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## ***Practical Applications of Dalcroze Eurhythmics***

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### **Abstract**

This paper examines Dalcroze applications in the field of music education. There are as many variations in the teaching of Dalcroze Eurhythmics as there are teachers. Even so, there are also many commonly shared aspects. In most of its practical applications, Dalcroze Eurhythmics supports other musical studies. The approach is applied to teaching musical behaviour and to deepening the experience and understanding of a musical event or musical concept through bodily movement prior to, or in conjunction with, the development of instrumental or vocal skills. It aims at creating a dynamic partnership between sensing, musical actions, thinking, feeling, and bodily movement. It especially develops creative expression, inner hearing and a sense of rhythm together with a kinaesthetic awareness of musical sounds and it also encourages active involvement and concentration on the part of the students. According to the teacher and the particular application, emphasis is either put on rhythmic movement, ear-training or improvisation. In the professional training of musicians, the Dalcroze approach is applied to various subjects: to solfège, music theory, rhythm, instrumental, conducting, and performance studies. It is also widely used with young children in kindergartens as well as in elementary and music schools.

### **Introduction**

Dalcroze Eurhythmics can be found at every level of music education, from universities to colleges, public and private schools, kindergartens, and within private teaching. It has also been successfully applied by schools of dance (Johnson 1993) and drama (Nathan 1995) as well as within special education and music therapy (Dutoit 1965; Bachmann 1991, 66-69; Becknell 1970, 37, 81; Landis & Carter 1972, 28-30; Mead 1986).

A hundred years ago Jaques-Dalcroze was concerned as to why students at the conservatory of Geneva seemed to perform mechanically without understanding and sensitivity, and why music theory was generally being taught as abstractions. He found that there was no teaching material available for the development of the musicians' aural faculties. Those exercises being offered in reading, notation and improvisation could be achieved without the aid of the ear. Jaques-Dalcroze wanted to

reform music education so that it would develop the students' hearing abilities, especially inner hearing, and make them thoroughly musical instead of simply teaching them to play an instrument. He came to regard "musical perception which is entirely auditive as incomplete" (J-D 1921/1980, viii) and was convinced that musical sensations, especially of a rhythmic nature, called for the muscular and nervous response of the whole organism. He argued that the lack of musical rhythm was a result of a general "a-rhythm" and that it could be cured by harmonizing mind and body. Therefore, he was looking forward to a system of music education in which the body itself plays the role of an intermediary between sound and thought and in which aural sensation are reinforced by muscular sensations. (J-D 1921/1980, vii-5.)

Jaques-Dalcroze has written several articles and books about his ideas of music education and has also documented some of his original exercises (e.g., J-D 1916, 1918). However, he always emphasized that his materials only served as a reference for teachers who had personally experienced Dalcroze teaching and therefore could not be used as guidebooks for teaching.<sup>1</sup> As Jaques-Dalcroze did not provide instructions for teachers as to how to create and present exercises, he left the door open for a variety of ways of presenting material. This meant that teachers were free to depart from his original structures. In fact, he encouraged variety and change through individual decision and creative choice by teachers (Alperson 1994, 235-236). It seems, as Sally Stone (1985, 9-10) notes, that there are as many variations in the approach to teaching Dalcroze eurhythmics as there are teachers, and no manual or handbook exists in which one prescribed method is outlined.

The general aim of this paper is to illuminate characteristics of a Dalcroze lesson and to examine the practical applications of Dalcroze eurhythmics in the field of music education (excluding the professional training of Dalcroze teachers). I examine how Dalcroze applications of today answer the challenges proposed by Jaques-Dalcroze, that is, how they succeed in combining listening/hearing, singing, improvising thinking, feeling, and bodily movement within the actual practice of teaching and learning music and what their aims and objectives are. To begin with, I look at the general characteristics of a Dalcroze lesson, and then I give some specific examples of practical applications in the professional training of musicians and in the music education of children.

As sources I have used doctoral dissertations and commentary books and articles about Dalcroze eurhythmics published in the U.S. after 1970 as well as personal interviews with seven Dalcroze master teachers (Abramson 1999; Alperson 1999; Dobra 1999; Farber 1999; Joseph 1999; Parker 2000; Sanchez 1999). All the

teachers interviewed hold the Dalcroze Diploma, the highest international degree of Dalcroze studies, from the Jaques-Dalcroze Institute in Geneva. I have focused on Dalcroze work in the U.S., because there the Dalcroze approach is particularly applied to the professional training of musicians. Furthermore, in the U.S. Dalcroze teaching has stayed relatively near to its original form partly due to the Diploma still being authorised by the Jaques-Dalcroze Institute.

### **A Dalcroze Eurhythmics lesson as a creative process**

Dalcroze Eurhythmics includes three interrelated subjects: rhythmic, solfège (ear-training) and improvisation. Although within the area of Dalcroze teacher training these subjects are taught separately, they are usually intertwined and incorporated within each lesson, as Jaques-Dalcroze himself intended. Rhythmic embodies ear-training and improvisation. It aims at developing the inner ear, the sense of rhythm, the inner muscular sense, and creative expression which, according to Jaques-Dalcroze (1945/1981, 227), together form the core of musicianship.

Dalcroze teachers are expected to create their own ideas, exercises, games and materials, and present all of these in a logical developmental sequence (e.g., Choksy, Abramson, Gillespie & Woods 1986, 122, 155). A lesson can be characterised by a cyclical and spontaneous flow from idea into action into idea (Alperson 1994, 242). Often it is designed around a musical subject or idea, such as phrasing, anacrusis, unequal beats etc. (see Choksy et al. 1986, 41-49), which is explored through movement as well as through other musical activities such as singing, sight-reading, improvising or composing. All, or most of, the activities deal with the same musical idea and aim at deepening the students' experience of it. The process develops step by step: it moves from easy to difficult, from outer to inner movement<sup>2</sup>. The lesson is partly an extension of previous work and partly includes the presentation and manipulation of new material. The students work individually, with partners or in small groups. (See, e.g., Alperson 1994; Joseph 1982; Landis & Carter 1972.)

Activities may also include telling a story in movement, singing games, historical, ethnic and social dances, playing instruments or body-percussion, using props, gesturing, conducting, and relaxation. All these activities diversify the students' experience of the musical idea and in many various ways engage the senses and the musical body in action. Some of the original exercises (follow, quick-reaction, replacement, echo, and canon) are usually applied, although Ruth Alperson (1994, 236) notes that those exercises exist as a resource and are not essential to the teaching

of eurhythmics. These musical exercises or games, in addition to containing the objectives of physical and intellectual training and improvement, have some characteristics of contest, students play “against” the music, according to set rules but without competition between one another (Aronoff 1979, 167). The spirit of the game liberates the student from being self-conscious and brings joy, which Jaques-Dalcroze (1921/1980, 98) believed to be a great mental stimulus. This state of joy in turn intensifies the students’ imaginative and artistic faculties (ibid., 101).

A lesson usually starts with a warm-up exercise as an introduction. The purpose of the warm-up is to lead the students towards a state of concentration, to tune them into their bodies and/or to introduce the theme of the lesson. The lesson often ends with a song or a piece of composed music as an illustration of the musical idea, with (or without) movement improvisation, choreography or dramatisation. There is no single perfect formula for the lesson. Joseph (1982, 50) states that a Dalcroze lesson resembles a suite when the activities are separate but connected and a theme with variations when each activity is another way of experiencing the musical idea presented. According to Choksy et al. (1986, 126), the form is sometimes symphonic and consists of an introduction, two themes, development, recapitulation, and a coda. Thus, the lesson plans themselves are a kind of artistic musical composition.

To obtain a satisfactory balance between the physical and mental energy required for each activity, the pacing of the activities is of primary consideration. However, within the structure there should always be the possibility for improvisatory elements and flexibility. It is important to be able to spend more time on a certain exercise, perhaps change the order of the exercises or include an unexpected suggestion made by the students if necessary (Alperson 1994, 89; Josephs 1982, 50). What the teacher decides to do next is usually determined by the goal of the lesson, the response of the students to the teacher’s interest and on the teacher’s experience of “what works” (Stone 1985, 68).

### **Movement with or without music**

The students can move with improvised, recorded or vocalised music or without any music at all. A large variety of styles of music (e.g., classical, ethnic, pop, rock, rap, heavy, soul and jazz) can be used and can be studied through eurhythmics (Mead 1994; also, Choksy et al. 1986, 119; Findlay 1971, 41). Sometimes the students are asked to imagine the movement before doing it (considered response). This requires the students to have some experiences of movement and to have become aware of

them. Imagining movement prepares the body and the nervous system for the coming movement. It is a neurophysiological reaction, in which thinking of the particular movement causes nerve impulses and accelerates circulation in the muscles in question (Jansson 1990). This is especially applied in mental training.

Imagining movement does not necessarily have to be followed by the actual movement. In fact, Farber (1999) notes that one of the great benefits of Dalcroze training is to permit the students to re-experience movement in a meaningful way without moving. According to Farber, experience of eurhythmics gives the kinaesthetic imagination a great range of doing just that, or responding to music. Since the brain holds representations of physical movements, it can call them up. Damasio (2000, 80) calls this “as if body loop”. In this mechanism “the representation of body-related changes is created directly in sensory maps” (ibid.). The image and feeling of body movement is activated in the sensory motor system, even when the person is not moving. It is “as if” the body were really moving, but it is not (ibid., 79-81, 280-283). Hence, it seems reasonable, as Farber (1999) notes, that stillness has an important place in the Dalcroze class especially when working on this issue of internalisation.

The students move according to the teacher’s instructions, but the movement itself is a spontaneous and natural response to music. At some point the physical responses may be joined to cognitive conceptual responses (Farber 1999). In some exercises, the students are asked to express freely in movement what they hear in music. Even in such cases, attention and listening is usually directed towards a certain aspect of music. Based on her observations, Stone (1985, 88) notes that throughout the lesson the teacher describes the quality of movement she wants by telling the students to feel the movement in a certain way or to picture themselves moving. Many times the challenge for students is to find the right balance between the elements common to music and movement (see J-D 1921/1980, 150). The teacher observes, encourages and possibly corrects the students, and the students know that the teacher is watching them (ibid.; Abramson 1999). The students may be asked to move with more fluidity or to show the music more in their movements. The teacher focuses on the general quality of the students’ movement as it reflects their listening. (Alperson 1994, 63, 251-252.)

There are no fixed movements for a specific music or musical idea, except perhaps walking in order to experience the musical pulse. On the contrary, it is a professional challenge for a Dalcroze teacher to find a style and a quality of movement that illustrates the musical idea, reinforces the student’s understanding of it, and provides an experience that betters the musical thinking-in-action<sup>3</sup>. In general, stereotyped and

mechanical movements are avoided and individuality in movement is encouraged (Landis & Carter 1972, 16). Jaques-Dalcroze (1930/1985, 110) states that a striking phenomenon in eurhythmics lessons is “the extreme diversity of individual movements on the part of those who do the same exercise together, to the same music... This variety corresponds exactly to the personal characteristics of the various pupils...”

The essence of eurhythmics is the development of kinaesthetic awareness of the properties of musical sounds (Mead 1994, 200). This necessitates that in the exercises the quality of body movement aims to equal the quality of musical sounds. In fact, one of the major challenges for a Dalcroze teacher is to decide whether to reasonably comment on and guide a student's movement, or not to make any comments at all. The teacher also has to decide at what point, if at all, an awareness of bodily actions is necessary and meaningful. A lot of learning also takes place through bodily actions without tuning into conscious thinking. As Merleau-Ponty (1962) argues, understanding first comes out at a bodily, pre-reflective level; any intellectual processing occurs afterwards (also, Wis 1993, 42). However, through an awareness of physical actions and sensations felt in the body, the experience becomes a more concrete representation of the musical event and deepens the student's understanding of it. Hence, that which the body knows intuitively and unconsciously becomes conscious and can be applied to other situations. In addition, as the students are asked to reflect upon and become aware of their actions and experiences, they learn to think and to organise their thoughts about their own (musical) experience. Yet, we need to remember that we can not really draw a line between the pre-reflective and the analytical, conscious level of knowing. It is rather a question of a domain of transmission between those two.

### **Practical Applications in the professional training of musicians**

Jaques-Dalcroze first explored his ways of teaching music through movement with professional students at the conservatory of Geneva (J-D 1935). In the professional training of musicians, the Dalcroze approach can be applied to various subjects: to solfège, music theory, rhythm, instrumental, conducting, or performance studies. Nevertheless, it seems that most of the applications represent a personification of the particular teacher rather than an established way of applying Dalcroze principles. Therefore, in the following I introduce not only examples of the practical applications of Dalcroze Eurhythmics but also some of the teachers behind them.

### *Solfège, rhythm and performance*

Solfège is one of the three main subjects of the Dalcroze approach and Jaques-Dalcroze himself has created lots of exercises for solfège classes. Robert Abramson has translated part of them from French into English as well as having written his own materials (e.g., Choksy et al. 1986). He seems to work towards the goals that Jaques-Dalcroze was after: the development of the students' inner hearing and enlivenment of the musical performance. In the Manhattan School of Music, he has taught solfège (ear-training, sight-singing, dictation) by applying Dalcroze principles. According to him, each one of Jaques-Dalcroze's exercises is a challenge to the students to pay attention, to develop concentration, to express changes of feelings, and to react effectively with the least amount of effort (ibid., 61). In his solfège classes, Abramson integrates the exercises of inner hearing, replacement and improvisation in sight-reading, encouraging musical expression in singing. He argues that through the Dalcroze approach, even those students who have problems in hearing finally learn to sight sing and write dictations, and they certainly enjoy the process of learning (Abramson 1999).

At the Julliard School of Music, Abramson has a class called *Rhythm and Performance*. He notes that the students are technically very advanced but sometimes lack expressive qualities in their musical performance. In that class, the students not only sing, move and gesture, they also play their instruments. Whenever a student has a problem in performance, it is worked out through body gestures or movement in space. (Abramson 1999.) In this way eurhythmics becomes connected to musical performance. Abramson stresses that the connection between ear, body and mind is essential for musical performance and that the Dalcroze method encourages students to understand connection between what they hear, what they feel, what they think and what they do (Caldwell 1998).

There are several colleges of music in the U.S. that include eurhythmics in their studies. In such cases the Dalcroze approach is often applied to the teaching of musical rhythm (Alperson 1999, Dobra 1999, Joseph 1999, Sanchez 1999). At the Carnegie Mellon University Music Department in Pittsburgh, all undergraduate music students are scheduled to take *Dalcroze Eurhythmics* for four semesters. After that eurhythmics is required only for those students applying for a professional degree in Dalcroze but it is optional for all music students. The purpose of the studies is to teach the student to recognize, perform, and transcribe the rhythmic elements of music. Throughout the course the students work with rhythmic problems in various movement, improvisation and dictation activities. (Sanchez 1999; Stone 1985, 39.)

Rhythmic movement is used to reinforce rhythmic and music concepts and also to convey to the students an awareness of the physical demands of performing. In all classes, music concepts and objectives are illustrated with pertinent music examples. (Sanchez 1992.)

Longy School Music in Boston offers Dalcroze courses as a part of preparatory, professional or adult studies, and it is the only school in the world offering a Master's degree in Dalcroze eurhythmics. Group instruction for adults includes *Dalcroze in the Classroom* (for elementary school music teachers), *Eurhythmics* and *Solfège*. The description of the eurhythmics class provides an argument that good music making and appreciation require not only aural skills, but visual, kinaesthetic, and analytical skills as well. As part of the course students explore how movement transforms sound into concrete relationships of time, space and energy. The goal is that, by developing a dynamic partnership between listening and moving, students will unlock their creativity and feeling, and develop rhythmic stability and confidence. (Longy School of Music 1998, 22; 1999, 41.) The solfège class aims to improve listening skills by using natural musical instincts as well as finding physical gestures to describe musical phenomena (e.g., tensions and resolutions in the scale), (Parker 2000). During the school year 1998-99, the school also offered a class named *Experiencing African Music through Movement*. That class was designed to explore the authentic polyrhythmic foundations of African music through Dalcroze eurhythmics. It is a good example of how the Dalcroze approach can also be applied to the teaching of various musical cultures.

### *Choral, band rehearsals and conducting*

In choral and band rehearsals Dalcroze exercises can be applied to encourage the active involvement of students and to develop their inner hearing (see Gordon 1975; Henke 1984; 1990; 1993). In his articles Herbert Henke gives examples of rehearsal techniques, warm-ups and solfège exercises, as well as of exercises for quick reaction and inner hearing in singing or with instruments. He reminds us that Jaques-Dalcroze himself would not necessarily use movement in band rehearsals in order to improve the students' rhythmic accuracy and expression. Instead, he would have more likely incorporated some teaching techniques from his solfège classes for the purpose of helping the students to be able to hear the written music in their inner hearing.

Henke reveals practical ideas as to how to develop the singer's inner hearing and how to acquire the ability to imagine mentally both pitch and rhythm, which are important components of choral literacy. He also gives us ideas as to how to use bodily

movement in order to develop the singers' sensitivity to the basic pulse, rhythmic feeling and musical phrasing. Henke argues that the constant manipulation of music (for example sudden changes in rhythm, tempo and dynamics) encourages an active involvement and concentration on the part of the students. It also develops the ability of each singer to react quickly to musical demands without interrupting the flow of the music.

More than any other musician, the conductor uses the body as a medium of musical expression. Through gestures the conductor leads singers and players beyond the printed score to discover living musical ideas. Expanding the conductor's vocabulary of expressive gestures increases his potential for clear and convincing conducting. Claire W. McCoy (1994) has used eurhythmics with both inexperienced and more experienced conductors. For her, the Dalcroze approach works by making conductors more aware of the effectiveness of their gestures in obtaining the desired musical effect.

### *Instrumental studies*

Even though Dalcroze studies often support instrumental studies as a separate class (where teaching happens within groups), the Dalcroze approach can be applied in instrumental teaching as well. Timothy Caldwell applies Dalcroze principles to teaching voice. In his book *Expressive Singing* (1995), he emphasises that Dalcroze methodology teaches musical behaviour rather than teaching pieces or concepts of music (also, Caldwell 1993). He argues that for a Dalcrozian, the main goal is to train ears, brains, and bodies to feel and hear what the eyes see (Caldwell 1995, 136). He presents the following musical behaviours that the musician must possess in order to study and learn efficiently: paying attention, turning attention to concentration, remembering and reproducing the performance, changing and automating (ibid., 63).

Based on his personal experience, Caldwell (ibid., 97) argues that a majority of the problems in singing (of classical music) are musical, rather than "technical", and often fall into three broad categories: problems in rhythm, faulty aural perceptions (based on lack of listening to art music) and a lack of awareness of harmony and/or structure. He gives examples of gesturing, clapping and stepping with singing when working on a rhythmic problem. He is convinced that the student's body can teach his voice and that "the body is very smart, perhaps smarter than the brain, and it is certainly quicker" (ibid., 108). He encourages teachers to challenge their students even in warm-up exercises, thus making them alert. He also recommends experimentation with different tempi, dynamic levels and articulation when practising in order to

become able to make conscious decisions about them. Caldwell uses the expression "performer control" when referring to those decisions (ibid., 99).

Additionally, Caldwell presents the musical rules that Jaques-Dalcroze based on Mathis Lussy's work (ibid., 63). According to Caldwell, these rules of phrasing, accentuation and nuance apply to tonal music from the Baroque until the present day and they are intended to serve as guide to expressive performance. He promises that by studying them attentively, you will begin to analyse a musical score differently because you will see how composers use notation to indicate their expressive intentions. (Ibid., 74.) Stephen Moore (1992, 136, 208) states that the primary purpose of these rules was to vivify Jaques-Dalcroze's solfège exercises and that the difficulty with applying these rules is to know how to employ them with discretion. Caldwell also gives suggestions for creative practising and learning a score musically.

An experienced Dalcroze teacher, Ann Farber, applies ear-training and improvisation games in her private piano studio. She emphasises that improvisation enormously enlivens the study of theory and teaches us to think like composers, and this gives the students a new viewpoint on composed music. It teaches musicians to listen and react, and to take more responsibility for the sounds they make. An improviser who experiments with what is on the page and tests the composer's choices with different ones returns to the original with a fresh, and perhaps more critical, appreciation. (Farber 1991.) Melanie R. Nalbandiam (1994) writes about applying the Dalcroze approach to teaching functional piano skills, including sight-reading, harmonisation, and transposition in the major piano class. According to her, studies indicate that functional skills are generally not stressed strongly enough, whilst traditional artistic skills are given too much emphasis. She maintains that applying Dalcroze principles to teaching these skills addresses any possible lack of a viable approach to teaching them. (Nalbandiam 1994.)

### **Dalcroze Eurhythmics in the music education of children**

Although Jaques-Dalcroze began his work with adult music students, he immediately applied his principles to children, as their initial response to music is physical. He realised that children's natural, spontaneous responses can be utilised in learning. (J-D 1918, v.) He noticed that while with his older students musical hearing was hindered by futile intellectual preconceptions, children appreciated acoustic sensations spontaneously, proceeding quite naturally to their analysis (J-D 1921/1980, vii). Jaques-Dalcroze argued that, before starting instrumental studies, children should experience music with their whole bodies, learn to move, sing and hear. Thus they

would attain a love for music and a desire to express musical sensations. (J-D 1921/1980, 53-54; 1930/1985, 118-144.) The child should be taught “not only to sing and listen carefully, and keep time, but also to move and think accurately and rhythmically” (J-D 1921/1980, 5). Eurhythmics training should begin in early childhood when most patterns of response are being established and when physical response is the child’s means of organising music (Joseph 1982, 22, 78).

The Dalcroze approach is widely used with children all over the world in kindergartens and elementary schools. In addition, it can be found in music schools as an early childhood music education class or as a music theory, musicianship and/or solfège class supporting instrumental studies. The youngest children can be less than a year old, in which case the class is mainly for their parents (Alperson 1999). For example, at the Longy School of Music, Dalcroze eurhythmics is a part of preparatory studies and thus means music and movement for pre-school children. The classes are designed to give children musical adventures by cultivating a love of music, with musical experiences varied through movement, singing and playing. The intention is to nurture the imagination whilst encouraging musical exploration, to lead the child to trust his own ideas and creations, and to help children to discover the body as an expressive musical instrument. The class is recommended as an excellent complement to initial instrumental studies. (Parker 2000; also, Longy School of Music 1998, 12; 1999, 15.)

### *The body as a musical instrument*

Eurhythmics develops a child’s musical potential through the medium of his own living and moving body, which becomes, in effect, a musical instrument. Bodily skills are developed in order to create a finer and subtler instrument for musical expression. (Findlay 1971, 2; Joseph 1982, 54.) By their own experimental movements the children also discover such spatial relationships as up and down, above and below, in and out, back and forth, etc. and expand their movement vocabulary (see Becknell 1970, 126).

When teaching children, a starting point is that a child learns through action and through the organisation of his perceptions (Aronoff 1979, 5). The child’s first relationship with the world is wholly sensory - his knowledge is bound to what he sees, smells, hears and touches. As a child explores the world about him, his sensory perceptions evoke active movement responses, in which rhythms are unconsciously developed. He also receives aural and visual rhythmic experiences (e.g., a horse galloping). If the child identifies himself further with what he has seen or heard, by

for example imitating the galloping of a horse, the original rhythmic experience is deepened. The teacher's task is to direct the child's natural capacity for rhythmic expression and to identify it with the rhythms of music. When the child learns to identify his movement patterns with sound patterns, music becomes a language easily understood in terms of his motor imagery. (Findlay 1971, 3.) Visual attention to notation, that tends to distract from listening, is delayed until a later stage when the basic concepts of music have been experienced and absorbed.

The general aim is that children become aware of certain rhythms in themselves first, then become able to control and integrate those rhythms in singing and playing. Early Dalcroze lessons are dominated by the use of movement activities and free exploration. Students are asked to show in movement, in a concrete kinaesthetic manner, what is taking place in music. Their experiences gradually move away from the depiction of non-musical events to the physical realisation of sound events in music. The movement allows the student to learn at an experiential level and provides an opportunity for the teacher to "see" the degree and the quality of the student's learning. The student's listening skills and the immediacy of his response develop as his attention is focused on the qualities of music for which he has had an experiential parallel. (Wis 1993, 145-147.) Thus, movement activities allow for the energy and freedom inherent in everyday activities to be metaphorically transferred to the musical processes (ibid., IV).

### *Student centered teaching*

With children it is especially important to start from where the learner is. In Dalcroze lessons the music is mostly improvised for children to follow, or the music follows the movement of the children. Alperson (1999) stresses that the teacher has to begin with a tempo that is comfortable for the child so that the child can feel: "I am right". With students of all ages, the music first supports the movement one to one, then leaves the responsibility to the students, and even goes against what the students are doing. Once the student hears and feels the music "inside", he will be able to support his own pulse and perform the movement in silence as well. Very often the teacher plays repeated patterns that the students have to recognise and remember, and finally he may introduce a piece of music that demonstrates or includes the same phenomenon. (E.g., Alperson 1994, 87, 237-238.)

One of the basic ideas of Dalcroze teaching is to offer children the opportunity to perceive and respond to music through planned learning experiences in which musical materials are experienced before they are analysed and notated (Aronoff 1979, 170).

The overall goal is to lead children from the most elementary to more sophisticated responses to the structural and expressive aspects of music. For Joseph (1982, 54), factors influencing this response are physical make-up and development, temperament and imagination. These responses necessitate rapid and direct communication between thought, feeling and action. Quick reaction exercises, which develop mental and physical alertness, control and memory, are devised especially for this purpose. (Ibid.)

In her book *Music and Young Children*, Frances W. Aronoff (1979; also, 1983) provides guidelines for teachers of young children, which combine Dalcroze principles with those of child development for purposeful music learning. Aronoff (1979, 5) argues that the spontaneity and confidence generated by self-expression through music and movement, is often transferred to other learning challenges in the classroom. She demonstrates the validity of Dalcroze work in terms of contemporary cognitive theory. For her, the value of eurhythmics in learning is incorporated by research on preverbal learning. Aronoff writes:

The teacher can build on this research by organising music experiences according to three ways of knowing as defined by Jerome Bruner. These ways are *enactive*, through action and manipulation, *iconic*, through perceptual organisation and *imagery* (aural, kinaesthetic and visual) and *symbolic*, through words and other symbols. In music movement activities, the focus is on the interaction between and translation of the *enactive* and *iconic* ways of knowing. (Aronoff 1979, ix-x, also, 166.)

It is interesting to ponder whether the iconic way of knowing is equal to the domain of transmission between the pre-reflective and analytical way of knowing discussed earlier. Anyhow, it seems that enactive and iconic ways of learning are especially important and inherent for children. Furthermore, I argue that in music education they are also valid for those adults who are at the beginning of their musical studies.

Many Dalcroze teachers have written books about how to apply Dalcroze principles in music education for children of various ages (e.g., Abramson 1997; Aronoff 1979; Findlay 1971; Mead 1994; Steinitz 1988; Yelin 1990). As there is no method to follow in the Dalcroze approach, these books can be of great help in exploring the ideas of Jaques-Dalcroze in practice. In the same way as many teachers design their classes, many writers organise their writings and exercises around certain musical ideas (Abramson 1997, Findlay 1971) or/and according to age levels (Mead 1994). Even though the described principles lead back to Jaques-Dalcroze himself, the exercises are based on the teachers' personal experience and practise of teaching. The writers give concrete and rather specific ideas for teaching, but at the same time they make clear that the individual teacher should modify the ideas and techniques in the

way that best suits their students, their individual situation, and their own teaching style. The same ideas can be used in various contexts with variations in the exercises and with other musical examples (Mead 1994, 200).

### **Through various roads towards the same end**

It seems that not only teaching styles, but also variations in the practical applications of the Dalcroze approach are numerous. The Dalcroze approach is embodied in the teacher through a unique combination of musical and pedagogical skills. It is passed on from person to person rather than through printed material. In fact, it can no more be learned by reading about it than swimming can (Landis & Carter 1972, 33). Teachers are not given exercises to apply quickly; they gain their own experience first and then learn why, when and how to apply the principles effectively and flexibly in practice. Usually, in teaching, you imitate other people first and then gradually develop certain habits and behaviours of your own. Thus, an understanding of Dalcroze principles and teaching practice develops through reflecting upon and analysing your own experiences of Dalcroze teaching. In view of that, the Dalcroze approach stands for current principles of reflective learning (e.g., Mezirow et al. 1990; Boud, Keogh & Walker 1989).

Even though the majority of practical applications are more or less personifications of the particular teacher using them, there are also many commonly shared aspects. For example, in all applications physical-motor systems are engaged in attentive, responsive listening. It seems that Dalcroze applications aim at deepening musical understanding and feeling, at intensifying musical listening and hearing and at developing a student's concentration, expression and bodily skills. Teaching includes exercises that combine, for example, listening, moving, singing, thinking, improvising, and imagining – a variety of mind-body involvement within a certain musical culture. In this process the teacher plays an important role by leading the students through the series of meaningful actions and experiences. Her task is to create conditions within which students will become bodily involved in educational challenges (see Matthews 1994, 131). She has to imagine the experience of the students, make up an exercise, and then evaluate the students' response to that exercise and what it means to them. The teacher's decisions are based upon her own musical knowledge and understanding as well as upon her experiences as to "what works" in a given situation. The teaching is thus situated and always inseparable from a certain musical culture. The teacher's actions can be compared to a "professional practice" (Regelski 1994) as the teacher works for the utmost good of the students.

The teacher makes decisions in teaching based on her “pedagogical content knowledge” (Shulman 1987). She constantly reflects-in-action (Schön 1983; 1987; also, Elliott 1995), that is, makes decisions about teaching in relation to the students’ responses, her musical goals, traditions and working principles.

Apparently, all the goals of Dalcroze teaching mentioned above represent general concepts of “good” music teaching practice. However, there are some aspects that characterise the Dalcroze approach. One aspect is that Dalcroze teaching integrates music and bodily movement using the whole body as a musical instrument. Accordingly, musical learning is based on that experience in which the quality of bodily movement plays a crucial role. Another aspect is that musicianship is viewed in a large perspective. Therefore, there is an attempt to educate the whole of the human being by reinforcing the harmony and inseparability of mind and body, among other things. By emphasising the development of musicianship, Dalcroze teaching has some similarities with the praxial approaches of music education (see Elliott 1995; Regelski 1998). It involves a belief that mind-body involvement with music changes thinking-in-action and leads to improved experience (Juntunen & Westerlund 2001).

Jaques-Dalcroze’s insight reflects the current outlook on the role of the body in musical learning and performance (see, e.g., Bowman 1998; 2000; Stubley 1998). Yet, it seems that Dalcroze teachers rarely examine or question Jaques-Dalcroze’s specific concept of movement and the role it plays in our musical understanding. Deepening understanding of the musical concepts seems to be one of the major goals of Dalcroze teaching. However, Caldwell (1995, 136) mentions musical behavior as being the primary aim of teaching. By doing so, he may seem to stand out from the other Dalcroze teachers studied during this paper. Yet, from a certain viewpoint, a musical concept presents a habit of action established within a certain situated practice from which the concepts can not be separated. In musical action the body-mind<sup>4</sup> interprets, understands and learns music; it works on it. Thus, the musical concepts—or musical phenomena—are bodily mediated, corporeal acquisition. The musical concept comes to life in musical action while the action is an accomplished thought<sup>5</sup>, the embodiment of the musical concept.

Jaques-Dalcroze worked within the context of Western musical culture to which his work is still mostly applied. Still it seems, partly based on my own experiences of teaching Cuban music through eurhythmics, that the Dalcroze approach can be easily applied to other musical cultures as well, on the condition that the teacher herself knows the culture sufficiently well. But does Jaques-Dalcroze even offer us a universal means of music education by basing his whole approach of musical learning

on the bodily experience? Possibly, at least if we take Merleau-Ponty's (1962) notion of knowing the world through our body, by *being-in-the-world*<sup>6</sup> as a starting point. According to him, we are in the world through our body, we perceive the world with our body and we come into possession of the world by developing the knowledge in our hands, which is forthcoming only when bodily efforts are made. (Ibid., 143-144, 153, 206.) The body is our instrument of engagement in the world, our primary—and universal—instrument of knowing. As musical knowledge especially rests upon the bodily foundation, the implications of Merleau-Ponty's philosophy for music education are obvious (Bowman 1998, 263)<sup>7</sup>.

It seems obvious that the teaching of eurhythmics initially demands lots of personal experiences, then experimentation and finding out on your own. Nevertheless, I would argue that scientific research and analytical writings in other research fields can remarkably increase our understanding of the Dalcroze approach as well (see, e.g., Aronoff 1979). Consequently, the Dalcroze approach can stand on a firm theoretical base; it does not have to be maintained only by the devoted who believe that the approach works, as Stone (1985, 10) argues the situation to be. On the contrary, the more we know and understand the approach from the analytical perspective, the more effectively we can apply it. Jaques-Dalcroze (1921/1980, 82) himself wrote: "We are confident, however, that others, better trained, will immediately grasp the essential of our system, and it is to them that we dedicate these suggestions, which only time can fully justify."

## NOTES

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<sup>1</sup> By this he wanted to emphasize the importance of the personal experience in understanding the basic principles of the approach (see e.g., J-D 1916; 1935; 1945/1981, 233).

<sup>2</sup> As the process develops, the student becomes more able to tune herself into "being in the sound" (Stubley 1998), that is, the music and the moving body-self become truly connected as one.

<sup>3</sup> Here "thinking-in-action" (Schön 1987, 22) equals musicianship as a form of practical knowledge (see, Elliott 1995, 53-55).

<sup>4</sup> John Dewey (1958) launched the term body-mind thus trying to overcome the dualistic notion of the human being (see also, Juntunen & Westerlund 2001).

<sup>5</sup> Maxine Sheets-Johnstone (1981) uses the notion of "thinking in movement" meaning that movement is not a vehicle for thinking but the thought itself. Merleau-Ponty (1962) argues that expression, whether through verbal or non-verbal gesture, is the completion of thought (ibid., 177, 184).

<sup>6</sup> Merleau-Ponty's notion "être-au-monde" means being-in and simultaneously being-directed-towards the world (see Merleau-Ponty 1962, 101).

<sup>7</sup> For Bowman (2000), the body also offers an explanation for why we often succeed in catching glimpses of musical "sense" even in foreign musical practices.

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