tasmania. These teachers work in various government and non-government primary and secondary schools, tertiary colleges, universities, conservatoria, and private practices.

Until recently, at least two Diplomates were required to examine for the Licentiate. In Australia the travel expenses incurred in bringing two Diplomates together made the Licentiate examination a costly endeavour for the candidate. This factor, together with consideration for the advancing years of two of the Diplomates involved, led Heather

7 Personal correspondence from Dominique Porte to Micheal Giddens, dated 17 April 1980.
8 For details of the basic requirements for attaining the Diploma, see Diplôme de la méthode Jaques-Dalcroze, Institut Jaques-Dalcroze, Genève, May 1980, pp. 1-5. (Mimeographed.) See Appendix D.
9 At the time of writing, the files of the Dalcroze Institute were not up-to-date with information concerning recent Australian Licentiate holders. Personal correspondence from Madeleine Duret to Micheal Giddens, dated 24 November 1983. Duret is Dean of professional studies at the Dalcroze Institute.
Gell to devise a new system for attaining the Licentiate. This was reported in a 1980-81 edition of the Newsletter of the Dalcroze Society of Australia:

This year a great deal of thought has gone into the ways and means of conducting examinations for those wishing to attain qualifications for teaching Dalcroze Eurhythmics. Our guiding light, Heather Gell, suggested a board of examiners set up in such a way that a pool of examiners be readily available to each state. The examining body to consist of one Diplomate, three Licentiates and an independent musician. Approval has been granted by M. Gabriel Dalcroze with a mark of encouragement to the Australian members for their adherence to the standards set by his father, M. Jaques-Dalcroze.10

It is doubtful whether this rather short-sighted arrangement will be of any long term value. Certainly, it has provided an examination board which is acceptable to the Dalcroze Institute. Nonetheless, there is not a Diplomate in each state of Australia, and either the candidate or the Diplomate must still face interstate travel in many instances, a situation both costly and inconvenient.

The number of qualified Dalcroze teachers in Australia has grown considerably over the past decade. For example, in 1973 there was only one Licentiate in Victoria. Today there are five. Whilst this increase is encouraging, it could be a false dawn as future expansion would be stifled by a dearth of Diplomates. The language (lessons are given predominantly in French at the Dalcroze Institute) and cost problems facing an Australian Licentiate wishing to study for the Diploma at Geneva are considerable, and present the Dalcroze movement in Australia with difficulties for which there would seem no easy solution. It is a situation which merits close attention by the appropriate authorities if they wish to ensure the continued availability of qualified Dalcroze teachers in this country.

Publications of the Dalcroze Institute

To mark the 1965 centenary of Dalcroze’s birth, the Dalcroze Institute organised the publication of Emile Jaques-Dalcroze: l’Homme, le Compositeur, le Créateur de la rythmique.11 This collection of articles is perhaps the most comprehensive account of Dalcroze’s life and work published to date. As Gustav Gündenstein has remarked, “This book, written ... by several prominent authors, reveals much that is new even to those well-versed concerning the personality and the achievements of Jaques-Dalcroze.”12 Claire-Lise Dutoit-Carlier contributed a chapter entitled “Jaques-Dalcroze, Créateur de la rythmique” to the aforementioned text. In 1970 this chapter was translated into English (with some deletions) by the Dalcroze Society of England, and re-published as Music, Movement and Therapy.13

The official publication of the Dalcroze Institute, the periodical Le Rythme, was first issued in 1916. Economic considerations caused its demise during 1978 when it was superseded by the international Newsletter of the F.I.E.R. Quite apart from any other sources of material, these two publications provide articles which are a valuable means of evaluating, over a period of more than sixty years, the similar and opposing views of Dalcroze teachers and enthusiasts. A re-publication, in book format, of some of the articles contained in earlier editions of Le Rythme would seem a useful project, especially since the Dalcroze Institute alone appears to possess a complete set of this periodical.

In 1965 the Dalcroze Institute re-published Dalcroze’s most famous

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At the 27th International Congress of Eurhythmics held at the Dalcroze Institute in 1981, Claude Bommeli-Hainard presented her five *solfège* books, based on Dalcroze's *solfège* texts (long out-of-print) and her personal experience as a pupil of Dalcroze. These books are obtainable from the Dalcroze Institute where they are used by students pursuing *solfège* studies.14

Another useful publication is the F.I.E.R. *Bibliographie* which lists an extensive range of Dalcroze and Dalcroze-related books, mostly in French and German.15

Other Publications

While the following does not pretend to be a comprehensive survey of all the more recent literature concerning Dalcroze Eurhythmics, it is, in the writer's opinion, a representative review. In the main, it will be seen that Dalcroze teachers and enthusiasts, rather than attempting to assess critically and clarify Dalcroze's ideas, have devoted their energies to publicizing the contemporary relevance of eurhythmics.

England

In 1967 Rupert Thackray reviewed for *Music in Education*, the 1965 re-publication (by the Dalcroze Society of England) of Harold Rubinstein's English translation of *Rhythm, Music and Education*. Profoundly impressed, Thackray declared of Dalcroze's text:

... it will be a pity if it is regarded as mainly of historical interest. On reading it after a long interval, I was interested

to see how much of it is still as relevant as ever, and how much it is profitable to reconsider in the light of subsequent developments.

... There is perhaps too much special pleading in the book for modern taste, but, with due allowances for excessive missionary zeal, readers of today will accept without question many of the ideas so forcibly expressed. This reappearance of the book clearly calls for a reassessment of the work of Dalcroze and an examination of the present status of his method ... there is a good deal of ignorant criticism of the work of Dalcroze from those whose knowledge of it is slight ...

The book should both entertain and stimulate, and I hope it will be widely read. And how satisfactory now to be able to go to Dalcroze at first hand, rather than rely on other people's interpretation of his ideas.16

In addition, Thackray commented on an apparent decline in the extent of Dalcroze Eurhythmics being taught in England.17 Indeed, Nathalie Tingey's compilation A Record of the London School of Dalcroze Eurhythmics and its Graduates at Home and Overseas: 1913-1973, revealed that this period was one of serious re-adjustment for the Dalcroze movement in England. According to Tingey, a major achievement had been won for the Dalcroze movement in England when, in 1946, the Ministry of Education gave full recognition to the Licentiate qualification for purposes of salary in its government schools. Furthermore, government scholarships were introduced for students studying at the Dalcroze Society's London training centre.18 Then, in 1963, a new regulation issued by the Ministry required that Licentiates also hold a recognized teacher training qualification. This move led to a suspension of the three year full-time Licentiate offered by the London Dalcroze society, but gave impetus to the idea of introducing Dalcroze studies within already existing approved teacher trainee courses. In 1963 the Director of The Royal College of Music, Keith Falkner, supported the idea of the

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17 ibid.
inclusion of a Dalcroze course at the College, and a "Specialist" qualification was implemented by Desimée Martin.19

This revival of Dalcroze tuition in England was applauded by Laura Campbell in her 1973 article, "Whatever Happened to Dalcroze Eurhythmics?" Campbell informed her readers that Dalcroze Eurhythmics was once more "alive and kicking",20 noted a renewed demand for qualified Dalcroze teachers, and emphasized the relevance of eurhythmics for contemporary music education, saying:

... Jaques-Dalcroze, and in this country ... Curwen, were far ahead of their time as pioneers in applying intelligent educational precepts (later put forward as theories by psychologists and "educationists") to the teaching of music, and their ideas are as relevant today as they ever were.21

Today, the Licentiate may be obtained at the Roehampton Institute of Higher Education, where eurhythmics is taught under the direction of Elizabeth Vanderspar.22

America

The following extract from an article published in 1965 by Elsa Findlay, a pupil of Dalcroze, is one example of the opportunity seized by American Dalcroze enthusiasts to set the promotion machine in full swing during Dalcroze's centenary year:

This month in Geneva, Switzerland, teachers and students of eurhythmics from every country in the world will gather to celebrate

19 ibid., pp. 28-30. Until 1982 a two year "Specialist" qualification, recognized by the Dalcroze Institute, was awarded by the Dalcroze Society of Australia. The "Specialist" was superseded in 1982 by a one year "Elementary" qualification, also recognized by the Dalcroze Institute, and designed for the Pre-School and Primary teacher. See Appendix E.


22 See Appendix F.
the centenary of the birth of Dalcroze. His has been a great
influence in music education, dance, theatre, and various forms of
music and dance therapy. This is certainly what he would have
wished. For he always maintained that his work was not an end in
itself, but a means to an end, an aid to the musician, the dancer,
the teacher, or the therapist. Dalcroze pushed open a new door.23

In 1970 Findlay’s enthusiasm turned to rightful indignation when
Harris Danziger stated in the Music Educators Journal:

This genius of music pedagogy [Dalcroze] has suffered the melancholy fate of having his method enshrined in a temple guarded over
by vestal virgins who allow no tampering with the master’s thought; Dalcroze has ceased to be a vital force in education.24

Findlay’s pungent reply appeared in the same journal under the heading,
‘Vital Dalcrozing’:

With all due respect to Mr. Danziger and to all virgins, vestal or
otherwise, we should like to enter a mild protest in defense of
the present state of Dalcroze teaching... We, at the Cleveland
Institute of Music, believe that in our unhallowed Dalcroze
studio, we are promulgating the "Master’s thought" with a respect-
able degree of authenticity and a contagious, if not always lady-
like, energy.

An increasing interest in Dalcroze teaching, evidenced in numerous
inquiries concerning the availability of Dalcroze teachers, has
resulted in the creation of a Bachelor of Music Degree program at
the Institute with a major in eurhythmics. Before any student had
even completed the first year of this four-year program, the
Institute entertained several requests to provide Dalcroze
teachers to various institutions. Even outside the Temple of
Vesta, there is a keen appreciation of what the Dalcroze method
can do.

The Dalcroze department at the Institute now has four active
faculty members, whose virginity may be in question, but whose
other pertinent qualifications can be judged by the fact that
eurhythmic majors have been attracted from all over the country.
Dalcroze workshops... have also been held from coast to coast and
in Canada...

We entreat Mr Danziger to throw off his melancholy.25

On Findlay’s behalf, it needs to be said that Danziger’s wholesale
dismissal of the value attributed to Dalcroze Eurhythmics by American

music educators cannot be accepted on its face value. In 1970 Arthur Becknell reported "a kindling of interest in eurhythmics for the preschool child,"26 In particular he cited the Dalcroze Eurhythmics Programme at the Pre-Primary Level in the Pittsburgh Public Schools. This programme, inaugurated in 1965, was by 1968 reaching over 2000 children.27 Hilda Schuster has researched Pittsburgh's Dalcrozan past,28 and today, accreditation in Dalcroze Eurhythmics is given for the Bachelor of Music degree awarded by the Carnegie-Mellon University, Pittsburgh.29

Other American publications during the early seventies suggested the continuing validity of Dalcroze's teaching. In 1973 Theodore Tellstrom remarked in his book Music in American Education - Past and Present, "The Dalcroze method is not new to this country. It has enjoyed considerable popularity among some for a number of years ... it remains a method to consider ...."30 A year later, the Music Educators National Conference (M.E.N.C.) arranged the publication of The Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly and Orff. In his introduction, Robert Bays, the publications Chairman of M.E.N.C., wrote:

In view of the present widespread interest in the instructional plans of Dalcroze, Kodaly and Orff, the M.E.N.C. Publications Planning Committee is pleased to make the book available. It is hoped that both the potential and the limitation for use of these

29 Cours professionnals, op. cit., p. 2.
European methods in the American curriculum will become apparent.31

In 1980 Robert Abramson, a teacher at the Manhattan School of Music in New York, reiterated the importance of Dalcroze's integrated plan of rhythmic movement, solfège and improvisation. He said:

One of the basic principles of Jaques-Dalcroze’s teaching is that sound can be translated into motion and motion into sound. In eurhythms, ideas like "move your fingers" or "move your arm" are realized or made manifest by transforming idea or intention into movement. We can change movement ideas or intentions back to sound ideas and sound feelings. We can try to bring every detail and dimension of sound and movement together. One of the most important disciplines we can learn through music training is the ability to perform one sound-motion while imaging, thinking, and hearing another.32

Danziger's stand, on the other hand, is not without some truth. The extent of Dalcroze activity in America, from the outset, was restricted by a shortage of qualified teachers. In 1954 Karl Gehrlens, an ardent admirer of Dalcroze's work, stated that the widespread acceptance of eurhythms in America was jeopardized by the all-too-few training centres, and the limited number of graduates they produced.33 This same dilemma was noted by Virginia Mead in 1967, and by Irwin Spector in 1972.34 Pertinent too, was Spector's finding that only a small percentage of qualified Dalcroze teachers in America were actually teaching eurhythms.35

Eurhythms has always attracted, and continues to attract the attention of music educators in America. Significant, is that the


35 Spector, ibid.
demand for Dalcroze Licentiate training has led to the establishment of full-time courses at the Manhattan School of Music, the Longy Music School, Cambridge, Massachusetts, the Ithaca College of Music, and Carnegie-Mellon University, Pittsburgh. Nevertheless, it seems only possible to agree with Ellen Gerber when she says that eurhythmics has yet to achieve a "great popularity" in the United States. Conversely, her assertion that "Americans prefer games and dancing to eurhythmics" is naive, and not substantiated.

Before leaving the Danziger/Findlay episode, one final point needs to be mentioned. Like Danziger, Gehrken has also commented on the tendency of Dalcroze teachers to keep the "Master"s ideas to themselves, rather than sharing these with other music educators. This accusation is contradicted by the efforts of Dalcroze teachers to publish their own adaptations of Dalcroze Eurhythmics, so that others may be inspired to use his ideas in their own teaching activities. Indeed, Findlay suggested that Danziger might gain a better insight into the American Dalcroze movement by reading her 1971 publication, Rhythm and Movement: Applications of Dalcroze Eurhythmics.

Australia

Heather Gell's Music, Movement and the Young Child, first published in 1949, has since been translated into several languages, including Japanese. Of interest is the recently formed company, Lesley Cox

37 ibid., p. 199.
38 Gehrken, loc. cit.
Publications. To date, Lesley Cox, a Licentiate teacher, has published the following Dalcroze orientated books: *Let’s Get Moving, Music, Movement and Drama Through the Singing Game*, and *Tops and Toes*. In 1981 Cox was invited by the Dalcroze Institute to present her new materials at the 27th International Congress of Eurhythmics.41

Unfortunately, Australian Dalcroze teachers and enthusiasts have provided only a handful of Dalcroze related articles. The publicity seeking nature of these writings is indicated by such titles as "Movement: A Necessary Element in Music Education", "Rhythm, the Essence of Life and Music", and "Move We Must".42

In 1957 Heather Gell remarked that "Dalcroze Eurhythmics has been quietly going on in Australia for thirty years."43 In Malcolm John’s opinion, this activity had been far too quiet! He wrote in 1971:

"New" concepts have been about for some time — fifty years in the case of the movement concepts of Jaques-Dalcroze — but we in this country have not been sufficiently exposed to such ideas to gain anything more than a nodding acquaintance; and because of this, a fear of the real spirit behind the sound principles of movement and its association with both music and drama in education.44

Surely, John continued, it was time enough in the seventies, to

... bring music education out of the vicious circle whereby even those students in teachers’ colleges and university music departments who are given some understanding of the ways and means of implementing movement in the class-room have, for the most part, come too late to the task to be either confident or even convinced that a movement approach is worthwhile.45

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41 Lesley Cox gained the first Australian Licentiate in Dalcroze Eurhythmics in 1957, after studies with Heather Gell.


44 John, op. cit., p. 31.

45 ibid.

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In this context, it is worth noting that in replying to a query why Dalroze Eurhythmics is not taught at The Victorian College of the Arts, the Dean of Music, John Hopkins, stated:

During the early stages of setting up our courses in performer training we did give consideration to the use of Dalroze methods. However, it was felt that classes in Dalroze Eurhythmics should not be included in our courses of study. This is, of course, not a criticism of the system but rather a recognition that there is a limit on what can be put in a particular course.46

Despite Hopkins' disclaimer, his point of view must surely be interpreted as a slight on Dalroze's movement-based approach to music study. Indeed, the value ascribed by Hopkins to eurhythmics is that it may be dispensed with in order to avoid a crowded time-table.

Recently, a number of Australian articles have addressed the issue of whether the approaches of Dalroze, Kodály, Orff and Suzuki should be included in Australian music education. This aspect will be discussed later in this chapter.

Research and Behavioural Studies

The Writings of Frances Aronoff

In discussing Frances Aronoff's visit to Australia in 1981 at the invitation of the Australian Society of Music Education (A.S.M.E.), Doreen Bridges stated, "She [Aronoff] has been able to stand off from the various so-called "methods" of music education associated with particular people."47 It was Aronoff who coined the term 'Anti-Methods', her belief being that the most effective teachers are those who can be eclectic in their choice of music-learning strategies.48

46 Personal Correspondence from John Hopkins to Micheal Giddens, dated 29 August 1980.
48 Personal correspondence from Frances Aronoff to Micheal Giddens, dated 1 April 1980.
Despite this view, Aronoff has described herself as a "devoted Dalcroze promoter". In her opinion, the value of eurhythmics for contemporary music education is clearly stated in the findings of behavioural science. Consequently, a brief discussion of Aronoff's writings is warranted in determining the contemporary relevance of Dalcroze's approach.

Aronoff wrote in 1969:

... there are still many unknowns in the processes through which the child actually sees relationships, categorizes, discriminates, and generalizes. A practical approach is for the teacher to choose a particular hypothesis from the consensus of broad beliefs of the experts in psychology and education, and to use the hypothesis as a working model. Considerations that may determine his choice will be the nature of the discipline he will teach and the level and characteristics of his students.

In the field of music education, and more specifically that which deals with the early childhood years, Aronoff has suggested that the findings of Jerome Bruner are especially relevant. According to Aronoff, Bruner's research clarified the child's different ways of knowing, by identifying three ways whereby the young child understands and processes for easy retrieval the information he takes in from his environment. These modes of cognition are:

- The enactive mode. This involves minimal reflection on the part of the child. It is a means of direct representation via an appropriate muscular response.

- The iconic mode. Here, the child's muscular, visual and aural sensations are transformed into mental images which do not rely directly on muscular activity.

- The symbolic mode. At this level, the child can translate
his experiences into communicable language or symbols.\textsuperscript{51}

In Aronoff's opinion, Bruner's findings indicate the need for music educators to place greater emphasis upon developing musical experiences which take full cognizance of the pre-verbal, that is, the \textit{enactive} and \textit{iconic} modes of knowing. In her book \textit{Music and the Young Child}, she stated that the failure of many music teachers to realize the value of pre-verbal learning experiences as ways of knowing accessible to the child before he has language skills, has led to superficial accomplishments in early childhood music education.\textsuperscript{52}

Further, Aronoff believes that Dalcroze's principles, although formulated at the beginning of the century, reveal the most elegant use of the \textit{enactive} and \textit{iconic} modes of learning.\textsuperscript{53} She has described the Dalcroze teaching process in the following way:

The child can know a steady beat by walking at his normal pace, using his own recipe of energy and space. His adjustment of the tension and resilience of his muscles and the resultant use of space by his body determine the tempo. Swings initiated in diverse ways, twists, bends, and isolated movements of parts of the body add to his \textit{enactive} ways of knowing tempo, dynamics, and mood.\textsuperscript{54}

At a later stage of the child's development:

Music becomes the means of prompting movement ... The teacher takes cues for the music from the child's already demonstrated movement repertoire; he realizes the limitations of the child's natural tempo and dynamic range, and helps him to extend his range ... 

As the child hears, he tends to organize his perceptions (\textit{iconic} mode) and to translate these musical experiences into his own movement. He learns to tense and relax at will, and knows the


\textsuperscript{52} Aronoff, ibid., p. 17.


\textsuperscript{54} Aronoff, \textit{Music and the Young Child}, op. cit., p. 36.
satisfaction of spontaneity and control. 55

Although Bruner's three modes of knowing (by doing, imagining and symbolizing) are parallel in the sense that they can be pursued independently, it is the interaction between them and their translation which helps the child to learn. 56 In Aronoff’s opinion, Dalcroze directly applied this learning process in his own teaching, for he devised all manner of exercises which challenged his pupils to translate from one mode of cognition to another — for example, from physically doing to imagining their muscular response, and vice versa. 57 Thus, it is Aronoff's firm conviction that the more carefully Dalcroze's interrelated studies of rhythmic movement, solfège and improvisation are analysed and understood, the more explicit does his exploitation of the preverbal and verbal modes of comprehending, and their interchange become apparent. She wrote in 1971:

In fact, eurhythmics and solfège cannot really be separated. A person moves on the basis of what he hears, and as he sings, he may use appropriate movement, or call on kinesthetic imagery ... Improvisation is not a separate experience either; it develops from sounds and movements previously experienced. 58

For Aronoff, "The rationale for eurhythmics is eminently clear in contemporary psychological findings." 59 This proposition however, is not an open invitation for Dalcroze teachers to rest on their laurels, but represents a new challenge. As Aronoff informed fellow Dalcrozians in Le Rythme:

We must be alert to developments in the larger educational scene; what we learn may in fact give added meaning and purpose to our...

55 ibid.
57 ibid.
59 Aronoff, Music and the Young Child, op. cit., p. 170.
teaching. And we must articulate clearly each of us, about where we are going in music education and how we can get there using the living heritage of Emile Jaques-Dalcroze.

Sheldon Fardig's Research

Surprisingly, there appears to have been only one attempt to assess the results of a programme of kinesthetic rhythmic activities, using children, based on Dalcroze Eurhythmics. It is also unfortunate that the very limited scope of the research in question places serious doubts upon the validity of its findings.

The research under discussion was conducted in America by Sheldon Fardig, and reported as a doctoral thesis in 1966. According to Fardig, certain claims for the worth of Dalcroze Eurhythmics were not supported by 'rigorous observation or empirical research'. Despite this, he believed that Dalcroze's influence on music education and such related fields as dance, drama and music therapy, was sufficient to warrant this investigation.

Fardig's research involved two groups of Grade Three children who were studied in their school environment, a public school in Minnesota. One group was the control group, the other, the experimental group. The experimental group was given lessons in Dalcroze Eurhythmics. The control group continued its normal music programme which for the period

60 Aronoff, "Dalcroze Principles in Music Education", op. cit., p. 11.
61 Annabelle Joseph, a music lecturer at Carnegie-Mellon University, Pittsburgh, is currently evaluating a eurhythmics programme with kindergarten age children. This study, which is to form the basis of a doctoral thesis, is designed to test whether a one year course in Dalcroze Eurhythmics will contribute significantly to the musical aptitude of infants. It will be interesting to see if Joseph's findings refute or confirm the findings of Sheldon Fardig outlined above.
of Fardig's research avoided movement-related activities.\textsuperscript{63}

The aim of Fardig's research was to investigate particular propositions which had their basis in the writings of Dalcroze, and which, for the purpose of the study, were organized by Fardig into the following hypotheses which became the focal point of his study:

A group experience in rhythmic bodily movement will effect change in (1) specific patterns of behaviour, (2) creativity responses, (3) expression about the self, (4) rhythmic discrimination ability and (5) interest in music.\textsuperscript{64}

Briefly, Fardig's research revealed no significant improvement in sensitivity to rhythmic stimuli by the experimental group, as opposed to the control group.\textsuperscript{65} However, while Fardig found that the improvement in the musicianship of the experimental group was only slight, he did detect a more positive approach to creative activities in general. In addition, more reticent children were found to gain in confidence and be more sociable.\textsuperscript{66} Despite these not insignificant achievements, Fardig maintained that claims "affirming what bodily movement activities will do for children be ... accepted with some reservation."\textsuperscript{67}

In evaluating the worth of Fardig's research, two specific features of it need to be mentioned. Firstly, Fardig gave no indication that a qualified Dalcroze teacher was involved in his study. Fardig does refer to some "personal experiences"\textsuperscript{68} at the Dalcroze School in New York, but in what capacity is unknown. Even if he obtained some Dalcroze qualification, the teaching at the Minnesota school was carried out by the

\begin{itemize}
\item \textsuperscript{63} ibid., p. 4 and pp. 52-53.
\item \textsuperscript{64} ibid., p. 2.
\item \textsuperscript{65} ibid., pp. 116-117.
\item \textsuperscript{66} ibid.
\item \textsuperscript{67} ibid., p. 117.
\item \textsuperscript{68} ibid., pp. 49 and 48.
\end{itemize}

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music supervisor and the general classroom teacher. The kinesthetic rhythmic exercises employed were taken from Dalcroze's texts and those of 'official' (presumably Fardig means qualified) Dalcroze teachers.

Secondly, Fardig's Dalcroze programme was limited to a total of thirteen and a half hours teaching over a nine week period. One thirty-minute period per week was given by the music supervisor, and this was followed by four fifteen-minute periods per week, these lessons conducted by the general classroom teacher.

Fardig has conceded that due to the restrictions of his study his conclusions need to be accepted with reservation. He summarized the long term value of his research when he wrote:

The experimental treatment was a limited experience in Dalcroze Eurythmics tailored to fit into a particular public school situation. Widespread generalizations should not be made which would include longer periods of time, more intensive experience, a smaller group, or a clinical experience.

Despite these shortcomings, Fardig has suggested that his research indicates the need for a limited emphasis upon rhythmic movement activities for young children, in favour of a more broadly based programme of musical studies. Fardig therefore arrives at a more conservative estimation of the worth of a kinesthetic music education than Aronoff. Her understanding of Bruner, as well as the behavioural studies of Piaget, Richard Held, Roger Sessions, and the more recent brain bilaterality investigations of Thomas Regelski, has led Aronoff to the conclusion that the child's earliest musical experiences should be muscular.

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69 ibid.
70 ibid., p. 40.
71 ibid., p. 119.
72 ibid., p. 117.
in essence. To date, the recognition afforded Dalcroze Eurhythmics as a specific kinesthetic approach to music education has prompted scant empirical research. A more extended assessment would seem to be warranted.

Research into the Applications of Eurhythmics for Music Therapy

Dutoit-Carlier presented an informative account of the earliest attempts to apply eurhythmics to music therapy, as part of her contribution to the 1965 centenary publication Emile Jaques-Dalcroze: l'Homme, le Compositeur, le Créateur de la rythmique. Numerous articles discussing the implementation of eurhythmics to music therapy have also appeared in Le Rythme and the Newsletter of the F.I.E.R. These articles formed the basis of a paper which the author presented in 1980 to the Australian Music Therapy Association (A.M.T.A.), and which was later published as "Dalcroze Eurhythmics in the Field of Music Therapy." A regular visitor to various European institutions for the blind, Dalcroze was distressed by the awkwardness, nervousness, and seeming lack of concentration exhibited by blind children and adults. Hoping to be able to assist them, Dalcroze set about devising special eurhythmic exercises which he asked his sighted students to practise blindfolded. As a result of these experiments, Dalcroze came to the conclusion

... that a systematic study of degrees of energy and time in movement and of rapid contraction and relaxation of the muscles - together with exercises that aim at increasing the number of reflex movements and harmoniously training the nervous system by alternately calming and exciting it - would prove a valuable aid


74 Claire-Lise Dutoit-Carlier, "Jaques-Dalcroze, Créateur de la rythmique", in Martin et al., op. cit., pp. 386-410.

in the general education of the blind.\textsuperscript{76}

In 1920 Dalcroze published an article entitled "Eurhythmics and the Education of the Blind", in which he discussed his own research findings, as well as the work of his pupil, Joan Llongueras, who introduced eurhythmics into a school for the blind in Barcelona.\textsuperscript{77}

Following Dalcroze's initial work in the field of music therapy, the extent of the application of eurhythmics in this area broadened considerably. In the late twenties, two of Dalcroze's pupils, Grace MacLearn in Glasgow and Mimi Scheiblauer in Zurich, adapted eurhythmics for use in teaching music to deaf children.\textsuperscript{78} In 1937 Mary Van Nest reported her implementation of eurhythmics at the Lexington School for Deaf and Dumb Children in America. The results were favourable, and Van Nest stated her conviction that eurhythmics was "an aid towards establishing natural unrestricted tones" in the speech of the deaf child.\textsuperscript{79}

Another Dalcroze graduate, Priscilla Barclay, introduced Dalcroze Eurhythmics at St. Lawrence's, Surrey, a hospital for the severely intellectually handicapped. Her work, as she reported in 1977, was not restricted to mobile children of low intelligence, but included teaching music to children confined to wheelchairs. As a music therapist, Barclay discovered that aesthetic results could be obtained by rhythmic movements of the upper body, head, arms and fingers alone, and she also

\textsuperscript{76} Emile Jaques-Dalcroze, "Eurhythmics and the Education of the Blind", in Emile Jaques-Dalcroze, Eurhythmics, Art and Education, translated by Frederick Rothwell, ed. by Cynthia Cox, New York, Benjamin Blom, 1972, p. 147.

\textsuperscript{77} Llongueras wrote that after studying eurhythmics, blind pupils "attain a very sure and precise notion of the space in which they move. Their movements become more definite and assured. Eurhythmics vivifies the personality, enriches their lives, develops their imagination, strengthens their will and clarifies their thinking processes." ibid., p. 148.

\textsuperscript{78} See Dutoit-Carlier, op. cit., pp. 391-392.


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adapted musical instruments to fit the requirements of her handicapped patients.80

In 1960 Carl Schneider investigated the usefulness of Dalcroze Eurhythms in the treatment of schizophrenics without neurological disturbances, and his findings were published in the Proceedings of the National Association for Music Therapy. Schneider postulated the following hypothesis as the basis of his research:

If we divide a homogeneous group of schizophrenics into two groups and train one group in Dalcroze Eurhythms, the groups will exhibit either no difference or a marked difference in their motor processes at the end of the training period.81

Sixteen subjects were chosen, all male, and aged between twenty to forty. Eight of the subjects, control group C, were given no classes in eurhythms. The remaining eight subjects, experimental group E, received four hours training in eurhythms per week, over a period of nine weeks. There is no indication as to whether a qualified Dalcroze teacher conducted this training. At the end of the programme, Schneider reported that Group E showed a noticeable improvement in their alertness, posture, contact with reality, interaction with others, spontaneity of movement, and in their ability to repeat and create more complex rhythmic patterns. The majority of the experimental group also exhibited a longer attention span.82

Schneider concluded his report with the following recommendations and implications:

1. The methods of testing seem to indicate the need for further research in the development of more accurate measures of evaluating the motor processes ...


82 ibid., p. 139.
2. If possible, this experiment should be conducted with a larger group ...

3. There is strong evidence in support of Dalcroze Eurhythmics as a vehicle for the gratification of emotional needs. With this in mind it might be beneficial if this project were conducted to investigate the effects it might have upon the different aspects of the personality.\textsuperscript{83}

In two articles published in 1979 and 1980 respectively, Dr. Miroslaw Janiszewski, Director of Medical Studies, the Lodz, Poland, discussed his investigations for implementing Dalcroze Eurhythmics as a form of therapy for patients recovering from cardio-vascular disease. This research was undertaken with the assistance of a qualified Dalcroze teacher. According to Janiszewski, his findings revealed that the practice of eurhythmic exercises:

1. Reduced the excessive fear of physical movement commonly found in cardiac patients.

2. Eliminated the monotony and lassitude of the patient due to the physical training traditionally employed in the rehabilitation of cardiac patients.

3. Gave the possibility of pre-determining the energy expenditure of cardiac patients, by prescribing the practice of eurhythmic exercises at specified tempi.\textsuperscript{84}

Generally speaking, whilst numerous teachers have applied eurhythmics to music therapy, their various activities and findings have not been well documented. For this reason, Hettie van Maanen has indicated that an in-depth study of the role which eurhythmics has played in music therapy would be of considerable value to the Dalcroze movement, especially considering the number of Dalcroze teachers today working in

\textsuperscript{83} ibid., pp. 139-140.

therapeutic fields.85

Eurhythmics and Other Approaches to Music Education

Many educators have been prompted to devise their own individual solutions to the problems of music education. Apart from specific methods of instrumental tuition such as that created by Suzuki, two approaches to the acquisition of general musicianship, other than Dalcroze Eurhythmics, have achieved special prominence - Kodály and Orff.86 Considering this diversity of approaches to the music-learning experience, the question arises as to whether any contemporary music curriculum should be devised, which takes into account only the ideas of any one educator.

In the opinion of Martin Comte, to construct a music programme deliberately based on the philosophy of a single teacher is 'to begin on a restrictively biased basis and to limit a child's musical experiences quite unnecessarily.'87 Consequently, he has criticized the tendency of many teachers to give precedence to a particular 'method', almost to the exclusion of other relevant approaches.88

It is true that some Dalcroze enthusiasts have presented biased statements in favour of Dalcroze Eurhythmics. Indicative of this is the

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86 The Yamaha system of music education, which began its development in Japan in 1954, has also enjoyed considerable popularity in Australia and overseas. This approach was developed not by a single music educator, but a committee of music teachers, child psychologists and pediatricians brought together by the Nippon Gabbi Company (the manufacturers of Yamaha instruments). For further details see Sandy Williams, "The Yamaha Music System Education", Music Forum, No. 2, February 1981, p. 4 and p. 12.
88 ibid., p. 38.
following remark taken from Irwin Spector's article "Bring Back Dalcroze". He wrote, "The Orff, Kodály, and Suzuki methods tend to make strides towards the goal, but they fail to reach the core of the problem, the better development of musicianship."

No evidence is given, however, to support Spector's brief and vague criticism of Orff, Kodály, and Suzuki. Similarly, Heather Gell's enthusiasm has led her, on certain occasions, to become less than cautious in assessing Dalcroze's achievements. Her following glowing report of Dalcroze solfège calls for no further comment: "... Jaques-Dalcroze [conceived] an extremely original system of solfège. Indeed, it is the most thorough in the world today."

On the other hand, Dominique Porte has urged Dalcroze supporters to pay heed to other significant systems of music education. He declared in Le Rythme, "It is our responsibility, and our turn to be as inventive, creative, open and modern as Jaques-Dalcroze was. It is certain that if we do not give meaning to his name, then nobody else will do so!"

Despite this, Porte has revealed an inability to shake off the notion that other approaches to music education tend merely to echo the same ideas conceived by Dalcroze. In an address to students which he gave at the Dalcroze Institute in 1971, Porte stated:

"Today we are brought face to face with numerous methods of music education which have something in common with eurhythmics and are active methods. We must neither ignore them nor protect ourselves against them. Although Jaques-Dalcroze was the first ... our impression that similar ideas were stolen from him is often wrong, since many other people may genuinely have discovered them too."

In contrast, Marta Sanchez has commented on the individual

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89 Spector, op. cit., p. 19.


92 ibid.
characteristics of the Dalcroze and Suzuki approaches, and their complementary values:

I do not think that the various methods need to compete, because they all offer something different, and their goals are not the same. For example, Suzuki and Dalcroze can complement themselves quite well, one of them being an instrumental method. Indeed, this summer I will be teaching at the Suzuki centre in Canada which has eurythmics as part of its program.93

Similarly, Toni Steinitz, a Dalcroze teacher at the Tel Aviv Dalcroze Training Centre, has explained his adaptation of the ostinato techniques of Orff-Schulwerk within a Dalcroze-based programme:

I wanted to make my students understand Orff’s pedagogic idea of creating one complex ostinato consisting of various simple rhythmic and melodic layers, and to do this by means of our working mediums: music and improvised movements in space.94

Comte has also reproached some advocates of the Dalcroze, Kodály and Orff methods for adhering too rigorously to the written word, treating it as a ‘gospel’ not to be tampered with and above the need for re-evaluation in the light of more recent educational developments.95 Aronoff, Sanchez and Steinitz however, are among the Dalcroze teachers who have looked to a more eclectic approach in their own teaching. As R. C. Rennoldson told his audience at the 1965 Dalcroze centenary celebrations in Geneva:

There is always a great deal of risk in this business of "method". It can become a form of worship at a shrine; worse than being enshrined, it can become entombed. I have known ardent advocates of certain systems of teaching music become so rigidly set in their routines that they dared not experiment or expand because the pioneer they follow had not included such excursion. But neither had he travelled in a Boeing 707. Surely it is the spirit of these immortals that should be preserved and not the letter of their teaching.96

93 Personal correspondence from Marta Sanchez to Micheal Giddens, dated 29 April 1981.


95 Comte, op. cit., p. 38.

Many Dalcroze teachers do not understand eurhythmics within the context of a "method". As Sanchez has written, "I am not sure it [eurhythmics] is a "method" in the full sense of the word. Rather, it mostly gives you experiences and strategies for learning and teaching."^97 Aronoff shares this opinion:

I have a real problem with the word method. Perhaps it's just a matter of semantics, but for me, method connotes a more rather than less articulated procedure to use with certain materials. Because I have learned from a number of different (very different!) eurhythmics teachers, I know there is no one way. And thank heaven for that! I am convinced that to concentrate on what the book says ... or on what one's teacher may have suggested, is to give less-than-enough attention to the students and their individual needs for authentic, comprehensive music learning.^98

As Dalcroze developed his ideas on music education, he published numerous texts which outlined the rhythmic movement, solfège and improvisation exercises devised for his students. Nevertheless, Dalcroze made it quite clear that his books were primarily intended as references for trained Dalcroze teachers, not as study manuals per se. Eventually, he stopped publication of his exercises when he realized that the written word was being taken too literally, and becoming, in the process, a lifeless pastiche of his original intentions.^99 Thus, Landis and Carder have rightfully observed:

... few textbooks are used by students of the Dalcroze system at all levels, from the smallest children to those preparing to teach the method ... Those who have studied the Dalcroze method say that it can no more be learned by reading about it than swimming can

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^97 Personal correspondence from Marta Sanchez to Micheal Giddens, dated 27 March 1980.

^98 Personal correspondence from Frances Aronoff to Micheal Giddens, dated 1 April 1980.

^99 Dalcroze wrote in the preface to Rhythmic Movement, "This book has been written for the use of pupils taking courses in eurhythmics at the Institute Jaques-Dalcroze and at schools which have acquired the right to teach the Dalcroze Method. Its object is to help pupils to recapitulate and analyse the ideas they have gained in the course of their practical work. Only those who have personal experience of this special form of education can make use of the book ... " Emile Jaques-Dalcroze, The Jaques-Dalcroze Method of Rhythmic Movement [trans.], Vol. 1, London, Novello, 1920, p. 11.
be. They think that personal experience is the only way of learning this system. The ideas must be tried to be evaluated. Individuality is stressed, and the teacher who adopts ideas from the method must trust his own individuality and find ways to apply the principles in his own way to his teaching.100

In Australia, the eclectic approach appears to be gaining favour among music educators. As Comte stated in his discussion of the Dalcroze, Kodály, Orff and Suzuki approaches:

Each system has its particular merits. Each system "works". I firmly believe, however, that the best system for both teachers and students is none of these per se but, rather, adaptations and combinations of various elements and emphases from all of them, as well as other approaches which have been developed in more recent years.101

Similarly, M. Suthers wrote for the Music Forum in 1981:

Do our schools then need the systematic music education of Hungary or should we adopt universally the Orff-Schulwerk approach? Should all our kindergartens have violin teachers, or should our music classes all teach Eurhythmics? The answer, of course, is none of these. We do not need any one of these approaches, we need them all.102

The enthusiasm of those who would have an eclectic approach to Australian music education, needs to be tempered by the realization that the systems under discussion emanate from different cultural traditions. The Kodály programme, for example, required of its teachers a proficiency in singing. Steeped in the folkloristic traditions of Hungary, Kodály used the medium which came naturally to him - the voice. According to Comte, "giving [Australian] teachers confidence in their singing ability is a problem which has concerned personnel engaged in the training of teachers for a long time."103 Of course, this is not a problem unique to Kodály, as singing is also an integral part of the Dalcroze approach.

100 Landis and Carder, op. cit., p. 11.
101 Comte, op. cit., p. 37.
103 Comte, op. cit., p. 37.
Another factor which needs to be remembered by the eclectics is the question of the fixed or moveable doh. Australia, following the English Curwen tradition, has tended to use a moveable doh for aural training. Since Dalcroze based his solfège on a fixed Do system, must the teacher reject the moveable doh method in order to implement Dalcroze solfège? In answering this question, Erzébet Szűnji has discussed the incorporation of Dalcroze’s solfège techniques within an essentially Kodály-based programme. As she stated in her book Kodály’s Principles in Practice, ‘Both fixed and relative [moveable] systems have been employed side by side and have been of considerable use to music teachers right up to the present day.’ Similarly, Elizabeth Vanderspar has stressed the usefulness of Kodály’s aural training as an adjunct to Dalcroze’s solfège exercises.

A third aspect to be considered in introducing European concepts to Australia, is what Heather Gell has termed the Australian ‘Great Self Consciousness’. In contrast to her teaching experiences in England and Switzerland, she has detected a tendency in many Australian music teachers to fear the expressive potential of the human body. This attitude, in Gell’s opinion, has led many music educators to reject, without careful consideration, a music-movement approach. In addition, she has noted that movement, like dance, is not always perceived

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106 ibid., p. 20.


109 ibid.
in Australia as a worthy masculine pursuit. Although rhythmic movement plays an important part in both the Kodály and Orff approaches, these two systems do not attempt to achieve the same degree of stylization of movement as that required by the Dalcroze approach. Consequently, the "Great Self Consciousness" may militate more against Dalcroze teaching in Australia than the methods of Kodály or Orff.

Before eclecticism can be attempted, the music teacher must necessarily be acquainted with the learning strategies espoused by Dalcroze, Kodály, Suzuki, and other more contemporaneous approaches. But even here there may be an inherent problem for those seeking eclecticism. For as the teacher endeavours to broaden his horizons, he may find an affinity with one particular approach. This problem will be avoided, however, if such an affinity does not mean a blind adherence and a closed mind to other influences.

Pupils of Dalcroze have recalled that he required a creative and individual approach in their own teaching activities, not a mere regurgitation of the exercises studied in his lessons. This was the demand

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which Dalcroze always placed upon his own teaching. As Hilda Manasse, a student at Hellerau, stated in 1965:

His [Dalcroze's] teaching was full of life, and his improvisation was inspiring and artistic ... He was a great pedagogue and succeeded in communicating his love and understanding of music to his pupils. He asked much of them, but with an extraordinary kind ness. He let his pupils grow and did not force them to imitate his personality. He gave without taking away ... In his lessons he always gave something new and one cannot speak of a method but of a living force.113

CONCLUSION

Recapitulation

This thesis has traced the importance which Dalcroze attributed to the study of rhythm, both for musical and general education.

As a teacher of solfège, Dalcroze evolved a physiological approach to the training of pitch perception, and advocated that children only begin instrumental tuition when their musicianship was sufficiently developed to enable them to create their own music, not merely perform other people's compositions. In addition, Dalcroze believed that a premature commencement of instrumental learning could prove detrimental to the child's musical hearing, since the production of sounds on an instrument often amounted to a mechanical rather than aural experience.

To supplement his solfège studies, Dalcroze devised metrical movements for the arms and legs to permit his pupils to interpret musical rhythms physically. To Dalcroze's dismay, this experiment revealed a nervous condition which he called α-rhythm. It was the discovery of α-rhythm which led Dalcroze to propose his paradoxical theory, that musical rhythms were the sonorous record of a host of 'natural' rhythms long forgotten by the body. To regain these lost rhythms, Dalcroze claimed that man had to re-unite his entire being with the music he had long treated as a purely intellectual pursuit.

Searching for every means to assist his students comprehend music as an artistic expression of the self, Dalcroze created plastique animée. Henceforth, the physical study of rhythm became inseparable from the student's awareness of the emotions conveyed by musical stimuli. This interest in the intimate relationship existing between gesture and
music inspired Dalcroze to direct his attention to dancing. The indifference which choreographers paid to the correlation between physical and musical rhythms stirred Dalcroze to ridicule their sterile technical achievements. Moreover, he claimed that only by a return to the influence of music, a true source of expressive human rhythms, would dance be restored to its rightful position as a true art form. Vaslav Nijinsky was among the dancers who experimented successfully with Dalcroze's theories.

Dalcroze's dissatisfaction with contemporary methods of music and dance instruction gave rise to his interest in general education. He informed teachers that their role was to arouse the curiosity of their pupils to the changing environment around them, to lead children towards activities of self-enquiry, and to promote those imaginative and creative impulses which were instinctive to every child. Dalcroze looked forward, optimistically, to the implementation of new ideals in education. Boldly, he proclaimed that eurhythmics offered a clear and rewarding insight into how this ideal could be accomplished.

In his writings discussing the value of eurhythmics for general education, Dalcroze gave full reign to his grandiose speculations on the role which rhythm played in securing man's future well-being. For Dalcroze, rhythm became the mysterious liberating force which controlled the essential balance between all things. Although Dalcroze was unable to fully comprehend the enigmatic influence of rhythm, he knew music to be the sublime agent of its immense powers. Consequently, Dalcroze urged educators to afford musical studies the highest priority in the school curriculum.

Dalcroze's approach to music education received impetus both from his personal studies and his association with leading artists and educators. Among the personalities who influenced, in differing degrees, the evolution of eurhythmics were Jean Jacques-Rousseau, Mathis Lussy, Edouard Claparède and Wolf Dohrn. Certain philosophical and artistic
ideals of Greek antiquity also played a major part in the development of Dalcroze's theories and practical studies. The aims of *plastique animée* are traceable to the Greek *chorēisthai*. Dalcroze also presented musical festivals which attempted, like the great religious ceremonies of the Greeks, to portray through collective gestures the aspirations of an entire community. Under the guidance of Adolphe Appia, Dalcroze gave more attention to the body's interpretation of the emotive qualities conveyed by music. This, when combined with Appia's revolutionary theories on stagecraft and theatre design, culminated in two notable productions: *Orpheus* and *La Fête de juin*.

When Dalcroze died in 1950, his system of eurhythmics had become internationally recognized. Today, the Dalcroze Institute in Geneva remains the central headquarters of world-wide Dalcroze activities. Although the post-graduate Diploma is obtainable only from Switzerland, professional training in Dalcroze Eurhythmics may be obtained in many countries. Alongside the Dalcroze approach, other systems of music education have achieved special prominence. In recent years, educators have stressed the importance of an eclectic outlook in devising programmes for the music learning experience, rather than adhering to the ideals of a single educator.

**General Findings and Implications**

Dalcroze wrote no comprehensive account of his interrelated studies of *solfège*, improvisation, rhythmic movement and *plastique*. It is therefore necessary to investigate a wide range of Dalcroze's writings to obtain a clearer understanding of his methods, and to compare these writings with the diverse interpretations of his disciples.

Dalcroze's research into the physical interpretation of musical rhythm led him to propose a unity between musical and physical rhythms which would seem impossible to prove or disprove by deductive reasoning.
or empirical research. Nevertheless, although Dalcroze's theoretical constructs may or may not have a direct bearing on the validity of his practical studies, they help to reveal Dalcroze as a man set apart from the stifling intellectualism which was his milieu.

The doctrines and methods of Dalcroze represent a particularly important episode in the resistance against the Classical ballet, which began to build up towards the end of the nineteenth century. Dalcroze's need to reform dancing by a return to natural gestures inspired by music, while scorned by many artists, attracted the admiration of some. Nijinsky, Marie Rambert, Elsa Findlay, Mary Wigman and Jean d'Udine were among the dancers who studied with Dalcroze, and then adapted his teaching to complement their individual styles of dance. Alongside Isadora Duncan, Dalcroze fully deserves the credit given him as an initiator of the modern dance movement.

The central task of this thesis has been to analyse Dalcroze's perception and application of rhythm, both from a musical and a more general humanitarian perspective. As a music teacher, Dalcroze came to understand musical rhythms as a liberating force which could free the human organism of the tyranny of "a-rhythm." By studying musical rhythms, he believed musicians and dancers would regain a rich heritage of physical rhythms otherwise forsaken by modern man. Beyond this, Dalcroze proclaimed rhythm to be the dominating factor in guiding man to a more enlightened future. Once again, although Dalcroze's visionary writings on the role of rhythm in promoting the general well-being of mankind represents a complex and debatable aspect of his thought, they are useful in placing the development of eurhythmics within an historical framework. Indeed, only by studying Dalcroze's doctrines in toto, does it become possible to appreciate fully the significance which his practical studies gave to the encouragement of individual qualities.

Dalcroze's theories and practical studies, plastique especially,
betray a debt to Adolphe Appia which Dalcroze appears to have deliberately suppressed in his writings. In retrospect, this omission to express the gratitude due to his friend and collaborator appears a foolish and shortsighted move on Dalcroze's part. Under the guidance of Appia, Dalcroze came to understand the human form as the living element which would unite the artist and his fellow man, thereby achieving a communion of thought without which no true art could be conceived. But the collaboration was a reciprocal one. Through reading Appia's texts, it becomes clear that Dalcroze's physiological approach to the study of musical rhythms was a tremendous gift to Appia. It was Dalcroze who helped Appia transform his blueprints into a living theatrical language, evocative of man's individual and social strivings. Thus, Dalcroze Eurhythmics must be considered as a significant contribution in the evolution of Appia's prophetic theories - hailed by some as the single major achievement of twentieth-century theatre.

Method has been defined as "a mode of procedure, especially an orderly or systematic mode."¹ This thesis has attempted to show that while Dalcroze Eurhythmics is often categorized as a music 'method', this connotation is not applicable, and betrays an incorrect understanding of Dalcroze's teaching. Dalcroze offered a broadly-based programme of studies employing the voice, physical movement and instrumental improvisation. Individual creativity is the cornerstone of eurhythmics, and this applies equally to the student and teacher. There is certainly no one way to teach eurhythmics, and the Dalcroze teacher must always be prepared to adapt his training to the needs of a particular child or classroom situation. In many respects, a lesson in eurhythmics is a lesson in improvisation. Although the teacher will decide upon a musical idea he wishes to develop in his lesson, and choose relevant material to teach this idea, it is his responsibility to create learning

strategies appropriate to individual problems which may arise. Indeed, it is the mutual give and take between the teacher and his pupils which ensures the continued vitality of the teachings founded by Dalcroze.

**Suggestions for Further Research**

Dalcroze maintained that instrumental tuition, unless preceded by a programme of sölfege studies, was often detrimental to the child’s musical hearing. Considering the popularity of the Suzuki approach, which gives immediate attention to instrumental performance, it would seem worthwhile to conduct an empirical investigation of Dalcroze’s claim.

No attempt would seem to have been made to evaluate the usefulness of kinesthetic studies for developing the pitch and rhythmic awareness of more advanced music students, especially those studying at a tertiary level. An empirical investigation of this nature would seem long overdue, and might be conducted using Dalcroze Eurhythmics as a basis for the research programme.

Eurhythmics has been employed in music therapy since Dalcroze made his initial experiments with blind children. This work however, has not been fully documented, and a study to collate the available material would seem an interesting and worthwhile project.

Rudolph Bode, Hilda Senff and Gerda Alexander were among the pupils who studied with Dalcroze, and later devised their own educative approaches to the music-movement experience. It would be interesting to trace these developments. It might also be possible to explore further Dalcroze’s influence upon such educators as Laban, Orff and Kodály.

As a tribute to Emile Jaques-Dalcroze, it is fitting to close this study with the personal remarks of his pupil, Muriel Herbert:

Monsieur Jaques had the typical professional look. He would enter the Grande Salle at the Geneva Institut with quick, small steps.
His small, rotund figure making great speed as he appeared to take in most people and things by the time he reached the piano. He was a musician with a teaching philosophy all of his own. His aim was to develop the musical qualities of his students. He had the artist's observance and was fearless in communication. Once he came and said to me "You live in a world of fantasy", and another time "I will give you some exercises for your right shoulder, it is higher than the left." He was a great inspirer of argument—giving out his ideas for his students to take and develop in their own way. I remember him stressing this. He had a great sense of humour; if the class was tense and overwrought by some harsh criticism he had made, he would turn it into a joke and have them all laughing. It was delightful to see him with children: they would flock around him, listening intently, with a kind of wonder.2

APPENDIX A

F.I.E.R. Articles of Association

ARTICLES OF ASSOCIATION

of the

FEDERATION INTERNATIONALE DES ENSEIGNANTS DE RHythIQUE

(F. I. E. R.)

(International Federation of Teachers of Rhythmic)

Art. 1

Foundation

An association is hereby formed under the name of Fédération Internationale des Enseignants de Rhythique (F. I. E. R.), having legal status under Articles 60 ff of the Code Civil Suisse (Swiss Civil Code).

The registered office of the F. I. E. R. is in Geneva, at the address of the Institut Jaques-Dalcroze.

Art. 2

Object

The F. I. E. R. groups teachers of rhythmic of all countries for the purpose of

a) strengthening the ties between them and affording them aid and moral assistance;

b) encouraging exchange among them of experiences and ideas derived from the teaching of Emile Jaques-Dalcroze and in this way contributing to the development of Rhythmics (publications, organisation of congresses and of vacation courses, exchanges of professors, etc.);

c) setting up an information centre at the Federation headquarters;

d) collaborating with all international organisations dealing with problems of education and of culture, in particular with UNESCO.

Art. 3

Federative Principle

The F. I. E. R. links the national associations of professors of Rhythmics.

Sections

These associations, which must comprise at least three members, constitute the Sections of the F. I. E. R. Their internal organisation is as they may wish, and they designate their delegate to the F. I. E. R.
Right of Vote

Only their active members, holding a certificate recognised by the F. I. E. R. are entitled to speak and vote in matters concerning it.

Certificates

The certificates must be presented to the delegate of the Section with a complete documentation on the courses for the completion of which they have been delivered. The delegate forwards the application, with his recommendation, to the Central Committee which submits it to the Meeting of the Delegates.

Recognition and Admission

The Meeting of Delegates is empowered to ratify the certificates and to decide on the admission of Sections.

In the event that a country has no Section, the certificates and the documentation must be presented to the Central Committee.

Art. 4

Isolated Members

In principle, the members belong to the Section of the country in which they teach. If such a section does not exist, they may ask to be admitted into a Section of their choice. The latter is free to accept or reject the application.

Art. 5

Organs

The organs of the F. I. E. R. are

a) the General Meeting of the members of the Sections;

b) the Meeting of Delegates of the national Sections;

c) the Central Committee.

Art. 6

General Meeting

The General Meeting is held at least once every three years. It must be convoked three months in advance, either by publication in the official organ of publication or by letter. In the second case, the Sections are responsible for addressing the convocation to their members.

Quorum

The General Meeting can validly deliberate if at least one-fifth of its voting members is present. In the event that this quorum is not obtained, the decisions of the Assembly must be ratified by a majority of the national Sections, either in a regularly convoked meeting, or through a vote held by correspondence.

The General Meeting has the same powers as the Assembly of Delegates of the national Sections.
Art. 7

Meeting of Delegates
The Meeting of Delegates ordinarily replaces the General Meeting.
Each Section is represented by one delegate. When there is a vote, Sections which have paid their membership fees shall have one vote if they are composed of from three to fifteen members and two votes if they are composed of sixteen or more members.

Ordinary Meeting
The Assembly of Delegates meets at least every three years and, in principle, at the time and place where a holiday course is being held. It is convoked by the Central Committee.

Extraordinary Meeting
The Central Committee must convocate the Assembly of Delegates if one-fifth of the members or one-third of the Sections so request.

Quorum
The Assembly of Delegates can only deliberate validly if two-thirds of the votes belonging to the Sections are represented. Decisions are taken by a majority of votes.

Chairmanship
The Chairman of the Central Committee, or his substitute, chairs the Meeting. He takes part in the voting and, furthermore, in case of a tie, has the casting vote.

Art. 8

Powers of the Meeting of Delegates
The Meeting of Delegates outlines the work of the F. I. E. R. in general terms, checks on the management, fixes the amount of membership fee, appoints the chairman and the other members of the Central Committee and the auditors, decides on the admission of Sections and on the recognition of certificates. It can propose amendments to the Articles of Association.

Each delegate can demand that any matter not set forth on the agenda shall be submitted to the Sections for ratification.

Any revision of the Articles of Association decided upon by the Meeting of Delegates is submitted to the members of the Sections for ratification.

Convocation of Individual Members
Any member of the F. I. E. R. holding recognized certificates can call upon the Central Committee one month in advance to be convoked to the Assembly of Delegates, indicating the subject of his communication in writing. The Central Committee can, for its part, convocate members holding recognized certificates to the Meeting of Delegates, with a consultative voice.
Art. 9

Central Committee

The Central Committee is composed of five members, i.e., a chairman, a vice-chairman, a secretary, a treasurer, and a member. The vice-chairman, the secretary and the treasurer must reside at the headquarters of the F.I.E.R. If the chairman does not reside at the headquarters of the F.I.E.R. be assigned a member of the Committee residing at the headquarters to represent him.

Powers of the Central Committee

The Central Committee manages the current business of the Federation. If circumstances so require, it can assign a member holding a recognised certificate to represent it before a Section or any other organization.

Term of Office

The Central Committee is appointed for three years. The mandate is renewable.

In case a member of the Central Committee refuses re-election, the outgoing Committee so informs the Sections four months prior to the Meeting of Delegates, and proposes names of possible new members.

In case of death or premature resignation of one of its members, the Central Committee provides for his replacement until the next Meeting of Delegates.

Art. 10

Vote by Correspondence

Apart from meetings provided for by the Articles of Association, the Central Committee can, by a circular, submit the question to be voted on to the Sections. This vote can take place by correspondence. A sufficient period of time should be allowed.

The Sections consult their fee-paying members and forward their decision to the Central Committee.

The Central Committee is bound to submit to the vote of the Sections any proposal that one of them may have sent in to it, in as many copies as there are Sections.

Art. 11

Financial Year

The financial year begins on 1 January and ends on 31 December.

The accounts and the report of the auditors must be submitted to the Central Committee once a year and be presented for ratification to the Meeting of Delegates which follows.
Art. 12

Obligations of the Sections and the Members

The Sections and their members undertake to respect the Articles of Association and the decisions of the F. I. E. R. as concerns the objects set forth in Article 2.

For the business of the F. I. E. R., the Sections only allow as voting members those teachers who hold recognized certificates.

The Sections keep the Central Committee up to date on their activities each year, send in to it their Articles of Association, the list of their members holding a recognized certificate, the list of their other members and the composition of their offices.

Art. 13

Membership Fees

At the beginning of each year, the Sections pay to the Central Committee a collective fee proportional to the number of their members. The amount of the fee is set by the Meeting of Delegates acting on the proposal of the Central Committee.

Art. 14

Exclusion

The Meeting of the Delegates can
a) exclude a Section which has not paid its fees;
b) exclude any member or any Section working against the interests of the F. I. E. R.

Art. 15

Dissolution

The dissolution of the F. I. E. R. can only be effectuated by the unanimous decision of its Sections.

In case of dissolution, any funds that may be held by the Federation shall be divided among the Sections in proportion to the fees paid by them in the course of the last financial year.

APPENDIX B

Dalcroze Society of Australia Constitution

CONSTITUTION

1. The name of the Society is the Dalcroze Society of Australia.

2. The aims of the Society are to further the philosophy and teachings of Emile Jaques-Dalcroze and to encourage and support in all possible ways the teaching of Dalcroze Eurhythms and the provision of teachers qualified to use this method.

3. (a) Membership is open to anyone who agrees with the aims of the Society. The annual subscription is initially $2.00 but this amount may be varied from time to time on the recommendation of the Executive Committee and endorsement by a general meeting of members.

(b) Members of the Dalcroze Teachers' Union shall be members of the Society at half the rates applicable to ordinary members.

(c) Subscriptions are payable in January which is the beginning of the Financial Year of the Society.

4. State branches of the Dalcroze Society of Australia may be organized to further the work of the Society. State branches shall be responsible for the election of their own committees, the collection of subscriptions, and the conduct of their own affairs subject to the following provisions:

(a) The formation of a Branch must be approved by the Society at the National level. Branches shall be known as "The Dalcroze Society of Australia (..... Branch)."

(b) It is the responsibility of branches to notify the Society of their activities.

(c) One half of the amount of each subscription received must be paid to the National Treasurer.

(d) Funds raised on behalf of any national project must be paid to the National Treasurer who will make disbursement to the branches at the direction of the Executive Committee.

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5. The Dalroze Society of Australia shall have its headquarters in Sydney until such time as a majority of the branches agree that it should be transferred to another State because of the transfer from Sydney of the main teacher-training organisation. The Society at the national level shall function also as the State Branch in the State in which it is located.

6. (a) The Annual General Meeting of the Society shall be held between 1 August and 31 October. It shall elect an Executive Committee, receive and adopt the financial statement, and transact any other business which may be brought forward.

(b) All members whose subscriptions are paid to the end of the financial year preceding the date on which the meeting is held are entitled to vote. Anyone unable to attend the meeting may give a written proxy to any other member present at the meeting.

(c) Other general meetings may be called from time to time if necessary.

(d) The quorum for a general meeting is twelve (12).

7. (a) The Executive Committee shall consist of a Chairman, an Honorary Secretary, an Honorary Treasurer, and three (3) other members, including at least one (1) member of the Dalroze Teachers’ Union. In addition, the Chairman of the Dalroze Teachers’ Union is an ex-officio member, and co-ordinator of State activities.

(b) The President and Vice-Presidents of the Society are honorary members of the Society and may be appointed by the Executive. They may only hold executive office on payment of dues and election by a general meeting.

(c) the quorum for a Committee meeting shall be four (4).

(d) The Committee may fill any vacancy without recourse to a General Meeting and may appoint sub-committees.

8. The Treasurer shall receive all money paid to the Society and shall hold these moneys and disburse them as directed by the Committee. He shall submit an audited financial statement to each Annual General Meeting.

9. Amendments to this Constitution may be adopted by a majority vote at a General Meeting of members.

10. In the event of the Society being disbanded any remaining funds shall be placed at the disposal of the Dalroze Teachers’ Union.

June, 1981.
### APPENDIX C

**F.I.E.R. Professional Dalcroze Training Centres**

<table>
<thead>
<tr>
<th>Pays/Country/Land</th>
<th>Ville/Adresse/City/Adresse</th>
<th>Professeurs</th>
</tr>
</thead>
</table>
| **AUSTRALIA**     | SYDNEY: Australian Dalcroze School of Music and Movement  
Miss Heather Cell  
39 Gerard Street  
CROYDON 2090 | Heather Cell  
Sandra Ross |
| **BELGIQUE**      | BRUXELLES: Institut Jaques-Dalcroze de Belgique  
Sacré-Cœur, 53 rue Henri Waffelaerts  
Bruxelles 1000 | Sergeine Eckelain |
| **CANADA**        | QUEBEC: Université Laval  
Cité Universitaire | Louise Mathieu |
| **ENGLAND**       | LONDON SW 15 9P3: The Roehampton Institute of Higher Education  
Grove House, Roehampton Lane | Elizabeth Vanderspuy |
| **HOLLANDE**      | ROTTERDAM 3006: Rotterdam Conservatorium  
Pleiter de Hooghweg 122 | Lucie Douwe Dekker  
Dorothea Huber  
Peter Rentinck  
Jaqueline Stasse |
| **POLEN**         | WARSZAWA: Poznan | |
| **ÖSTERREICH**    | WIEN 1030: Hochschule für Musik und Darstellende Kunst  
Lothringer Straße 18 | Ingrid Gisl  
Margrit Schneider  
Leonora Uterwaschkyj |
| **SUEDE/SVERIGE** | 12664 HAGERSKON: Svenska Dalcroze-Seminarium  
Sedemosvägen 30 | Italo Bertolotto |
| **SUISSE/SCHWEIZ**| GENÈVE 1207: INSTITUT JAQUES-DALCROZE  
Terrassière 44  
ZURICH 8031: RÜSCHHOCCHSCHULE  
Rhythmusseminar  
Florhofgasse 6  
BIXNEN: CONSERVATOIRE | Dir. Dominique Forte  
Rand Rebrouster  
Claude Rommei |

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<table>
<thead>
<tr>
<th>COUNTRY/ Pays</th>
<th>VILLE/CITY</th>
<th>ADRESSE/CITY ADDRESS</th>
<th>PROFESSEURS</th>
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<tbody>
<tr>
<td>U. S. A.</td>
<td>NEW YORK 10021</td>
<td>100 East 73rd Street</td>
<td>Dr. Hilda Schuster</td>
</tr>
<tr>
<td></td>
<td>PITTSBURGH PA. 15213</td>
<td>Carnegie Mellon University</td>
<td>Dr. Marta Sanchez</td>
</tr>
<tr>
<td>WEST DEUTSCHLAND</td>
<td>BERLIN 12</td>
<td>Fasanenstrasse 1</td>
<td>Barbara Kroll</td>
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<td></td>
<td>DORTMUND 1</td>
<td>Staatl. Hochschule für Musik Westfalen-Lippe</td>
<td>Gisela Spiess-Jaenicke</td>
</tr>
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<td>ESSEN 16</td>
<td>Staatl. Hochschule für Musik Ruhr</td>
<td>Ursula Zantop-Eintrup</td>
</tr>
<tr>
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<td>FREIBURG</td>
<td>Staatl. Hochschule für Musik Künstlerhaus</td>
<td>Martine Jacobi</td>
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<td></td>
<td>HAMBURG 13</td>
<td>Staatl. Hochschule für Musik und Theater</td>
<td>Gisela Hallmuth-Netjens</td>
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<td>HAMBURG</td>
<td>Musikakademie Blankenese</td>
<td>Sabine Conrad</td>
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<td>Rudolf Konrad</td>
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<td>Helmarke Leiser-Ninz</td>
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<td>STUTTGART 1</td>
<td>Gehoben</td>
<td>Karl Wandelstein</td>
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<td>STUTTGART 2</td>
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<td>Inge Manns</td>
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<td>VUPPERTAL 1</td>
<td>Instutt Vuppltal</td>
<td>Gudrun Schäfer</td>
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<td>Address</td>
<td>Contact Person</td>
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<td>Argentina</td>
<td>RUCOS AIRES Escuela de Música LA PLATA</td>
<td>Mrs de Siroujan</td>
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<td>Canada</td>
<td>TORONTO Conservatory of Music</td>
<td>Elizabeth Morton</td>
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<tr>
<td>Denmark</td>
<td>KØBENHAVN Forbundet Rytmisk-Musikalsk Opdragelsk Hjortholmavej 28</td>
<td>Gerda von Hulow</td>
<td></td>
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<tr>
<td>Spain</td>
<td>BARCELONA 6 Institut Joan Lluís Vives Sanwe 22</td>
<td>Mercedes Cardoner</td>
<td></td>
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<tr>
<td>Israel</td>
<td>TEL AVIV State Seminar for Music Teachers HAIFA</td>
<td>Toni Steinitz</td>
<td></td>
</tr>
<tr>
<td>Japan</td>
<td>TOKYO 166 Kunitachi Music College</td>
<td>Yasushige Itano</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX D

Diplôme de la méthode Jaques-Dalcroze

INSTITUT JAQUES-DALCROZE GENÈVE
SUBVENTIONNÉ PAR L'ÉTAT ET LA VILLE DE GENÈVE
Terrasses 44 CH-1205 Genève Tél. (022) 34 83 50 et 35 83 11 CCP 17-993

DIPLOME DE LA METHODE JAQUES-DALCROZE

Règlement

1. Définition

Le diplôme confère le droit d'enseigner intégralement la méthode Jaques-Dalcroze (Rythmique, Solfège, Improvisation) et de se dire représentant de cette méthode.

2. Conditions d'admission aux cours, stages et examens

Le candidat au diplôme doit avoir obtenu la licence d'enseignement de la Méthode.

Il est tenu de suivre les cours et d'accomplir les stages décrits dans le programme, avant de se présenter aux examens.

Exceptionnellement, la direction de l'Institut, sur préavis motivé de deux professeurs diplômés, peut dispenser un candidat, totalement ou en partie, de l'obligation de suivre les cours et d'accomplir les stages.

3. Programme d'études

Dans la règle, le programme dure une année. Il comporte cinq branches : la rythmique, le solfège, l'improvisation, l'harmonie, le piano, ainsi que la rédaction d'un mémoire.

3.1. Rythmique

Stages. À deux reprises et sous la direction de deux professeurs différents, le candidat participera à l'enseignement dans les classes professionnelles pendant 8 leçons consécutives. Au cours de chacun des deux stages il donnera au moins trois leçons, sous le contrôle du professeur. Celui-ci consacrera une heure par semaine à un entretien avec le candidat.

Examens. Réalisation de danses rythmiques, individuelles ou collectives, avec le concours des étudiants professionnels, sur les compositions du candidat prouvées sous chiffre 3.4.

Leçon à donner devant le jury, pendant 40 minutes, à des élèves professionnels, sur des sujets du 3ème ou du 4ème année du programme de Licence.

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3.2. Solfège

**Cours**  Deux heures par semaine

**Stages**  Comme pour la rythmique

**Examen**  
1. Décipherage vocal dans les clés de Sol, do Fa, d’Ut 1.3. et la ligne, avec changement de clés.
   Transposer par les clés.
2. Reconnaître et chanter toutes les gammes de do à do. En reconnaître deux à la fois. De même pour les modes anciens.
3. Tous les accords.
4. Toutes les modulations (par la IV mineure, la 7e diminuée, la 6e augmentée, la 6e napolitaine, etc.)
5. Notation rythmique : Polyrhythmes, transformations, temps inégaux, etc.
6. Notation mélodique difficile.
7. Dictée à 4 voix.
8. Improviser vocalement une mélodie sur un rythme donné.
9. Composer immédiatement au tableau une mélodie à partir d’un motif donné. La chanter en s’accompagnant au piano.

**Leçon**  À donner comme pour la rythmique.

3.3 Improvisation

**Cours**  Deux heures par semaine.

**Stages**  Comme pour la rythmique.

**Examen**  
1. Réaliser des thèmes rythmiques binaires et ternaires.
2. Thèmes à temps inégaux
3. Thèmes à mesures inégales
4. Polyrhythmes
5. Thème et contrepoint rythmique dans une valeur donnée.

6. Thèmes à transformer (6/8 3/4 ou 12/8 3/2 par exemple)

7. Thèmes à jouer en double ou triple vitesse ou lenteur.

8. Moduler librement ou par des moyens imposés, étudiés en solfège.


10. Réalisation d’une basse

11. Harmonisation d’une mélodie donnée et de chants populaires, avec transposition.

12. Improviser une pièce de forme imposée (danse, Lind, rondo, chaconne, variations) sur un thème donné à l’avance.

Laçon à donner comme pour la rythmique.

3.4. Harmonie

Cours
Une heure par semaine : analyse thématique et harmonique, travaux d’écriture.

Examen
A la maison, composer au moins trois "esquisses" pour le mouvement (voir 3.1.), une chanson avec ses paroles et un canon à trois voix.

En classe, réaliser à quatre voix une basse modulante (sans piano) et harmoniser une mélodie modulante (avec piano).

3.5. Piano

Cours
Facultatif, d’une heure par semaine.

Examen
Le candidat interprêtera
- Une œuvre comportant au moins trois mouvements, par exemple une suite de Bach, une sonate classique ou une autre œuvre de même dimension, choisie d’entente avec la direction.
Une pièce de F. Jaques-Dalcroze, donnée un mois d'avance par la direction.  
- Un déchiffrage pianistique.  
- Un déchiffrage de mélodie chantée et accompagnée.

À la demande du candidat, l'examen peut avoir lieu en cours d'année scolaire.

3.6 Mémoire

Pour le ler mai de l'année scolaire en cours, le candidat présentera un mémoire sur un sujet en relation avec l'enseignement dalcrozien, choisi par lui d'entente avec l'un des professeurs et avec le directeur de l'Institut.

Ces deux personnes décideront si le mémoire est accepté ou refusé.

4. Jury

Le jury se compose de cinq personnes, dont trois au moins diplômées de la Méthode. Le directeur la préside et en choisit les membres.

Les évaluations du jury sont exprimées, après délibération, par oui ou par non.

5. Obtention du diplôme

Le candidat obtient le diplôme si son mémoire a été accepté et s'il a obtenu une évaluation positive du jury dans chacun des neuf examens suivants:

| Rythmique     | Réalisation de danses  |
|               | Leçon                   |
| Solfége       | Examen personnel        |
|               | Leçon                   |
| Improvisation | Examen personnel        |
|               | Leçon                   |
| Harmonie      | Examen en classe         |
|               | Compositions            |
| Piano         | Examen                  |

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En cas d'échec, le candidat peut se présenter une seconde fois aux examens jugés insuffisants.

6. Inscription et écolage

Les renseignements sont donnés par le secrétariat de l'Institut Jaques-Dalcroze, 44, Terrassière, 1207 Genève (Tel. 36.32.50 ou 35.62.11).

Mai 1980
APPENDIX E

Australian Licentiate Course Information

SOUND, TIME, MOVEMENT

THE AUSTRALIAN NATIONAL SCHOOL
OF DALCROZE EURHYTHMICS

Co-opting all the centres (should they want) throughout Australia, directing their own schools
in Dalcroze Eurhythmics the above school is designed to act as a
TRAINING CENTRE FOR TEACHERS IN SCHOOLS
Who desire to introduce the world-wide famous method of music education invented by Emile
Jaques-Dalcroze, based on movement and ear training.
There are TWO CERTIFICATES that may be attained:

I The "ELEMENTARY"

COMMENCING SOON
A COURSE WILL BE GIVEN LEADING TO THIS QUALIFICATION,
which is recognised in Australia and abroad. This course is designed for the class teacher in
schools throughout the Pre-School and Primary areas, in the elements of the method.
Length of Course: 25 weeks, 4 hours per week.
Fee: $150.00 — This includes examination fees.

MUSIC TEACHERS AND OTHERS MAY JOIN THE COURSE

YOU ARE INVITED TO ATTEND A FREE LESSON
At the Blackwood Memorial Hall, 21 Coromandel Parade on Saturday morning before Easter,
(3rd April) at 10.30 a.m. to discuss hours: day and/or evening classes and many details. Attend-
ance at this meeting carries no obligation to join the course which will begin immediately after
Easter.

Director: HEATHER GELL, M.B.E., L.R.A.M.,
Licentiary, Dalcroze School, London, Post-Graduate Diploma in Conservatory Studies, Geneva
The only teacher in Australia with rights to issue certificates in Australia in both Elementary and
Licentiate qualifications.
331 Shepherds Hill Road, Blackwood, S.A. 5051 — Telephone: 278 6879

ASSISTING TEACHERS WILL INCLUDE:
LESLEY COX, Dalcroze Licentiate (Sydney), A.I.S.T.D., M.D.B. (London),
4 Park Street, Eden Hill, S.A. 5050 — Telephone: 278 3102

PATRICIA HOLMES, D.A.A.U.A. Music, Dip. Ed., Dalcroze Licentiate (Sydney),

CONTACT HEATHER GELL or LESLEY COX FOR FURTHER INFORMATION

II The 3 year "LICENTIATE" Course

will also be explained at the meeting on April 3rd 1982.
APPENDIX F

Roehampton Institute: Courses in Dalcroze Eurhythmics

Roehampton Institute of Higher Education

Courses in Dalcroze Method of Music Education are offered within the

Diploma in the Teaching of Music

one year full-time or two-year part-time course

The course offers options enabling students to specialize in Dalcroze methods under instruction from a specialist staff.

The course includes:
- Rhythmics (Movement)
- Improvisation and playing by ear at the piano
- Playing for movement
- Theory and practice of rhythmic education for children
- Choreography - study of musical form through movement
- Study of expressive elements in music, in relation to drama and other arts
- Kodaly method of aural training and choral method
- Group improvisation with percussion, etc.

Successful candidates may qualify for an additional award of the Dalcroze Society.

Full details of the course and application forms may be obtained from:

The Academic Registrar, Roehampton Institute of Higher Education, Roehampton Lane, London, SW15 5PJ

Emile Jaques-Dalcroze was a Professor of Music at the Conservatoire at Geneva during the last decade of the 19th Century and the early part of the present century. He observed from his work with music students that, despite lengthy training that had enabled them to develop advanced skills at their instruments, they frequently revealed limitations and faults in pitch perception and rhythmic performance. This he attributed to premature preoccupation with knowledge of music theory at the expense of development of aural sensitivity in the early musical training they had received.

Dalcroze therefore evolved a new method of music education founded on the principle that learning should be based on active experience, and that theoretical learning should follow only when that experience had been sufficiently formulated. In placing emphasis on his work with children on the importance of use of the natural movement resources of the child's own body, Dalcroze anticipated modern educational theories such as those of Piaget and Bruner, with their stress on early active learning.

The methods developed by Dalcroze have relevance to all levels of music education. They provide activities and techniques that may be applied by the classroom teacher in the Primary School, the specialist teacher at Secondary level, or with the advanced music student, that make musical learning meaningful and enjoyable.

AR/81204/00306

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APPENDIX G

Summer Dalcroze at Longy - 1983

Summer Dalcroze at Longy - July 5 - 29, 1983
A Four-week Summer Program

Dalcroze Eurhythmics at Longy School, under the direction of Lisa Parker, is accredited by the Dalcroze Institute in Geneva, Switzerland. Based on the relationship between music and movement, and approached through an integration of rhythmic study, ear-training, singing, listening, and the exploration of musical language through improvisation, the goal of the Dalcroze Method is the development of an accomplished musician who is an accomplished teacher.

CLASS SCHEDULE

Morning: (9 days)  
9:00-10:15 Eurhythmics I and II  120.00
10:15-11:15 College I and II  112.00
11:15-12:30 Improvisation and I  112.00

Level I courses are open to anyone, 18 years of age or older, who has a basic knowledge of music. Students are admitted into Level II courses by permission of the instructor on the basis of Dalcroze experience. In some cases, auditions may be required. Please mail Dalcroze application when applying.

Afternoon: (4 days; Mon.-Thurs.)

License Candidates Only
2:00-3:00 College Methods  110.00
3:00-4:00 Methods III  110.00

Afternoon: (2 days electives-no previous training required)
Mon. and Wed.
100-200 Movement  175.00
100-200 Alexander Method  175.00
Tues. and Thurs.
100-200 Ensemble Improvisation (admission required to admission test)  175.00
100-200 Storytelling & Singing Games  175.00

*Special Music-movement workshop and concert with the All Star Moving Company. 100.00 (date to be announced)

College credit is available for some courses upon payment of credit surcharge of 120.00.

Accreditation toward Dalcroze License or Certificate by permission of the director, Lisa Parker.

Courses with insufficient enrollment will be canceled.

HOUSING

Dormitory housing will be available at Lesley College (minutes walk from Longy). For more information about costs and housing plans, contact Marilyn Rudiak at the Longy School of Music. Early reservations advisable.

FACULTY

Lisa Parker, director License, Dalcroze School of New York; diplomas, Institute Jaques-Dalcroze, Geneva, Switzerland; faculty, Longy School of Music, past president of the Dalcroze Society of America.

Anne Parber, licentiate, Dalcroze School of New York; faculty, Manhattan School of Music, New York University, Ellen-Guilea School.

Linda Ugelow, dancer, choreographer; faculty, Dance and Theater Workshop; artistic director, Ayla Dance Company; member of Ubuntu, a woman's chorus, recipient of Cambridge City Arts grant.


PRE-REGISTRATION FORM

Upon to attend the Longy Summer Dalcroze program and enclose my tuition deposit of 150.00 (non-refundable only with approval of Dalcroze Director. If applying for insurance into Level II courses, please attach resume with previous Dalcroze training. Complete registration and payment is due by June 30, 1983.

Name ____________________________
Address __________________________
City & State _______________________
Telephone _________________________

Signature & Date ____________________

For further information about Dalcroze, or other musical activities and instruction:
Longy School of Music
One Fletcher Street
Cambridge, MA 02138
Telephone: (617) 491-0956

Photography: Antony Rudiak

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BIBLIOGRAPHY

The bibliography is arranged according to the following classifications:

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A. BOOKS


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B. ARTICLES

1. Newsletters


2. Newspapers


3. Journal Articles


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4. Proceedings and Yearbooks


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C. MUSIC MANUSCRIPTS


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D. DICTIONARIES, ENCYCLOPEDIAS AND HANDBOOKS


**UNPUBLISHED MATERIAL**

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**B. THESES**


C. CONSTITUTIONS


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E. Pamphlets and Programme Notes


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F. MUSIC MANUSCRIPTS

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G. PERSONAL CORRESPONDENCE

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Author/s: Giddens, Micheal John

Title: Freedom through rhythm: the eurhythmics of Emile Jacques-Dalcroze

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