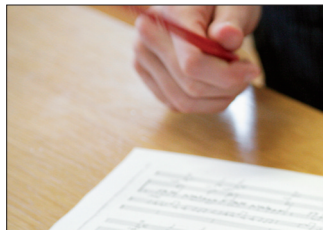


THE DALCROZE IDENTITY



THEORY AND PRACTICE OF DALCROZE EURHYTHMICS

Le Collège de l'Institut Jaques-Dalcroze

SECTION 1 : INTRODUCTION

THE DALCROZE IDENTITY

What are the signs that make a course or a training recognisable as a “Dalcroze” training ?

The research undertaken at the beginning of the 21st century by the International Co-ordinating Committee for Eurhythmics in Professional Training (ICCEPT) established that there is a very wide variety of practice worldwide in courses bearing the name Dalcroze and the existence of other courses not using the name (usually described as “Rhythmic Education”) whose roots nevertheless lie in Dalcroze. In order to develop an understanding of the Dalcroze work, gain recognition for it, spread it and ensure its future development in the future it has become important to clarify the identity of the Dalcroze work and to describe the necessary minimum requirements for the appropriate use of the Dalcroze name.

THE ROLE OF THE COLLÈGE DE L’INSTITUT JAKES-DALCROZE [THE COLLÈGE]

The Collège was founded by Emile Jaques-Dalcroze to protect and promote the development of his method ; to define the lines along which the method might live and evolve without departing from the fundamental principles established by the founder. Since that time it has become the advisory body for the Fondation de l’Institut Jaques-Dalcroze of Geneva, recently enlarged by the addition of Diplômées from other countries and continents. As an advisory body it assists the Fondation through its knowledge of the international terrain, by regulating the gaining of Dalcroze qualifications and by ratifying the exams leading to their acquisition (see Appendix A, p. 26).

It is essential that the Collège fulfil its responsibility in ensuring that high standards in training are maintained by all those who use the name Jaques-Dalcroze worldwide (see Appendix B, p. 29).

In this regard, the Collège considered it useful to produce a document recalling and listing those principles, practices and contents that justifiably carry the Dalcroze label and entrusted this task to a working group (the Qualifications and Training Committee). The present document, approved by the Collège of the Institut Jaques-Dalcroze at the meeting of February 26th. 2009, is the result of this work. It is addressed primarily to the Fondation of the Institut Jaques-Dalcroze and to all those responsible for Dalcroze training throughout the world.

SECTION 2 : PREAMBLE

THE DISTINGUISHING FEATURES

In establishing the distinguishing features of the Dalcroze work it is important to note that there has always been a tremendous diversity of practice, even among the first Dalcroze practitioners each of which took the work into his/her own fields of interest (therapy, dance, music education, performance, general education and so on) and in accordance with his/her personality, temperament and talent, and at the same time commonalities : practices that could be found in all trainings of any length and seriousness. This diversity, encouraged by the founder, is inherent in the polyvalence of the method and is part of its richness. However it poses a problem or a question : can the method be pulled, trimmed and stretched to such an extent that the resulting work is no longer recognisably "Dalcroze" ?

The worldwide spread of the work in the early 20th century and the isolation of many teachers owing to distance, travel and war have permitted separate development. Current practices may all carry the name "Dalcroze" but have little to do with one another. At approximately one hundred years distance from the founding of the first schools, it is high time to pull the threads together with a view to the clarification and regeneration of the work.

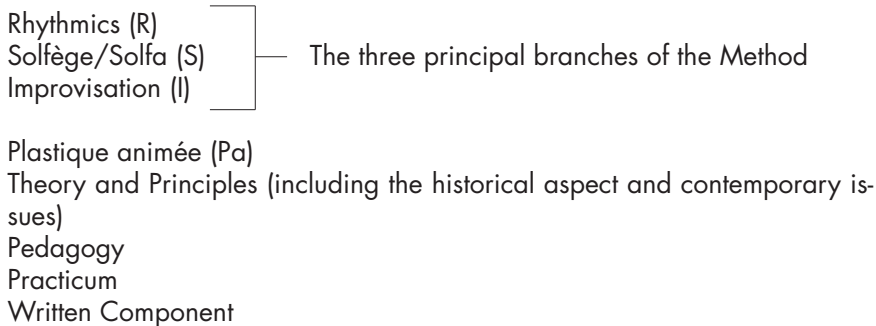
The Collège and all those holding the Diplome Supérieur are responsible for carrying the tradition : largely a body of practice passed on orally. Theirs is the responsibility for passing on the Dalcroze work and its methods and to awaken a respect for this body of knowledge and practice. The practice of the method has been developed by a number of people who were in contact with one another and inspired by the founder : this is what gives it both its roots and its richness. The inventions of a single individual often tend, like those of all schismatic groups, to wither eventually when roots and richness are lacking.

At the same time a living tradition must be able to grow and adapt to circumstances of time and place. The Collège and Diplomés are responsible for initiating and overseeing these developments and ensuring that they remain concordant both with the tradition and philosophy of the Method (see in this connection the will of E. Jaques-Dalcroze) and also with the conditions of use of the name (see Appendix B p. 29).

SECTION 3 : THE TRAINING

This section refers to the minimum contents of a Dalcroze training course.

The Collège considers that professional students should benefit from the teaching of more than one Dalcroze teacher (see Appendix A, Charter of the Collège, p. 26) and that all professional Dalcroze training courses should and generally do consist of:



The three principal branches connected to one another lead to:

Plastique Animée
Theory and Principles
Applications in Pedagogy, Therapy, Art.

OBJECTIVES OF THE TRAINING

- To develop the attitudes, skills, techniques and knowledge needed to teach Dalcroze Eurhythmics.
- To develop and refine the musical imagination and the capacity of the student to experience and express the elements of music through whole body movement, singing and instrumental playing, according to Dalcroze principles.
- To develop the student globally, as a social being and as an artist.
- To develop the capacity of the student to communicate through action and word, to guide his/her own students by means of music and to articulate verbally or in writing the theory and principles of the Dalcroze method.

CHARACTERISTICS OF THE TRAINING

The three principal branches with plastique animée (RSIPa) show that music and movement lie at the heart of the method and consequently evidence of their interrelationship and inter-dependence will be seen in the teaching of each of the branches.

PHILOSOPHY AND PRINCIPLES

The characteristics of the training are connected to the underlying philosophy:

- The body is the locus of experience and expression, personal and artistic.
- The evolution of the human person depends on the ability to put physical and sensory experience at the service of thought and feeling.
- The human being is social, always in relationship to/with others.
- Musical rhythm as a direct expression of the human soul, gesture and thought provides the best possible means of conveying and underpinning the various aspects of an education of the whole person.

DISTINCTIVELY DALCROZE

The key traits of Dalcroze work are:

- Rhythmical body movement based on all the elements of music through active listening and the development of inner hearing.
- The simultaneous education of the following: the nervous system (sensory response); the natural rhythms of the body (including isolation, association and dissociation); the development of automatisms and the ability to modify and nuance all kinds of energy (effort) in all dimensions of space and time; the imagination (representation and creativity) and the musical mind.
- Eurhythmics is "...an education of the nervous system, of the will and of the faculties of imagination"(E. Jaques-Dalcroze, 1932, p. 16) and again "... a special education seeking to order the nervous responses, to tune muscles and nerves, to harmonise mind and body." (E. Jaques-Dalcroze, 1919, in E. Jaques-Dalcroze, 1965, p.6).
- The three principal branches (RSI) are interdependent and stand in close relationship with one another. Each provides tools for the other and throws light on certain aspects of each discipline.

There is a need for balance **between all elements of the training**: between practice and theory, music and movement, individual and group work. Students should develop consciousness of what they are doing and why. They learn to discriminate between different kinds and qualities of experience, to discuss and to theorise.

There are **ways of learning** and **ways of teaching** specific to the Dalcroze work. These are applied in each branch and, combined with the material studied, can be linked to Dalcroze theory and principles with the aim of developing consciousness and understanding of the work in hand.

As the Dalcroze ways of teaching and learning are applied in the context of a given lesson, it is important to connect them explicitly to the practice in its entirety.

WAYS OF LEARNING

It is an organic and holistic learning approach that appeals simultaneously to physical, emotional, social and intellectual aspects of the person. The person senses, feels, reacts, relates, expresses, thinks, analyses, creates, communicates.

The body is the instrument > through it the student learns.
"Learning by doing"

Through doing and active listening the student develops "a fast and light system of communication between all the agents of movement and of thinking" (E. Jaques-Dalcroze, 1945, p. 231 / 1909, p. 67). He/she develops adaptability, flexibility in leading and following - passing from one to the other with ease. The student is helped to develop such ease, adaptability and fluency in all aspects of his/her studies by the acquisition of automatisms (acquired through the repetition of rhythmic elements, sounds and gestures and varied in speed and effort) combined with alertness which he/she must demonstrate at all times by responding appropriately.

Being active and alert brings self-informed learning through the creation of a feedback loop that fosters analysis, the making of connections and the creation of concepts. The student learns how to learn and develops strategies (metacognition).

WAYS OF TEACHING

It is a student centred approach: the teacher guides and assists students in discovery and problem-solving. By keying into previous experience, adding new experiences, creating bridges between the student's inner and outer worlds, fostering cooperation between people, teaching through music itself (Jaques-Dalcroze considered that music reached the person more directly than word or image) and fostering an organic and holistic way of learning which appeals to physical, emotional, social and intellectual aspects of the person, the teacher cultivates, nurtures and creates an environment in which students can take risks and develop both as individuals and as members of a group.

The teacher's musical improvisation is a central tool for guiding the class.

It is by means of his/her improvised music that the teacher applies techniques of teaching designed both to strengthen and to render more responsive the student's nervous system and motor ability: unexpected commands requiring the student to stop or modify the current action; changes of tempo, metre, phrasing, rhythm pattern to which to adapt; themes to memorise, complete or transform... there are many occasions where music can supplant a verbal instruction or example to advantage and is more effective than either of these.

The Dalcroze teacher is essentially multi-skilled, able to shift easily between different styles of teaching: sometimes, he/she is a listener who responds and adapts

to the needs of the students ; sometimes a leader who initiates, instructs, drills, corrects ; he/she is often invisible behind the musical discourse he/she produces spiced with rhythmical commands, metrical surprises and signals requiring the students to listen and respond in various ways.

The teacher is also able to transmit what he/she has learnt to others, motivating and encouraging them and igniting in them the power to be creative and to think for themselves.

While knowledgeable concerning the canon of classical Dalcroze exercises and practices, the teacher is properly focussed on the spirit of the work rather than on the unconsidered and literal imitation of old exercises. These exercises however, remain for him/her a major source of inspiration in conceiving his/her own exercises.

SECTION 4: COURSE CONTENTS

The specific content of courses at each level and in each field of actual or potential application* needs to be elaborated within each specific context.

The following includes not only the specific content of RSIPA but also the specific movement component and the pedagogy of the movement component (to include teaching, demonstrating and correcting movement).

** Dalcroze training for therapists; instrumental teachers; music teachers; dancers, choreographers or dance teachers; teachers specialising in early years or special needs and in this case for future Dalcroze teachers.*

RHYTHMICS

Rhythmics is at the core of Dalcroze education and its principles and teaching techniques are applied not only in the rhythmics class itself but to the teaching of the other branches of the method (solfège, improvisation and plastique animée), in this way conferring upon them their Dalcroze dimension.

GOALS

- To refine the primary instrument (the body with its perceptions) through music and in so doing educate the person through and for music because: "before committing one's body to service in any art, it is right to perfect the mechanisms of this body, to develop all its faculties and correct its faults" (E. Jaques-Dalcroze, 1916, in E. Jaques-Dalcroze, 1965, p. 106).
- To facilitate the acquisition of adaptability and ease in all aspects of the work and speed and suppleness in transitions or changes of position and gesture.
- To develop and refine the musical imagination and the capacity of the person to experience and express the elements of music and of art in general through whole body movement.
- To develop the rhythmic imagination (including the inner representation of rhythms) through the use of all the senses, particularly hearing, sight, touch and the kinaesthetic sense (or muscular 6th sense to use Dalcroze's terminology).
- To help the student to develop as an interpreter and as a creative artist capable of communicating with and responding to others both as a person and as an artist.
- To develop musicianship and musical literacy.

ABILITIES DEVELOPED

- The ability to sense, feel, analyse and understand the interrelationship of the elements of music and the elements of movement and express this in action.

- The ability to respond appropriately to a stimulus whether verbal, musical, visual or kinaesthetic and to be able to modify this response according to need.
- The ability to play creatively with ideas.

PROCESSES

- Exercises combining music and movement to foster the development of musical awareness through the senses including the kinaesthetic sense.
- Exercises to develop motor skills and to awaken the nervous system (often used as warm up exercises at the beginning of a lesson)
- Exercises to development of social awareness, group and individual
- The use of quick response exercises to develop adaptability and responsiveness.
- Exercises to develop the memory and automatisisation in movement.

"All these exercises have as their goal an increase of mental concentration, an accurate appreciation of physical economy, a blossoming of personality; and in addition – through the progressive education of the nervous system – the development of sensitivity in those who have little or none already, or, as the case may be, the harmonisation of nervous reactions on the part of those who are highly strung or over-excitabile" (E. Jaques-Dalcroze, 1910, p. 22).

CONTENT

The rhythmic class benefits from the practice of polyvalent exercises that use a variety of techniques and methods drawing on actual and potential relationships between music and movement, social and personal skills. The interplay between these elements when they are combined in an exercise or in a lesson favours their simultaneous development. The subjects of study and the methods used can be found in the following list of the Dalcroze Subjects. They form not only the subject of rhythmic exercises but permeate all the branches of the method as we shall see.

The Dalcroze Subjects

LIST A – Music / movement

- Pulse and Tempo
- Beat and Measure
- Meter (among which changing meter, unequal beat, metrical transformation, beat grouping (e.g. equal subdivisions of 12 quavers), polymetry
- Duration
- Rhythm pattern
- Rhythmic phrase
- Polyrhythm

- Additive rhythm
- Complementary rhythm
- Timing
- Anacrusis/crusis/metacrusis
- Phrase and phrasing
- Nuances (dynamic, agogic, tactile, texture, density, pitch, articulation)
- Repetition and contrast
- Silence, space, repose
- Accents, change, emphasis (metric, agogic, pathetic, harmonic, melodic (pitch))
- Cross-rhythm and syncopation
- Melody, polyphony, harmony
- Canons
- Augmentation, diminution (e.g. twice and three times as fast or as slow)
- Divisions of time and space
- Form, period, shape, musical structures
- Use of space
- Time-space-energy

LIST B – Ways and methods of learning or teaching

- Aural, visual and tactile response and their realisation in movement
- Incitation, inhibition
- Coordination ; association/dissociation
- Internalisation
- Automatisatation and repetition
- Systematisation and memorisation
- Solo, pair and group work (following, leading or ensemble participation)
- Imitation, improvisation, movement composition and conducting

LIST C – Faculties, abilities and qualities practised and developed

- Attention and concentration
- Motricity (laterality, body mapping, locomotion)
- Physical co-ordination, balance, core control
- Body awareness, independence of gesture
- Memory, internalisation (motor images)
- Harmony of body movement “on the spot” and travelling
- Sense of orientation, direction and spatial awareness
- Control of energy in relation to time and space
- Quick, appropriate response
- Mobility of mind, decision-making
- Precision and flexibility in mental representation
- Expression, imagination, creativity
- Group awareness, sociability and mutual respect

Lists A, B and C relate to one another in that they work together: an exercise in association/dissociation may involve pulse, emphasis, rhythm pattern, dynamics, changes of weight or direction etc. An exercise in pulse may include working with internalisation, reaction and so on. In addition, a teacher may use exercises in crossrhythm to perfect the stability of the sense of pulse.

Certain exercises are typical of the Dalcroze approach, for example the quick reaction ("Hipp/Hopp") exercises that work by stimulating and regulating the neuro-muscular response rendering it more precise and appropriate and shortening or optimising the speed of response. They help in the acquisition of physical control or self-mastery and, in combination with exercises for the development of automatisms, in building an inner store of movement and music related images (interrelated motor images and sound images) on which the owner can draw to develop and perfect his performance and skill.

Time / Space / Energy

In Dalcroze work Time-Space-Energy relationships are the core of the Method. Music and Movement share elements of Time and Space and Energy.

- Time: duration, pulse, pattern, metre, phrase, line, shape, timing, tempo, structure.
- Space: direction, planes, levels, line, axis, size of space, personal space, shared space, intervallic space, contour, shape or form.
- Energy: speed, pace, nuances (dynamics, agogic), articulation, effort, relationship to gravity and weight.

Both performance and the structures and content of artworks themselves depend on how the relationship between these three elements is handled.

CHARACTERISTICS OF MOVEMENT IN DALCROZE EURHYTHMICS

- It is through movement of the whole body (on the spot or travelling) that the notions of space, duration, weight and speed are explored: it is in this context that those movements of various parts of the body such as steps, claps, taps, swings, and arm gestures necessary for the realisation and precision of musical rhythm are performed.
- Rhythmics is an intense aural-training designed to lead to the development of inner hearing and active listening and to link what is experienced through movement with what is understood about music. Movement is the link between ear and brain leading the students to an embodied and deeply internalised understanding of music.
- Movement is the principal means by which students experience and express all the elements of music – not only pulse and metre but nuances, phrase,

form, time, space, energy relationships – the full range of musical expression.

- In rhythmic the use of movement includes training of the nervous system and senses of the body (sight, hearing, touch, kinaesthetic sense, proprioception) through exercises in proprioception, balance and quick response exercises.
- Numerous techniques involving the manipulation of objects (such as balls, hoops, sticks, ropes and tambours) are used to support a variety of exercises.
- Movement exercises include technical and creative exercises designed to develop an understanding of the use of space and weight as they connect to music.
- Other exercises address the study of sustained continuous motion and the continuity of movement to assist in gaining mastery of phrasing, *accelerando/rallentando*, *crescendo/diminuendo*.
- Rhythmic movement includes the analysis of metre through, among other things, the use of full arm beats as well as smaller gestures according to speed.

Rhythmics today contains few codified elements but applies a fundamental understanding of:

- Balance (alignment, centredness, groundedness)
- The points of departure and arrival of a gesture
- 360° of space (angles, axes, planes, levels)
- The use of space and weight
- Locomotor movement of all kinds and at all speeds
- Dissociation/association/co-ordination of movement
- Movement sequences and clarity of articulation
- Sustained, continuous movement
- Elasticity, swing and rebound
- Lyrical and percussive movement
- Precision of gesture (particularly in beating time, clapping and phrase)
- The dynamic, agogic and tactile range of nuances and the tools for its development (including various kinds of jumps, sways and swings, sizes of step)

SUMMARY

- The Rhythmician is a specialist in music/movement relationships. In the Dalcroze method movement is an intense ear-training designed to lead to active listening, forming a link between what is experienced through movement and what is understood about music.
- Rhythmics develops inner hearing and feeling. The two combined lead to the ability to pre-hear and pre-feel what the music is to sound like and how it is to be experienced and allows the player (while moving, singing or playing an instrument) to project his/her intentions concerning the music to listeners and other

players. Movement is the link between ear and brain leading the students to an embodied and deeply internalised understanding of music.

- The music that stimulates, accompanies and guides movement throughout the various exercises is at one and the same time the chief element in the pupil's psychomotor training. It connects the motor and sensory apparatus to mind and emotions and so prepares the whole organism in becoming an instrument of art.

Because of this Dalcroze was able to say "Eurhythmics is not an art but a preparation for art" (E. Jaques-Dalcroze, 1924, p.2) and that it is "an education through and into music" (E. Jaques-Dalcroze, 1926, p. 3).

SOLFÈGE / SOLFA

"The study of solfège awakens the awareness of pitch and the relationships between pitches (tonality) and the memory of their timbres. It teaches pupils to hear and mentally recall all kinds of melodies, to sight-read and improvise them vocally, to write them down and to compose." E. Jaques-Dalcroze, 1914, in E. Jaques-Dalcroze, 1965 p. 61).

GOALS

- To develop both skill and musical encounter.
- To develop aural abilities, inner hearing and knowledge of relationships between pitches and pitch-related structures.
- To develop musical literacy and knowledge of repertoire through singing and movement according to Dalcroze Principles.

ABILITIES DEVELOPED

Voice

- Good basic voice production (depending on age)
- Singing in tune
- Breathing and phrasing well
- Developing the vocal range

Pitch

- Recognising and singing pitch names and functions
- Recognising and pitching intervals and chords
- Recognising and singing notes played out of the vocal range
- Reading pitch notation (sight-singing)
- Transposition, modulations, cadences
- Singing chords, partsinging, harmony
- Singing over rhythmic patterns (e.g. ostinati) expressed in movement, body percussion, clapping, stepping or on instruments.
- Vocal improvisation and composition on rhythmic and melodic themes

Other

- Learning a repertoire of suitable songs in a variety of styles
- Singing in an ensemble, with a partner and solo
- Setting an existing or original text
- Interpretation and conducting

PROCESSES

- Exercises in inner hearing of pitch, harmony, rhythm etc.
- Use of gesture and space to assist the development of pitch awareness.
- Use of improvisation to develop inner hearing, the ability to structure music in time and create form.

CONTENT

- Theory and practice of scales, modes, intervals, melody, harmony, modulation, counterpoint etc using singing and speaking voice and vocal improvisation.
- Exercises to develop the sense of both absolute pitch and pitch relationships, accurate hearing and refined intonation, mental and musical alertness, concentration and memory.
- Exercises to improve breathing, postural balance, muscular relaxation and visual skills.
- Varied repertoire including canons, atonal, serial and other music.

CHARACTERISTICS OF DALCROZE SOLFÈGE

The principles and techniques of the rhythemics class are applied in the teaching and learning of solfège (hearing, intonation, reading and writing):

“Having first developed the student’s faculties of inner hearing and the realisation of rhythms, (the teacher) tries to build those of inner hearing and the realisation and creation of rhythmic sounds” (E. Jaques-Dalcroze, 1914, *ibid.* p. 67).

Dalcroze Solfège differs markedly from traditional solfège teaching in that movement and improvisation are an integral part of the teaching. In this way the elements of pitch training are linked to movement and creativity.

This teaching can be adapted to any and all traditions of solfège teaching (Fixed Doh, Relative Solfa, letter names, syllables, numbers...).

SUMMARY

All the principles and techniques of rhythemics are applied in the study of sight-singing and aural training. Both movable and fixed Doh systems can be used. The elements of rhythm pattern and metre studied in the rhythemics class are incorporated into the solfège class.

Improvisation is used as a way of learning in the solfège class.

Dalcroze solfège uses interactive processes, movement and improvisation to develop not only accuracy in pitch, rhythm and literacy but also musical inventiveness, expressivity and communication. Solfège classes include part-singing, conducting, composition and interpretation to develop the complete musician.

MUSICAL IMPROVISATION (VOCAL AND INSTRUMENTAL)

GOALS

- To be able to produce skilful ways of using movement and sound materials in imaginative, spontaneous and personally expressive combinations to create music and music/movement relationships.
- To be able to improvise in a variety of styles.
- To be able to stimulate a response in movement through improvisation or to improvise in response to movement.
- To develop the memory and the ability to remember themes and sequences.
- To be able to use improvisation as dialogue – with another musician, a mover or speaker etc.
- To be able to improvise in a group.

ABILITIES DEVELOPED

- To mirror movement exactly in music and accompany any movements; to be able to support movement, inspire movement and give musical signals.
- To improvise in the context of quick reaction games or using a rhythmic motif.
- To play with motifs, rhythms, metres, chords, in a given style, based on intervals or invented scales; with/for moving people.
- To improvise using body percussion, conventional and unconventional instruments, story, poem, film, movement, using “bruitages” and sound imitation etc.
- To develop aural skills and memory on the instrument. Remembering themes and sequences.
- To play in a variety of styles: training in pastiche
- To be able to create moods and environments
- To be able to improvise with a partner or as part of a group

PROCESSES

The student gradually develops a vocabulary for creating musical structures and styles and for evoking moods and feelings.

Natural movement, technical movement, dance movement and gesture and their

correlations in sound are studied. Students work in groups in order to get feedback from one another to learn to play responsively.

CONTENT

Pitch

- Pitch recognition, intervals and chords on the instrument.
- Use of restricted pitch range (e.g. 3, 4, 5, 6 notes or given intervals).
- Atonal, modal and diatonic, chromatic improvisation.
- Using modern modes (e.g. whole tone scales and Messiaen's modes).
- Classical Harmony as used by composers of all ages.

Rhythm

- Improvisation in different metres with or without anacrusis.
- Improvisation over a rhythmic or melodic ostinato.
- Improvisation on rhythm patterns.
- Improvisation on non-metrical rhythm, additive rhythm.
- Improvisation using changing metre and unequal beats.

Nuance

- Touch, articulation and use of the pedal (piano).
- Dynamic nuance, crescendo/diminuendo.
- Agogic nuance, accelerando, rallentando and tempo rubato.
- Sudden changes of tempo and intensity.

Form

- Creation of themes: melodic, rhythmic, gestural etc.
- Development of phrase and phrase extension.
- Study and creation of forms (e.g. ABA, AABA, Rondo, variation) using a variety of forms and styles, historical, national.
- Improvisation on a given chord sequence.
- Creation of accompaniments, arrangements, games and exercises based on a given song or piece of repertoire. Using repertoire as a source for improvisation exercises.

Applications

- Creating tonal colour or mood and programme music.
- Improvisation for movement: natural movement, movement sequences with or without using materials, dance movement etc.
- Improvisation for rhythmic exercises such as: quick response, follow, canon, etc.
- Setting texts to music; composition of songs.
- Harmonisation of scales and melodies for solfège.
- Composition using the materials developed and studied through improvisation.

CHARACTERISTICS OF DALCROZE IMPROVISATION

While vocal, instrumental and movement improvisation are all used by both teacher and student in rhythemics and solfège, it is also the principal tool used by the teacher in teaching eurhythmics. Musical improvisation is used among other things to:

- Inspire and guide the students' response in movement.
- Introduce rhythm patterns to copy or complete.
- Support the students' understanding of their own movement.
- Introduce themes for memorisation or analysis.
- Train students to respond with ease to various musical suggestions.

The teaching of musical improvisation incorporates a number of styles: most importantly, improvisers must be able to improvise effectively for movement, adapting their music instantly to changing circumstances. The Dalcroze trained improviser can incorporate musical signals – musical "Hopps" into his/her improvisation for the purpose of stimulating and regulating the nervous system and adaptability through the use of quick response exercises.

Improvisation is usually taught in small groups allowing both solo and ensemble improvisation.

The task of the teacher consists for the most part in applying those techniques and principles that in rhythemics exercises are applied to all body is capable of, to the students' use of the full potential of the piano.

SUMMARY

Improvisation is one of the most important abilities or tools of the Dalcroze teacher and also a way of learning.

Totally unique is the use of improvisation in the context of playing for rhythemics exercises, the focus on reflecting movement and inspiring a response in movement; the ability to develop original songs, games and exercises through improvisation and to guide the class in many different ways by varying both the music and how it is played immediately. The class also improvises in response to the teacher's improvisation and in this way learns responsiveness, attentiveness and flexibility. Improvisation in the hands of a good Dalcroze teacher is the primary means of dialogue between the teacher and the class.

Dalcroze improvisation is not simply self-expression or improvisation for improvisation's sake although both these can be included in a course. It is primarily designed to enable the teacher to inspire the class through the music he/she plays, training the group aurally and physically to respond as skilful, expressive, communicative musicians. The improviser needs to be able to improvise in many styles: he/she calls up instantly a world of colour, sound, movement and feeling for the class. To bring this about, the teacher mostly uses Dalcroze teaching techniques.

PLASTIQUE ANIMÉE

GOALS

- To apply creatively and interpretatively all that one has learnt in Rhythmics, Solfège, Improvisation and attendant courses such as harmony, movement technique etc to the realisation of a musical composition in movement.
- To show how the music moves, time-space-energy and weight relationships, the journey to the cadence and the emotional or dramatic journey.
- To show how the parts or voices of the music move in relation to one another.
- To show phrase, form, dynamics, texture and quality, foreground and background.
- To make these understandings, interpretations and intentions visible to others.
- To apply these understandings to other arts and integrate them in the work of plastique.

ABILITIES DEVELOPED

- To work together with others to create a piece of plastique.
- To analyse musical compositions in a variety of styles including using musical scores.
- To understand and demonstrate music/movement relationships as they apply to the performance of a piece of repertoire.
- To design the use of space so all the parts of the music can be seen and understood.
- To convey texture, density and thematic development through the use of movement.
- To convey relationships between parts in a polyphonic piece and other types of composition through the use of movement.
- To convey the colour, mood or moods of a musical composition.
- To convey the "inner journey" or gesture of a piece that does not have obvious locomotor movement connections.
- To reveal ambiguity where it exists.
- To reveal or project meaning and intention.
- Where appropriate, to use lighting, costume and props or other objects to support meaning and intention.
- To create a realisation of a piece of music in movement.
- To perform it.
- To create dialogues with musical compositions and other original work.

PROCESSES

Students undergo the discipline and training of studying a composition with a view to realising it in movement. They deconstruct the piece not only from the

point of view of rhythm and form but dynamics, relationships, texture and meaning. The questions they ask themselves include: "How does the music move?" "What is the composer's intention?" "What does this feel like?" "How can we convey that in movement?"

Original work may be made such as a dialogue with the musical text, the use of sound and movement composed by the group itself and other elements. This could be part of a training in *Plastique* or an artwork in itself.

CONTENT

- Exercises in the use of space, direction, orientation and weight to convey musical feeling and meaning.
- The conveying of tonal or non-tonal relationships through movement and gesture.
- Study of different styles; forms and structures of pieces: ABA; canon; rondo; fugue; metamorphosis of themes, serialism, arch form, minimalism etc.
- Study of different groupings: solos, duets and dialogues, quartets and chamber music, symphonic music, song etc.
- Creation of studies starting from movement or a poem, an idea, a painting or piece of architecture etc to be represented in music.
- Study of theme and variations.
- Study of repertoire featuring musical representation (*plastique*).
- Creation of silent pieces in which the movement expresses everything.
- Creation of dialogues with the music/movement/words etc.
- Creation of "you are the music" pieces in which sound and movement are provided by the performers.
- How to make ideas visible: projection, stage-craft, props.

CHARACTERISTICS

Plastique Animée or the technique of moving plastic is, at a basic level, the realisation in movement by an individual or a group of a piece of music: "making music visible".

At a later stage it may be a dialogue with the music. Text, lighting or other elements may be included or it may take place entirely in silence.

Plastique Animée as realisation of a musical composition is a discipline and a journey of discovery into a piece of music. It is a kind of living analysis in real time in which students of the method show the extent to which they have absorbed and can apply analytically and creatively all that they have learnt in the three principle branches of the method and other classes.

SUMMARY

Plastique is the summary of the method as applied in practice to the analysis of musical compositions and the place where creative interpretation is the focus of the work - just as the study of the "Dalcroze Subjects" is the summary of the method as applied to the approach and ways of teaching and learning. Plastique is usually done in or by groups although it is quite possible to do a piece of solo plastique providing the music asks for it. At the basic level it is an interpretation and realisation of a piece of repertoire in movement. As part of the training to acquire the skills to do this the student may work in improvisation and use bruits, silent movement, study other arts and work on developing inner hearing and feeling. These techniques may also be used to create original artwork.

SECTION 5: THEORY AND PRACTICE OF DALCROZE TEACHING

THEORY AND PRINCIPLES

Training courses should include:

- The Dalcroze method and principles.
- The Dalcroze method, taking into account historical aspects and contemporary issues in the context of contemporary theories of learning and teaching.
- A reading list relating to the points listed above.
- A study of the Dalcroze Subjects.
- The establishment of connections between all the branches of the method.

THE DALCROZE SUBJECTS

The Dalcroze Subjects (see p. 9 above), which are the fundamental elements of experience and expression, also provide a framework for studying and analysing experience and expression. It is the centrality of the subjects to the Dalcroze work that make it an ideal core course in the study of any art or teaching, in particular Dalcroze teaching.

In principle, the number of subjects is not limited since it is always possible to discover or define a new element or to use a different system of classification. Each teacher is free to use those definitions that seem clearest, more comprehensive or more useful for his/her purposes. In any case it is essential for students to have the opportunity to explore some of them in depth, partly through research and personal reflection (reading, the study of musical repertoire, the arts in general and the world of human experience) and partly by using them as subject-matter in rhythmic classes given as teaching practice to peers or pupils. [As a reminder: list A concerns mainly the elements of music and movement; list B concerns mainly the processes and methods of teaching and learning; while list C concerns the faculties, abilities and qualities practised and developed (see above, pp. 9-11)].

PRACTICAL PEDAGOGY

The future Dalcroze teacher should be trained to teach through an apprenticeship. This ideally should include:

- Lesson observation: various teachers, lessons given to children or adults.
- Supervised team teaching.
- Taking charge alone of one or more classes, becoming autonomous.

The practice must be linked to the theory and the principles.

Other types of practice such as applications of Dalcroze principles in fields other than teaching Dalcroze Eurhythmics itself such as applications in therapy or to musical or theatrical performance have been developed and should be explored, circumstances permitting.

WRITTEN WORK

The written work should be designed to assist the student and prospective Dalcroze professional in clarifying his/her thinking about the Dalcroze work and becoming articulate about it. In it, the student should demonstrate:

- An understanding of the work (theoretical, practical and personal) in its richness and complexity.
- Its applications across a wide field of activity.
- The ability to select and create music, games and exercises for teaching.
- The ability to plan effective lessons and courses.

This written work could consist of the following:

- An essay. One end of course essay (or several at various stages of study) consisting of a personal reflection on the student's experience of Dalcroze Eurhythmics and how he/she sees its place in his/her own field of interest.
- A portfolio containing games, exercises, musical repertoire and compositions in a variety of styles for teaching. This can be used as source material for teaching.
- A series of sequenced lesson plans.
- Studies of the Dalcroze Subjects (see above) in teaching, across the arts, in the natural world, the world of human experience.
- More advanced course might ask for descriptions of special projects (applications and research) that extend the method in various ways and in various field.

SECTION 6 : ASSESSMENT

The assessment methods and criteria need to be elaborated and linked to the skills, qualities and values defined as inherent in the method and practised during the course of study. Continuous assessment is used across all branches of the method. Examinations permitting graduation from one level to another or conferring professional qualifications are assessed by a jury.

SKILLS AND KNOWLEDGE

Should be nurtured or cultivated and assessed in situ :

- Inner hearing and feeling
- The capacity to pre-hear and pre-feel what you are about to do
- The development of muscular memory and of neurological control
- Construction of the motor image
- A secure sense of pulse and tempo
- The sense of metrical emphasis and meaning
- The sense of duration (pulsed and unpulsed) and timing
- The sense of rhythm
- The sense of phrase, phrasing and form
- The sense of touch and articulation
- The capacity to perceive and express Anacrusis/Crusis/Metacrusis of various types (auditory, motor, visual etc.)
- The development of the dynamic range
- The development of the use of space
- The ability to express skills and knowledge through whole body movement
- Association/dissociation and economy of gesture
- The ability to enter into direct communication with pupils
- The ability to vary the ways of teaching a subject
- The ability to construct balanced lesson plans that can be modified according to passing states in the student group
- The ability to articulate verbally the theory and principles of the Dalcroze method

VALUES AND QUALITIES

The assessment will take account of:

- Originality, creativity, artistry
- Adaptability, receptivity, decision-making
- Observation, discernment and judgement
- The ability to make connections laterally
- Respect for others and self-control
- Instinct and intuition
- Self – confidence and the ability to risk
- The ability to create an environment in which people can succeed
- Conceptualisation, consciousness, awareness, understanding

DOCUMENT AUTHORSHIP

The first draft of this document was prepared by the Qualifications and Training Committee of the College of the Institut Jaques-Dalcroze, Geneva, Switzerland at a meeting held in London in 2006 :

Karin Greenhead (UK), Chair and editor

Louise Mathieu (Canada)

Joan Pope (Australia)

Feedback was received by email from

Marie-Laure Bachmann (Switzerland)

Lisa Parker (USA)

The document was discussed by an enlarged committee at the FIER Congress of 2007.

To the original group were added :

Silvia Del Bianco (Argentina/Switzerland), Sandra Nash (Australia).

This group agreed the final draft which was again modified during translation into French by Marie Laure Bachmann (Switzerland). The present document has been approved by the Collège at the meeting of February 26th 2009, in Geneva. It was delivered for final revision and preparation for publication to Marie-Laure Bachmann, Madeleine Duret, présidente du Collège at the meeting of November 10th. 2010

Geneva, February 2011

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CHARTER COLLÈGE DE L'INSTITUT JAKES-DALCROZE

Preamble

In his Will of June 25th 1948, Emile Jakes-Dalcroze requested that his son Gabriel Jakes-Dalcroze create an organisation of whatever kind seemed to him the most effective for the preservation of the unity necessary to the development of his rhythmic method, entreating him to spare no effort in attaining this end. Thus it was that the Collège de l'Institut Jakes-Dalcroze, consisting of diplômés of the method, was founded under the aegis of Gabriel Jakes-Dalcroze with the responsibility of continuing the work of the founder and of acting as the advisory council of the Fondation de l'Institut Jakes-Dalcroze.

In a note of November 18th 1986 directed at the attention of members of the Conseil de Fondation de l'Institut Jakes-Dalcroze, Gabriel Jakes-Dalcroze specified that it was the duty of this council to ratify as and when necessary, the selection of new members proposed by the Collège.

The Collège, currently comprising 21 members, intends to restate its responsibilities and functions in this present charter.

I. AIMS

Reminder of the duties of the Collège as they figure in the Will of Emile Jakes-Dalcroze:

- Establish guidelines that would allow the Jakes-Dalcroze Rhythmic method to live, to develop, and to evolve without departing from the fundamental principles that are the reason for its existence.
- Create regulations for the conferring of official, internationally valid qualifications.
- Perform checks on all the examinations leading to the acquisition of official qualifications.

ARTICLE 1

The Collège observes in perpetuity the spirit of the directives of the founder.

ARTICLE 2

It acts as a guarantor of the quality of the teaching given under the name of Jakes-Dalcroze; to this end it gathers all information and effects all necessary controls.

ARTICLE 3

It serves as a place of recourse to which teachers of the method having cause to complain of unfair competition may turn.

ARTICLE 4

It attempts through all available means to provide the Jaques-Dalcroze method with the audience and diffusion of which it is worthy in Geneva and throughout the world in supporting exchange with leaders in science, technology and the wider society and in concern for its integrity.

II. ORGANISATION AND OPERATION

ARTICLE 5

The Collège consists of 15 to 25 members one of whom is a descendant of Emile Jaques-Dalcroze.

ARTICLE 6

The members of the Collège choose their president and nominate a delegate to attend meetings of the Conseil de Fondation de l'Institut Jaques-Dalcroze.

ARTICLE 7

New members are co-opted. Proposals are submitted to the Conseil de Fondation de l'Institut Jaques-Dalcroze for approval. Should the proposed candidate be rejected by the Conseil de Fondation, the Collège will propose another.

ARTICLE 8

The members of the Collège communicate with one another whenever necessary using any appropriate means ; they meet together in principle once every two years.

ARTICLE 9

The members of the family of Emile Jaques-Dalcroze who are not members of the Collège are informed of its meetings and may attend should they wish in accordance with the wishes of Gabriel Jaques-Dalcroze.

ARTICLE 10

The Collège is a group without a fixed structure ; the members do not receive compensation for their running expenses and do not pay subscriptions.

The Collège may however set up commissions of enquiry or working parties for matters relating to its responsibilities. In this case any resulting expenses are taken care of in whole or in part by the Institut Jaques-Dalcroze.

ARTICLE 11

The secretarial work of the Collège is undertaken voluntarily by the president or delegated to another member. Correspondence is sent out with the help of the Ins-

titut Jaques-Dalcroze, which assumes responsibility for any expenses arising.

ARTICLE 12

The Collège informs the Conseil de Fondation de l'Institut Jaques-Dalcroze verbally or in writing, of all important matters relating to its responsibilities or its operation, in particular of those likely to result in expenses for which it seeks its support.

LIST OF CURRENT MEMBERS OF THE COLLÈGE

Ladies: Marie-Laure Bachmann, Thérèse Blum-Bigar, Claude Bommeli-Hainard, Gunna Brieghel-Müller, Gabi Chrisman, Christine Croset Rumpf, Monette Daetwyler, Silvia Del Bianco, Madeleine Duret, Marie-José Ekström Rey, Liliane Favre-Bulle, Ruth Gianadda, Karin Greenhead, Marie-Louise Hatt-Arnold, Martine Jaques-Dalcroze, Louise Mathieu, Christiane Montandon, Edith Naef, Sandra Nash, Lisa Parker, Mireille Weber.

For the Conseil de Fondation
de l'Institut Jaques-Dalcroze,
the president:

Christine Sayegh

For the Collège of the l'Institut
Jaques-Dalcroze,
the acting president:

Martine Jaques-Dalcroze

Geneva, April 21, 2004

APPENDIX B

THE CONDITIONS OF USE OF THE NAME JAQUES-DALCROZE (OR DALCROZE)

The name Jaques-Dalcroze or Dalcroze describes the method of education created by the musician and teacher Emile Jaques-Dalcroze (1865-1950). Its use is protected by law.

The use of the mark [Jaques-]Dalcroze is subject to the consent of the Fondation of the Institut Jaques-Dalcroze, Geneva (Switzerland)*, on the recommendation of the Collège of the Institut Jaques-Dalcroze. This Collège, founded by Emile Jaques-Dalcroze, is entrusted, in accordance with the conditions of his Will, with verifying that the use of the name is valid, whether on the part of institutions of professional training or of individual persons giving a teaching under this name to children, young people, adult amateurs or professionals.

In that which concerns more particularly the right to offer professional training in the Dalcroze methods to students, this right is not conferred upon institutions or societies as such but on those persons who, as holders of the Diplôme Supérieure of the Institut Jaques-Dalcroze of Geneva (the only institution qualified to confer this title) are thereby explicitly authorised "to teach in its entirety the Dalcroze method of rhythemics, solfège and improvisation at all levels and to claim to represent this method".

The regulations governing the use of the mark [Jaques-] Dalcroze stipulate that schools wishing to offer a professional training and certification in Dalcroze Eurhythemics must include at least two Diplomates on the teaching staff. In exceptional circumstances recognised by the Collège, one diplomate and two licentiates may suffice. In all cases during the course of study students must experience the teaching of more than one Diplomate of the Dalcroze Method.

**Being the beneficiary of a licence granted by the Fondation Emile Jaques-Dalcroze in Geneva, owner of the mark.*

The head of the teaching team offering a professional Dalcroze training must be a Diplomate. The engagement of additional Licentiates or professionals of other disciplines is left to the discretion of the Director (director of the training or the person responsible for the Dalcroze programme in an official institution), with the agreement of the team responsible and, if occasion requires it, with management superiors.

Holders of the Diplôme Jaques Dalcroze are responsible for the training given at all times and in all places, whether full time or part-time training (holiday, weekend or other types of course). In practice this means that the team of Diplomates under the aegis of the director of the school or course of study, is responsible for...

- Selecting and appointing additional teachers for the courses ;
- Planning and supervising teaching programmes (contents, duration, timetables and methods) ;
- Establishing the documentation with regard to examinations, criteria for assessment and marking systems ;
- Drawing up the reports on training ;
- Organising the examinations and appointing the examiners ;
- Ensuring the development, assessment, monitoring and review of the training ;
- Guaranteeing the standard, richness and balance of the training ;
- Supervising the further training of the teaching team ;
- Guiding and helping their colleagues in all things concerning the examinations, the development of new projects and evaluation procedures ;
- Signing the papers conferring the Licence or the Certificate together with other co-signatories (according to local requirements these could include the Director of a school or institution, the Fondation of the Institut Jaques Dalcroze, a Dalcroze Society or a state representative) ;
- Instructing those responsible for publicity and checking that publicity documents and announcements concerning training courses convey the correct information ;
- Making recommendations concerning the allocation of study grants or awards to candidates ;
- Guaranteeing the teaching and other training responsibilities delegated to non-Diplomates on professional training courses ;
- Sending regularly an up to date list of persons authorised to presume upon a Dalcroze title in their professional activities ;
- Bringing to the attention of the Collège any abusive use of the name [Jaques-] Dalcroze of which they are aware.

The Collège remains at the disposal of the Diplomates and places of training in situations of difficulty, whether internal (concerning the training itself) or external – notably in the case where unqualified persons presume to offer a training [Jaques-] Dalcroze and will intervene if and when circumstances demand it.

The Fondation of the Institut Jaques-Dalcroze may from time to time check that the training and the titles conferred in Dalcroze Eurhythmics are in accordance with the directives governing the use of the name and may require changes if necessary.

The delegate of the Collège
to the Conseil de fondation,

Marie-Louise Hatt Arnold

The president of the Conseil de fondation,

Christine Sayegh

Geneva, February 2004/update May 2006

*Tr. Karin Greenhead, Dip. Sup. Institut Jaques Dalcroze
Member of the Collège of the Institut Jaques Dalcroze
Dir. of Studies: Dalcroze Society UK*

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