

JAQUES-DALCROZE EDUCATION
an outline
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PRINCIPLES OF A JAQUES-DALCROZE EDUCATION

1. TIME plus SPACE plus ENERGY (equals movement/gesture)

"Muscles were made for movement, and rhythm is movement. It is impossible to conceive a rhythm without thinking of a body in motion..."

"If we assign in advance the ratio between the muscular energy to be deployed and the quantum of space to be traversed, we determine thereby also the quantum of time.

If we assign in advance the ration between the muscular force and the quantum of time, we thereby determine the quantum of space. In other words, the finished movement is the product of the combination of muscular energy and the space and time involved in its formation."

Emile Jaques-Dalcroze: Rhythm, Music & Education.

2. THEORY FOLLOWS PRACTICE - The experience

"The whole method is based on the principle that theory should follow practice, that children should not be taught rules until they have had the experience of the facts which have given rise to them."

Emile Jaques-Dalcroze: Rhythm, Music & Education

3. JOY - Unity of Body, Mind and Spirit

"Functioning develops the organ, and the consciousness of organic functioning develops thought. And as the child feels himself delivered of all physical embarrassment, joy will come to birth in him. This joy is a new factor in ethical progress, a new stimulus to will-power."

Emile Jaques-Dalcroze: Rhythm, Music & Education.

With this joy the child will conceive a profound joy of an elevated character... It will not be based on external circumstances. It will be distinct from pleasure in that it becomes a permanent condition of the being, independent alike of time and of the events that have given rise to it, and integral element of our organism. It will not necessarily be accompanied by laughter and as is gaiety. It my quite will make no external display."

Jo Pennington, The Importance of Being Rhythmic pp. 52

4. LISTENING - The basis of a music education

"To my mind, musical education should be entirely based on hearing or at any rate, on the perception of musical phenomena; the ear gradually accustoming itself to grasp the relation between notes, keys, and chords, and the whole body, by means of special exercises, initiating itself into the appreciation of rhythmic, dynamic and agogic nuance of music."

Emile Jaques-Dalcroze: Rhythm, Music & Education.

"There is something profoundly ludicrous in the fact that, while musical instinct is based on the experience of the ear, a child is taught exclusively to play and sing, never to hear, and listen."

Emile Jaques-Dalcroze: Rhythm, Music & Education.

5. POSITIVE SELF EXPRESSION - The aim of Eurhythmics

"The aim of Eurhythmics is to enable pupils, at the end of their course, to say, not "I know," but "I have experienced," and so to create in them the desire to express themselves; for the deep impression of an emotion inspires a longing to communicate it, to the extent of one's powers, to others.

Emile Jaques-Dalcroze: Rhythm, Music & Education.

JAQUES-DALCROZE EURHYTHMICS INTRODUCTION

Eurhythmics is a multifaceted education. It is not only an education in music but also an education through music. Eurhythmics works toward a better awareness and control of the mental and physical faculties (i.e., memory, concentration, coordination, the ability to use body weight and/or energy effectively, to have an accurate sense of time, an acute awareness of space, and a firm understanding of the creative powers). Therefore, eurhythmics is not a means in-itself but rather a means to-an-end.

Emile Jaques-Dalcroze (1865-1950) the Swiss musician and educator who founded and developed this work, adopted the principle that music and movement are related., from a Greek axiom which states that music and body movement are one and inseparable.

Body movement is the predominant experience. Listening is the key to this experience since the individual's sensitivity to sound determines the sensitivity of the physical response. It is the essence of music, which he must respond to, and when he uses time, space, and energy in correct proportions, the movement is correct.

Creativity in a variety of forms is always fostered, encouraged, and nurtured in a Eurhythmics class. There is respect for the ability of each individual, and for his or her differences. All students learn to improvise in movement, thereby paving the way for creative expression through other media (e.g., voice, percussion instruments, piano, winds, and strings). The students learn to work together in a variety of ways. There is interplay between each individual, which results in group improvisations and solo improvisations, all of which provide creative ensemble experience.

Dalcroze states in his text Rhythm, Music, and Education:

"The aim of Eurhythmics is to enable pupils, at the end of their course, to say, not "I know," but "I have experienced," and so to create in them the desire to express themselves; for the deep impression of an emotion inspires a longing to communicate it, to the extent of one's powers, to others."

Jaques-Dalcroze

JAQUES-DALCROZE EURHYTHMICS SUBJECTS

1. Time plus Energy equal Space.

[From the musician point of view]

The experience of awakening the muscular and nervous systems so that one may discover a physical act of each agogic nuance and dynamic force found in music thereby marrying each music parameter to a physical sensation.

[From the dancer point of view.]

The experience of awakening the hearing mechanism so that symbols may be discovered for each agogic nuance and dynamic force found in movement and gesture thereby marrying each physical sensation to a music parameter.

2. Social Integration

The integration of oneself into a group which will come to function as a responsible and productive artistic ensemble.

3. Coordination

- **Associations** - performing two or more like acts simultaneously
- **Dissociation** - performing two or more unlike acts simultaneously
- **Re-associations** - (the goal) dissociation so controlled that it is performed as an association. The immediate performance or execution of an act or acts upon a given tactile, visual or aural stimulus; the simultaneous performance of two or more unrelated acts, and the performance of the same act in two or more related or unrelated parts of the body.

"A special form of movement is needed, assuring not only perfect muscular control, contraction and relaxation at will, but also the ability to remain relaxed when the needs of the complete movement is involved. One of the best ways of ensuring the isolation of an independent movement is by rising the same exercises with other limbs and other contrasting movement, without these affecting the original movement. It really involves the canalization of man's living forces, enabling him to control unexpected disturbances, turning them towards a definite aim, this aim being a will organized and independent life."

"By means of gradual, well prepared work program of each muscle, involving every state of grade of voluntary effort in contraction and relaxation, muscular and nervous consciousness of both strength and weakness is gained, and man becomes master of himself, capable also of eliminating all nonessentials."

Emile Jaques-Dalcroze

4. Quick Reactions

- **Inhibition** - sudden retreat from the flow of energy
- **Excitation** - sudden burst of energy
The immediate performance or execution of an act or acts upon a given tactile, visual or an aural stimulus; the simultaneous performance of two acts in related or unrelated parts of the body.

5. Concentration / 6. Memory

Concentration and memory are not necessarily teaching or learning tools but may be perceived as being byproducts of the study of all of the other Eurhythmic subjects. It is important for the Jaques-Dalcroze teacher to construct exercises that will challenge the memory and power of concentration so that both may be strengthened.

7. Body Technique (balance)

The execution of techniques in movement and gesture, physically starting, stopping and maintaining a stable equilibrium regardless of the body's position; performing all possible manners of sitting and standing with or without the use of the hands.

8. Corporal Schema.

The understanding of the difference between the left side and the right side of one's body. The construction of mental images of one's body and its parts (inner video); the moving of one's body in the three registers of space (gesture), and demonstrating how each part of the body relates to the other in size and shape. The demonstration of the awareness of the place that each part of one's body assumes in space and with function each part is performing at all times (inner video); and finally, the utilization of the breathing mechanism in concert with the body's movement.

9. Breathing

10. Spatial Orientation

- **Subject (the individual)**
- **Objects**

JAQUES-DALCROZE SOLFEGE

"In evolving the educational system of Eurhythmics some twelve years ago I certainly did not realize the great influence that this new system would have in restoring man to knowledge of himself. I thought only of making my pupils better musicians."

Emile Jaques-Dalcroze Preface to La Rythmic 1917.

- **Solfège is all that encompasses music theory, i.e.**
 1. The "inner hearing" of all musical notation.
 2. Identifying by ear, eye, and writing all possible divisions of or additions to a basic beat and their equivalent silences, and placing them into metric groupings of 2, 3, 4, 5, etc. (which implies the use of all arm beats) and the realization of these metrically grouped rhythms twice and three times as fast or slow
 3. Identifying by ear and eye and the writing of all possible rhythmic and metric superimpositions (poly-metrics, poly-rhythmics, poly-metro-rhythmics - superimposition of two rhythms, each in a different meter)
 4. Identifying by ear, eye, and writing all intervals, scales, chords and their resolutions in all clefs

1. Some Popular Solfège Subjects

01. Equal Beats
02. Meter (metric accent) (conducting) (equal measures)
03. Unequal Beats
04. Tempo
05. Augmentation - Diminution
06. Unequal Measures
07. Rest (sound/silence)
08. Rhythmic Canon (broken, chain, pattern) -
09. Syncopation - Anticipated - Retarded
10. Articulation
11. The Phrase (crusic, anacrusic)
12. Phrasing (crusic, anacrusic)
13. Form
14. Complementary Rhythm
15. Rhythmic Transposition
16. Metric transformation
17. Poly-rhythmics
18. Poly-metrics
19. Poly-metro-rhythmics
20. The grouping of 12 divisions

DALCROZE IMPROVISATION

The synthesis of Eurhythmics and Solfege at the instrument. The construction of sounds and silences into musical phrases of similar or different lengths in any given tonality (including modulation from one tonality to another); placing these phrases into musical forms , ABA, Rondo, Sonata Allegro, Fugue, etc. (composition) while demonstrating the use of dynamic and agogic nuance.