This is to certify that the

dissertation entitled

DALCROZE EURHYTHMICS AND RHYTHM
TRAINING FOR ACTORS IN AMERICAN UNIVERSITIES
presented by

Nathan Thomas

has been accepted towards fulfillment
of the requirements for

Doctoral degree in Theatre

Frank Rutledge
Major professor

Date July 11, 1995

DALCROZE EURHYTHMICS AND RHYTHM TRAINING FOR ACTORS IN AMERICAN UNIVERSITIES

By

Nathan Thomas

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF THEATRE

Department of Theatre

1995

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ABSTRACT

DALCROZE EURHYTHMICS AND RHYTHM TRAINING FOR ACTORS IN AMERICAN UNIVERSITIES

By

Nathan Thomas

Theatre lacks an identifiable, practical means to discuss and develop rhythm for actors to use in performance. The purpose of the study is to examine the teaching methodology of Emile Jaques-Dalcroze's eurhythmics and suggest the feasibility of applying it to the teaching of acting within the environment of higher education in the United States.

The study organized itself into three major sections: a review of Dalcroze's career and the evolution of his methods; an examination of previous attempts to teach eurhythmics to actors, particularly at the Carnegie Institute of Technology (now Carnegie-Mellon University); and a suggested program of applying the principles of eurhythmics at three stages of acting training at the college-university level.

The study uses a biographical method to describe the use of the Dalcroze method in actor training. The university teachers described include Susan Canfield, Mary Macnair, Doris Portman, Cecil Kitcat, Margery Schneider, Henrietta Rosenstrauch, Robert Abramson, and Philip Burton.

The proposed program for teaching rhythm to actors derives from an examination of the historic evidence combined with the author's experience. The proposed program includes: a description of rhythmic elements; a series of activities to be used in the classroom; and class outlines for working with beginning, intermediate, and advanced students.

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DEDICATION

This work is dedicated to the courageous women and men

who believed that human life could be made better.

"Among the greatest needs of men and of society to-day,
as at all times, are these;
A worthy aim and opportunity to realize it; work and ends worth working for.
All that a man is, and all that he may become, is summed up in his aspirations,
and this is no less true of society than of the individual."

--- Ebenezer Howard

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ACKNOWLEDGMENTS

This present work would not have been possible without the continued outstanding support and assistance of numerous people, deserving of greater praise and thanks than this small mention here.

I've been very lucky to have many good friends in many places who have provided unending support for my projects, listened to my ideas without laughing (too much), and have provided brilliant challenges when my thinking has been sloppy. Thanks to Sveta, Reed, Bill Salyers, Mike Barton, Jill Giles Zuk, Heidi and Ian Galanar, Heidi Schwarzenbart, Doug and Cheryl Weaver, Jay and Martha Magee, Lane Glenn and Kim Chilingarian, SE, Marty Brown, and Pat Foltz.

Also generous in their support of my work have been Dr. Sarah B. Fryer, the Director of Student Affairs for the College of Arts and Letters, and Lynn Scott, my office-mate, along with the entire office staff of the College of Arts and Letters. Darcy Fryer provided numerous helpful comments and suggestions for the first two chapters. Denice and Pat have also been marvelous supporters during this process.

I've had extraordinary good fortune in having a long line of fine teachers and directors whom have given me much to think about. I'm very thankful to Jean Craven, Andrea Leisher, Lee Hicks, Don Bristow, Edith Dibartolo, Robert Dillon, Judith Milhous, and Drexel Riley for their wisdom. Likewise, my thanks go to Frank Rutledge, sponsor of both my Masters and my Doctoral work. He has ever been generous with his time and assistance. John Baldwin, Jon Baisch, Evan Parry, Cynthia Taggert, and Peter Levine have all been gracious with their time and support. Thanks also to Randall Robinson for his assistance.

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In pursuing this topic, everyone I've called upon has been very generous and courteous. I'd like to especially thank Anne Farber for her continual support of me and this project. Also, the work of Lisa Parker, Anne Farber, Janet Kessenich, Ruth Alperson, and the participants of the summer 1994 Eurhythmics workshop at the Longy School of Music has proven integral to my ability to complete this study.

Indeed all the Dalcroze teachers have given me every consideration in terms of their time and knowledge, including: the officers and members of the Tri-State Dalcroze Society, John Colman, Sally Stone, and Nancy Becknell. Marta Sanchez and Annabelle Joseph, at Carnegie-Mellon University (CMU), deserve special thanks for their continual encouragement and assistance.

The staffs in the archive departments at both CMU and the University of Pittsburgh have been courteous and helpful in answering questions and suggesting the perusal of documents that provided serendipitous results. Likewise the staff at the New York Public Library for the Performings Arts has continually been gracious and helpful. Raymond and Mary Schinhofen have been extremely kind in putting up with my regular disruption of their lives. Donald Marinelli of the CMU Drama Department has done much to provide every possible shred of information about the history and current work of their department.

I'd like to thank Robert Abramson and Philip Burton for giving up time to be interviewed about their work. I'm grateful for the amount of time given me by Dr. Hilda Schuster in talking with me and providing invaluable information about her work and the work of the pioneering women teachers in Pittsburgh.

Finally, my family has been amazingly supportive in my progress to this point. My parents, John and Frances, have never suggested, "When are you going to get a **real** job?" as so many theatre parents do. And my siblings -- Ann, Debra, Carolyn, and John -- are simply the best. (John got me started on this journey in the first place.) I've been extraordinarily lucky in my life, and it's due in no small measure to these people. I'm thankful for them all.

INTRODUCTION

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INTRODUCTION

On a given afternoon two directors are working. One is a band director, the other is directing a play. The band director tells a drummer, "Let's stop and work on this rhythm." The drummer knows quite clearly what is meant. First, the drummer and the band director share a common language and understanding of rhythm. The band director may take the tempo of the passage very slowly so that the drummer can effectively execute the relationships between the notes and perform the pattern created by the composer. The incorrect performance of the rhythm would lead to the ruination and possible destruction of the structure of the piece being played.

The theatrical director tells an actor, "Let's stop and work on this rhythm." The actor may have difficulty knowing what is meant. First, the actor and director may not share a common language and understanding of rhythm. Does the director actually mean pace or tempo? Does the director mean the transition from one motivational unit or 'beat' to another? Is the rhythm of the text, verse or prose, the purpose for stopping? Or is something else meant? If so, how is it identified? In the meantime the drummer has satisfactorily mastered the rhythm of the passage in question, meanwhile the director and actor may still be working out where to start.

This dilemma was addressed in the author's thesis.[1] The thesis contained a method of analyzing the rhythmic strata of plays -- the rhythms of language, character change, and episodes. However, the problem that brought the theatrical director to interrupt the rehearsal may remain unsolved. The solution to the problem relies upon two factors, the

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[1]Nathan Thomas, "Rhythm in Theatrical Art," Thesis, Michigan State U, 1993.

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recognition of the rhythm in question and then the facility to execute that rhythm. This study examines the latter part of that equation.

PURPOSE AND ORGANIZATION

The purpose of this study is to examine the teaching methodology of Emile Jaques-Dalcroze's eurhythmics and suggest the feasibility of applying it to the teaching of acting within the environment of higher education in the United States.[2] Emile Jaques-Dalcroze developed a system to train the human organism to take full advantage of its rhythmic potential.

The study organized itself into three major sections: a review of Dalcroze's career and the evolution of his methods which has included practical study by the author at the Longy School of Music in Boston; an examination of previous attempts to teach eurhythmics to actors, particularly at the Carnegie Institute of Technology (now Carnegie-Mellon University); and a suggested plan of applying the principles of eurhythmics at three stages of acting training at the college-university level.

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[2]The author will use the term eurhythmics as a label to denote the pedagogical method developed by Emile Jaques-Dalcroze. 'Eurhythmics' literally means 'good rhythm.' As such it has been used in various other contexts. For example, Rudolf Steiner described his work as 'eurhythmy.' Also the attentive reader will realize that the present work does not include consideration of the erstwhile pop group of the same name that included Annie Lennox and Dave Stewart.

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DEFINITION OF TERMS:

1. RHYTHM AND RHYTHM PERCEPTION
2. MOVEMENT

Background Information About Rhythm and Rhythm Percpetion

Eurhythmics centers on the execution of rhythmic movement. The concept of emphasis on rhythmic movement benefits from an understanding of what is meant by 'rhythm' and by 'movement.'

Rhythm in art is the perception of the relationship of constituent part to part and of part to whole. The act of perceiving rhythm means the ability to sense groups and patterns. The relationship of constituent part to part and part to whole indicates the structural, organizational basis of rhythm. A rhythm in art may be played at various tempi (or exist at various sizes in the spatial arts), but the structural interrelationships remain intact. Fridman explains, "The active principle of rhythm is its organizing function, whether in music or articulated language. . . "[3]

Rhythm comes from the ancient Greek word 'rhythmos,' a word usually interpreted as 'flow.' Historian Werner Jaeger points out that 'flow' is a secondary definition of 'rhythmos.' Jaeger notes the use of 'rhythmos' to indicate stillness, including Prometheus being bonded in rhythm. Jaeger concludes, "Rhythm then is that which imposes bonds on movement and confines the flux of things . . ."[4] By imposing a bond on movement and confining flux, rhythm provides structure and organization to what would otherwise be chaos. Thus, from an early date the structural basis of rhythm was recognized.

Often rhythm is confused with other terms because of the irresistable human desire to perceive rhythms. Such confusion leads to imprecision. Historically, as the word

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[3]Ruth Fridman, "Proto-Rhythms: Nonverbal to Language and Musical Acquisition," The Relationship of Verbal and Nonverbal Communication ed. Mary Ritchie Key (Hague: Mouton Publishers, 1980) 78.

[4]Werner Jaeger, Paideia: The Ideals of Greek Culture 2nd ed. (New York: Oxford University Press, 1945) 126.

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'rhythm' comes from the Greek 'rhythmos,' likewise our words 'cycle' comes from the Greek word for 'circle.' Thus, historically, rhythm should not be confused with an on-going cycle.[5] A pioneer in the discovery of what rhythm is in terms of human psychology and perception, R. H. Stetson notes that rhythm is much different from the regularity associated with pulse, cycles, and periodicity. Stetson writes, "It is sheer assumption that regularity is characteristic of 'pure' rhythm . . ."[6] Stetson also proved through experimentation (despite the mythic belief otherwise) that heartbeat and neural discharges are not in any way connected to rhythmic perception.[7] In esthetics, Carl Seashore agreed that there is a fundamental difference between rhythm and periodicity. Seashore argues, "It is the internal organization of the pattern that makes rhythm in the rhythmic arts . . ." Periodic events, like a clock ticking and a heart beating, are not organized. Therefore, they are not inherently rhythmic.[8] Science has turned from looking for a 'biological clock' to discovering the 'oscillator,' which emphasizes embracing the difference between rhythm and periodicity.[9] As Elcanon Isaacs points out, "Rhythm takes place in time, but time is not rhythm."[10]

The difference between rhythm and periodicity also points to the fact that rhythm exists not only as an object that provides stimulus. Rhythm also exists as a response of an

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[5]Charles Elliott, "Rhythmic Phenomena -- Why the Fascination?" Rhythm in Psychological, Linguistic and Musical Processes. eds. James R. Evans and Manfred Clynes (Springfiled, Ill.: Charles C. Thomas Publishing, 1986) 8.

[6]R.H. Stetson, "A Motor Theory of Rhythm and Discrete Succession I," Psychological Review 12 (1905): 252.

[7]Stetson 258.

[8]Carl E. Seashore, Psyhology of Music (New York: McGraw- Hill, 1938) 147.

[9]Fredrick M. Brown, "Emerging Variable," Rhythmic Aspects of Behavior ed. Fredrick M. Brown, and R. Curtis Graeber (Hillsdales, N.J.: Lawrence Erlbaum Associates, 1982) 10.

[10]Elcanon Isaacs, "The Nature of the Rhythmic Experience," Psychological Review 27(1920): 276.

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organism through the act of perception.[11] A major component of rhythm is the act of perception. Linguist William Morrison Patterson argues, "All the phenomena of rhythm can be explained by the facts of perception."[12] Evidently the perception of rhythm in humans is almost constant. Rhythm plays a large role in directing the brain's attention efficiently and hierarchically. Rhythm does this by providing a combination of continuity and framework in which to perceive and organize stimuli.[13] Elliott sums up the near-constancy of rhythmic perception with this note, "Apparently, the human mind assumes that a rhythmic principle operates in the whole of man's environment."[14]

Another pioneer in rhythm perception, Thaddeus L. Bolton discovered that the perception of simple rhythms demands a sequence of impressions in which the impressions occur between 1.0 seconds and .1 seconds. At the faster tempo, events seem to become a long, continuous event. (The transmission of films takes advantage of this.) At the slower tempo, events are too dis-connected to seem patterned, and thus, rhythmic.[15] The near-constancy of rhythmic perception allows for the perception of rhythms where none truly exist. Stetson, working with early telephonic technology, had subjects listen to electrically controlled equi-distant sounds at objectively equal volume. Nevertheless, subjects quickly heard iambs, trochees, and other stress patterns. Stetson, among other observations, concluded, "Because of the influence of the rhythm process, the observer does not actually

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[11]R. W. Lundin, An Objective Psychology of Music (New York: Ronald Press, 1967) 93.

[12]William Morrison Patterson, The Rhythm of Prose: An Experimental Investigation of Individual Difference in the Sense of Rhythm (New York: Columbia University Press, 1916) 29.

[13]Hilary Buxton, "Auditory Lateralization: An Effect of Rhythm," Brain and Language 18 (1983): 254.

[14]Elliott 5.

[15]Thaddeus L. Bolton, "Rhythm," American Journal of Psychology 6 (1894): 237.

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hear the beats where they actually occur."[16] Bolton, in similar work, notes that it takes conscious effort on the part of the subjects not to hear rhythm in objectively identical sounds.[17] Such is the near-constancy of rhythmic perception.

The perceptual center for language seems to be neurologically tied to the center for rhythm perception.[18] The ability to perceive simple rhythms seems fundamental to human experience. Entrainment, the ability to act in behavioral rhythms with others, has been observed in infants within twenty minutes of birth.[19] An infant's first sounds are rhythmic and may be notated as such.[20] Payne and Holzman have discovered that children need rhythmic processing to comprehend speech. Their findings ". . . suggest that memory for rhythm per se, at least in regards to accent or stress, is a major factor in memory for speech."[21] Moreover, children with problems of rhythm perception, but not mentally retarded, hearing impaired or emotionally disturbed exhibit reading impairment. Probably this is because of "deficits in basic perceptual processing" in temporal pattern recognition.[22]

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[16]Stetson 308.

[17]Bolton 206-7.

[18]Charles E. Hoequist, Jr., "The Perceptual Center and Rhythm Categories," Language and Speech 26 (1983): 375.

[19]William S. Condon, "Communication: Rhythm and Structure," Rhythm in Psychological, Linguistic and Musical Processes ed. James R. Evans, and Manfred Clynes (Springfield: Charles C. Thomas Publisher, 1986) 68.

[20] Fridman 80-81.

[21]M. Carr Payne, Jr., and Thomas G. Holzman, "Rhythm as a Factor in Memory," Rhythm in Psychological, Linguistic and Musical Processes ed. James R. Evans, and Mansfield Clynes (Springfield: Charles C. Thomas Publisher, 1986) 45.

[22]Robert F. McGivern, Chris Berka, Martin L. Languis, and Stephen Chapman, "Detection of Deficits in Temporal Pattern Discrimination Using the Seashore Rhythm Test in Young Children with Reading Impairments," Journal of Learning Disabilities 24 (1991): 61, 58.

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In regularly functioning adults, rhythmic perception regularly assists in the simple comprehension of language. Studies show the rhythm of language exists at the perceptual level and not at the acoustic level. As an acoustical event, most speakers "warp time" at the end of a "breath group." Consequently at the perceptual level, the mind "de-warps" the acoustical signal.[23] Kelly likens this process of mental "sharpening" in maximizing stress differences and groupings to the visual "sharpening" the brain performs when engaged in seeing.[24]

Some reserchers postulated that rhythm might be tied to right and left brain phenomena and tested rhythm in relation to handedness. Again it was discovered that rhythm is tied to language centers in the brain.[25] Studies with retarded readers show that the inability to remember auditory rhythm was connected to the inability to read well.[26] Experiments also show rhythm contributes to the identification of unseen speakers.[27]

In unplanned talk scientists have found clear rhythmic clues in the move from sub-goal to sub-goal as the conversants accomplish some desired end.[28] Jaffe and Feldman assert, "The temporal patterns of conversation have a formal structure, unambiguously

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[23]Andre'-Pierre Bengueral, and Janet D'Arcy, "Time Warping and the Perception of Rhythm in Speech," Journal of Phonetics 14 (1986): 244, 245.

[24]Michael Kelly, "Rhythm and Language Change in English," Journal of Memory and Language 28 (1989): 703-706.

[25]N. R. Ibbotson, and John Morton, "Rhythm and Dominance," Cognition 9(1981):134-135.

[26]Payne, and Holzman 48-49.

[27]Wim A. Van Dommelen, "The Contribution of Speech Rhythm and Pitch to Speaker Recognition," Language and Speech 30 (1987) 325.

[28]John O. Greene, and Josepch N. Capella, "Cognition and Talk: The Relationship of Semantic Units to Temporal Patterns of Fluency in Spontaneous Speech," Language and Speech 29 (1986): 155.

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definable . . ."[29] These findings are confirmed by psychologists Rebecca Warner and Kim Mooney, as well as Fredrick Erickson.[30] Warner and Mooney note the large body of research under varying conditions, using different statistical analyses and sampling methods, and conclude all these studies show this rhythmic tendency in communication.[31]

Condon shows the way in which participants can share rhythmicity in that the speaker's body moves in organizations of change precisely in synchronicity with his speech. The listener's body exhibits the same "interactional synchrony" or "entrainment" with the speaker.[32] All participants in a conversation group display entrainment. A group can automatically share a rhythm and can then change that rhythm according to situation and context.[33] Separately, Condon and Willett Kempton establish entrainment occurs within 20 milliseconds of a speaker's first sound.[34] Kempton, though, argues that entrainment is not entirely reliant upon sound for the basis of rhythm, " . . .we must hypothesize that synchronization occurs as a result of both interactants sharing *mutually*

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[29]Joseph Jaffe, and Stanley Feldstein, Rhythms of Dialogue (New York: Academic Press, 1970) 3.

[30]Rebecca M. Warner, and Kim Mooney, "Individual Differences in Vocal Activity: Fourier Analysis of Cyclicity in Amount of Talk," Journal of Psycholinguistic Research 17 (1988): 108. also Erickson, "Timing and Context" 258.

[31]Warner and Mooney 99.

[32]Condon 56.

[33]Albert E. Scheflen, "Comments on the Significance of Interaction Rhythms." Interaction Rhythms. ed. Martha Davis (New York: Human Science Press, 1982) 17.

[34]William S. Condon, "Cultural Microrhythms," Interaction Rhythms ed. Martha Davis (New York: Human Science Press, 1982) 56 - 57. and Willett Kempton, "The Rhythmic Basis of Interactional Micro-Synchrony," The Relationship of Verbal and Nonverbal Communication ed. Mary Ritchie Key (Hague: mouton Publishers, 1980) 71.

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known rhythmic patterns."[35] Condon describes the process "like a car following a continuously rapidly curving road."[36]

The most conclusive proof of the process of entrainment is through the study of pathologies. Schizophrenics display behavior out of phase with themselves in terms of speech. If a schizophrenic says something, the gesture will be delayed compared to the sound, instead of the synchrony of regular behavior. Condon notes, "It is very threatening because, if one is talking to him and he's coming in with fast movements when his speech intensity drops down, it is disconcerting. It is out of phase with the articulatory rhythm."[37]

The construction of the healthy human brain ensures rhythmic perception. However, rhythmic perception relies upon physical events of some kind. It would be nonsense to suggest that a rhythm could be communicated or understood without involving movement of some kind. Rhythm is movement. Also, infant entrainment shows an early inherent link between rhythmic perception and rhythmic movement. Since an infant shows evidence of entrainment, it may be concluded that the infant's brain can receive and process rhythmic information. The physical evidence of entrainment also shows that the brain can produce rhythmic movement. Thus, human muscles must be able to produce movement events with a rapidity of no less than each 1.0 second and no more than 0.1 second. However, not **all** movement fits within these time areas. Therefore, the human body can move rhythmically, but not all movement needs to be considered rhythmically.[38]

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[35]Kempton 71.

[36]Condon, "Cultural Microrhythms" 66.

[37]Condon, "Cultural Microrhythms" 66.

[38]For example, a person may shift the weight of the body's center of gravity after sitting for 15 minutes. Or one can make a buzzing sound by the rapid movement of the tip of the tongue against the roof of the mouth. Neither would normally be perceived as rhythmic events.

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Background Information About Movement

If one considers the movement necessary to open a door with a knob, one finds there are two kinds of movement. First, a person must approach the door, extend an arm and hand toward the door, grasp the knob, turn the knob, pull or push the door open, and then walk through the doorway. How does the person extend an arm? How does the person pull or push the door open? What steps are necessary to extend an arm? The first type of movements can be explained, since the first type consists of a series of activties (first approach the door, extend the arm, and so on). The second type of movements may only be demonstrated. A person extends an arm by doing it. There are no necessary preliminaries. Thus, there are two kinds of actions. The first kind of actions includes those that have recognizable steps, like starting a car or emptying a bucket. The second kind of actions includes those movements for which there are no preliminaries. The movements happen simply by doing them.[39] Knowledge about how humans are able to execute movement has mainly been discovered within the past century.

Jonathan Miller outlines the history of thought about human movement. Aristotle believed that the movement relied upon the inherent urge to arrive at the proper destination of the object in question. Observers in the Middle Ages varied in their thoughts about movement. Some thought that fire or heat acted as the moving force. Others thought of breath or *pneuma* as a moving force. The concept of ether was developed for bodies to move *in*. Renee Descartes suggested that the mind (which he located within the pineal gland in the brain) sent 'animal spirits' throughout the body to power movement. All of these ideas attempted to find a bridge between the intangible world of the mind and the physical world of movement.[40]

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[39]Miller, 288.

[40]Jonathan Miller, The Body in Question (New York: Random House, 1978) 290 - 96.

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In 1894 (the same year that Thaddeus Bolton published his discoveries about rhythm) Sir Charles Sherrington discovered the presence of spindle-shaped structures embedded in muscle tissue that connected to the spinal cord via nerve fibers. This provided the link between brain and muscle.[41] Since that time, researchers have continued to discover the nature of the link between brain and muscle.

Brain research has shown that signals to move muscles originate in the concerted action of the basal ganglia, cerebellum, and thalamus in separate areas of the brain.[42] This signifies that the brain possesses an inherent timing or rhythmic function in its essential architecture simply to coordinate the various messages from the separate brain regions.

Conscious movement originates in the brain. The motor nerve cells in muscle tissue have a very particularized juncture (or axon) with the muscle fiber made up of numerous small branches. When a nerve impulse reaches the axon, an amount of a neurotransmitter is released into the muscle fiber. The amount of neurotransmitter varies depending on the amount of nerve impulses that reach the end of the neuron. The release of the neurotransmitter releases an amount of calcium into the muscle, causing the muscle to "fire." In some ways the "firing" of muscles can be roughly compared to the firing of a gun. Muscular control is achieved by "firing" the muscle once or continually, or by "firing" one muscle or many muscles at once. (The muscle is fueled by the hydrolysis of adenosine triphosphate in each cell's mitochondrion.)[43]

The body is also capable of movement not especially directed by the brain, of which the "knee jerk" reflex is an example. In fact experiments into the nature of the knee jerk showed how muscles work within the body. A tap at the appropriate spot on the knee

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[41]Miller, 306.

[42]Richard M. Restak, The Brain: The Last Frontier (New York: Warner Brooks, 1979) 242 - 3.

[43]Salvador E. Luria, Stephen Jay Gould, and Sam Singer, A View of Life (Menlo Park, CA: Benjamin/Cummings Publishing, 1981) 528 - 29.

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stretches the thigh extensor muscle and likewise stretches the nerve spindles enclosed in the muscle fiber. The spindles send a message to the spine and immediately it is routed back to the thigh to shorten, thus relaxing the nerve spindles. It was also found that the muscle on the back of the thigh is hindered precisely as the front muscle is activated. Miller writes, "Our muscles are arranged around the joints in mutually antagonistic pairs . . ." Muscles must behave within the laws of motion and provide an equal and opposite reaction for every action. Thus, "All muscles in the living animal are in a mild state of contraction, even when they are not producing observable movement . . . [T]he maintenance of a static posture is just as active and just as strenuous as the movements that arise from it."[44]

Restak describes the sensory spindles in the muscle show electrical activity or "fire" *after* a muscle contraction. Restak notes that because of this the sensory cortex is involved in the repositioning of muscles, not the initiation of movement.[45] This also shows that there is a timing or rhythmic feature within the brain to coordinate these physical events.

Rhythm and movement are structurally connected. But as one of Bolton's students, Charles Sears, points out, "Everyone can express rhythm in some form, but not everyone can express it in all forms."[46] Also, it has been established that humans must move. A test of adults with their heads immobilized in a halter shows that 85% reported it as "stressful." The restriction of movement led to "intellectual inefficiency, bizarre thoughts, exaggerated emotional reactions, and unusual body sensations."[47]

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[44]Miller, 307 -8. This is of some importance to note. Teachers often work with students on relaxation exercises. These exercises will not provide total physiological relaxation. However, the goal is the release of **unnecessary** tension and the attainment of efficient use of the muscles.

[45]Restak, 242.

[46]Charles H. Sears, Studies in Rhythm Diss., Clark U, 1902, 18.

[47]Restak, 143.

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The brain is able to process acts as well as individual movements. This enables humans to perform actions in almost infinitely different ways. For example, leaning down is a simple act. However, leaning down to pick up the morning newspaper and leaning down to pick up a barbell require very different muscle configurations.[48]

Emile Jaques-Dalcroze developed a method of music training that relied on rhythmic movement -- movement dictated by the rhythm of music. The effect was the " . . .harmonizing of the entire human frame. . ."[49] Dalcroze realized the inherent connection between rhythm and movement. His method can help train the human body to coordinate varying muscle configurations. Dalcroze found that by engaging these muscle configurations in subtle and complex combinations to music, rhythmic impressions were sent by the sensory tissue in the muscles to the brain. The brain, receiving these rhythmic impressions, became more sensitized in the perception and consequent physical execution of rhythm. The individual trained in this method possessed tools that could help the person better express the self. Dalcroze developed his method for musicians and for the teaching of music.

JUSTIFICATION OF STUDY

There are four basic types of writings about Emile Jaques-Dalcroze and eurhythmics. These four types include biographic accounts and rememberences of Dalcroze, histories of teachers and of the Dalcroze movement, explanations and theoretical defenses of the Dalcroze method, and exercise books primarily for elementary ,usic education.

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[48]Restak, 241.

[49]J.J. Findlay, "Eurhythmics," Educational Movements and Methods (Boston: D.C. Heath, 1924) 63.

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Irwin Spector's book, Rhythm and Life: The Work of Emile Jaques-Dalcroze, is the only full-length biography of Dalcroze. The book co-written by Frank Martin et al, *Emile Jaques-Dalcroze: L'Homme, Le Compositeure, Le Createur de la Rhythmique*, includes a series of rememberences that were written for Dalcroze's centennial. Most every printed reference that mentions Dalcroze also includes some abbreviated biographical remarks.

Hilda Schuster's thesis at Duquesne, "The Aesthetic Contributions of Dalcroze Eurhythmics to Modern Education (1938)," was the first higher education study of the Dalcroze movement in America. In the thesis Schuster provided a brief explanation of the Dalcroze method and records the names and careers of many early Dalcroze teachers. This thesis seems to have inspired Arthur Becknell's dissertation in 1970, "A History of the Development of Dalcroze Eurhythmics in the United States and Its Influence on the Public School Program." Becknell updated information from Schuster's thesis. Becknell also showed how Dalcroze teaching was used in public school music programs. Clark Rogers' dissertation "The Influence of Dalcroze Eurhythmics in the Contemporary Theatre," examined the professional use of Dalcroze eurhythmics in actor training and traced that line of development to the theatre world of 1966. (For example, Copeau used eurhythmics, meaning that Saint-Denis and Decroux would have had eurhythmics lessons. Decroux was a teacher of Marcel Marceau, therefore there would be an observable trace of eurhythmics in Marceau's mime.) However, Rogers fails to show how eurhythmics was used or how Dalcroze's method was adapted for use in the theatre. None of these works included details of what the teachers taught their acting students.

Jaques-Dalcroze's two published books of essays (Eurhythmics: Art and Education and Rhythm, Music and Education) explain and defend his beliefs and methods. Other works follow in this tradition. Christine Kunman's thesis, "The Pedagogy of Emile Jaques-Dalcroze," explains and defends the Dalcroze method in an abbreviated space. Jo Pennington's book, The Importance of Being Rhythmic, was expressly published in 1925

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to provide information about the method for those unable to get Dalcroze's books. Lesley Schreiber's dissertation, "Movement Training for the Actor: Laying the Foundation in Movement Principles," includes a section each about Delsarte, Dalcroze, and Laban. Schreiber established that these three men laid the foundations for modern movement training for actors. Schriber described the beliefs and work of each man, but failed to provide either a theoretical or practical way to adapt Dalcroze's work to training for actors.

Finally, there are a number of exercise books available for study. English-speaking readers may avail themselves of Dalcroze's two volume set, The Jaques-Dalcroze Method of Eurhythmics: Rhythmic Movement Volume One and Two. Also there are exercise/activity books by Ethel Driver, Elsa Findlay, Robert Abramson, and Virginia Hode Mead, among others (listed in the bibliography). The exercise books are intended to provide information for music teachers to help teach music. Often the books are intended to help teach music to children. Various exercise books may be puzzling to the reader with no previous Dalcroze experience. None of the books provide information about how Dalcroze's methods may be adapted to training in acting.

Contemporary works devoted to actor movement training either tend to be vague or completely ignore rhythm training for actors. In Master Teachers of Theater, Jewel Walker[50] discussed his work with Decroux, as mentioned another student of Copeau, but did not suggest a way to train actors in rhythm.[51] And while not mentioning Dalcroze' influence, Rudolf Laban did suggest exercises on tempo/rhythm. However Laban failed to outline how they are to be carried out, nor did he suggest how (or if) music should

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[50]Walker joined the faculty at Carnegie Institute of Technology just before Cecil Kitcat retired.

[51]Burnet M. Hobgood, ed., Master Teachers of Theater (Carbondale: Southern Illinois Press, 1988), p.110.

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accompany these exercises.[52] Moreover Laban's discussion of rhythmic movement tended to be fairly abstract and theoretical in tone.[53]

Arthur Lessac used the term 'eurhythmics' in its literal sense of 'good rhythm' without any apparent concern for its tradition. For Lessac the individual should "discover the art and science of harmonious and expressive movements (eurhythmics) and body forms, accomplished by kinesensically combining balance/rhythm symmetry with tempo/rhythm/strength/flexibility."[54] The individual is to make this discovery through "Perceptual imaging . . . Graceful and slow-motion rolling for tension relief. . . Relaxer-energizer activities. . . Use of salutary and pleasing physical action, encompassing a new and healthy **esthetic perception** (Lessac's emphasis) of image trips. . ."[55] Lessas fails to specify how an ensemble can discover group rhythms.

Jean Sabatine and Moni Yakim have also published books on movement training for actors. Sabatine did not mention Dalcroze, but gave attention to working with taped music. Yakim, on the other hand, failed to mention Dalcroze although there is a connection through Marcel Marceau (again through Decroux, through Copeau, to Dalcroze).[56] More, Bob Fleshman's Bibliographical Anthology of Movement entirely omits mention of Dalcroze and his work.[57]

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[52]Rudolf Laban, The Mastery of Movement (London: MacDonald & Evans, 1960), pp.43-6.

[53]Ibid., pp. 127-131.

[54]Arthur Lessac, Body Wisdom (New York: Drama Book Specialists, 1978), p. 218.

[55]Ibid., p. 219.

[56]see further Jean Sabatine, The Actor's Image (New Jersey: Prentice-Hall, 1983), throughout and Moni Yakim, Creating a Character: A Physical Approach to Acting (New York: Backstage Books, 1990), throughout.

[57]Bob Fleshman,ed., Theatrical Movement: A Bibliographical Anthology (Metuchen: Scarecrow Press, 1986), throughout.

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This study, therefore, serves to supplement the available Dalcroze literature and actor training literature. First, this study examines Dalcroze's career within a context of his development as an individual and the devlopment of his method. Second, the study examines the work of the eurhythmics teachers who have taught eurhythmics as a regular component of actor training programs. Eurhythmics teachers have given various seminars and workshops that have included actors. This study povides information about how eurhythmics was used as a curricular element in university actor training and provides information about the direction taken by these Dalcroze teachers. Finally, this study provides suggestions of how Dalcroze's methodology, intended for training in music, may be applied to college-university actor training.

METHODOLOGY AND LIMITATIONS OF THE STUDY

This study examines Dalcroze and his method and the method's use in actor training in United States university programs. The study's first two chapters consist of historical material. The methodology for the history included a survey of all available primary and secondary sources. The primary sources include such archival materials as programs, hand-written notes, interviews, as well as published writings. The secondary sources included a series of published works and articles, as well as second-hand accounts provided through interviews.

The study's third chapter contains a suggested program, that adapts Dalcroze's method to the training of actors. The methodology for this chapter included the derivation of material from the historical and pedagogical record of Dalcroze teachers coupled with the author's experience as an actor, musician, and teacher. The author has professional experience as both a pianist and actor and director; has worked professionally as a composer in the theatre and as a musical director. My earlier work, Rhythm in Theatrical Art, is the only practical, published guide to analyzing plays for their rhythmic content.

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Also, I have used these exercises in university acting classes and workshops and have observed beneficial results.

The main limitations[58] of the study include: 1) only two institutions used Dalcroze eurhythmics, per se, as a regular curricular component of their actor training program (described in Chapter Two), 2) there are few existing materials, primary or secondary, about the early Dalcroze teachers' work. This second limitation partly arises from the fact that a teacher's work in a classroom is devoted to the challenge of educating students at the moment -- not in leaving conveniently organized archives. In addition, Dalcroze work has a strong improvisatory element that challenges posterity. Nevertheless, the existing materials provide sufficient content for the development of conclusions about the application of Dalcroze's principles in actor training.

SUMMARY

Dalcroze realized that the muscles could be trained to act rhythmically by teaching the body and brain to be aware actively of the elements of rhythm. This training has been effectively used in actor training throughout the 20th century. The following chapters will explicate Dalcroze eurhythmics and its use in actor training.

J. J. Findlay writes about Dalcroze' work :

> While the world outside the school is seeking for expression in the arts, our curricula are still concerned mainly with the processes and products of reason. Life to the artist is movement, the expression of the inner self through the bodily organs [. . .] Rhythm in any branch of art stands for the most apt and appropriate mode by which sensations of sound or colour or form can be taken in and thereafter given out in what we call art.

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[58]A minor limitation has been the lack of available materials about Dalcroze's teacher Mathis Lussy. Lussy remains an obscure figure, having gained noteriety only through his more famous pupil. In the Dalcroze literature, Lussy receives reference, but is

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not discussed. Therefore, Lussy's influence on Dalcroze remains unexamined in this study.

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CHAPTER I

"The Development of Dalcroze Eurhythmics"

INTRODUCTION

Rhythms, cycles and other periodic events are an integral part of human life. The cycles of breath and pulse and the larger cycles of sunrise and sunset, of the moon, of seasons, of life and death give humanity a measure of time. The rhythms created by humans in music, dance, theatre and the pictorial arts satisfy something within the human psyche. Artists utilize rhythm consciously and unconsciously as they create their art. Fairly recently in the scope of human history, people have attempted to teach and train the general populace to enable that populace to explore and create art for themselves with a high level of proficiency. The pedagogical system of Emile Jaques-Dalcroze proposes to teach students how to experience music more deeply through rhythm and by using the entire human body as an instrument to express musical rhythm.

A publication of the Dalcroze Society of America was able to claim by mid-century that, "There is probably not a school in this country or abroad in which the music, kindergarten, physical education, even dramatic and art departments do not show the permeating influence of Jaques-Dalcroze."[59] And British writer Claudine Cleve noted

> What was originally started as an aid to correcting faults in rhythm among music pupils has developed into a science that many think is destined to play an important part in the education of future generations. For the fact is that a study of Eurhythmics does not merely result in an improved ear or

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[59]Dalcroze Eurhythmics (New York City: Association of Dalcroze Teachers in America, N.D). (While the pamphlet is not given a precise date, it appears to come from at least the 1950s, if not earlier.)

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> strengthened physique. The whole of what may be called one's mental system has been shown to benefit enormously . . .[60]

To better understand Cleve's enthusiasm, it might be helpful to discuss what eurhythmics is. A prospectus for the American Institute of Dalcroze Eurhythmics from 1930 notes, "RHYTHMIC MOVEMENT is a physical, mental and artistic education, whose aim is to develop simultaneously the body and the mind, and to give the pupil the benefit of personal experience in bodily and musical rhythm."[61]

Frances Aronoff describes the Dalcroze method at length in her book about using eurhythmics to teach young children . Aronoff explains the three principles on which rhythm education is based. The first principle is that the time/space/energy relationships in body movement equate to the time/space/energy relationships in musical expression. Aronoff affirms the Dalcroze tenet that thought and feeling are intertwined. The second principle states that musicality is enhanced through the conscious use of the body in conjunction with experience in "inner hearing." The third principle results from the previous two in that joyous and satisfying experiences are devised to assist the student in discovering the connections between the body and musical expression, leading to greater sensitivity and skill in manipulating the elements of music.[62]

This statement about the nature of eurhythmics appears in the prospectus of the recently re-opened Dalcroze School of Music in New York:

> Dalcroze training stimulates, develops and refines all capacities we use when we engage in music: our sense of hearing, sight and touch; our faculties of knowing and reasoning; our ability to feel and to act on our feelings. Coordinating these capacities is the kinesthetic sense, the feedback

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[60]Claudine Cleve, "Eurhythmics: The Science of Right Rhythm in Life," The Illustrated London News 14 Feb. 1920: 244.

[61]American Institute of Dalcroze Eurhythmics (New York: American Institute of Dalcroze Eurhythmics, 1930) 6.

[62]Frances Webber Aronoff, Music and Young Children (New York: Holt, Rinehart and Winston, 1969) 165, 167-8.

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> mechanism of the nervous system, which conveys information between the mind and the body. The education of this sense to the purposes of music is at the heart of the Dalcroze work.[63]

Both Aronoff and the prospectus share common features that constitute essential elements of eurhythmics. Bodily movement serves as the most integral element of eurhythmics. Dalcroze stressed that the whole body is a musical instrument and could be taught sensitivity to musical rhythm. Training in rhythm shares pride of place with training in movement. Although many people consider rhythmic movement to be the sole feature of Dalcroze eurhythmics, the pedagogical system also includes instruction in solfege (sight singing) and improvisation. However, movement is involved in the instruction in these areas as well. Dalcroze equated rhythm and movement.

The goal of eurhythmics is not solely the training of the body, nor training the body for its own sake (as in gymnastics or sport). The body and mind are simultaneously challenged in Dalcroze's method. The goal is to improve the student's musical sensitivity. This centrality of training for the purposes of music has created a series of challenges for teachers using the Dalcroze paradigm for purposes other than musical training, as will be discussed later in this chapter and in Chapter Two.

Teaching rhythm may seem problematic to those who still believe that some people are born "with" rhythm and some people absolutely are not. As early as 1898 Dalcroze challenged that idea with the following argument. The *raison d'être* of any conservatory is to train people who are not "born" musicians. Dalcroze continued by noting that the presence of conservatories shows that music can be taught. Therefore, Dalcroze concluded that it should be true that aural perception and rhythmic execution can be taught as part of that training.[64] Later Dalcroze argued that as the infant's body is trained in control and

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[63]Dalcroze School of Music (New York: Dalcroze School of Music, 1995).

[64]Emile Jaques-Dalcroze, Rhythm, Music and Education (New York: G.P. Putnam's Sons,1921) 3.

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balance, so the adult body also can be trained to move rhythmically.[65] Elsewhere Dalcroze furthered his point with a homely parable, comparing education to gardening. Dalcroze pointed out that the well-tended garden thrives in comparison to wild flowers over-run by brambles or fading away in the shade.[66]

Dalcroze worked throughout his life to execute these beliefs in practical terms by developing a unique method of teaching rhythm. Observers have commented that the rhythmic abilities of Dalcroze's students were not simple mechanical feats, but the result of feeling rhythm in the body.[67] The benefits of eurhythmics have been part of pedagogical discussion since a demonstration lecture given by Dalcroze at the Solothurn Music Festival in 1905.[68]

Eurhythmics bears the indelible stamp of Emile Jaques-Dalcroze. While Dalcroze's method resides within a historical context of progressive music education, Dalcroze was personally responsible for developing the pedagogical method and for training the teachers of this method. Elements of Dalcroze's upbringing and early life offer insights into the origins and development of his practices.[69]

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[65]EJ-D, RME, 81-82.

[66]Emile Jaques-Dalcroze, Eurhythmics: Art and Education (Salem, NH: Ayer Co., 1930) 54 - 55.

[67]John Harvey, ed. The Eurhythmics of Jaques-Dalcroze (London: Constable & Co. Ltd., 1920) 55.

[68]Bernarr Rainbow, Music in Educational Thought and Practice: A Survey from 800 BC (Aberystwyth, Wales: Boethius Press, 1989), 276.

[69]It is unnecessary to recount the entirety of Dalcroze's life here. Dalcroze's biography is recounted in most published descriptions of the method as well as eurhythmics exercise books. Also Spector provides a full account of Dalcroze's life.

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SECTION A

A BRIEF BIOGRAPHY OF EMILE JAQUES-DALCROZE

In some ways the life of Emile Jaques-Dalcroze was a paradox: he was born in Vienna, but is associated with Geneva, and his greatest contemporary popularity rose from his work in Hellerau, Germany; as a young man he worked as an actor and trained at the Comedie Francaise, but he is justifiably known as a composer and music teacher; and the name by which he is known was not the name given him at birth.

Dalcroze was born Emile Henri Jaques in Vienna on 6 July 1865. His father was a middle-class businessman. Emile's mother, Julie Jaques, had been a teacher in a Pestalozzi school.[70] His mother's work as a teacher provided a strong early influence on Emile's ideas about teaching; his own teaching certainly agreed with Pestalozzi's methods.[71]

Johann Heinrich Pestalozzi (1746 - 1827) was a Swiss educational innovator in the late eighteenth and early nineteenth centuries. Pestalozzi believed a child's education should consist of providing the child with opportunities to make discoveries. The teacher could then assist the student in drawing conclusions from these discoveries. (Dalcroze particularly believed that experience should precede theory and conclusions.) Although Pestalozzi was not a musician (those close to him wrote that he couldn't even hum well), he urged that schools feature a strong measure of music education to improve the general atmosphere of the school.[72]

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[70]Irwin Spector, Rhythm and Life: The Work of Emile Jaques-Dalcroze (Stuyvesant, NY: Pendragon Press, 1990) 4, 6 and Robert Abramson in Lois Choksky, Robert M. Abramson, Avon Gillespie, and David Woods, Teaching Music in the Twentieth Century (Englewood Cliffs, NJ: Prentice-Hall, 1986) 28.

[71]Christine Louise Kunmann, "The Pedagogy of Emile Jaques-Dalcroze," Thesis, U of Michigan, 1968, 7.

[72]Rainbow, 135.

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[73]Spector, 5 -

[74]Charles Haze

Co., 1919) 203, 206 -

[75]Urana Clarke,

1950): 25.

Emile's introduction to music commenced with piano lessons at age six in 1871. The family moved to Genevea, Switzerland when he was ten. There he showed interest in composing as well, writing his first opera, "La Soubrette," at age sixteen in 1881.[73]

Coming of age in Switzerland, where he spent the majority of his life, helped fashion Dalcroze's later attitudes. Switzerland was a political democracy. When the Jaques family moved to Geneva, the Swiss federal government consisted of a bicameral legislature, a federal tribunal, and a federal council of seven to serve as the country's executive. The Swiss cantons engaged in different political processes, but six of the cantons were pure democracies in which all citizens gathered in a central place and settled canton business -- often by a show of hands. The Swiss also possessed the right of initiative and referendum.[74] Socially, the Swiss derived a social conservatism from the teachings of John Calvin.

Dalcroze was a paradox in this conservative culture. He possessed an active sense of humor throughout his life. Dalcroze espoused the use of joy as a pedagogical tool. As a boy Emile had a flair for practical jokes. A circus and an Oriental monarch co-incidentally visited Geneva at the same time when Emile was in his teens. Emile had no money for tickets to the circus. He obtained hotel stationary and wrote a note to the circus. They were to expect an imperial party tomorrow. The next day Emile and his friends appeared in improvised robes and costumes speaking pig Latin. The boys were ushered to the best seats in the house.[75]

Throughout his youth, Emile displayed an active interest in the theatre. In school, Emile joined the Belles-Lettres, a student society. He regularly appeared as an actor in the

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[73]Spector, 5 - 6.

[74]Charles Hazen, Fifty Years of Europe: 1870 - 1919 (New York: Henry Holt and Co., 1919) 203, 206 - 09.

[75]Urana Clarke, "Dalcroze: Rhythm in a Chain Reaction," Musical America 70.13 (1950): 25.

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club's plays. As a nineteen-year-old in the summer of 1884, Emile joined a touring stock company run by his cousin. He then traveled to Paris to study acting at the Comedie Francaise with tragedian Denis-Stanislaws Talbot, comedian Francois St. Germain, and Francois Jules Edmond Got.[76] (Classes were held in tiny studio theatres within the Comedie Francaise's complex.) Also while in Paris, Emile attended lectures given by Delsarte (a figure to have a major influence on American actor training, as will be shown in Chapter Two).[77]

Evidently the teaching styles employed at the Comedie differed among the various teachers. Some teachers were skilled at drawing performances out of the students. Other teachers forced the students to imitate strictly the teacher's particular pace, intonation and cadence. No attempt was made on the part of the teachers to make a complete production with the students. Instead the students studied every scene essential to a particular role with fellow students reading in dialogue as needed. All teaching was geared toward training for particularized roles, not general training.[78]

Dalcroze chose not to pursue acting from this experience. An actor used to the variety afforded by a range of casting in school plays and a touring stock company would likely have found the conventionalized "lines" of roles fairly confining, particularly if that system was adhered to with some rigidity. Not surprisingly, Emile also pursued music studies with the composer and teacher Mathis Lussy at this time. Lussy innovated numerous concepts about musical rhythm.[79]

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[76]Urana Clarke, 25.

[77]Incidentally, numerous composers went to Delsarte's lectures for various reasons, not the least of which was that he was composer Georges Bizet's uncle. Spector, 8, 9, 10, 13.

[78]Elsie Fogerty, Introduction, The Art of the Actor 1894, Trans. Elsie Fogerty (London: George Allen and Unwin, 1932) 10, 11, 20.

[79]Abramson in Choksky et al, 29. It is outside the parameters of this study to examine Lussy's work.

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The next major period in Emile's life was spent in Algiers, working as assistant conductor and chorus master at a theatre. Kunman suggests that Emile was "very interested" in the native music and "notated much Arabian music."[80] Spector also quotes Dalcroze from *Souvenirs, notes et critiques* writing about the influence of Arabian drumming on the development of eurhythmics.[81] Spector, though, also argues that Emile did not make a serious study of Arabian rhythms.[82]

Emile Henri Jaques also became known as Emile Jaques-Dalcroze during this period from 1886 to 1888. The reasons for the name change have been variously reported.[83] Emile began to be publicly known as Dalcroze even though friends and students affectionately called him "Monsieur Jaques" throughout his life.

In 1892 Dalcroze returned to Geneva and began work as a Professor of Harmony at the Geneva Conservatory. Dalcroze found the students ill-prepared for musical expression despite a level of technical competence. This can be compared to a situation in which people have a vocabulary of language and might be able to read it, but can not express themselves with expression. Dalcroze began to develop a series of exercises to mitigate this lack of musicality in his students.[84]

Supposedly Dalcroze experienced a moment of "Eureka!" in discovering the possibilities of using whole body movement for music education. The story of this moment of discovery has been reported in differing versions.

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[80]Unfootnoted in Kunman, 2.

[81]Spector, 284.

[82]Spector, 13.

[83]For the various stories, see Urana Clarke, 25. Abramson in Choksky et al, 27. Spector, 14.

[84]John W. Harvey, ed., The Eurhythmics of Jaques-Dalcroze (London: Constable & Co., 1920) 34 - 41.

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Clarke relates the most common version of the story. In this version, Dalcroze was perplexed with a particular student. The student seemed to possess a good ear and sense of phrasing, but was unable to play evenly in tempo. Luckily, Dalcroze happened to observe this same student walking in the street with an even gait, giving no evidence of the alternately halting and hurrying movement of the student's piano playing. Dalcroze discovered the student moved easily, relying upon the swing of his body.[85]

In another version, Virginia Mead reports that, "One day, while staring out the window and pondering his ideas, he was struck by the natural flow and animated movement of a student walking across campus."[86]

In his biography of Dalcroze, Spector reports the story of the moment of discovery as given to him by Paul Boepple, an early Dalcroze disciple. According to this version Dalcroze met the problematic student at the train (local transit) station on the way to the Conservatory. It was raining. The two men trotted toward the school. Dalcroze noticed the student matched his even gait. Dalcroze varied his gait to test if the student would automatically synchronize movement with him. The student unconsciously matched each of his teacher's tempo changes. According to Spector, Dalcroze thus conceived the beneficial use of whole body movement to teach rhythm.[87]

These stories may be totally apocryphal in nature. Nevertheless, there are salient features in each version.

Dalcroze did experience dissatisfaction with the inability of his harmony students to hear in their minds what they composed. He also chafed at technical displays that contained little content. There is evidence that Dalcroze began making detailed studies of

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[85]Clarke, 25.

[86]Virginia Hodge Mead, Dalcroze Eurhythmics in Today's Classroom (New York: Schott Music, 1994) 1.

[87]Spector, 56.

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human movement. Dalcroze sketched a number of studies of a young music student at the school, ten-year-old Suzanne Perrottet. Economy of motion held particular interest for Dalcroze. Dalcroze chiefly endeavored to understand the minimum work required to shift from one pose to another.[88]

Dalcroze began to dispense with desks in his classes and required his students to move. The development of adapting kinesthesia to solfege raised no questions for the Conservatory's administration. However, as Dalcroze began to experiment with fuller rhythmic training, he discovered he needed other facilities. Therefore he requested a bigger room with full mirrors and a changing room to allow the students to change into their exercise costumes and to shower after class.

Dalcroze argued that clothing influences movement, and that a man in a loose jersey with bare feet will move with greater ease than a man in tight clothes and narrow boots with high heels.[89] The socially conservative administration found the removal of shoes and restrictive clothing shocking.[90] The administration condemned what they called "monkeyshines." Dalcroze mocked this attitude and wrote, "Simply that pure-minded people do not harbour impure thoughts, and that if anyone is incited to evil thoughts by the sight of a naked leg, it is not the leg that must be blamed but rather his own mind, so ready to offer hospitality to unwholesome mental associations."[91] Consequently Dalcroze

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[88]Spector, 57.

[89]EJ-D, E:AE, 18.

[90]The exercise uniform roughly resembled a fairly conservative version of the era's swim-wear. Such clothing would hardly occasion a glance today, but it created a stir for a society in which a man wrote in a note about women's complaints about corsets, ". . .The most extreme lacing can be employed without injury to health . . . Surely no one would argue against these necessary articles of dress merely on the grounds of inconvenience to the wearer." (quoted in Laver, 193.)

[91]EJ-D, E:AE, 111.

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separated from the Conservatory and started his own school.[92] After starting his own school, Dalcroze began to showcase his work to the general public.

Dalcroze had started to present publically his exercises locally in a limited form as early as 1903. As he developed his method, Dalcroze traveled with his students to different locations and gave fuller demonstrations of his work. These demonstrations always included some of the women students. Dalcroze presented a major exhibition with his students in Solothurn in 1905.[93]

Through these public demonstrations, Dalcroze attracted the attention of German magnate Wolf Dohrn. Wealthy industrialists, Wolf (b. 1873) and his brother Harald (b. 1880) were the children of respected marine scientist Anton Dohrn. The Dohrns wanted to establish a new city outside the environs of Dresden and asked Dalcroze to develop a program and teach in the new city's school. They began negotiating with Dalcroze in 1909. The brothers offered an attractive initial 10 year contract.

The establishment of Hellerau had been inspired by the Garden City movement initiated by Ebenezer Howard's influential book.[94] Howard first published his book in 1898 as To-morrow: A Peaceful Path to Real Reform. The book was re-issued in 1902 with slight revision as Garden Cities of To-morrow. The book describes the establishment of a proposed "Garden City" outside a "Central City." The "Garden City" would combine the best elements of town and country life. Its salient features would include the concept of maximum population. That is, if the population of Garden City rose to its target number, a second Garden City would be founded rather than expand the original. The rent for the land (owned by the community) would go to a community fund. The book also outlines the design of the city and discusses its financial arrangements in some detail. The book led

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[92]Spector, 69.

[93]Spector, 73, 74.

[94]Odom, 12.

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[98]Spector, 155

to the establishment of Lechworth in England as well as several communities in the United States.

Howard's proposed goals also coincided with the aims of English Fabian liberalism. Notably G. B. Shaw depicts Andrew Undershaft's armaments and munitions factory and town in Major Barbara (1905) as a "Garden City." The factory grounds include sturdy homes, a nursing home, libraries, schools, a ball room, and a banqueting chamber in the Town Hall. Workers participated in a general insurance fund and pension fund. [Major Barbara III.2][95]

The Garden City movement gathered support from other areas as well. Budgett Meakin published a progressive book about model factory towns in 1905 to argue for better treatment of workers. Meakin suggested that music be played in the workplace to enhance productivity. He argued that improved living conditions result in healthy workers. Meakin noted that educated workers work better.[96]

The Dohrns developed the Hellerau community around a furniture factory. Dalcroze agreed to their offer to move his work to Hellerau, consulted with fellow Swiss innovator Adolphe Appia, and provided the Dohrns with plans for the theatre in the new school.[97]

Dalcroze started his first term at Hellerau with 115 students in attendance in makeshift classrooms in Dresden.[98] The students followed a schedule that started the

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[95]George Bernard Shaw, Major Barbara, Masters of Modern Drama, ed. Haskell M. Block and Robert S. Shedd, (New York: Random House, 1962) 388 - 89.

[96]Budgett Meakin, Model Factories and Villages: Ideal Conditions of Labour and Housing (London: T. Fisher Unwin, 1905).

[97]Selma Landen Odom, "Bildungsansalt Jaques-Dalcroze: Portrait of an Institution," Thesis, Tufts U, 1967, 151 - 53. The full of story of Appia's involvement in the Hellerau experiment may be found in Richard C. Beacham, Adolphe Appia: Theatre Artist (Cambridge: Cambridge U Press, 1987).

[98]Spector, 155.

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[102]Appia, 2

morning with a series of three 50 minute sessions with ten-minute breaks. The sessions would cover rhythmic movement, solfege and piano improvisation. The afternoon included sessions devoted to individual instruction, choral rehearsals, and ensemble rehearsals. The evenings might include a trip to the opera, concert, or recital in Dresden or a recital by the students or a lecture. The morning sessions were seminal because, "Each morning a single problem was approached from three different points of attack in the three classes."[99]

The period in Hellerau marked Dalcroze's close collaboration with Adolphe Appia and Dalcroze's greatest international fame as a pedagogue. As early as 1899, Appia had called for "musical gymnastics" to train professional actors. Therefore, when Appia witnessed a eurhythmics demonstration in 1906, he quickly contacted Dalcroze by letter and started what came to be a productive friendship.[100]

Appia believed that the elements of dramatic art are "fixed." The poetry or "music" of drama is fixed in time. The painting/sculpture/architecture of the stage setting is fixed in space. Appia sought to link these two elements. Appia posed the question, "Do time and space possess some reconciling element?" His answer was, "Movement -- mobility -- is the determining and conciliating principle . . . in dramatic art."[101] That is to say, in movement, various lengths or timings of sounds are realized in space.[102]

For special summer activity, Dalcroze and Appia collaborated on the production of opera selections as part of festivals arranged by the Dohrns for the workers and to display the town to guests. In 1912 the students presented the second act of Gluck's Orfeo et

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[99]Urana Clarke, 25.

[100]H.D. Albright, Introduction, Adolphe Appia, The Work of Living Art (Coral Gables, FL: U of Miami Press, 1962) xv.

[101]Adolphe Appia, The Work of Living Art (Coral Gables, FL: U of Miami Press, 1962) 7 - 8.

[102]Appia, 21.

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Euridice and Dalcroze's own version of Echo et Narcisse. The next summer, in 1913, the students presented a complete performance of Orfeo. The festival and the performance attracted thousands of people to Hellerau.[103] Numerous luminaries in music and theatre came to see the performance. In particular, Hellerau attracted the attention of Prince Sergei Wolkonsky, Superintendent of Russia's Imperial theatres and Susan Canfield, a music teacher from America. The importance of these visitors will be discussed in Chapter 2.

The artistic promise of Hellerau quickly faded in 1914. Wolf Dohrn, the elder and leader of the brothers, died in a skiing accident in February of 1914.[104] Also in the spring of 1914, Dalcroze returned to Geneva with Annie Beck and other senior students to work on a pageant, Fete de Juin, scheduled for the summer in Switzerland. By late June Archduke Ferdinand had been shot and World War I began. Dalcroze and Harald Dohrn endeavored for a time to restore the Hellerau school, but the attempts never came to fruition. Dalcroze never returned to Hellerau.[105]

Dalcroze worked largely in Geneva after leaving Hellerau. Over the years, Dalcroze devoted his time and energy to the development of his teaching methods. Dalcroze's work as a teacher and composer also earned him a number of awards and honors. In 1925 Dalcroze became the 70th recipient of the *bourgeois d'honneur* of Geneva, an important civic award, on 21 November 1925. In 1929 the government of France presented Dalcroze

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[103]Spector, 165.

[104]Wolf died 4 Feb 1914. Spector, 178 - 9. Harald endeavored to continue in his brother's place, but evidently did not fare well. Harald eventually became a hairdresser and was subsequently killed by the Nazis in 1945.

[105]Odom, 113 - 15. Spector includes details about the rift between Germany and Dalcroze caused by World War I. One of the reasons Dalcroze never returned to Germany was his reaction to German disregard for Belgian neutrality in WW I and the bombing of the Cathedral at Rheims.

Much later, Dalcroze's foremost American representative, Dr. Hilda Schuster, raised the question of Dalcroze's general regard for Germany in a letter to Musical America. Having worked with Dalcroze in his later years, perhaps Schuster noted that hindsight soured some of Dalcroze's memories of Hellerau. (Schuster, Letter, 12.)

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the title of "Officer of Public Instruction" and the medal of the Legion of Honor. The city of Geneva also awarded Dalcroze in 1947 with a cash prize, honoring his outstanding work in music. During the same year, Dalcroze gained an honorary Ph.D. from the University of Clermont-Ferrand in France.[106] Dalcroze died in Geneva early in the morning on 1 July 1950, a few days before his 85th birthday.[107]

SECTION B

THE DEVELOPMENT OF DALCROZE'S THEORY

Dalcroze's training innovations conformed with a recurring tradition of experiential learning and the use of movement in music training. Dalcroze's importance derives from how he developed and furthered that tradition. As an early example, as far back as the Middle Ages Nicholas Mesarites observed an elementary school in the Church of the Apostles in Constantinople ca. 1190 A.D., and wrote:

> . . . you will find boys with young men just emerged from boyhood, singing a well-shaped song with well-sounding harmony with their throat, mouth, tongue, with their lips and teeth. They make conductor's movement with their hands in order to guide the beginner in following the mode with his voice, that he may not slip away from the melodic line, drop out of rhythm, nor fall away from the other voices, nor sing out of tune.[108]

Closer to Dalcroze's time, British teacher Sarah Glover published in 1835 the Scheme for Rendering Psalmody Congregational and included this basis for her method, "In teaching children music, I think it best to instruct them on the same principle as they were taught speech; viz. BY DEDUCING THEORY FROM PRACTICE, RATHER

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[106]Spector, 259, 264, 294.

[107]Spector, 295.

[108]quoted in Rainbow, 33. This passage should also be of interest to those readers familiar with Kodaly solfege.

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THAN PRACTICE FROM THEORY." [original emphasis][109] A series of articles by British teacher W. G. McNaught in 1894 - 95 also suggested that sol-fa (solfege) should be taught through experience first. McNaught said the sensation of *producing* the scale tones correctly should be experienced prior to *naming* and *manipulating* the tones. McNaught also stressed that various exercises should be used to prevent boredom, ". . . the rapt attention of the class was essential."[110] Dalcroze, in this tradition, insisted on the premise that experience should precede theory.

Dalcroze maintained that the purpose of his method was to sensitize students to the beauty of music to enable them to better express their inner selves. J. J. Findlay, a Professor of Education at Manchester University, wrote an essay about eurhythmics for John Adams' anthology of new educational methods.[111] Findlay stressed that Dalcroze had cultivated the body's ability to physicalize interior feelings similarly to words, grammar, and language. Findlay noted that eurhythmics provides a "congenial mode of approach to those fundamental sources of rhythm which lie deep within our psyche."[112] For Findaly, eurhythmics assisted the student in uniting body and mind. Writers, teachers, observers, and commentators all seemed to respect Dalcroze's students' ability to present music physically and tangibly. Most of his ideas remained fairly consistent throughout his life.

Dalcroze's ideas found parallel development in rhythm studies in the scientific community. Thaddeus Bolton, a demonstrator and Fellow in Psychology at Clark

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[109]quoted in Rainbow, 183.

[110]Gordon Cox, A History of Music Education in England 1872 - 1928 (Hants, England: Scolar Press, 1993) 55.

[111]Adams, John, ed., Educational Movements and Methods (Boston: D.C. Heath, 1924).

[112]J.J. Findlay, "Eurhythmics," Educational Movements and Methods (Boston: D.C. Heath, 1924) 66, 68.

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University, conducted important early experiments in rhythm perception in the late nineteenth century.[113] Bolton's work was augmented by further studies made by one of his graduate students, Charles Sears, early in the twentieth century.[114] During the 1910s and 20s, Elcanon Isaacs, a professor at the University of Cincinnati, also started investigating rhythm perception.[115]

In 1898, Dalcroze described the problem he perceived in his students at the Geneva Conservatory: his young harmony students had difficulty composing away from the piano, indicative of their lack of "inner hearing" (the ability to accurately "hear" or imagine music within the mind).[116] Moreover, books devoted to ear training did not train the ear. The books are visual aids and train the eye. Dalcroze considered it necessary to develop exercises that could train the "inner" ear.[117]

Dalcroze suggested the exercises should involve movement derived from musical rhythm:

> Should it not be possible to create new reflexes, to undertake a systematic education of nerve-centres, to subdue the activities of too excitable temperaments, to regulate and harmonise muscular synergies and conflicts, to establish more direct communication between the feeling and understanding, between sensations which inform the mind and those which recreate sensorial means of expression? every thought is the interpretation of an action. . . I look forward to a system of musical education in which the body itself shall play the role of intermediary between sounds and

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[113]Thaddeus L. Bolton, "Rhythm," American Journal of Psychology 6 (1894): 145 - 238.

[114]Charles H. Sears, "Studies in Rhythm," Diss., Clark U, 1902.

[115]Elcanon Isaacs, "The Nature of the Rhythmic Experience," Psychological Review 27 (1920): 270 - 299.

[116]"Ear Training in Musical Education," RME.

[117]EJ-D, RME, 1 - 5.

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> thought . . . That would constitute at once instruction *in* rhythm and education *by* rhythm. [original emphasis][118]

The desire for education in rhythm and education by rhythm led Dalcroze to a series of conclusions included in an article published in 1907.[119] Dalcroze stipulated that the musical child should have the whole body working in concert. To achieve this end the student needs to be conscious of sound and rhythm, the force that organizes the sounds. Full consciousness of rhythm depends upon the training of the whole muscular system. Dalcroze observed children are born with an inherent sense of time. He also observed that children are trained in the conscious use of muscles when they begin walking. These observations led Dalcroze to list the following conclusions:

1. Rhythm is movement.
2. Rhythm is essentially physical.
3. Every movement involves space and time.
4. Musical consciousness is the result of physical experience.
5. The perfecting of physical resources results in clarity of perception.
6. The perfecting of movements in time assures consciousness of musical rhythm.
7. The perfecting of movements in space assures consciousness of plastic rhythm.
8. The perfecting of movements in time and space can only be accomplished be exercises in rhythmic movements.[120]

Dalcroze then argued that the body's consciousness of the interaction between plastic rhythm and musical rhythm could lead to an easier utilization of smaller muscle groups needed to manipulate an instrument.

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[118]EJ-D, RME, 5.

[119]"The Initiation Into Rhythm," RME.

[120]EJ-D, RME 83 - 84.

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Dalcroze suggested that the first step in implementing this new system of education involves the reformation of teaching, teachers, and schools. The basis for the reformation in teaching should not simply be based on theoretical rules. Dalcroze realized in 1898 that ". . . any rule not forged by necessity and direct observation of nature, must be arbitrary and false."[121] In 1905, Dalcroze wrote a full article devoted to the "Reform of Music Teaching." Dalcroze proposed the teacher's first responsibility is to instill a sense of beauty in the students. The teacher may not merely chatter about beauty, but must illustrate beauty with substantive, tangible examples. As a result the students should have a clear sense of what is art and what is false in art. This process should arouse enthusiasm for art. Dalcroze acknowledged the argument from some quarters that this level of instruction should be accomplished in the environs of higher education. However, Dalcroze countered that instruction in the beauty of art should come as an initiation into the art.[122]

Dalcroze pointed to the faults of most music teachers in a 1915 article.[123] In no other discipline would a student be given sentences to learn by heart in a language in which they are ignorant. Dalcroze condemned most music teachers for regularly doing this.[124]

As a corrective, Dalcroze propounded, "A true pedagogue should be at once psychologist, physiologist, and artist. The complete citizen should leave school capable not only of living normally, but of *feeling* life. He should be in a position both to create and to respond to the creations of others."[125] Such a teacher could then train the students' brain, body, will, and sensibility.[126]

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[121]EJ-D, RME, 1.

[122]EJ-D, RME, 22- 23.

[123]"The School, Music and Joy," RME.

[124]EJ-D, RME, 95.

[125]EJ-D, RME, 102.

[126]EJ-D, RME, 91.

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In 1924, Dalcroze suggested that a group of these ideal teachers should unite in a mutual understanding of how the students will be taught. Under this plan, the theory teachers would be familiar with the methods used by the instrumental teachers and able to teach how theory may be translated into practice. Likewise, the instrumental teachers would respect the aesthetic laws taught in theory so that there is a unity in training.[127] Such a school would be able to realize fully the goals of eurhythmics.

Dalcroze regularly enumerated and stressed the goals of his methods. In 1914, Dalcroze wrote that the aim of eurhythmics included: bolstering concentration, sharpening the body to immediately execute orders from the brain, connecting the conscious with the sub-conscious, producing maximum effect with minimum effort, and instilling order and clarity. Dalcroze based all of his aims on the principle that theory should follow practice. Students should be able to say, "I have experienced."[128]

Dalcroze emphasized in a 1919 article, "*The object of rhythmic training is to regulate the natural rhythms of the body and, by their automatisation, to create definite rhythmic images in the brain.*"[original empahsis][129] The actual experiencing of images in the brain provides the raw material for deeper understanding of theoretical issues. Again in 1925 Dalcroze stressed, "The object of education is to enable pupils to say at the end of their studies, not 'I know,' but 'I experience,' and then to create the desire of *self-expression.*"[130]

Eurhythmics relies upon a combination of movement and musical rhythm. Dalcroze described in 1907, "*Consciousness of rhythm* is the faculty of 'placing' every succession and combination of fractions of time in all their graduations of rapidity and strength. This

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[127]EJ-D, "Music and Solidarity," EAE, 169.

[128]EJ-D, "Rhythm, Solfege, and Improvisation," RME, 62 - 63.

[129]EJ-D, "Eurhythmics and Moving Plastic," RME, 152.

[130]EJ-D, "The Inner Technique of Rhythm," EAE, 58.

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consciousness is acquired by means of muscular contractions and relaxations in every degree of strength and rapidity."[131]

Toward the end of his stay in Hellerau (in 1914), Dalcroze realized that any system of rhythmic training should take into account individual differences. Dalcroze acknowledged no two individuals will react physically in the same way. Therefore, the system should accept individual differences.[132] The primary goal was not to summarily 'force-feed' the students. The primary goal was to take into account the individual needs of students.

Dalcroze held that the individual growth of the student was paramount. Indeed, Dalcroze acceded the importance of rhythmic training regardless of the method employed in a 1925 article: "I have said that rhythmic gymnastics -- whatever method of teaching may be adopted -- is more important than an educational method." For Dalcroze, again, the important issue was that the student experience the power of rhythmic training.[133]

To develop his method, Dalcroze studied movement and gesture -- movement and gesture fully integrated with mind and heart. Dalcroze established over the course of his writing that all elements must be present to express fully the rhythm of music. Rhythm should intimately connect with feeling. While teaching at Hellerau in 1912, Dalcroze wrote, "A slow walk or a light run can only produce an aesthetic expression where the general pace of the interpreter indicates to the spectator the relations between the visible movements and the concentrated state of mind and soul that has evoked them." Dalcroze simply stated, "Gesture itself is nothing -- its whole value depends on the emotion that inspires it . . ."[134] He added in a 1916 article, "No physical movement has any expressive virtue in itself.

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[131]EJ-D, "Initiation into Rhythm," RME, 37.

[132]EJ-D, "Rhythmic Movement, Solfege, and Improvisation," RME, 60.

[133]EJ-D, "The Inner Technique of Rhythm," EAE, 57.

[134]EJ-D, "How to Revive Dancing," RME, 135.

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Expression by gesture depends on a succession of movements and on a constant care for their harmonic, dynamic, and static rhythm."[135]

The concern for "harmonic, dynamic, and static rhythm" drove Dalcroze to develop concepts dealing with arhythmia and anacrusis in movement. Arhythm is the inability to move within the exact time of normal execution of an activity or lack of uniform pace in execution of an activity.[136] Points of anacrusis, crusis, and metacrusis are important elements in rhythm. An anacrusis is an event leading to an event. An example is the 'oh' that begins "The Star Spangled Banner" or the opening three notes of Beethoven's Fifth Symphony. The crusis is the accent -- the 'say' in the National Anthem or the 4th note in the opening of Beethoven's Fifth Symphony. The metacrusis follows the crusis. Thus the opening of "America, the Beautiful" may be thought of as follows: "Oh (anacrusis) Beau (crusis) - ti - ful (metacrusis) for (anacrusis) spa (crusis) - cious skies (metacrusis) , etc." Sensitivity and training in expressing the crusic elements of rhythm separates rhythmic training from simpler metric training.

By 1922 Dalcroze distinguished rhythmic training from metrical training. Metrical training ensures precision and regularity of movement within fixed points of time.[137] Rhythmic training involves more subtle gradations of comprehension and execution. In 1930, Dalcroze suggested the execution of the agogics of a rhythm relies upon the preparation of the movement. The teacher should start with teaching his students the steps of muscular relaxation. Relaxation helps teach the student how to prepare for a given cycle of movement. Dalcroze proceeded to say, "Each movement may have an endless number of preparations which the various systems of hygienic and sports gymnastic study but accidentally. Indeed, their object consists rather in developing muscular energy and in

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[135]EJ-D, "Rhythm in Music Drama," RME, 127.

[136]EJ-D, RME, 151.

[137]EJ-D, "The Technique of Moving Plastic," EAE, 14.

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teaching a great number of specialised movements."[138] The involvement of preparing for a movement and the consideration of the agogics results in rhythmic movement, not metric movement. Also, as Dalcroze indicated in this passage, he did not consider his method a type of dance or physical gymnastic drill.

The continual discussion of the full body expressing musical rhythm has suggested to many that Dalcroze developed a new form of dance or, perhaps, a dance-training method. Many dancers and dance teachers have benefited from eurhythmics training. Also, eurhythmics has influenced twentieth century dance. Dalcroze, though, did not confuse his exercises with dance or with gymnastic drill.

In "The Initiation into Rhythm" (1907), Dalcroze pointed out that hygienic and athletic gymnastics provide no reference to rhythm.[139] Then, more than a decade later in an article on "Eurhythmics and Moving Plastic"(1919), Dalcroze contrasted his exercises with dance and gymnastics. His students spontaneously realize the rhythms that animate music. Dalcroze pointed out that dance occurs with an aesthetic goal for the dancers' movement. Eurhythmics, though, endeavors to achieve rhythmic movement free from "aesthetic ambition." Anyway, wrote Dalcroze, eurhythmics students cannot be judged by spectators. The importance of the work lies in providing individual experience, not in conveying impressions to a public.[140]

To achieve the fusion of rhythm, movement, and expression, Dalcroze made a number of suggestions that largely continue to be practiced. Dalcroze suggested that for the full salutary effects of eurhythmics, students should have either daily 15 minute

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[138]EJ-D, "Eurhythmics and Its Implications," Musical Quarterly 16:4 (1930): 364.

[139]EJ-D, RME, 41.

[140]EJ-D, RME, 146.

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sessions or four 1/2 hour sessions a week. "Under these conditions, I imagine that motor habits will become regularly established in five or six years."[141]

Ethel Driver, one of Dalcroze's more prominent English pupils, outlined the structure of a typical eurhythmics class. The lesson begins with some sort of recap of an element from a previous lesson. This then provides the building blocks both for continuing work and introducing new material via cognate concepts. The students are given the opportunity to invent tunes and movement. There will be studies to develop quick interaction between mind and body. The teacher will provide breathing and relaxing exercises as needed within the structure of the lesson. The student will experience contrasting styles of music, each style intimately relating to the exercise of the moment.[142] Driver suggests any eurhythmics teacher must be able to watch students and talk and give directions rhythmically while playing the piano to achieve the results desired within a Dalcroze class.[143]

A traditional vocal signal used by Dalcroze and his teachers is the word "hopp." This signal is used to direct the students to change instantly from one activity to another. For example, students are walking the rhythm of a melody with their feet while beating the meter with conductor-like gestures in the arms. At "hopp" the students trade activities so that they step the meter with the feet and clap the rhythm of the melody with the hands. Or "hopp" might indicate to change direction suddenly, or to complete some other task. Early in the course of instruction, "hopp" may be called two to four beats in advance of the desired reaction. More advanced students, though, may be directed with a "hopp" immediately prior to the desired reaction. Or "hopp" may be replaced by the sign of a

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[141]EJ-D, "Eurhythmics and Its Importance," 363.

[142]Ethel Driver, A Pathway to Dalcroze Eurhythmics (London: Thomas Nelson and Sons, 1951) 81.

[143]Driver, 79.

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hand, an interruption or other change of music or some other pre-arranged musical signal.[144] As students progress in eurhythmics, they gain the facility to carry out the rhythmic commands of the music (directed by the teacher) instantly.

The manner in which these theories were realized may be derived from accounts of Dalcroze's and his students' demonstrations and classes. Organist Charles Fuller was one of Dalcroze's solfege students in the Geneva Conservatory and participated in what was probably the very first eurhythmics class. In June 1903 the students came to solfege class on the stage of the great hall of the Conservatory. Monsieur Jaques asked the students to leave their desks and gather around the piano. Dalcroze proceeded to ask the students to march, run, and jump about the stage as part of various exercises. Fuller reports that at the end of the class, Dalcroze remarked, ". . .there is something worth finding in that, and I am going to look for it."[145]

The movements employed by Dalcroze changed over time. Early in Dalcroze's work the feet represented every beat of the music. Thus a whole note would include four discrete moves: a step forward on the first beat, the other foot points forward, the foot points to the side, the toe points to the rear. Then that foot takes the next step on the first beat of the next measure, and so on. As Dalcroze progressed, this system changed. An observer of Dalcroze's classes just prior to his death wrote the student still takes the forward step on the first beat (of a whole note), ". . . .followed by a slow forward motion of the entire body through the three remaining beats, until the other foot is in place, ready to step forward on the first beat of the next measure."[146]

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[144]EJ-D, "The Inner Technique of Rhythm," EAE, 53.

[145]quoted in Frank Martin, "Eurhythmics: The Jaques-Dalcroze Method," Music in Education: International Conference on the Role and Place of Music in the Education of Youth and Adults (Switzerland: UNESCO and the United Nations, 1953) 225.

[146]Urana Clarke, 38.

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Also programs of Dalcroze's lecture-demonstrations indicate the practice of his teaching. In a Friday afternoon lecture at the Strand Theatre in London, Dalcroze displayed the work of his students. Dalcroze did not speak English well, so Gertrude Ingham translated for him. The program consisted of Dalcroze's students realizing ("express by movements of the body") various rhythms and melodies improvised at the piano. The program proceeded as follows:

1. Arm movements to indicate time. (2 to 12 beats per bar)
2. Movements of the lower limbs to show note values.
3. Syncopation.
4. Realization of simple rhythms.
5. Realization in Canon between piano and pupils.
6. Improvization of simple rhythms.
7. Exercises of Attention and Response.
8. Silent Counting.
9. Double development of rhythms. (Double and half speed)
10. Independence of movement. (sub-divisions of 2, 3, 4, 5)(2 against 3, 3 against 4)(walk 2, clap 3)
11. Simultaneous Realization of two rhythms.
12. Counterpoint.
13. Conducting regular and irregular bars and accents.
14. Ear-training.
15. Musical expression.[147]

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[147]Emile Jaques-Dalcroze, Program, Lecture-Demonstration, Strand theatre, London, 25 Feb 1916.

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[149]John
TV, 1966.

The program indicates the full range of activities Dalcroze would use to train students. A program for a similar lecture-demonstration in 1926 includes much the same listing of exercises, with the inclusion of studies in agogics.[148]

A demonstration class given by a student of Dalcroze, John Colman, was televised in 1966 and gives a further example of the activities of a Dalcroze class. Colman comments that Dalcroze relied on joy as an element of teaching and adds, "I always thought eurhythmics was a kind of party." The demonstration includes the following exercises:

1. The students stepping and clapping the rhythm of the music.
2. A study in dynamics. The students begin sitting, relaxed, and bodies "drooping." As the music swells, the students press their hands together and raise their upper-bodies. They droop as the music diminishes. Eventually the students rise with the swelling of the music , come into a circle, step the pulse of the music and gesture the dynamics with their arms.
3. The students are directed to "feel" rests by strongly lunging during the rests in the melody.
4. The students jump to land on the 4th beat of each measure.
5. The students stand ready and then step in tempo the number of beats called by the teacher (as the teacher improvises measures with that many beats). Then the opposite is done in which the students move and pause the number of beats called by the teacher.
6. The student step twice as fast as the music. At 'hopp' the students step twice as slow as the music.
7. The students are separated into two groups and begin working on realizing 2 against 3.
8. The students rhythmically "follow" the improvised music.
9. The class ends with an exercise in which the students gallop in a circle to music. At 'hopp' they change direction. At 'heep' they face out of the circle. The students must accurately carry out the instruction given by the teacher.[149]

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[148]Emile Jaques-Dalcroze, Program, Lecture-Demonstration, New Scala Theatre, London, 29 March 1926.

[149]John Colman, Variation in Music, Prof. Richard C. Church presenter, WHA-TV, 1966.

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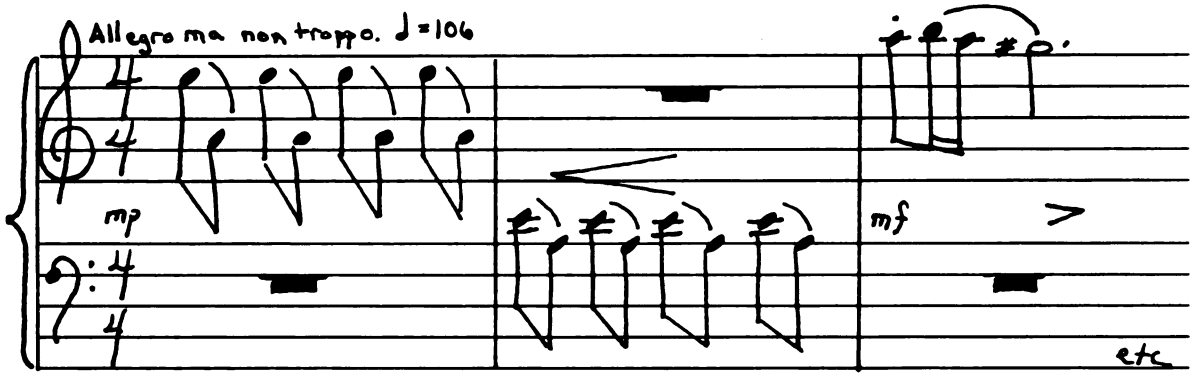
Some of Dalcroze's published compositions provide a clue to the nature of the music improvised in his classes. A series of 12 short (each study is 2-3 pages) rhythmics studies for piano provide material for various rhythmic problems. Study #1 encompasses shifting accents. The meter alternately shifts back and forth from $\frac{3}{4}$ to $\frac{6}{8}$ with a constant eighth note. The pattern is broken with various melodic and phrasal innovations. Toward the end, a brief sequence in $\frac{3}{4}$ and then in $\frac{8}{8}$ would keep the students (literally as well as figuratively) on their toes. The manipulation of a simple pattern constitutes the problem of Study #7. First Dalcroze sets up a simple pattern of eighth note couplets. He then interrupts the pattern:



Shifting the pattern between the right and left hands, he unexpectedly adds the same interruptive signal. He shortens the pattern with a $\frac{3}{4}$ meter. He then shortens that to a meter of $\frac{3}{4}$, all the while alternating the pattern between right and left hands and adding melodic accompaniments and the interruptive signal. Occasionally Dalcroze will add a brief sixteenth note version of the pattern to include the pattern twice-as-fast.

Study #12 includes a study of anacrusis and unequal measures. The brief piece is in $\frac{5}{4}$ meter. The melody is a pleasant march with each complete measure provided an anacrusis on the **fifth** beat of the previous measure.[150]

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[150]Emile Jaques-Dalcroze, Zwolf Kleine Melodische und Rhythmische Studien fur Klavier [Twelve Little Melodies and Rhythmic Studies for the Keyboard] (Berlin: N. Simrock, 1913).

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These examples indicate how eurhythmics exercises are executed. The teacher indicates simple directions for movement to accompany music. For example, the teacher tells the students to feel the energy needed to sustain a rest by strongly lunging on each rest in the next piece. Then the teacher improvises music that focuses on the selected problem -- rests, in this example. The music will feature different means of leading to a rest and resuming after a rest. The student is challenged to concentrate. The student does not know when a rest will come. This promotes close listening. Music, however, by its nature provides a level of predictability to help the student correctly perceive when the rests occur and then to lunge. The student must coordinate close, active listening with particular physical tasks -- lunging, in this instance. Performing artists must constantly coordinate their performance activities with attention to the exterior signals (rhythms) of other performers and the audience. Thus, the eurhythmics exercise trains the performing artist in a fundamental skill.

SECTION C

EURHYTHMICS TRAINING IN THE UNITED STATES

The activities suggested by the demonstrations and music listed in the previous section attracted the attention of people throughout the world. Eurhythmics found its way into America via classes given in private schools in New York and Philadelphia.[151] Dalcroze sent Suzanne Ferriere to the USA in 1915 to found a eurhythmics school in New York. The school opened in the Tuxedo Building on E. 57th St. In 1918, Ferriere left the school and was replaced by Marguerite Heaton.[152]

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[151]Jo Pennington, The Importance of Being Rhythmic (New York: G.P. Putnam's Sons, 1925) 39.

[152]Kunman, 26.

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A general program offered in the summer of 1920 is typical of the work of the school. The faculty of Marguerite-Lise Heaton, Jessmin Howarth, and Jean Binet provided classes in rhythmic movement, plastic movement, and solfege.[153] The main task of the New York school was to train eurhythmics teachers for America. A prospectus announcing the start of courses in the fall 1926 term outlined the program for training eurhythmics teachers. The main program was available to professional students in the areas of dance, music, art, and theatre and included two years of work. Prospective eurhythmics teachers needed to take about a year of further study. The subjects covered included rhythmic movement, plastic movement, improvisation (at the piano), solfege, anatomy and technique of movement, piano technique and sight reading, harmony/counterpoint/form, and history of music. The fall term began on 1 October.[154]

Teacher training and certification has also developed over time. From 1954 to 1978, the catalogues of the American Institute of Dalcroze Eurhythmics in New York list two possible levels of certification awarded by the school. An Elementary Certificate in Rhythmic Movement was awarded for teachers of kindergarten, physical education, and other fine arts who wanted to implement rhythmic movement in their work. The Dalcroze Teachers Certificate was available for candidates qualified to fully be considered Dalcroze teachers.[155]

Currently, though, there exist three levels of certification. Qualified students may be awarded a Teacher's Certificate to teach children, a Teacher's License to teach adults at the college and/or conservatory level, or the Diploma. The Diploma may only be awarded

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[153]New York School of Dalcroze Eurhythmics (New York: Announcement of Summer Course, 1920).

[154]Normal Course Opening (New York: New York School of Dalcroze Eurhythmics, 1926).

[155] The certification process was personally supervised for many years by Hilda Schuster.

in Geneva to master teachers and allows these master teachers to confer certificates and licenses.[156]

The certification process is arduous. The Longy School of Music offers a Master's Program in Eurhythmics. They list the requirements for the certificate and license as follows:

Personal Exam Guidelines

Eurhythmics

1. Ease and flow of movement demonstrated in all exercises
2. Rhythmic accuracy
3. Good combination of armbeat patterns and stepped rhythms in 2/4, 3/4, 6/8, 9/8, 4/4, 5/4, 5/8, 12/8, 3/2
4. Canon in binary and ternary beat measures.
5. Complimentary rhythm
6. Measure shape (anacrusis-crusis-metacrusis)
7. 6/8 - 3/4 transformation. (License level: 12/8, 3/2, 6/4. Also equal/unequal beat transformations (4/4 ♩. ♪♫ | 3/x ♩. ♩♪ ♩)
8. Twice as fast/slow patterns in 4/4. (3/4 also for license)
9. Polyrhythm: 2x3, 3x2, 3x4, 4x3. Also, step on rhythmic pattern and clap another.
10. Unequal beats.

Solfege

1. Major/minor "do-do" scales
2. Chromatic scales of C, G, E flat. (license level, some minor chromatic scales)
3. Di-chords, tri-chords, tetra-chords, stc. [sic] and corresponding intervals. (see #8)
4. Modulation to related keys

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[156]Dalcroze School of Music (New York: Dalcroze School of Music, 1995).

5. *Sight si*

6. *Harmon*

7. 2-voice

8. *Intervals*

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5. Sight singing and dictation
6. Harmonising with basic chords
7. 2-voice sing/play
8. Intervals with scale fillers

Improvisation

1. Playing should reflect ease and clarity in modal, tonal, a-tonal styles.
2. Basic locomotor movements.
3. Follows, canons, quick-reaction exercises.
4. Song accompaniment
5. "do - do" scales accompaniment
6. Music for images

Written requirements

Definitions: Certificate, 5 from the following list. License, all of the following list. Include examples.

beat, phrase, meter, polymeter, complimentary rhythm, unequal beats, syncopation, time-space-energy, binary/ternary, anacrusis-crusis-metacrusis, accent, motive.

Essays: License only. 3-4 paragraphs each on two of the following subjects.

1. the body as a musical instrument
2. the role of improvisation in the learning process.
3. a Dalcroze approach to teaching notation

Paper

Certificate: 5 pp on a subject relating to the teaching of children. 5 lesson plans for a children's class.

License: 10 pp on a subject chosen by candidate and approved by Lisa Parker or Anne Farber.[157]

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[157]From a ts. made available by Longy School of Music.

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Thus, the certified eurhythmics teacher will also be a capable musician.

The author participated in a summer workshop provided by the Longy School of Music in Boston.[158] The workshop offered a current, typical course of study in eurhythmics. The course included classes in solfege, rhythmic movement, improvisation, teaching methodology, and class observations.

A typical morning was separated into three periods. The first period was devoted to solfege. The second period centered on rhythmics movement. The third period consisted of observing both master and student teachers working with children of various age groups. After lunch, the afternoon was split between classes in piano improvisation and in pedagogical methodology.

The solfege classes used a 'fixed do' system typical of Dalcroze methodology.[159] Classes began with exercises in familiarizing the students with scale syllables and singing the scale in various combinations. (For example, the students would sing the scale in dichords -- do re, re mi, mi fa, etc. Then the students would sing the scale in trichords -- do re mi, re mi fa, mi fa sol, fa sol la, etc. Then in various combinations of ascending and descending patterns.) As students gained mastery of simple patterns, exercises grew more complicated. (A typical exercise entailed a switch at the teacher's signal from singing scale intervals to singing contiguous dichords -- do mi, do fa, do sol, *signal*, sol la, la si, si do, do si, *signal*, do la, do sol, do fa, etc.) Exercises also helped students to hear different 'keys' (i.e., C major, F major, etc.). Students were also instructed in how to connect these exercises to the composition of rounds (a composition like "Row, row, row your boat").

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[158]Workshop in Dalcroze Eurhythmics, Longy School of Music, dirs. Lisa Parker, Anne Farber, and Janet Kessenich, July/August 1994.

[159]Sight singing, per se, is not within the scope of this study. It should be explained, though, that in 'fixed do' solfege, 'c' is always 'do.' ('Do' here is the first syllable of the do-re-mi scale.)

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The lessons in rhythmic movement began with simply walking in space. This allowed the students to familiarize themselves with the classroom space and allowed the teacher to observe how the students moved. Another early exercise consisted of taking a step to the regular beat or pulse of improvised piano music.

An early lesson was in the rhythmic concept of 'twice-as-fast' and 'twice-as-slow.' The teacher began an "echo" exercise (a "my turn - your turn" game) by clapping a steady pulse at an average walking tempo. (For example, teacher: clap - clap - clap - clap. In tempo, students: clap - clap - clap - clap.) The clap was performed at the level of the abdomen. Soon the teacher added a measure clapping twice as fast with the hands at the level of the upper chest. (Teacher: clap clap - clap clap - clap clap - clap clap. Students: clap clap - clap clap - clap clap - clap clap.) The students quickly mastered this simple shift between a pulse and its double-pace execution. The teacher then led a brief discussion about the experience resulting from the exercise. The clapping at the chest level was twice as fast as the primary pulse. The rhythmic concept of binary sub-division had been experienced by movement. The concept of 1/4 notes and 1/8 notes are not taught with a mathematical chart, but by kinesthetic experience. Regardless of any tempo, a note's binary sub-division will occur twice as fast as the primary note. Thus, the truth of rhythmic interrelationships (see "Definition of Terms" in the Introduction) are experienced in the body, kinesthetically, rather than by academic explanation.

As lessons progressed, exercises centered on various rhythmic concepts such as types of sub-divisions, rests, complimentary rhythms, and various meters, among others. For example, an exercise in ternary meter (three beats per measure -- waltzes and minuets typically have ternary meter) used tennis balls. Each student was given a tennis ball. Students were asked to manipulate their tennis ball to show each beat of the meter. Different students discovered different strategies. One student bounced the ball on "1," caught the ball in the right hand on "2," and tossed the ball to the left hand on "3." The sequence was then repeated. Another student bounced the ball on "1," caught the ball on

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"2," and drew a parabola in space on "3" as a preparation for the next down beat. There were other strategies as well. The entire group was asked to try one or two of these different strategies to determine if one seemed best to match gesture and music. The strategies were tested to short samples of the music being used. It was discovered that the second strategy just described proved to be a good match to the music. The use of a gesture on "3" as preparation for the next down beat matched the anacrusic nature of the music (i.e., three - ONE two, three - ONE two, etc.). According to Dalcroze principles, the teacher provided a framework in which the students could be creative. ("Manipulate the ball to indicate the pulse." The students were free to find whatever strategy they could imagine.) Then the teacher was able to use the creativity of the students to help instruct the class. (The one student's discovery of the anacrusic gesture.)[160]

The methodology classes presented Dalcroze's theories and how they could be applied and executed in lessons. Classes included an over-view of Dalcroze's biography and development (in which the author assisted).[161] The classes discussed at length strategies of presenting rhythmic and musical concepts through Dalcroze exercises (described at length in Chapter Three).

The Dalcroze method relies upon the practice of using particularized experience to illuminate a general or universal concept. This was the object of a week's attention to the children's song "Shoo Fly, Don't Bother Me." Student teachers were given the task of using this song in any number of different lessons. As a result, exercises were developed

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[160]The teacher took advantage of a surprize here. The lesson was primarily about ternary meter, progressing to lessons in uneven meters. However, the music and the student's creativity led to a brief reinforcement of work already done in anacrusis. Rhythmic issues are often inter-related and allow for serendipitous lessons of this sort. If none of the students had found a particularly anacrusic gesture to meet the music, the teacher would not have forced the issue with this particular lesson. The teacher, though, might note that further exercises could be devoted solely to experiencing anacrusis in music.

[161]The author has had a long academic interest in Dalcroze and his work.

that used "Shoo Fly" to teach syncopation, sub-divisions, complimentary rhythms, melodic patterns, phrasing, and meter, among others. The methodology classes reinforced that the Dalcroze teacher needs to be able to perceive the rhythmic construction and issues in a given piece and be able to utilize those elements in teaching. This workshop included more than fifty participants with more than a dozen working to finish their studies as student teachers.

Demand for Dalcroze teachers, however, has changed over the course of the last 75 - 80 years. By 1929, the following note appeared in the New York school's catalogue:

> The demand for Dalcroze teachers in America and abroad is growing so rapidly that it cannot be met. This new profession of teaching rhythm will appeal most directly to students interested in music and movement, assuring them a reasonable income and permitting them to pursue an occupation that is congenial.[162]

This note appeared throughout the 1930s.

By 1954, however, the wording had changed somewhat. The new prospectus mentioned that eurhythmics provided a congenial field of study, important for a foundation in music education. The passage ends with, "The demand for holders of the Dalcroze Teacher's Certificate usually exceeds the number of available."[163] By 1954 demand for Dalcroze teachers only "usually" exceeds the available number. Also mention of "reasonable income" had been dropped.

Various reasons have been offered to explain why the demand for eurhythmics instruction has declined over time. Kunman writes, "The growth of the Dalcroze system in the United States was hampered by a lack of teachers. Jaques-Dalcroze insisted upon examining all teachers himself before certification was granted. Few of his students came

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[162]American Institute of Dalcroze Eurhythmics (New York: American Institute of Dalcroze Eurhythmics, 1929) 12.

[163]American Institute of Dalcroze Eurhythmics, (1954) 9. This same passage appears largely unchanged through the late 1970s.

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to the United States and there were only eleven certified teachers here in 1924."[164] Albert Gay also suggests a prevailing view about rhythm contributes to the situation. "The growth of rhythmic movement activities was slowed because of the prevailing views about rhythm through much of this period. Many music educators felt the rhythmic sense to be innate and, hence, susceptible to minimal training only."[165]

A situation in Pennsylvania serves as an example of the decline in demand for eurhythmics instruction. Pittsburgh has long provided a strong supply of eurhythmics teachers, and Pennsylvania has shown strong support for Dalcroze instruction in the public schools. Will Earheart, a member of the Pennsylvania State Board of Education, suggested in the 1930s a Dalcroze curriculum for the state's elementary schools. Even so, Earheart's plan was difficult to implement due to a lack of trained teachers, a scarcity of training centers, and a lack of adequate classroom space in the schools, and school administrators remained skeptical about the proposed plan.[166]

There are other reasons as well. Eurhythmics instruction relies upon the interior experiencing of the merging of movement with musical rhythm. The movement may be aesthetically pleasing to an observer, but that is merely coincidental. As Dalcroze argued, eurhythmics is not dance. Therefore, an observer could easily mistake a eurhythmics demonstration for poorly executed modern dance. Also, eurhythmics exercises use specific experiences to draw the student's attention to the mechanics, elements, or general principles of music. As Dalcroze established, a student should know a language before being asked to speak complex verse in that language. Other music training methods excel

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[164]Kunman, 26 -27.

[165]Albert Ira Gay, "Rhythmic Movement in Music Education in the Elementary School 1900 to 1940," Diss., U of Michigan, 1966, 2.

[166]Arthur Francis Becknell,Jr., "A History of the Development of Dalcroze Eurhythmics in the United States and Its Influence on the Public School Music Program," Diss., U of Michigan, 1970, 69.

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at training students only in technical command of an instrument. Particularly in children's classes, therefore, parents may be hard-pressed to easily discern the musical progress made in eurhythmics.

Not content with quick surface effects, eurhythmics can provide a beneficial training in rhythm and music beneficial to people generally and artists in particular. The Dalcroze system has been used as a component of actor training. The next chapter will show how the system was used in two university actor training programs in the United States.

In our society, many still need to find a way in which interior feeling may be spontaneously expressed by the body. Dalcroze wrote about children being taught wearisome exercises, always without feeling. Everything would come later. But as Dalcroze suggested, sooner would be better than later:[167]

> "Do them, all the same, they are good for you." If [the child] asks why they are good for him, the answer comes: "You will find out later!" If his particular studies seem deadly dull to him, he is told: "You shall play good music later on!" If he asks why he should play *forte* or *piano*, or why he must go slower or faster, he is told: "You will feel it in yourself later on." Always later on, later on . . .Should not mothers rather say to their children: "Sooner, sooner, as soon as possible?"

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[167]EJ-D, "Child and the Piano," 207.

CHAPTER II

"The Use of Dalcroze Eurhythmics in University Actor Training Programs"

INTRODUCTION

A system initially developed to assist Swiss conservatory students with sight singing grew into an international method of music education. Practitioners of theatrical art also used the system to train actors. Stanislavski, Meyerhold, Copeau, Reinhart, and Boleslavsky all investigated the use of eurhythmics in their various studios and actor training experiments. Among eurhythmics teachers in the U.S.A., Dr. Ernst Ferand taught at the Drama Workshop of the New School for Social Research in New York and Maurice Brown worked with the Chicago Little Theatre. These teachers investigated the mix of acting and eurhythmics concurrently with Dalcroze's development of his work.

Regardless of the nature of the play or performance in the theatre, the performance results from the work of human beings. The actors may 'play' furniture, space aliens, animals, plants, or abstract ideas; but the actor is still a human being and can not be separated from the facts of human life. As has been discussed in the Introduction, humans have a natural capacity for rhythm. Charles Elliott writes, ". . . recent research is showing that rhythmicity is likely basic to human perception and that an understanding of the nature of rhythm may be the key to an understanding of the human perceptual process."[168] It would appear then that the study of rhythm would be of importance and use to actors.

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[168]Charles A. Elliott, "Rhythmic Phenomena -- Why the Fascination?" Rhythm in Psychological, Linguistic and Musical Processes, eds. James R. Evans and Manfred Clynes, (Springfield, IL: Charles C. Thomas Publishing, 1986) 5.

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Dalcroze realized the part of his method dealing with rhythmic movement could have applications for actors. Eurhythmics was used by many of the twentieth-century's major theatrical innovators as a component of actor training. By the time eurhythmics came to the United States and into American universities, though, America had undergone changes in the possible avenues of actor training. American actors had traditionally learned their art in stock companies. By the early twentieth century, however, that traditional training path was shifting to colleges and universities. Many colleges and universities were influenced by the work of the theatrical innovators of Europe and adopted their methods and ideas in training actors. The universities received information about European innovations through publications like Theatre Arts Magazine.

One example of the confluence of eurhythmics and actor training may be seen in the work of Constantin Stanislavski. Stanislavski observed Dalcroze's work with great interest, including a lecture-demonstration at the Moscow Art Theatre. As early as 1912, a Dalcroze teacher gave lessons at the M.A.T.[169] Stanislavski's interest in Dalcroze's work should come as no surprise. The two men shared many basic ideas. Both men wrote with surprising similarity about their work.

Stanislavski:

> I do not give you any technical methods to gain control of the subconscious. I can only teach you the indirect method to approach it and give yourselves up to its power. ["To the subconscious via the conscious."]
>
> We see, hear, understand, and think differently *before* and *after* we cross the 'threshold of the subconscious.' *Beforehand* we have 'true-seeming feelings,' *afterwards* -- 'sincerity of emotions.' On *this* side of it we have the simplicity of a limited fantasy; *beyond* -- the simplicity of the larger imagination. Our freedom on *this* side of the threshold is limited by

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> reason and conventions; *beyond* it, our freedom is bold, willful, active, and always moving forwards.[170]

Dalcroze:

> Our exercises tend to set up an uninterrupted current between imaginative conceptions and practical results. We are dealing, so to speak, with permeation of the intellectual by the irrational, and, as Ribot says, of the unconscious by the conscious. The effect of these exercises, in persevering subjects capable of gauging their strength, and of setting up in their lives an alternate rhythm of work and rest, is to release the mind from morbid obsessions and to instill into the whole life more of naturalness and of *abandon*, at the same time strengthening the clarity of vision and developing manifestations, to give ourselves up, body and mind to the expression of feelings, to act without exaggerated analyses or explanations, and to escape from the *deceitfulness of words*![171]

Eurhythmics, in theory and practice, seemed congenial to the work of acting teachers.

However, despite the interest of European innovators in the use of eurhythmics in actor training, only two university programs in the United States made eurhythmics a curricular part of their program -- Carnegie Institute of Technology (now Carnegie-Mellon University) and, more recently, Julliard. To better understand how eurhythmics became a part of these two particular programs, certain contextual conditions and developments should be considered.

These conditions and factors are: Dalcroze's theories about the application of his method in actor training; the professional use of eurhythmics in actor training; the traditions of actor training in America; and the unique development of specific institutions as providers of practical education. They establish the context for understanding how eurhythmics came to be used at the Carnegie Institute of Technology and Julliard. The

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[170]Constantin Stanislavski, An Actor Prepares, trans. Elizabeth Reynolds Hapgood, (New York: Theatre Arts Books, 1936) 267. Stanislavski had been strongly influenced by the French psychologust Ribot.

[171]EJ-D "Eurhythmics and Its Implications," 364.

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examination of these factors also establishes the context for a deeper understanding of why eurhythmics was not included in more actor training programs.

SECTION A

DALCROZE PEDAGOGICAL THEORY APPLIED TO ACTING

As Stanislavski's teaching method came to America's shores, eurhythmics was also being enthusiastically followed by a number of theatrical artists in this country. Because of Dalcroze's reliance on music, the early pioneers were musicians. Dalcroze stressed the importance of music in his pedagogical thinking,

> The object of my method is to establish an intimate correlation between the functions of our body and those of our mind, to make the child understand himself. . . to make him conscious of his innate rhythms. I have based my method on music, because music is both a regulating and stimulating agent, able to adapt the motor habits of man to all different degrees of tempo and space, to harmonize his nervous system and imprint on his mind a lasting image of his physical sensations rhythmically regulated and balanced. Music, in the Greek meaning of the word, is a pedagogical element of first importance, and it is in this sense that my method must remain essentially musical.[172]

Dalcroze understood that music for the Greeks embraced all rhythmic performance, including dance and verse. Thus, many saw theatrical possibilities through Dalcroze's theories.

Dalcroze's main work in the theatre consisted of his training in Paris and his work in Hellerau. Although Dalcroze continued to work on large civic pageants in Switzerland, he never returned to the theatre, per se, after leaving Hellerau. One reason may have been that Geneva lacked a theatre 'plant' and delivery system comparable to the one left behind at Hellerau. Furthermore, he lacked the access to funds to build a new theatre on his own.

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[172]quoted by Henrietta Rosenstrauch, Essays on Rhythm Music Movement (Pittsburgh: Volkwein Bros., 1973) 1.

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Dalcroze, however, was aware of the theatrical possibilities of his ideas and wrote eloquently about the applications of his work. In a letter to Copeau, Dalcroze wrote:

> As concerns the solo actor, rhythmic training should not lead him to think about his own motricity, but simply allow him to attune it to that of the others. I consider the displacements, gestures, attitudes, groupings as a kind of *orchestration*, i.e. to the art of making use of each instrument's individual tonal quality with an eye to the ensemble effect, so I am sure that the knowledge of certain laws of muscular economy, sacrifice of personal effects, influence on space, elimination of useless effort, co-ordination of attitudes and immediate adaptation to various atmospheres, should allow the actor to blend his temperament with those of the ensemble and to regulate the relations between the solo and the protagonists, as in a musical symphony.[173]

Observers of eurhythmics continually remark about the feeling of ensemble evident in eurhythmics' students. Dalcroze wrote that the experiencing of rhythmic levels in a group promotes the feeling of ensemble. For Dalcroze, ensemble is engendered through a feeling of the self as a part of a larger whole. Dalcroze wrote about this, saying:

> A multiple life animates every organism, constituting a single rhythm traversed by many currents, all differing in expression, though inspired by one will. In the combination of movements -- frequently so beautiful -- of ordinary gymnastics, the body-rhythms of several gymnastics do not combine, or complete each other; their forms alone frequently repeat themselves. In [eurhythmics], each participant feels himself responsible for the execution of the common rhythm . . . the isolated part he plays cannot be withdrawn from the "whole" without injuring the thought and life of the work itself.[174]

Further, Dalcroze stressed, as the ability to express emotions and feelings physically is important to actors, that his method establishes the connection between mind, feeling, and body, "Lastly, the power to transform sensations into feelings, and conversely to express emotions plastically, enables him immediately to give effect to his imaginative

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[173]quoted in John Rudlin and Norman H. Paul, ed. and trans., Copeau: Texts on Theatre (London: Routledge, 1990) 66.

[174]EJ-D, "Eurhythmics and Its Implications," 365.

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conceptions, to set up a current between his intellectual and his physical faculties, between his muscular organism and his artistic fancies."[175]

Along with Dalcroze, various observers and students also suggested that eurhythmics could be of value in a theatre education. Granville Barker noted eurhythmics could give the actor physical and emotional poise, assist the actor with personal growth, and enhance the actor's facility of self-expression.[176]

A major introduction to eurhythmics for America's theatre community occurred with an article by Elizabeth Allen in 1919 in Theatre Arts Magazine. Allen began the article by observing that the Little Theatre developed new playwrights and stagecraft, but still lacked superior performers and performance training. She suggested the new techniques coming from Europe as a remedy, including eurhythmics. Allen provided a brief biography of Dalcroze and his work in Hellerau and Geneva. She explained that students beat the meter with their arms and step rhythms. Allen defended eurhythmics as a pedagogical system by noting the system is 'scientifically based' on rhythm. [177]

Allen then went on to present a hierarchy of performance and rhythm. Obviously lyric theatre and opera relied heavily on rhythm. Verse drama certainly needed a developed rhythmic sense. Allen suggested that realistic drama could benefit from a rhythmically trained cast. She offered as evidence a recent performance of Bushido by the Washington Square Players. The production was directed by M. Ito, a student of Dalcroze. Allen commented on the tremendous beauty and worth of the production. She also noted that Copeau used eurhythmics in training his company.

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[175]EJ-D, "The Inner Technique of Rhythm," 49.

[176]Pennington, 103 - 04.

[177]Culturally, this indicates the reliance on 'scientific evidence' as proof or support for an argument or plan. Mortimer Adler discusses this trend at length in his works.

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Allen finished by suggesting that more Americans investigate eurhythmics as a part of actor training. She noted that the best way to train actors in eurhythmics is within resident companies. She suggested that the people in the Little Theater Movement could pioneer this work.[178]

In a 1922 article in Theatre Arts Magazine, the anonymous reviewer of Rhythm, Music and Education noted that the book had nothing new for people familiar with eurhythmics, but also remarked that the chapters on dance and music drama were "the best of their kind."[179]

Lasar Galpern also published an article about eurhythmics and movement. Galpern had studied Dalcroze eurhythmics with Nina Alexandrova at the Moscow Art Theatre and dance with Mme. Nijinskaja. He was a director of the production studio of the New Theatre League School in New York. Galpern suggested that most actors lack adequate movement training. He noted that this is still the status quo despite the development of physical training for the arts by Isadora Duncan, Jacques [sic] Dalcroze,[180] and others. Galpern then suggested a means of structuring movement classes for actors. Galpern suggested the regular movement lesson should be one hour, fifteen minutes. The first fifteen minutes would consist of ballet exercises. Eurhythmics would encompass the second fifteen minutes. The students would clap rhythms in canon with piano music and then skip, run, and walk various rhythms; afterwards they would beat various rhythms

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[178]Elizabeth S. Allen, "Eurhythmics for the Theatre," Theatre Arts Magazine 3 (1919): 42 - 50.

[179]Rev. of Rhythm, Music and Education, by Emile Jaques-Dalcroze, Theatre Arts Magazine 6 (1922): 79 - 80.

[180]Curiously Galpern urges the useof Dalcroze eurhythmics in actor training, but he is unfamiliar with Dalcroze's name. Galpern writes Jacques as if that is Dalcroze's given name and Dalcroze is the surname.

and meters in the arms. The class would engage in arm movement exercises, relaxation exercises, and spatial improvisations for the remaining 45 minutes.[181]

An article by Ernst Ferand, included in a general handbook on play production edited by John Gassner, suggested the best way to be trained in rhythm is through the use of music. Ferand agreed with Dalcroze by claiming that the point of the work is training by and through the body. Ferand remarked this training helps the actors with pauses, rests, interruptions, and the like, with the spatial and tactile sense of the actor, and with a necessary sense of building scenes through the study of anacrusis. Ultimately the actor can gain better concentration, memory, spontaneity, and control with training in eurhythmics.[182]

The Association of Dalcroze Teachers also regularly published supportive tracts, publicizing the Dalcroze method. The Association quoted a number of endorsements from various theatrical luminaries. Jean Cocteau wrote, "In the middle of a period, vague, confused, shifting and impressionistic, you [Dalcroze] have saved the movements of the body. You have been able to maintain a straight line between the old and new orders."[183] Charles Dullin added,

> I consider that Eurhythmics as Jaques-Dalcroze has created it, is an indispensable means of plastic education in forming young actors. . . . [Eurhythmics] brings about the calm and relaxation necessary to poise and real inner playing. I have seen young people not very gifted, awkward and

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[181]Lasar Galpern, "Body Training for Actors," Theatre Workshop 1.2 (1937): 48 - 53.

[182]Ernst T. Ferand, "Rhythmic Movement in the Actor's Art," Producing the Play, Ed. John Gassner, (New York: Dryden Press, 1941) 164 - 169. Ferand uses 'rhythmic movement' to denote the Dalcroze method.

[183](pamphlet) Dalcroze Eurhythmics (New York: Association of Dalcroze Teachers in America, N.D.) 11.

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It is clear from these examples that Dalcroze and various theatre practitioners realized the possibility that eurhythmics could be an effective part of actor training.

SECTION B

THE EARLY USE OF EURHYTHMICS IN THE THEATRE

Theatres in Russia were among the earliest to experiment with eurhythmics as a part of actor training. Much of the Russian involvement in eurhythmics resulted from the enthusiasm of Prince Sergei Wolkonsky, Superintendent of Russia's Imperial Theatres. Wolkonsky heard of Dalcroze's work at Hellerau soon after Dalcroze started his school there and attended Dalcroze's exhibitions. Wolkonsky arranged for Dalcroze to present lecture demonstrations in the Mihailovsky Theatre and the Moscow Art Theatre, among others.[185] As a result of this trip, both Stanislavski and Vsevolod Meyerhold used eurhythmics in actor training.

Evidently Stanislavski's regular use of eurhythmics eventually waned,[186] but eurhythmics continued to influence Meyerhold's work throughout his career. For example, the dactyl that started each bio-mechanic sequence in the Meyerhold Studio was a gesture from Dalcroze's *plastique animee'*.[187] Meyerhold maintained a strong interest in the

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[184](pamphlet) Dalcroze Eurhythmics, 14.

[185]Beacham, 65. also Spector 159 - 60.

[186]Philip Burton reports that Sonia Moore indicates in a letter that Stanislavski moved on in his experiments and that most of Stanislavski's published ideas about rhythm-tempo arise from Stanislavski's experience as a musician and as a director of opera.

[187]For a comparison see EJ-D, EAE, 18 and Mel Gordon, "Meyerhold's Biomechanics," The Drama Review 18.3 (1974): 79 and Robert Leach, Vsevolod Meyerhold (Cambridge: Cambridge U Press, 1989) 61.

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rhythmic nature of performance. In his last full production, Lady of the Camellias, Meyerhold deliberately directed scenes to correspond to various musical rhythms and tempi.[188] Meyerhold also explicitly discussed Dalcroze's work in his theatre history course and included rhythmic study in his actor training program.[189]

The use of eurhythmics also became regularly used by a number of new groups formed by the Revolution. In June 1920, the Theatre Department of Narkompros [TEO -- a division that supervised all but the 'academic' theatres] set up a Tonal-Plastic division to organize amateur acting for workers. Meyerhold shifted the division under the Proletkult and included eurhythmics in the instruction for the worker-actors.[190]

As all of these various teachers and groups investigated the use of eurhythmics in their acting training programs, various teachers achieved different results. Boleslavsky's work with the Lab Theatre provides one example.

Boleslavsky first came to America in the fall of 1922 with a revue show which was unsuccessful. Boleslavsky would have returned to Europe, but Stanislavski requested that Boleslavsky assist with the upcoming M.A.T. tour in 1923. Boleslavsky convinced the State Department to extend his visa, and he remained in the United States. The M.A.T. arrived in New York 3 January 1923 and Boleslavsky started the Lab Theatre on 9 June 1923.[191]

Boleslavsky had first taken lessons in eurhythmics under Nina Alexandrova at the Moscow Art Theatre a decade earlier. After leaving Russia, it is possible that he would

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[188]Paul Schmidt, ed., Meyerhold at Work (Manchester: Carcanet Press, 1981) 196 -98.

[189]Marjori e Hoover, Meyerhold: The Art of Conscious Theater (Amherst: U of Massachusettes Press, 1974) 89, 313 - 17.

[190]Robert Leach, Revolutionary Theatre (London: Routledge, 1994) 70.

[191]J.W. Roberts, Richard Boleslavsky: His Life and Work in the Theatre (Ann Arbor: U of Michigan Press, 1981) 104 -06, 108.

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have been in contact with eurhythmics devotees in Paris, particularly if he had any contact with the members of the Ballet Russe. Boleslavsky's respect for eurhythmics and Dalcroze's work is indicated in the sixth chapter of his acting book. In the chapter on rhythm, Boleslavsky wrote, "Jaques-Dalcroze told me a great deal about Rhythm in Music and in Dancing, two arts in which it is essential and vital element. I found a book on Rhythm in Architecture; it is not translated into English. Those were the only two reliable and practical guides to that great element of every art."[192]

Boleslavsky included eurhythmics in the acting course at the Lab Theatre. He arranged with Elsa Findlay (the daughter of J. J. Findlay) to teach eurhythmics. The Dalcroze training was part of movement training which also included ballet and fencing.[193] However, due to financial problems and personality conflicts, the Lab Theatre did not long survive.

Jaques Copeau also used eurhythmics to train his actors. Initially Copeau utilized the Hebert system of gymnastics until he saw Dalcroze work during the winter of 1913.[194] In 1915 Copeau visited Dalcroze's school in Geneva and became extremely impressed with Dalcroze's efforts. As a result Copeau engaged Jessmin Howarth to train his company in eurhythmics during the company's American tour. However, during the tour the company worked with 25 shows in as many weeks. Therefore, time for instruction was extremely limited.[195]

In France, Copeau had little success with eurhythmics training for his actors because of inadequate teachers. In a letter to Dalcroze dated 26 July 1921, Copeau writes:

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[192]Richard Boleslavsky, Acting: The First Six Lessons (New York: Theatre Arts Books, 1934) 111 - 12.

[193]J.W. Roberts, 119, 146.

[194]Rudlin and Paul, 55.

[195]John Rudlin, Jacques Copeau (Cambridge: Cambridge U Press, 1986) 38 - 43. See also Pennington, 33.

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> In the winter of 1915 - 16 I conducted a few experiments in Paris with Paulet Thevenaz and Lili de Lanux. I had seen you teach in Geneva, so I was able to judge how far they were from your spirit.
>
> Later, I took Jessmin Howarth to America. It was fruitless and I had to dismiss her.
>
> This year, in Paris, I tried out Jane Erb, who approached me burning with desire to be one of us. The same profound disappointment. I dismissed her at the end of the season. More than once during these regrettable experiences I asked myself how I could have been mistaken . . .[196]

Dalcroze hastened to meet this criticism in a return letter to Copeau and offered to work personally with Copeau's company during a planned trip to Paris in late November/early December.[197]

This incident points to a key practical issue in eurhythmics training. Like so many other specialized pedagogical methods, the ultimate success of the method heavily relies on the personality of the individual teacher. If a personality conflict arises, or a difference of opinion about pedagogical goals arises, there are rarely other experienced practitioners on whom to rely. Consequently, someone in a position comparable to Copeau's may abandon working with the method in question, rather than expend effort to find another qualified teacher. Such conflicts, though, were not regularly experienced. (Economic conditions were the main problems of Boleslavsky's Lab Theatre, for example.)[198]

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[196]quoted in Rudlin and Paul, 62.

[197]quoted in Rudlin and Paul, 65.

[198]J. W. Roberts, 146.

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SECTION C

ACTOR TRAINING IN AMERICA PRIOR TO 1913

Actor training in the late nineteenth century in the United States shifted from a traditional method of apprenticeship to formalized training in schools. The content of this training may be seen in the textbooks of the period as well as the era's practitioners.

Gustave Garcia, a Professor of Singing and Declamation at the Royal Academy of Music, published an acting textbook in 1888. This book provides clues as to what might have been included in a formal class in elocution and performance. Garcia gave explicit instructions on how to walk while on stage. The performer should not use a heel-toe step. Instead, "The toes are the last to leave the ground, and the first to touch it. . ." Garcia commanded that the knees be bent while stepping, but straighten the moment the foot rests on the ground. Garcia advised the student to practice his walk often to make it look natural. Garcia also remarked that actors should manipulate props as if the props were real (cups full of liquid, eating food, etc.). [199]

Prof. Garcia wanted to help the student be natural on stage. "The actor, whose calling it is to impersonate different characters, as well as different nationalities, will have to study and observe human nature in order to become thoroughly acquainted with others' characters and imitate their gestures with perfect ease; in fact, to assimilate his own nature to theirs."[200] Despite this advice, Garcia used the book to give exacting and explicit instructions on every possible gesture, move, and facial expression to be used by the actor. Garcia did not ask for the actor to 'feel' the role, but to provide the audience with fine

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[199]Gustave Garcia, The Actor's Art: A Practical Treatise on Stage Declamation, Public Speaking, and Department (London: Simpkin, Marshall and Co, 1888), 32 - 33, 175.

[200]Garcia, 28.

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"gradation of sentiment." Garcia criticized acting without gradation of sentiment: "Such acting we should call *stagey*, or conventional and artificial . . ."[201]

F. F. Mackay's book of 1913, coming at the end of his career, gives much the same tone of advice as Garcia. Mackay argued against 'feeling' the part. Mackay explained actors tire themselves from the "earnestness in doing imitation." He then provided a list of emotions. He admitted that the list is not comprehensive, but simply indicates what actors do. He gave lengthy advice on voice, articulation, pitch and modulation. Mackay even included chapters on how to laugh and cry.[202]

This sort of instruction derives from typical performances in professional theatres where most young actors trained as apprentices. In a typical stock company, beginning actors started in the trade between the ages of about seventeen and twenty. Many had some experience in amateur theatricals. Some had acquired instruction through private tutoring in elocution. The beginners started in the company playing supernumeraries and utility parts (like Francisco in Hamlet). The beginners learned by doing a large number of roles. Over one season, a beginning utility actor might play about 100 roles -- drunks, dandies, lag-abouts, hobos, soldiers, thieves, etc., usually with only about three to five rehearsals for a performance.

In a very rough way the stock company provided a kind of four-year program. The first year consisted of elementary training and testing. Beginners advanced in the second year in number, length, or type of roles. Advancement in the third year depended upon the ability of the actor. By the fourth year, the apprentice could expect to have achieved a

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[201]Garcia, 170.

[202]F.F. Mackay, The Art of Acting: Embracing the Analysis of Expression (New York, 1913) 33 - 35, 74 - 76. The chapter on laughing: 215 - 226, on crying: 227 - 239.

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definition of their "type" of work in the theatre and subsequently make progress in a 'line' of business.[203]

The stock companies diminished in number as the nineteenth century closed. Producers tended toward the long-run play with a combination company. The advent of easy transportation to the theatre, the rise of the 'star' system, and the expansion of theatrical spectacle all contributed to the growth of performance by ad hoc companies in which the fledgling actor received no training in acting, but only experience in performing on role day after day. Steele MacKaye recognized this dilemma and advocated that actors should gain instruction in an acting school *prior* to entering the profession. He also suggested that any acting school should be based on sound principles, giving the student a firm foundation on which to build a system of creating a role. In advancing these two ideas, MacKaye rejected the European method of imitation, in which the young actor precisely imitated the performance of the master teacher/actor.[204]

MacKaye strongly advocated the use of Delsarte's system to teach actors.[205] He opened a series of schools featuring Delsarte related instruction -- the St. James Theatre and School in 1871, the School of Expression in the mid-1870s, and the Lyceum Theatre School in Oct. 1884. MacKaye left the latter in 1885 at which the school became in turn the New York School of Acting and the American Academy of Dramatic Arts in 1892.[206]

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[203]A full study of the Boston Museum as a typical stock company is found in Edward William Mammen, The Old Stock Company School of Acting (Boston: Trustees of the Public Library, 1945) 35 - 39, 46 - 47, 49 - 50. Mammen directly compared this system to a four-year college program.

[204]James H. McTeague, Before Stanislavski: American Professional Acting Schools and Acting Theory, 1875 - 1925 (Metuchen, NJ: Scarecrow Press, 1993) xi.

[205]MacKaye became familiar with Delsarte's system during a trip to Paris in 1869 to study at the Conservatoire. Dalcroze had also attended Delsarte's lectures while he was in Paris.

[206]McTeague, 2- 4, 17, 18, 21, 29, 45.

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U.S.A. in 1923,

MacKaye and the Delsarte system helped bridge the transition from the apprentice training system in the stock companies to the school training necessitated by the rise of the ad hoc company for each production.[207] Also, within this transition period, critics noted an inexplicable absent element in acting in America. Stark Young wrote that something unknown was missing from American acting. He noted, "It may be said of American acting at present that there is no way to tell just how much talent there is because of the lack of training by which that talent might be developed and exhibited."[208] And Kenneth Macgowan specifically chastised the practice of the ad hoc company. The ad hoc company results in actors working with strangers on each new job and also working with strange directors. Macgowan also criticized the procedure of casting actors for physical appearance, not for talent or ability.[209]

In this period of criticism of American acting, various factors began to influence and change American acting and American actor training. The American theatre community began to learn about Stanislavski's work.[210] Institutions of higher education began to adopt the task of training America's actors, as well.

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[207]Clifford Eugene Hamar, "College and University Theatre Instruction in the Early Twentieth Century," History of Speech Education in America, Ed. Karl R. Wallace, (New York: Appleton-Century-Crofts, 1954), 592.

[208]Stark Young, "Acting," Theatre Arts Magazine 6(1922): 276 - 290.

[209]Kenneth Macgowan, "And Again Repertory," Rev. of Broadway 1923 season, New York, Theatre Arts Magazine 7 (1923): 91.

[210]The first mention of the M.A.T. appears in N. Ostrovsky, "The Moscow Art Theatre: A Model," Theatre Arts Magazine 1 (1917): 178- 182. The M.A.T. toured the U.S.A. in 1923, the same year Boleslavsky established the Lab Theatre in New York.

SECTION D

CARNEGIE INSTITUTE OF TECHNOLOGY

The theatre program at the Carnegie Institute of Technology was as unique in its development as was the institution as a whole. Andrew Carnegie made an announcement at a banquet 15 November 1900. Carnegie intended to found and fund a new school of technology in Pittsburgh. Carnegie had been inspired by a visit to the Keighley Institute in York, England, an institution dedicated to the applied sciences and technology. Keighley also provided night classes to enable a wide student body to take advantage of the school.[211] Carnegie believed in education as vocational training and was wary of traditional colleges and universities.[212]

The first hall was ready for classes and opened 16 October 1905, only five years after Carnegie's initial announcement. The first class (Class of '08) was filled to capacity. The first day of school began with a brief speech by Director Arthur Arton Hamerschlag. Hamerschlag welcomed the students and remarked that a technical school was not the place for oratory or "a dress parade." He commented that he expected them to be responsible students and released them for their first class.[213]

Carnegie Institute of Technology (C.I.T.) became the first institution in the United States to offer an undergraduate degree in theatre to prepare students comprehensively for

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[211]Arthur Wilson Tarbell, The Story of Carnegie Tech: Being A History of Carnegie Institute of Technology from 1900 to 1935 (Pittsburgh: CIT, 1937) 14, 17, 21. Carnegie had a vested interest in schools of practical arts and technologies. Carnegie's lifelong friend, George Lander, Jr., had studied mechanical engineering under Lord Kelvin at the University of Glasgow. Lander discovered the process of coking dross from coal mines, a process that made Carnegie wealthy. Herbert DuPuy, another associate of Carnegie, found that the "roll-scale" being thrown away at the foundries had more pure oxide than delivered ore. This too meant money to Carnegie. (Tarbell, 14 - 15.)

[212]Smith, America, 381. Women received scholarships as well as the men. However, it was noted that the men went on to jobs with salaries of about $6000 a year. On the other hand, "the brightest women earned 'splendid wages,' fifteen, sixteen, or seventeen hundred dollars a year."

[213]Tarbell, 31, 32.

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application (usually understood as *industrial* application) in that art. (Theatre courses had already been offered at various colleges around the country. Colleges had regularly used plays as educational tools in ancient language classes. Finally, in 1886, William Partridge made a plea for making drama a part of the curriculum at Columbia. College catalogues list a sprinkling of theatrical technique classes prior to 1900. In the 1899 - 1900 school year, Charles Patterson required playwriting and a study of contemporary drama in a credit course at the University of West Virginia. George Pierce Baker offered a drama course at Radcliffe in 1903. Baker's famous "47 Workshop" began at Harvard in the 1905 - 06 school year. Most of these classes, though, developed from English classes or oratory classes that had been subsumed into English classes. Colleges west of the Mississippi and in the South were particularly forward in introducing theatre classes in the period between 1900 and 1920.[214]) The approach to the arts at C.I.T. matched the general approach of the institution -- practicality was paramount.[215] Further, President Hamerschlag disapproved of the contemporary state of arts education. T. W. Stevens later remarked, "[Hamerschlag] had every intention of breaking new ground anyway; and he was not much more respectful to the methods of the established schools of art."[216]

The cornerstone for the College of Fine Arts was laid 25 April 1912.[217] The College would include the fine arts of architecture, art, music, and drama. Hamerschlag asked Thomas Wood Stevens to establish the college's Department of Drama.

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[214]Clifford Eugene Hamar, "College and University Theatre Instruction in the Early Twentieth Century," History of Speech Education in America, ed. Karl R. Wallace, (New York: Appleton-Century-Crofts, 1954) 572 - 73, 591.

[215]Tarbell, 27.

[216]Thomas Wood Stevens, "The Background: The First Plan and the Goal," Theatre Arts Magazine 23 (1939): 491.

[217]Tarbell, 56.

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Hamerschlag had courted a measure of danger by introducing the fine arts into an institution dedicated to technology and industrial education. Evidently, he determined to house the major fine arts within C.I.T. Nevertheless, Hamerschlag did not tell founder Andrew Carnegie about the Department of Drama prior to one of Carnegie's visits to inspect the newly completed buildings on campus. Hamerschlag instructed T. W. Stevens to have a rehearsal in progress during the time Carnegie would be in the Fine Arts Building.

Hamerschlag led Carnegie on a tour of the campus and eventually came to the theatre. Hamerschlag opened the door with a flourish. Carnegie admitted he was impressed by the fine lecture hall. But Carnegie wondered what the people on stage were doing there. Hamerschlag explained they were the school's drama students. Carnegie was shocked and asked what possible reason could legitimate the presence of a drama department in a technical institution. Hamerschlag quickly replied, "You see that young man?" He pointed to an actor delivering a soliloquy from the Shakespeare play being rehearsed. "Acting is the only capacity God has given him, but if he went on the stage without preliminary training he could make no more than a few dollars a week whereas he would earn twice as much if he had a college degree."

Impressed by the practicality of the answer, Carnegie said, "That is quite all right."[218]

The department's chair, Thomas Wood Stevens, was born on 26 January 1880 in Daysville, Illinois. He attended Armour Scientific Academy in Chicago and graduated in 1897. Stevens studied painting in Europe. On his return to America he went to Chicago. There he founded the Blue Sky Press, and from 1903 to 1912 served as the head of Illustration and Mural Painting at the Art Institute of Chicago. While in Chicago, Stevens

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[218]Story told by Hamerschlag to Ben Iden Payne, A Life in a Wooden O: Memoirs of the Theatre (New Haven: Yale U Press, 1977) 122 - 23.

had also become involved in the Little Theatre movement, produced plays, and directed a number of pageants.[219]

In 1913 Hamerschlag and Russell Hewlett, Dean of the School of Applied Design, invited Stevens to come to C.I.T. and start a "school of stagecraft." Stevens presented a plan for a comprehensive school of theatrical art. Hamerschlag approved of the idea and invited Stevens to come to Pittsburgh to develop the curriculum. Hamerschlag indicated they would start the new department in a year with the completion of the new auditorium.

Stevens' premise was, "The students were to learn the entire work of the theatre by doing the entire work of the theatre; it was merely a question of dividing the work into systematic courses." Stevens also had to devise how to combine the practical nature of theatre production with the required courses in the humanities. (He admitted that the architecture program provided a model in terms of proportioning time.)

Stevens worked out a curricular plan and consulted a number of actors, playwrights, and critics. He received a favorable reaction. In February 1914 the Fine Arts Building was completed. The first class included 18 students. The program accepted everyone who applied. However, over the course of the first year they found that the school spent $500 per student above the cost of tuition. Stevens reasoned the school was betting $500 (and the student was betting 4 years of time) on successful completion. An audition system for admittance to the program was soon adopted.[220]

Stevens believed that conditions at C.I.T. promoted success. The department had little publicity and no box office, ". . . intelligent audiences being ours for the training, each

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[219]See Elizabeth Schrader Kimberly, A History of the Drama Department of Carnegie-Mellon University (Formerly Carnegie Institute of Technology), 1914 - 1981 (Pittsburgh: Carnegie-Mellon, 1981) 4. and Bulletin of the Carnegie Institute of Technology (Pittsburgh: C.I.T., 1916 - 17) 14.

[220]The development of the department is treated at length in Stevens, 491 -93.

play had half a dozen performances." The department had a fairly generous budget for lumber, paint, and muslin. The faculty undertook to keep the students busy.

The department's objective was not to teach the students what they could have learned in stock companies. Instead, the faculty worked to present what would not be learned in a stock company. Therefore, the choice of plays was inclusive. The department investigated Greek tragedy, old plays, new plays, pageants, and a Shakespeare play every 23 April.[221]

Stevens admitted that the program emphasized acting because the production of a play only takes between one and two designers for about four weeks, one director for about four weeks, a playwright, and an average of twelve actors for rehearsal and the run of the show. Therefore, it seemed appropriate to train more actors than others. This is reflected in the department's first curriculum.

In 1914, no specific time limit was set to complete a degree program. Degrees were awarded for a proficient level of achievement, represented by schedules of credit units.[222] The amount of time needed to complete the level of achievement was not specified. The various arts curricula were intended for completion in 4 years, but allowed for flexibility relative to the individual abilities of the students.[223]

Within the Department of Drama, the curriculum was established to "provide a full knowledge rather than a highly specialized practice." Credits were awarded by 'mentions' not by hours of rehearsal. Students engaged in a general curriculum for the first three years

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[221]Stevens, 493 - 95.

[222]A credit unit was awarded for one hour of work/week for a 17 week term, or 3 hours of drafting rom work.)

[223]Bulletin of C.I.T., 1914 - 15, 187.

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of the program and specialized in the fourth year in acting, design, dramatic literature, composition/criticism, costuming, or general production.[224]

The course for theatre students consisted of 144 credits. The program required 6 credits of basic acting ('elementary technic') and 38 credits of performance/production related work (explained as acting -- credits by mentions, not by amount of time).[225] The students were also required to take classes in: dramatic composition, history of the theatre, English literature, dramatic literature, psychology, sociology, aesthetics, drawing and composition, history of art, history of costume, historic styles of furniture and decor, history of architecture, legendary art (art related to mythic, legendary, and ancient subjects and characters), electricity and lighting, scene painting, costume making, stage management, business routine of theatre, French, German, dancing, fencing, and music.[226]

Further, the theatre students were required to take classes in music and the music students were required to take classes within theatre. Raymond Bassnage, Dean of the College of Fine Arts, remarked that the best feature of C.I.T.'s program was having the various arts simultaneously taught under one roof. This provided a sympathetic environment in which the students could work. It also provided an inspiring and stimulating environment for artistic work.[227]

Eurhythmics was not an initial offering within the Department of Drama. Eurhythmics was added when Susan Canfield joined the C.I.T. faculty in 1921. However, the department's environment welcomed new techniques. The international *theatrical*

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[224]Bulletin of C.I.T., 1914 - 15, 223.

[225]"Mentions" meant mentions in a playbill.

[226]Bulletin of C.I.T., 1914 - 15, 224.

[227]Tarbell, 140, 141.

interest in the system also appealed to a department established to provide professional and artistic training for actors.

SECTION E

EURHYTHMICS FOR ACTORS AT C.I.T.

Hilda Schuster wrote, "[Pittsburgh] owes much for its steady rise to prominence as one of the most vital and promising centers of eurhythmics in the United States, to the sincere and loyal efforts of Miss Susan T. Canfield."[228] Schuster was personally aware of Canfield's efforts, having worked with her as a student at C.I.T.

Much of Canfield's early life remains unknown, but her professional career may be traced. Susan Trowbridge Canfield worked as the First Assistant Supervisor of Music in the Indianapolis School System between 1904 and 08. She moved to Pittsburgh and served as Supervisor of Music for the Pittsburgh Playground Association 1908 to 1913. She had studied with Harrison Wild in Chicago. [229]

By 1913, Canfield had heard about Dalcroze's work at Hellerau. She left Pittsburgh for Hellerau to study with Dalcroze. She studied at Hellerau for one year and left at the beginning of the war. She and the other students in her situation were given permanent re-admittance documents, allowing them to continue their education when the hostilities ended. Hellerau, though, never re-opened as a school of eurhythmics, and she never returned. Canfield and the other students were not certified teachers of the system, but were given provisional documentation allowing them to teach to their current level of training.[230]

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[228]Schuster, Thesis, 31.

[229]Bulletin of C.I.T., 1922 - 23, 15.

[230]Dr. Hilda Schuster, telephone interview, 8 May 1995.

Upon her return to the United States, Canfield taught at the University of Pittsburgh. Evidently she was a superior musician, because she served as an Instructor and Assistant Professor of Music starting in 1912. She received her bachelor's degree (Mus.B.) from the University of Pittsburgh eight years later in 1920.[231]

Canfield taught eurhythmics at the University of Pittsburgh. However, the Department of Music was uncertain of the new method. She, therefore, offered eurhythmics classes to students working with theatre. These classes were not curricular. In 1921, the Music Department at University of Pittsburgh moved to C.I.T. At C.I.T., her eurhythmics classes became a curricular addition to the Music program.[232] Canfield worked at C.I.T. until 1947, when she retired.[233]

Canfield taught a two-year course in eurhythmics (A-721 and 722 -- 1st year, and A-733 and 734 -- 2nd year). The class involved, "Development of the powers of mental physical coordination and of observation, analysis, and memory; arm movements for beating measure rhythms, note values expressed by marching, and exercises from concentration. (2 hrs. technical work, 2 units/semester.)"[234] The classes were offered within the Department of Music. Eurhythmics was not yet a curricular requirement for the theatre students. However, performance programs and archival evidence suggests that theatre students participated in eurhythmics classes anyway.

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[231]Bulletin C.I.T., 1922 - 23, 15.

[232]Schuster, Thesis, 31 - 32.

[233]Glen U. Cleeton, The Story of Carnegie Tech, II: The Doherty Administration, 1936 - 1950 (Pittsburgh: Carnegie Press, 1965), 149. Canfield never married and died in 1961.

[234]Bulletin C.I.T., 1922 - 23, 259.

Canfield assisted with a presentation by the Dalcroze Eurhythmics students and the Madrigal Class on 4 June [1926?].[235] The program was produced at the Outdoor Theater, outside of the College of Fine Arts.[236]

The Dalcroze students filled the second part of a four-part program.

> Demonstration of the Dalcroze method.
> The arms show the measure beats, the feet show the length of the sounds. One step represents one sound, and note values longer than one beat are filled out by other movements. Greater freedom in interpretation is used in plastic realizations.
> With the exception of the Esquisse, familiar problems are realized in unfamiliar [improvised] music.
>
> 1) Esquisse Rhythmiques, #35 by Emile Jaques-Dalcroze
> Plastic realization of a six measure theme.
>
> 2) Illustration of the elements used in rhythmic realizations.
> a) Arm beats to 2, 3, 4, 5, 6
> b) Note values: 1/4, 1/8, dotted 1/8 + 1/16, triplets, sixteenths,
> Whole notes to 3, 4, 5, and 6
> Arms to 4, except 3, 5, and 6
> c) Realization chain involving arm beats and note values
> d) Theme
>
> 3) Advanced studies in co-ordination written by class students
> a) Opposing rhythms simultaneously realized -- 2 against 3, etc.
> b) Canon -- Piano one measure ahead
> c) Rhythmic counterpoint
> d) Syncopation
> e) Realization twice as slow and twice as fast.[237]

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[235]The archival program only lists that the program took place on Fri., 4 June. June 4th fell on a Friday in this period in 1920 and in 1926. It is possible that Canfield could have participated in a demonstration program in 1920, but unlikely. Therefore, the evidence suggests the program took place in 1926, immediately prior to Mary Macnair coming in the fall of 1926.

[236]In case of rain the program was to be presented indoors on the 5th.

[237]"Dalcroze Eurhythmics and Madrigal Class," Dir. Susan Canfield and Huldah Kenley, Outdoor Theater, College of Fine Arts, C.I.T., 4 June [1926?].

The fourth part of the program consisted of a masque on the Demeter and Persephone myths created by Canfield in conjunction with Chester Wallace of the Department of Drama.

The program illustrated that Canfield was able to give a solid rhythmic instruction to her students. Evidently the students had mastered various metrical patterns and were able to step various rhythms within those patterns. The students must also have possessed a fair measure of ability to present opposing rhythms, rhythmic canon, and rhythmic counterpoint.

Canfield's enthusiasm for eurhythmics provided the impetus that brought certified teachers to Pittsburgh and produced a wealth of new teachers who worked at all three institutions that ran along Forbes Ave. (Dusquene, University of Pittsburgh, and C.I.T.) These teachers have continued to be a major force in Dalcroze work in America. Canfield's active interest persuaded C.I.T. to hire Mary Macnair, a certified Dalcroze teacher, in 1927.

Mary Beatrice Macnair, a British pianist and composer, had trained at the Musical College in Antwerp, finishing her studies there in 1902. In 1907 Macnair became Head Music Teacher (in Piano, Harmony, Class Singing) at Whitelands College Schools in London. In 1914 she added the responsibility of Musical Adviser to the Hall School Waybridge to her work. Macnair started accompanying *plastique* courses at the London Dalcroze School, giving up her job at Whitelands. Between 1917 and 1924, Macnair worked for the London Dalcroze School and the Hall School. She evidently decided it would best to study eurhythmics in Paris. She went to Paris in 1924 and received her *Superieur Diploma* from the Dalcroze School of Eurhythmics at Paris in 1925. Concurrently with her work at the various schools, she appeared as a concert pianist,

performing in London and throughout the provinces, and in Paris, Brussels, and Amsterdam. In the fall of 1926, she joined Susan Canfield at Carnegie Tech.[238]

At the end of Macnair's first year of teaching in Pittsburgh, she and Canfield offered an open eurhythmics class to all interested people. The class was given twice, on Tuesday evening at 8:15 and Thursday afternoon at 4:30 (24 and 26 May 1927). The class was conducted in six sections with a break between sections four and five. The first section dealt with dynamics and various step patterns. The second section consisted of exercises in accent, measure, note-values and general sense of time. The teachers used "Rockaby Blue" by Ernest Read and "Little Boy Blue" to accompany this section. The third section of the class centered on rhythms -- particularly augmentation and diminuation of simple elements and the construction of phrases. "Esquisse #79 " by Dalcroze, "In Babilone" by Josef Hoffman, and "Twinkle, Twinkle, Little Star" were featured tunes in the third section. The teachers used exercises in mental and physical coordination in the fourth section before going to a break.

After the break, the teachers used "Ase's Death" by Grieg, "Trio from Op. 122" by Schubert, and "Theme and 8 Variations" from the "32 Variations in C minor" by Beethoven to examine design and form. The class ended with exercises in dynamics, canon and polyphony.[239]

Unusually this class featured a fair amount of composed music. However, since the class was designed for the general community with an interest in music, the inclusion of composed music may have helped to reassure and attract people who might not have investigated something entirely new and different.

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[238]Bulletin C.I.T., 1927 - 28, 11 and 80.

[239]"Open Lesson," Dir. Mary Macnair and Susan Canfield, C.I.T., 24 and 26 May 1927.

That fall (1927), eurhythmics officially and formally appeared in the drama curriculum at C.I.T. The freshmen program included "A-711 -- Eurhythmics I" in the fall and "A-712 -- Eurhythmics" in the spring. Each term's class was for only one unit. The course catalogue described the course as,

> Dalcroze Eurhythmics I. Aims to develop the powers of mental and physical coordination and of observation, analyses, and memory. Comprises arm movements for beating measure rhythms, note values expressed by marching, and exercises for concentration. (For Drama students.)"

The first-year eurhythmics course was taught by Canfield. Macnair taught second-year eurhythmics and solfege for music students.[240]

Macnair also presented a program to the Women's Faculty Club for their 1928 Christmas meeting. Interspersed with madrigal singing, Macnair's students presented exercises in musical responsiveness to dynamics, harmony, and pitch; mental and physical coordination; and musical initiative in improvisation and group conducting.[241]

At the end of the spring 1929 session, Macnair left C.I.T. Doris Portman joined the C.I.T. faculty that fall. Portman was from Ohio and had studied at the Oberlin Academy. She had also studied at the Cleveland Institute of Music. From 1923 to 26, Portman studied in Geneva at the Dalcroze Institute and received certification as a Dalcroze teacher. Portman returned to the United States and taught variously at the Oberlin Conservatory, Cleveland Music School Settlement, Laurel School, and the PlayHouse in Cleveland. In 1929, Portman traveled to Pittsburgh.[242]

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[240]Bulletin C.I.T., 1927 - 28, 62 and 80.

[241]"Presentation for Women's Faculty Club," Dir. Mary Macnair, C.I.T., Dec. 1928.

[242]Bulleting C.I.T., 1930 - 31, 12.

By 1930, the eurhythmics teaching arrangements had changed. Susan Canfield placed most of her focus on instruction in music teaching methods, and she took over the solfege classes that Mary Macnair had taught. By 1930, Canfield had been promoted to Associate Professor within the Music Department and gave up teaching the department's eurhythmics courses. All eurhythmics courses from now on were taught by a certified teacher of the method.[243] Portman is listed as teacher for the eurhythmics classes for the theatre students. The one change in the course listing is that the expected costume for the class is a black bathing suit.[244]

Portman directed at least two public demonstrations of her work with her students. One such program was produced 4 December 1930. The combined music and drama students showed exercises in quick response and control in various tempi, complimentary rhythm, plastics of dynamics and phrasing, and free plastic improvisation.[245]

At the end of the next year, Portman presented another program (16 April 1931 at 8:15 pm). The evening's demonstration was split among the various groups of Portman's students -- first-year Drama students, second-year Music girls, first-year Music boys, etc. Fortunately this provides a valuable glimpse at the directions of Portman's work with the different students.

The first-year Drama students started their program with exercises in "Body Control and Relaxation," followed by exercises in "Tempo, Phrase and Dynamics" -- including "free group leading" and "free group conducting." After a break this group returned to show work in accents, various tempi, and abstract spatial designs ("Line -- unequal measure" and "Circle -- accelerando and crescendo").

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[243]Bulletin C.I.T., 1930 -31, 80 - 81.

[244]Bulletin C.I.T., 1930 - 31, 81.

[245]"Public Program [Eurhythmics]," Dir. Doris Portman, C.I.T., 4 Dec 1930.

The second-year Drama students demonstrated free improvisation studies of impulse movements in canon and original student compositions. The students from Music, though, presented exercises that tended to show structure and form. Evidently Portman leaned more toward free body improvisation with the Drama students and more toward formal structure and form with the Music students.[246]

Portman left Carnegie Tech at the end of that term. For the fall semester of 1931, Portman was replaced by Ms. Cecil Kitcat. Significantly, Professor Kitcat was administratively a part of the Department of Drama.[247] Cecil Kitcat taught at C.I.T. from 1931 to 1939 and 1955 to 1963.[248]

On an unfinished audition sheet for a Pittsburgh Playhouse revue show, Prof. Kitcat listed that she was born in London. Supposedly her father was a member of the British navy -- Captain Kitcat. However, it seems that family disharmony led Prof. Kitcat away from England. It is known that she studied in Geneva at the Dalcroze Institute between 1923 and 1926. In 1926 she journeyed to Portugal and taught at the Instituto Femina da Educacao in Odivelas. From 1927 to 1931, she taught privately in Lisbon. In the fall of 1931, she came to Pittsburgh.[249]

Kitcat evidently became more involved in teaching in the theatre. By 1934 - 35, the Drama department increased the eurhythmics requirement for students. Freshmen were

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[246]"Exhibition of Dalcroze Eurhythmics," Dir. Doris Portman, C.I.T., 16 Apr 1931.

[247]Cleeton, 154.

[248]Evidently, Cecil almost worked at not being at the center of fuss. For example, in the early 60s, Cecil played one of the witches in a production of Macbeth at the Pittsburgh Playhouse. (The production starred the young Robert Loggia.) The cast did numerous publicity events, particularly for a benefit performance for Bryn Mawr. There are numerous production photographs, publicity shots, and news articles archived in the U. Pitt. library. However, Cecil does not appear in a single photo. Likewise, her program bio merely lists that she teaches at C.I.T.

[249]Bulletin C.I.T., 1932 - 33, 11.

required to take A-711 in the fall and A-712 in the spring. These courses, though, had been increased to two units of credit from one unit. Also, sophomores were now required to take A-713 and A-714, a second year of eurhythmics (also two units of credit for each class). Other physical training for the theatre students included a similar amount of either folk dancing or general physical education. The sophomore year included one unit of credit in Fencing in both fall and spring.[250]

Kitcat also directed and choreographed new ballets in the Department of Drama in conjunction with ensembles from the Department of Music. (Dr. Hilda Schuster comments that Kitcat focused on movement and was a very fine movement teacher.[251]) The first such presentation was Persephone, a ballet with music provided by one of the students in Music. The ballet debuted 30 April 1934. Harvey Gaul reviewed the performance and reported, "Perhaps the greatest credit goes to Cecil Kitcat for her capital choreography, here one found Delacroze [sic] in direct and effective application, and the whole exceedingly artistic."[252] Kitcat followed Persephone with another ballet named Chromatic Fantasy.

In the fall of 1934, Kitcat composed an article for the Carnegie Institute's magazine. (The Carnegie Institute is separate from the college.) The article focuses entirely on the use of rhythmic training for actors. Samuel Harden Church, President of the Carnegie Institute, wrote to Kitcat:[253]

> There is no department at Carnegie more picturesque than the Drama School, and your interpretation of the study of eurhythmics reveals to our readers one of the very forcible factors contributing to that success.

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[250]Bulletin C.I.T., 1934 - 35, 68 - 69.

[251]Schuster, Interview, 8 May 1995.

[252]Harvey Gaul, untitled review, publisher unknown, dated 1 May 1934. In C.I.T.'s archives.

[253]Samuel Harden Church, Letter to Cecil Kitcat, 1 Nov 1935.

> Word had already reached me of the enthusiasm the students had for your classes and it is not at all difficult to understand their pleasure in it.

Kitcat returned to directing and choreographing in 1937 for a double-bill of "From Ancient Egypt" and "Senior Year." The former consisted of a number of sketches relating to the mythical gods of the ancient Egyptians. "Senior Year" was a new piece conceived by a senior music student. The story was about a student dreaming about life after graduation. The majority of the piece showed the various dreams in which the student confronted a number of adventures and disappointments. At the end the student was left alone with only a fading dream.[254]

Kitcat also wrote an article about the use of eurhythmics in teaching class piano. Her articles and written notes provide some clues about how she approached teaching eurhythmics -- particularly the instruction for actors.

Kitcat agreed with Dalcroze that content must precede abstraction:

> [One meets] teachers who consider that they "teach music" when all that they do is to instruct their pupils in the manipulation of an instrument. Yet the instrument is for the production of *music*, and music is tone and rhythm, but how can the student produce adequately that of which he has little or no knowledge? The sound is more apt to be noise than tone, and the rhythm shaky and unconvincing.[255]

Kitcat also worked from the basic premise that rhythm is movement, but not all movement is rhythm. Movement consists of the transfer of weight from one position in the body to another by contracting and relaxing various muscles. Kitcat pointed out that the "completely relaxed body" is limp and heavy. The opposite, the very tense body, uses much unnecessary energy, exhibits lack of flow, and produces jerky movements. Therefore, good movement stems from balancing the demands of muscular tension and

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[254]Cecil Kitcat, dir. and Chor., "From Ancient Egypt" and "Senior Year," Departments of Drama and Music, C.I.T., 20 - 26 May 1937.

[255]Cecil Kitcat, "Eurhythmics and Class Piano Instruction," Music Educators Journal 21.3 (1934): 14.

muscular relaxation by variously placing the weight of the body. Kitcat then discussed how tempi become incarnate in movement, "It is a law of physical movement that the faster the tempo, the more the weight must be lifted up, in order to allow the body to pass lightly and easily through space, running, leaping, on the toes; contrawise, the slower the tempo the more the weight should be felt to descend, the whole foot coming down on the floor."[256]

Kitcat described, since not all movement is rhythmic, how to tell if movement is rhythmic. The movement needs order, balance, and economy to be rhythmic:

> All ordered movement which has a definite purpose -- and by "ordered" I do not mean measured or regular, rhythm can be very irregular and it is utterly free to suit its purpose, the fact that it can be measured is not of the first importance -- and moves in due proportion toward that purpose, to the exclusion of all that is unnecessary, may be called rhythmic.[257]

Kitcat commented that rhythmic movement should move toward greater spatial awareness for the actor. Kitcat asserted that actors must be trained to be aware of space. "Rhythmic work with drama students demands a great number of exercises having exactly this aim." Students should be aware of movement in all directions in lines, curves, or combinations of lines and curves. "[E]very entry, every stage crossing, every exit can be considered part of a space pattern . . . I am convinced that if students would consider their movement on stage from this point of view, we should have less impression of awkwardness than so often occurs."[258]

Kitcat showed how training in rhythm and anacrusis can be usefully translated into performance:

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[256]Kitcat, "Class Piano," 14.

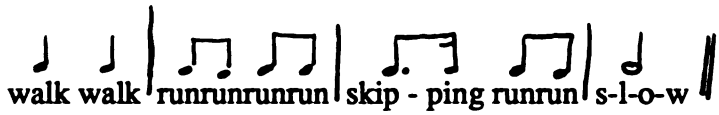
[257]Cecil Kitcat, "The Play's the Thing: Applying the Principles of Rhythm to the Actor," Carnegie Magazine Oct (1934): 151.

[258]Kitcat, "Play's the Thing," 152.

> [I]f an actor crosses the stage in any direction it must have a reason, perhaps it is better to say his movement must have a reason, since we move in order to go somewhere and when we reach that spot there lies the climax or goal of our movement. Rhythm in space is the movement that bridges the distance between the starting point and the arrival point wherever that may be, and the arrival is the climax of that particular movement. Rhythm in time, as in speech and music, is the passage of words and notes from one accent or climax to another. These smaller climaxes and accent group themselves into phrases, the phrases into larger periods, and the periods into the whole form, whether the form resolves itself into a play, a symphony, a poem, or a dance. By learning always to move toward an accent, the student gradually learns to build toward the greater climaxes which are the culminating point of a whole composition.[259]

This passage defines how rhythm works on stage and how the eurhythmics student can artfully utilize rhythm. First, the eurhythmics student will be aware of what rhythm in time and space are -- that is, the student will be able to recognize clearly the inter-relationships between the various elements of theatrical art, including the rhythm of episodes. Rhythmic training will assist the student to utilize the inherent agogics to build an artistic performance over the course of a piece.

Kitcat started rhythmic training as Dalcroze did, with the naturally rhythmic movements of the body. Students first worked with the simple rhythms of walking, running, leaping, skipping, and the slow walk. For example, combinations of the words can be used to make patterns.



The combination of words and movement can then be transformed into music. "This terminology should be employed at the piano, so that in the [student's] experience the rhythmic movement of his own body in space, and the rhythmic movement of tone in time

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[259]Kitcat, "Play's the Thing," 153.

become indissolubly linked together, and he grows to feel music in movement and movement in music."[260]

Along with stepping to note durations, swinging movement in the upper body can be used to feel the pulse or meter. Throwing and catching or bouncing balls may also be used for the same purpose. Thus, the pulse of the music is marked by arm swings and the rhythm is stepped. Or the rhythm may be stepped against the steady bounce and catch of a ball. From there, it is important to develop an agogic sense. Thus, a ternary pulse is not merely pulse-pulse-pulse, but heavy-light-light. "The main point is that the rhythms of the light beats of the measure going to the heavy one should be felt as an ever-present undercurrent, both in movement as a ceaseless onward flow, and in music as the material upon which are embroidered the patterns and colors of the rhythm and tone."[261]

Kitcat sketched her lesson plans on a stenographer's pad. Occasionally she commented on how the outlined class went.[262] According to these notes, she tended to start a session with stretches, both standing and on the floor. One class for 4th and 5th graders starts with a series of "Stretches -- up - down -- Standing straight, - crumple up/Lying down - small of back to floor, then chest lifts./on Tummies -- seal -- draw back [draw blackboard?]/ lift with round back, down."[263]

In an example of a "precision game" (or quick reaction exercise), the students, "Follow music, drop on staccato chord, or melt on sustained chord, come up [a]n[d] give

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[260]Kitcat, "Class Piano," 15.

[261]Kitcat, "Class Piano," 15.

[262]Unfortunately the notes are undated. It is unknown at what point in her career these notes come.

[263]Cecil Kitcat, "Lesson plans," Notebook, N.D.

number of counts in the style played staccato or leg[ato] [and] continue in circle in that tempo."[264]

A demonstration class started with stretches. Other activities included exercises in twice as fast and slow, starting and stopping in tempo, pulse and measure, subdivisions, pulse and pattern, and canon. She ended with a precision game.[265]

A telling entry in the notebook relates to space. Not unlike other Dalcroze teachers, Kitcat worked in "zones" marked by straight lines, curved lines, or circles. It is not difficult to imagine that she featured a fair amount of spatially oriented work with her theatre students.

In 1937 Henrietta Rosenstrauch joined the C.I.T. faculty in the Department of Music.[266] Rosenstrauch had studied music at the Conservatory in Bonn and done post-graduate work at the Conservatory of Music in Cologne. She was working as a piano teacher when she saw a demonstration lecture by Dalcroze. The presentation greatly intrigued her. Rosenstrauch went to Geneva and received the *Diplomee* from the Dalcroze Institute. She taught at the Institutes in Geneva. She also worked in the "Old Vic" Theatre School in London before coming to Pittsburgh.[267]

Rosenstrauch shared Dalcroze's belief that rhythmic training could potentially benefit a student beyond music performance:

> Gradually, very gradually, the search for rhythm led me into deeper layers, where the visible and invisible meet. In analyzing the laws which underlie the rhythm of perfect movement and of great music, I found that they were analogous to the laws which govern a rhythmic way of living. Now at this stage of my search, most important to me is the question: How far do the

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[264]Kitcat, Notebook.

[265]Kitcat, Notebook.

[266]Cleeton, 154.

[267]Henrietta Rosenstrauch, Essays on Rhythm Music Movement (Pittsburgh: Volkwein Bros., 1973) i - ii.

> laws of musical and physical rhythm coincide with the rhythm of living? What can I, can we, learn from these laws to enable us to make our lives more rhythmical, more harmonious? Is there not a general need, a general desire to find a way to harmony within ourselves as well as in our relation to the outside world? Is harmony not the same as "true rhythm"? Could we not, quite objectively, without moralizing, introduce to our students the invisible laws by means of those visible laws and rouse their interest for a well ordered life, for the spiritual meaning which stands behind the material world without antagonizing them, as ethical teaching, unfortunately, so often does?[268]

Rosenstrauch confirmed the importance of agogics in rhythmic movement. She noted that actions need "preparation, action, and release." Rosenstrauch demonstrated her point with the example of a hammer. Lifting the hammer is preparation. The striking of the hammer is the action. After the hammer falls, there is a release of tension.[269]

Evidently when Rosenstrauch came to C.I.T., she did not work much with the acting students. In 1939, two years after Rosenstrauch joined the faculty, Cecil Kitcat went on leave. Margery Schneider came to Pittsburgh in the fall of 1939. Schneider had studied at Western Reserve University, Cleveland Institute of Music and the Bennington School of Dance. She had also received certification from the American Dalcroze Institute. Schneider was the first eurhythmics teacher at C.I.T to have been certified in America.[270]

The course description for the 1940 - 41 school year reveals that theatre students could take an optional third year of eurhythmics beyond the required second year. Also, the course description was broadened.

> A-711 and A712, A-713 and A-714, and A-715 and A-716
> Dalcroze Eurhythmics. A graduated physical, mental and artistic education comprising the study and development of: (a) Elasticity, suppleness, balance and freedom of movement in the body, correct walking and posture. (b) Rapid action and reaction, mental and physical control, co-ordination, imagination, spontaneity, memory and concentration. (c) Musical rhythm, phrasing, accentuation, and their relation. (d) Bodily rhythm -- different

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[268]Rosenstrauch, 2.

[269]Rosenstrauch, 6.

[270]Bulletin C.I.T., 1940 - 41, xvi.

> kinds of movement and their application to time and space. Group work; the body as a medium of spontaneous artistic self-expression.[271]

There are no records of Schneider directing any performances or public demonstrations.

After World War II, activity declined. By 1953 Henrietta Rosenstrauch retired and Margery Schneider left as well. Cecil Kitcat returned to C.I.T. in 1955.[272] In 1959 Carlo Mazzone joined the movement faculty in the Department of Drama. Joanna Gewertz replaced Mazzone in 1962. In 1963, Cecil Kitcat retired from C.I.T. Jewel Walker joined the Carnegie faculty in 1964. His background included work with Decroux in mime, but he was not a eurhythmics teacher. The use of eurhythmics in movement training within the Department of Drama ended at C.I.T.[273]

While eurhythmics was within the acting curriculum, C.I.T.'s program graduated numerous successful students in professional and university theatre. Among those students who would have taken eurhythmics were George Phelps (1931), Verner Haldene (1932), Robert Cummings (1933), Howard Bay (1934), Walter (Beau) Rogers (1935), John Arthur Kennedy (1936), Mary (Polly) Rowles (1936), Joseph Batcheller (1936), Anne Sargent (1939), Sam Boyd (1940), Richard Lodge (1943), Josef Sommer (1957), Mel Shapiro (1961), and Renee Auberjonois (1962).[274]

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[271]Bulletin C.I.T., 1940 - 41, 54.

[272]Kitcat had left C.I.T. to work and study in dance and theatre in NYC. However, she also spent some of this interim period teaching in Baltimore.

[273]Henrietta Rosenstrauch had moved to Madison, WI in 1964. She died 13 November 1982.

Currently, Carnegie-Mellon's theatre students have required coursework in rhythm. In my opinion, there are a number of interesting parallels between the current course in rhythm and eurhythmics, showing that there are many roads to the truth, perhaps.

[274]Carnegie-Mellon University: College of Fine Arts, Department of Drama -- Seventy Years of Performance (Pittsburgh: C.M.U. Press, 1985), 3 - 8.

SECTION F

EURHYTHMICS AT JULLIARD

The theatre program at Julliard also experimented with eurhythmics in its actor training program. Like the program at Carnegie Tech, the Julliard theatre program was uniquely developed and differs in outlook and practice from other university programs.

The Julliard School had been chosen to administer the educational faculty in the new Lincoln Center Project which was developed in the 1950s in New York. Julliard was expected to expand its music and dance programs and offer a new theatre program. In 1956 Michel Saint-Denis was working in Strasbourg, and was approached by the project directors to develop the new theatre program's curriculum. Saint-Denis recalled, "I was asked by the President of the Julliard School, William Schuman, to prepare a plan for a *professional* drama school of an advanced kind."

Saint-Denis investigated the contemporary training of actors in the United States, visiting numerous universities and schools. Saint-Denis discovered that the majority of actor training in the United States takes place in the universities. He was concerned about the lack of professionalism, or professional attitude, in many of the programs he visited. As a result, Saint-Denis concluded that the new program should have a severe audition process and not be involved in any general educational strategy, and should have close ties with the Repertory Company planned to reside in the Lincoln Center, and that the school should have an American director. (The position went to John Houseman.) Saint-Denis proposed a system in which each year's students would form a kind of acting company and a curriculum in which a "truly American tradition of acting" could be formed.[275]

Saint-Denis had worked in Copeau's company as a young man and was familiar with eurhythmics. However, it was not until Michael Langham became director that

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[275]Michel Saint-Denis, Training for the Theatre (New York: Theatre Arts Books, 1982), 63 - 73.

eurhythmics became a part of the actor training program. Robert Abramson taught the curricular class of eurhythmics within the Drama Division at Julliard during the mid-1980s.[276]

Robert Abramson grew up in Philadelphia in a family of musicians. His father was a jazz performer, and his mother was a classically trained musician. Abramson played the piano early and composed music for plays in high school. He also played in dance bands. He experimented with acting. Upon graduation from high school, Abramson intended to major in science in college, but kept taking music classes.

Abramson studied music at Julliard. He worked as a conductor, performer, and composer. As a composer he wrote music for several industrial films. He also composed operas. He was drafted into the Army and worked as a conductor in the Army Band system.

Abramson was introduced to the Dalcroze system by accident in the late 1950s. Abramson was to meet a friend after a class at the American Dalcroze Institute. Abramson arrived early while the class was still in session and the teacher (Dr. Schuster) invited Abramson to participate. From this exposure, he grew extremely interested in the Dalcroze work.

Consequently, Abramson went to Geneva in the late '60s and received a diploma from the Dalcroze Institute there. He has taught eurhythmics classes to students in every age group. He has also studied other movement systems -- including those of Laban, Alexander, and Delsarte.

Theatre held a strong interest for Abramson as a young man. He had some experience with theatrical improvisational games. Abramson's experience in this regard

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[276]Unless otherwise specified, the following material derives from Robert Abramson, personal interview, 4 March 1995.

compares with Dalcroze's interest in theatre. Abramson notes, "[Dalcroze] was pulled by theatre and performance . . . He was a performer."

Abramson believes that Dalcroze's great contribution to movement training is in the area of disordination, the harmonizing of dissimilar activities. An example of disordination would be a pianist playing 2 against 3. Training in disordination takes advantage of the brain's different methods of processing information.

Abramson also suggests that the basis of all of Dalcroze's work is contained within the concept of 'phonomemisis,' the transformation of sound into movement. In physicalizing sound, the body learns to cope with problems of gravity, inertia, and momentum. Abramson, like Dalcroze, employs stairs and inclined planes in his work. "When you move on an inclined plane, your gravity system is a helluva lot more than on a horizontal plane -- the effects of gravity, inertia, and momentum on inclines has a tremendous effect on the human body."

Abramson tends to start with simple issues of starting and stopping. He points to students' initial difficulty in being able to stop with the music and not take extra steps. Once the students are able to stop, then the students work to develop the ability to stop 'closed' and not having to take an extra movement from an 'open' position to bring the legs to a balanced conclusion.

Therefore, as a teacher working with movement, Abramson asserts that part of his task is to help the students process different movement issues that arise in class. Abramson notes that some male students have problems using their bodies as instruments for learning. Another problem he confronts is that students can grow accustomed to "expressing themselves in terms of how they've been taught to be expressive." The Dalcroze work can help these students break away from unhelpful habits.

Abramson notes that his younger students have difficulties with various activities because of childhood deficiencies in quality of play. He observes that students have less experience with jump-ropes and balls, resulting from a diminishment of informal and

invented games. He also notes that many of his students rarely or never played childhood excitation/inhibition games like "Red Light/Green Light."

Abramson believes teachers should use their full resources to teach, Dalcroze teachers especially so. He feels, as a Dalcroze teacher, it important to use the full melody range of the voice while teaching.

As a Dalcroze teacher, Abramson uses 'Uh-oh" as a vocal command, instead of the traditional "Hopp." Abramson explains that the "Uh-oh" rhythmically provides two sounds for the students to hear. He also points out that, "Uh-oh means something to an English-speaking audience." As classes progress, Abramson also may simply use the word "Change" as a direction.

In describing a Dalcroze class, Abramson emphasizes that the student *cannot* be inattentive. The activities of the class demand constant attention. He also admits that Dalcroze classes are not always pleasant. Students often discover coordination problems, listening problems, concentration problems. A student may wind up saying, "I have to learn a new way of moving a part of my body I don't favor very much." Depending on the students' previous self-awareness, these discoveries may raise strong negative feelings. Abramson works to help the student process that new information, and he says, "I'm not adverse to upsetting people in class."

Abramson came to work for the Drama Division at the behest of Julliard's president. As a member of Julliard's Music Division, Abramson was pointed out to then Drama Division Director Michael Langham. Langham invited Abramson to have a public session with the 3rd-year drama students. Abramson agreed.

Abramson began with a simple, favorite exercise. Abramson said, "Good Afternoon." The student initial response was not very close. "Their response was whatever 'Good Afternoon' they felt like right at the moment. It was not a thoughtful response. It was purely spontaneous. And I said, 'Good Afternoon,' and they realized that I was trying to get them to find the sound exactly." As the students began to find the

sound of Abramson's salutation, Abramson began to add gesture to his sound which helped the students find the sound.

Abramson then had a student introduce himself. "I'm John Smith." The rest of the class had difficulty finding the sound. Some of the students had difficulty finding "Smith's" sound. Abramson asked the student to "conduct" the sound he was making in introducing himself. The rest of the class performed the combination of sound and gesture and were better able to execute the task. In repeating this task, Abramson found that some students' "conducting" gesture for their names did not match the sounds they were making. From these starting points, Abramson worked with the students in the translation of sound into gesture for about 30 minutes. Abramson comments on the experience, "Ear training for actors is not so different than ear training for musicians. How much do you hear besides the facts?"

The combination of sound and gesture rests at the core of the actor's work. Abramson states the issue in a form of a question, "How can I use movement and sound to identify as clearly as possible to whoever's there who I am and what I'm doing?" Therefore, when he agreed to work with the actors on a regular basis, he took as his basic goal these three questions, "Can you hear more after a class with me? Can you notice more about what you hear? Can you gesturize the sound, nuance, meanings?"

One of the basic problems for both musicians and actors is listening to one's fellow artists. Abramson illustrates with a string quartet in which this violin player, that violin player, that viola player, this cello player all sit on stage and, "There's no love-making going on." Therefore, Abramson started with simple exercises of starting and stopping bouncing a ball. The students had difficulty in stopping with the music at first. "I'm using signals to speak with you," Abramson explained. He began by using large *ritards*. The students eventually caught on. Then Abramson also used staccato chords as clues for an impending stop. This took the students some time to hear. Abramson noted that this exercise helps students learn to listen closely. He told the students, "You think you're

listening, but you're not totally present; because I'm doing some little trick. And if you listen hard, you'll get that trick and stop like that." Another issue involved in this exercise is the question of tempo.

Subsequently Abramson gave an assignment for the students to list 15 different reasons from everyday life for slowing down, speeding up, or stopping. The students were to list 15 reasons for each of these three conditions. Abramson explains that an adjustment in tempo needs a reason. His purpose was to bring the students attention to various performance tempi. He points out that tempo can show character by showing inner tempo or inner movement. Abramson believes tempo to be connected to the individual temperament. Therefore, it is useful for actors to investigate and train in tempi beyond their own regular tempo.

Another series of exercises dealt with ensemble issues. Abramson had the students in pairs passing a ball back and forth. The students had to pass the ball with the rhythm of the music and to start and stop with the music. He indicated that the balls can compare to situations in which some actors "grab" lines away from their partners, or "throw" their lines away. The physicalization of passing the ball can help the student actors experience the easy precision of the give-and-take needed on stage or on camera. Another exercise consisted of the students, situated in a circle, sending "Frere Jacques" from student to student -- each taking one syllable. For the tune to make sense, every student had to be both responsible for their individual contribution as well as the group's maintenance of the tune.

Abramson also worked with drama students in dealing with the rhythmic and metrical demands of verse. He started with exercises in conducting meters of 2, 3, and 4 beats. He then transferred the rhythms from music to nonsense syllables. At this point Abramson noted that agogics became important. A pair of syllables could not be considered in a kind of vacuum, but as part of a larger phrase of interconnecting syllables.

Then the students were asked to write short verses made up of 4 rhymed couplets. Their first task was to teach the verses to their colleagues. In teaching the poems, the students began to hear where their prosody problems were, where they had mis-placed comparatively strong and weak accents. Then Abramson asked if the students could perform the poems rhythmically. Could they perform the poem in a kind of rhythmic charades?

As the verse work continued, Abramson found that the question of anacrusic preparation continued to arise. Abramson again used a game with balls to help the students experience the need for preparation. To execute the task of tossing a ball accurately in a rhythmic game, the students had to adequately prepare the throw so that the ball would go their partners' hands and not to their noses or knees. "How you prepare and what you release is how it's going to come out," Abramson explained.

Eventually the students started working with Shakespearean verse. Abramson felt the students needed to experience the rhythmic play of the words against the metric play of iambic organization. Therefore, Abramson asked the students to touch five places on their arm from wrist to shoulder to set up the meter's five accents. Then the students spoke the lines, experiencing where the rhythm and meter compared and contrasted.

Abramson's work centered on the physicalization of sound. Abramson notes that the actors need to take into account the 3-dimensionality of their bodies in space. By dealing with the time-space-energy problems of eurhythmics exercises, Abramson feels that the training has numerous salutary effects.

The eurhythmics classes began in 1985 as an experiment within the Julliard program. The experiment was discontinued after four years. Eurhythmics is no longer a curricular component of the acting training program at Julliard.[277]

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[277]Harold Stone (Administrative Director, Drama Division), letter to the author, 23 March 1995.

However, rhythm and eurhythmics is not entirely ignored in all programs, even though it's not a formal, curricular class. Also, some movement teachers have an acknowledged component of eurhythmics in their work. One such teacher is Philip Burton. Burton regularly teaches movement and acting classes in New York. Between 1985 and 1989 he served as a faculty member at Rutgers University.[278]

Burton trained as a director at Northwestern (MFA), but always held a deep interest in movement. Burton studied various movement systems and had worked as a teacher for some time when a student mentioned that Burton's work resembled the work of a eurhythmics teacher. At that point Burton met Robert Abramson and took classes with Abramson.

The main influence of Dalcroze on Burton's work is the concept of agogics. Burton notes that he starts his first lesson with students with agogics, and that the entirety of his work stems from "agogic sanity." Burton contrasts Dalcroze's agogics with Alexander work. Burton notes that Alexander training is "neurotically metacrusic." That is, by stressing relaxation, the Alexander system ignores the cyclic and rhythmic nature of movement and of human experience. Burton also suggests that the Laban system omits the idea of preparation.

Burton applies agogics to all aspects of his work. If an actor asks for assistance with a problem in a scene, Burton will ask where the problem arises. If the actor should say that problem is really around page 25, Burton suggests that the actor should look at page 20. According to Burton, the problem usually lies with inadequate preparation, or anacrusis, for the moment, or crusis, in question. Burton points out that this is natural in human life, "Agogics run their natural course in emotion." He illustrates this by talking about a family at a funeral. Someone may cry. The crying, though is not continuously at

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[278]Unless otherwise specified, the following material derives from Philip Burton, telephone interview, 24 March 1995.

one level. It rises in intensity, subsides, and rises again. The family cries at the funeral. They eat. They may joke and smile with pleasant memories, which then may lead to more crying.

Burton defines rhythm, " . . .as the **LIFE** through the applications of weight or accent to any metered or open phrase. Counts in metered phrases are timing points of non-duration which mark and anchor the phrase."[279] Then, in a typical course outline for Expressive Movement, Burton notes that the study of rhythm and agogic weight will include material and writings of Emile Jaques-Dalcroze.[280]

Burton has now left Rutgers, but continues to teach movement and acting in the New York area. He will also work with students in the newly re-opened Dalcroze School of Music.

SECTION G

SUMMARY

The theatre has undergone massive changes since the nineteenth century. The death of stock repertory companies led to major changes in how actors are trained. Actors, once trained as apprentices in a company playing one hundred utility roles a season, turned to training schools for formal education in elocution. Then higher education in America took on the task of theatre training.

Carnegie Institute of Technology and Julliard uniquely share traits within the scope of these trends. Both schools especially constructed particular professional preparation programs for the theatre. Neither program developed from courses in English or Speech, as was the case in many other programs. Both programs were designed by men outside of

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[279]Philip Burton, "Rhythm the Missing Link," ts.

[280]Philip Burton, "Expressive Movement Institute (Syllabus)," ts.

the usual matrix of either higher education or New York theatre practice (T. W. Stevens came from a training in painting and working within the Little Theatre movement in the Midwest, and Michel Saint-Denis trained under Copeau and worked in Europe). Uniquely both programs added eurhythmics as curricular additions to their training programs.

The teachers mentioned in this chapter kept coming back to the same issues -- spatial awareness, close listening and attention, ensemble. These issues are important in the practice of acting. In the next chapter a program derived from Dalcroze's concepts will be proposed.

CHAPTER III

"A Program for Rhythm in Actor Training"

INTRODUCTION

Rhythmic perception and rhythmic potential are inherent components of human beings and of human life. Rhythmic perception is inextricably linked to the brain's language capabilities. The brain's rhythmic capacity also works at the basic level of coordinating everyday movement.

Rhythmic training in the form of Dalcroze eurhythmics has been utilized in professional actor training in the twentieth century, by such theatrical innovators as Stanislavski, Meyerhold, Boleslavsky, and Copeau. The professional training programs at Carnegie Tech and Julliard also have used eurhythmics to train actors.

While rhythm would seem to be a logical part of actor training, a way to teach rhythm for actors has been elusive. Unfortunately, not much has been published on how to *teach* actors. There are numerous text books that may be used as teaching tools, but they rarely have little to say about how to teach acting.[281] Saint-Denis' book Training for the Theatre contains a fine curriculum for what should be taught, but not how it should be taught. Eva Mekler has published two books of interviews with acting teachers in the United States and England.[282] These teachers talk about their own practice, but do not

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[281]One exception is Uta Hagen who included seven pages in her most recent book. (Incidentally, her mother studied with Dalcroze at Hellerau.) Uta Hagen, A Challenge for the Actor (New York: Charles Scribner's Sons, 1991) 291 - 98. (Hagen's mother at Hellerau, p. xvi.)

[282]Eva Mekler, The New Generation of Acting Teachers (New York: Penguin Books, 1987).

comment on how acting should be taught. The same may be said about the anthology about master teachers edited by Hobgood.[283]

This situation contrasts with music. Numerous pedagogical methods are easily available to music teachers. There are journals devoted entirely to music theory pedagogy! There is little for a theatre teacher to help serve as a guide.

Theatre, though, is not music. While there are certain similarities in the art forms and certain overlapping traits in forms, like opera and musical theatre, theatre fundamentally differs from music. There is an inherent level of abstraction in music. There is an inherent level of particularization in theatrical art. Surely, there is some programmatic music that ventures toward particularized characterization -- like Peter and the Wolf. Some theatre ventures into the realm of abstract. Nevertheless, a certain fundamental difference separates the two.[284] Thus, theatrical means, not music, should be the basis for teaching acting or any other part of theatrical art.

The following program seeks to train actors in rhythm through a series of activities developed from Dalcroze's philosophy and applied to the specific needs of actors. These activities may be used as a rhythmic component to an acting class or actor movement class. A teacher may find suggestions that could be added as supplemental activities to an eclectic syllabus (i.e., rhythm activities added to Spolin games, scene study, and Alexander work). These rhythm activities might also form the nucleus of a course devoted to rhythmic

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---. Masters of the Stage (New York: Grove Weidenfeld, 1989).

[283]Burnet M. Hobgood, ed. Master Teachers of Theatre (Carbondale: Southern Illinois U Press, 1988).

[284]Theatre inherently contains an overt visual component. This factor, however, becomes a gray area when considering popular music concerts. In many popular concerts and music videos the visual spectacle of the performance may be as important as the music performed. A group like "Stomp" further blurs this distinction.

training for actors. The complete Dalcroze program, including solfege and music improvisation, may prove to be outside the needs of many actors.[285]

This program relies upon activities to develop various qualities or elements necessary for actors, regardless of play, genre, or style. As such, it will be necessary to outline the general qualities or elements of acting trainable through rhythmic exercises and the rhythmic principles to be used as teaching tools. Following the explanation of these essential elements, there will be a description of a number of representative activities with hints and discussion points for the teacher. Three possible classes will then be developed from the exercises.

The class sessions outlined after the descriptions of activities show how rhythm activities may be structured for use in the classroom.[286] The first class is a beginning class and may be appropriate for beginning students in rhythm studies and/or acting. This beginning class is followed by a description of an intermediate-level class session in which a moderate amount of experience in rhythm studies and acting is expected. Then a session for advanced students with greater experience in rhythm studies and acting will be described. These descriptions suggest how the rhythmic work can be developed and applied to stage work.

Dalcroze's philosophy relies upon the individual development of the pupil, not literal conformity to some pre-planned schedule. The following suggestions, therefore, include great flexibility for the teacher to adapt to a number of different situations.

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[285]A complete Dalcroze program, including solfege and music improvisation are outside the range of this study. Also, the author is continuing to work toward certification as a Dalcroze teacher.

[286]Most of the work described in the model class sessions results from this author's own work with students.

SECTION A

EXPLANATION OF GENERAL ELEMENTS OF ACTING, RHYTHM, AND THE TEACHING OF ACTING

Generally, the task of an acting teacher is to guide the student through a series of experiences from which knowledge may be derived. That is, the teacher constructs classroom activities that allow students to acquire experience in the subject being taught. These classroom activities take many forms, including teacher lectures, student discussions, and student participation exercises, among others.

Specifically, Dalcroze's methodology relies strongly upon student participation exercises. The teacher, therefore, constructs activities that help provide students practical/kinesthetic experience/awareness in rhythm.

Students in a class using Dalcroze's philosophy should creatively experience and become aware of the elements of acting in a rhythmic context and then have an opportunity to apply those elements. As the students progress through a series of activities, they will become more aware of various types of rhythmics issues. The students increasingly will be able to identify various types of rhythmic elements. The students should then also have the opportunity to apply those rhythmic elements in on-stage work.

The teacher using Dalcroze's principles constructs activities based on a particular problem or principle to be studied. By focusing the students' attention on only one or two main points, the teacher allows for the examination of that issue from a number of different points of view. This enables the students greater opportunities to make discoveries. The opportunity for more discoveries allows students to acquire more experience and acquire more knowledge about the subject being taught.

As the teacher gains experience using rhythm activities, the teacher can continue to develop more activities to focus the students on a given problem or fundamental element of acting.

ELEMENTS OF ACTING[287]

The elements of acting inherently developed through rhythmic training include:

1) **Rhythm-tempo**. Actors should have a keen sense of rhythm and tempo. Performed rhythms always occur in a tempo, thus the terms are joined. Rhythmic training naturally develops the rhythm-tempo of the actor.

2) **Relaxation**. This element may be more appropriately defined as the lack of undesired tension. As described in the Introduction, the muscles are constantly in a mild state of contraction. This contraction enables the skeleton to maintain its form. The process of relaxation, then, is the process of removing unnecessary or undesired muscular contractions. Due to the physical law of an action producing an equal and opposite reaction, any excessive muscular contraction will cause excessive contraction in 'opposing' muscle groups. This effectively throws the body into unintentional disharmony.[288] The process of removing unnecessary or undesired muscular contractions benefits from training the muscles to work efficiently. Rhythmic training can help the student effectively experience efficient movement. A rhythmic movement may only be executed at the proper moment. For example, if the students are to take a step on the down-beat of each measure in an activity, the step may only occur on the down-beat. The step should not occur either before or after that down-beat. Thus, the students can gain experience in

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[287]These elements of acting are derived from Burnet M. Hobgood, "Elements of Stanislavski's System," t.s., n.d. These elements also serve as the main chapter headings in Stanislavski's books.

[288]It is important to remember that work in training relaxation is to remove undesired muscular contractions. There are roles in which excessive contractions are desired (i.e., the Elephant Man). Rhythm training can assist the efficient use of muscles to allow for relaxing muscles not needed to present a character's muscular distortion. This benefits the actor's ability to play such roles.

relaxing the muscles until the proper moment and then using the muscles efficiently. Thus, students learn to experience efficient movement.

3) **Attention.** Rhythmic training forces the student to actively attend the activity *outside* the student. The "self-contained" actor is a perennial problem. (This is an actor who performs in a set way oblivious to any possible outside stimuli.) To accurately perform rhythmic tasks, the student must *actively* listen and be *actively* present. The movement component of rhythmic exercises helps the student experience spatial attention as well as aural attention.

The active training of the element of attention also benefits the development of communication and discipline to some degree. A thoroughly present, attentive actor has a much better chance of actively communicating with fellow actors. Active communication with fellow actors promotes ensemble on stage. Likewise, active attention can assist the development of discipline. An attentive actor is more likely to understand what is required of them in the classroom, in rehearsal, and in performance. Active attention to these demands promotes effective discipline.

Some elements of acting may be developed serendipitously through rhythm activities. These elements are:

1) **Sense of truth and the Magic "If".** The theatre regularly relies upon the ability of the actor to give a sense of truth to unreal objects and situations. For example, an actor killed on stage is not dead, but must provide a sense of truth about being dead to tell the story at that time. The sense of truth also is an issue in various types of non-realistic theatre. For example, an actor playing a character in an Expressionistic or a Morality play is a human, not a conceptual construction or social mask. The sense of truth may be abstracted for such purposes, but it is still

involved. The actor accomplishes a sense of truth with the tool of the magic "if." The magic "if" consciously or unconsciously helps the actor make necessary adjustments to help render the play in an understandable way.

Rhythmic activities also can develop the sense of truth by enhancing spatial awareness in students. As Appia pointed out, rhythmic movement reconciles the temporal element of the text and the spatial elements of the stage. Rhythmic movement requires enhanced sensitivity to the body moving through space in a period of time with an amount of energy. An enhanced awareness of the issues of time, space, energy can help the actor in dealing with spatial questions. Thus, the actor has more tools to help provide a sense of truth to stage work.

2) **Imagination**. Rhythmic activities should be accompanied by music.[289] Music regularly helps inspire the imagination. Thus, rhythmic activities can easily utilize music's imaginative elements, as well as other imaginative elements to help develop the imagination.

3) **Restraint**. The accurate execution of a rhythmic task at the proper rhythmic point can help develop the actor's sense of restraint and/or of balance. An actor with an enhanced sense of restraint or of balance in the body can more easily apply restraint and balance to the entirety of on-stage work. By extension this can help develop the actor's sense of theatrical logic.[290] An actor's enhanced sense of balance also can help the actor deal with arrhythmic characters (or non-rhythmic characters) by allowing the actor to control the body's movement.

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[289]This includes all different types of musical accompaniment, including the use of percussion instruments.

[290]Theatrical logic refers here to Stanislavski's use of the term to explain a through-line of action, derived from Aristotle's explanation of action proceeding from the possible to the probable to the necessary.

ELEMENTS OF RHYTHM

The elements of rhythm deal with the manipulation of time, space, and energy. Rhythm is movement. All movement occurs in a period of time through space with a certain amount and/or quality of energy. Rhythmic movement, then, depends upon experiencing and controlling movement within the parameters of time, space, and energy.

Elements of rhythm to be studied include:[291]

1) Time/Space/Energy
2) Beats
3) Tempo (including nuance of tempo)
4) Dynamics
5) Measure
6) Anacrusis, crusis, metacrusis
7) Phrasing
8) Subdivisions (twice as fast, twice as slow, etc.)
9) Rests and holding long notes long enough
10) Complimentary rhythms and counterpoint

An examination of text for the application of the rhythmic elements

The rhythmic elements listed here may occur within any of the three basic strata of theatrical art -- the rhythm of language, the rhythm of character change, and the rhythm of episodes. For example, phrasing is an issue in the rhythm of language. An actor should be able to phrase various word groups to enhance clarity and expressiveness. Phrasing is an issue in the rhythm of character change. An actor should be able to phrase various changes so that the character's behavior makes sense within the context of a given scene or

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[291]This list is not intended to be exhaustive. But this provides a basic introduction to rhythmic elements. The teacher's continued experience with rhythmic issues will provide more issues and elements to be taught.

episode. Phrasing is an issue in the rhythm of episodes. Various episodes should be joined in intelligible phrases.

A single passage, therefore, can provide an avenue for applying rhythmic lessons in performing a text. Not all texts provide equally clear examples for all rhythmic elements, though. Therefore, the teacher should have command of a wide range of dramatic texts. The teacher can then use many examples to help the students to apply rhythmic lessons in on-stage work.

A single passage from the opening of Barefoot in the Park[292] will be used below to illustrate numerous rhythmic elements. The teacher can use scene work to teach students general lessons about acting that may be applied in any kind of work. The teacher should be facile in moving between the particulars of a given play and given character and the general principles that underlie all acting. Thus, work on the scene is not merely to teach the scene, but to teach lessons in theatrical art.

Time/Space/Energy: As Appia pointed out, theatrical art occurs within time and space and at some expense (or level) of energy. The confluence of these three factors creates rhythm. Thus, the characters of Telephone Repair Man, Corrie, Delivery Man, and Paul all move and speak within a period of time. This occurs within a spatial framework, including the setting of the apartment, the properties, and the bodies of the actors. Presence and activity necessitate the expense of potential energy. The differences between how each character exists within this fabric create the individualized rhythms of each character through the text. An understanding and control of rhythm gives the actor another tool in creating a clear and expressive performance.

Beats: Each character should be able to analyze the text for the simple beats of the rhythm of language and the rhythm of character change. That is, the Telephone Repair

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[292]Neil Simon, Barefoot in the Park (New York: Samuel French, 1964.) The text is very clear. The main characters are young people. It is beneficial for introducing many concepts.

Man's first line may be analyzed for its beats, "Tel -- (*He tries to catch his breath.*) Tel e phone com pan y." Also the character can find the 'beats' of character change. For example, Telephone Repair Man's first immediate goal (objective/intention/task) is to get into the apartment. Soon, his goal changes to installing the phone. ("Where do you want the phone?") Likewise, all of the characters have basic beats in the structure of their stage action.[293]

Sub-divisions: Each character may have individualized rhythms, but in theatrical art the rhythms co-exist on stage. To prevent chaos, it is helpful to look at differing rhythms in the context of sub-divisions. For example, at a given rate, the tired Telephone Repair Man could think of his rhythm as being twice-as-slow relative to the main tempo. Corrie could think of her rhythm as being twice-as-fast relative to the main tempo. (Comparable to the simultaneous playing of eighth notes and half notes.) Delivery Man might think of his rhythm being four-times-as-slow as the main tempo (or whole notes). Thus, the characters' individual rhythms can artfully coexist.

Rests: All of the characters have rests. They may rest while another character speaks or performs an activity. They may rest within their own speeches or activity. However, a rest or pause need not equal a cessation of energy. The successful execution of rests and pauses relies upon a kinesthetic sense of rhythm and tempo. Thus, the teacher should point to the energy required to execute properly a rest in the applicable exercises. (This can help train young actors not to "fall out" of a scene. The longer the rest, the more energy is required to sustain the pause.)

Tempo (including nuance of tempo): As Telephone Repair Man finishes installing the new telephone, he apparently recovers from the walk up the stairs. Thus, toward the end of the "Telephone Installation" episode, Corrie and Telephone Repair Man may not

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[293]Various people may find differing points of change or of scansion, but this serves as an example. This process is outlined in depth in Rhythm in Theatrical Art.

have much variance in their individualized rhythms compared to the beginning of the episode (and as mentioned in the section on sub-divisions above). There might be a slight change in tempo to allow both characters to express a common pulse just prior to Telephone Repair Man's exit. That is, Corrie would slightly slow down and Telephone Repair Man would be slightly faster. This would also provide an introduction of a slightly new tempo for Paul's entrance.

Dynamics: The vocal dynamics in this first episode are fairly obvious. There are shifts in volume between shouting down the stairs and talking to another character in the apartment. There are differences in volume between the early gasps for air and later speech. The movement dynamics are also fairly obvious. There are definite differences between the tired gestures of Telephone Repair Man's entrance and the stronger movement after he has recovered from the climb.

Accents: Accent occurs both within the rhythm of language and in the rhythm of character change. For example, Telephone Repair Man accents 'heavy' in the line, "*Heavy* furniture." Also, since Telephone Repair Man's job is to work with phones, his <u>second</u> immediate goal (installing the new phone) will be accented relative to his first immediate goal (getting in the apartment). Likewise, Corrie would be more concerned with some matters than others (say, the arrival of furniture over getting a glass of water, or vice-versa). Those more important matters would be accented.

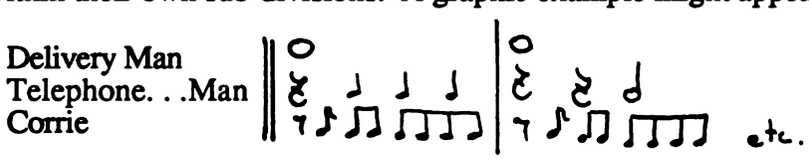
Measure/meter: Within a prose play, the element of measure and meter will be subtler than in a verse play. However, the common pulse, in which the individualized rhythms of the characters work, provides clues to the measure. Exercises in unequal measures could be easily applied in working on a prose play.

Anacrusis: Line deliveries may be crusic or anacrusic. For example, Telephone Repair Man's punch line, "*Heavy* furniture" is crusic, reflecting the emphasis on the joke of carrying furniture up the stairs. Also, Corrie lists the people prevented from surprise visits by the stairs, "Mothers, friends, relatives, mothers." The first 'mothers' serves as

an anacrusis for the second 'mothers.' (Even though 'mothers' is a trochaic word, the first mention prepares for the second.) Likewise, Telephone Repair Man's first immediate goal (to get in the apartment) serves as an anacrusis to the crusic goal of installing the new phone.

Phrase: Telephone Repair Man's character 'beats' or goals should be phrased together. (This would be comparable to Stanislavski's through-line of action.) Likewise lines should be phrased to prepare for the jokes, and punch-lines should be phrased to elicit a response.

Complimentary rhythm: The silent Delivery Man's brief scene can provide an example of complimentary rhythm. If Delivery Man works with rhythm four-times-as-slow as the main tempo, his activities may provide down-beats (entrance, handing over packages, extending his hand, getting delivery signature, and so on). Then Corrie and Telephone Repair Man provide the complimentary rhythms that fill the remainder of the beats within their own sub-divisions. A graphic example might appear thus:



By being familiar with the elements of rhythm and how they work within play texts, a teacher will be able to use any given text as a locus to explore how the general elements of rhythm and acting are particularly applied in plays. For example, if a teacher is working on sub-divisions, then the teacher can emphasize how sub-divisions occur in the text. The teacher can help the student apply experience and knowledge of sub-divisions to a performance of the text.

RHYTHMIC ACTIVITIES

Background

A hallmark of the Dalcroze method is that there is no one exercise or group of exercises that can *automatically* achieve beneficial results. Eurhythmics relies upon a

fundamental philosophy about the inter-relationship between the body and rhythm. Activities are invented to train the organism to respond immediately to external stimuli. In the Dalcroze system, a teacher does not teach a song just to teach a song. A song is used to illustrate a particular point about how music is put together.[294] The importance lies in the general qualities or elements involved in making art. Awareness of the general element allows the student to utilize the element like a tool in innumerable combinations. This awareness enables the student to transfer classroom experience to on-stage performance. The elements, in effect, become a grammar that may be used to express the artist's inner life fully. The Dalcroze system, though, is intended to teach music. The goal of these activities is to lead toward a better understanding of acting.

The following activities exist in one of four different forms, as in the Dalcroze system. Each activity listed below may be used in any of these forms. A given activity may be described in one form, but the form may be interchanged by the teacher to adapt to a particular situation or to lend variety to the activities. These forms are called the "Follow," the "Echo" or "Interrupted Canon," "Canon," and "Quick Reaction." The elements of rhythm may be variously explored through variations created by using these different forms. Each form is described with an example of an exercise to teach accents and to teach listening for accents.

In a "Follow" exercise, the teacher asks the students to execute physically the elements of performed music as it is being played. The teacher may outline by description or example various moves, gestures, and/or groupings to be observed in a "Follow." The students listen to the music and instantaneously and simultaneously move their bodies as suggested by the music. In a "Follow" to teach accents, for example, the teacher can instruct the students to express any accents in the music with stamps of the feet. The

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[294]This is described in Chpater One in the section about the methods class at the Longy School of Music. Each of the student teachers was required to develop a different lesson using only one song, "Shoo Fly, Don't Bother Me."

teacher plays music with accents. As the students move to the music, they strive to stamp a foot immediately as each accent is played.

An "Echo" exercise is a "my turn/your turn" game. A leader executes a rhythm/movement/gesture and allows the students to repeat precisely some aspect or all of the performed event in the established tempo of the leader. In an "Echo" to teach accents, the teacher may play a measure of four beats and accent the third beat. The students then repeat the measure just played (possibly by walking or clapping) and accent the third beat. The teacher and students continue to alternate measures. This can be an effective tool in helping students experiment with new movements or combinations of movements.

A "Canon" follows the same format as an "Echo," only without a pause by the leader. The leader continues to execute rhythms/movements/gestures while the followers are executing the previous events. A round (like "Row, Row, Row Your Boat") is an example of a canon. The students are forced to listen and register the leader's current activity while executing the leader's last activity. The teacher in a "Canon" to teach accents will play a measure of four beats, accenting the third beat. While the students step that measure and accent the third beat (perhaps by stamping the foot or stabbing the air or by clapping or by bouncing a ball, among other possibilities), the teacher simultaneously plays another measure, accenting the second beat. The music and movement is continuous, the leader one activity ahead of the followers.

Cecil Kitcat called "Quick Reaction" exercises "Precision Games." In a "Quick Reaction" exercise, the students must immediately execute a previously agreed upon activity at a given command. The command may be given in the music or by the teacher. Traditionally, the signal has been 'hopp.'[295] The signal, then, immediately sets off a precise activity. In a lesson about accents, the teacher might have the students stand in

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[295]Robert Abramson often uses 'uh-oh' for this function. The teacher may use any variety of signals as long as they are clear to both the teacher and the students.

small circles (perhaps five people each) and have them pass a tennis ball from person to person. The playing of an accent will demand the "Quick Reaction" that the students immediately change direction. Or the students step to some music and they must execute different activities (for example -- if the accent is on the first beat, they must change direction; if the accent is on the second beat, they must spring in the air; if the accent is on the third beat, they must walk in groups of three; if the accent is on beat four, they must kneel).

These exercises should always be accompanied by music. Improvised music on the piano is preferred. Some of the exercises listed below assume piano accompaniment. Improvised accompaniment on the piano can most closely match the group's activity. These exercises, though, may be accompanied by a hand drum or some other percussion instrument. With percussion accompaniment, extra vocal commands may be necessary. The exercises may also be accompanied by singing, solo instrument, clapping, or with recorded music. If the teacher uses recorded music, great care should be used in identifying appropriate selections. Also it is assumed that the available acting classroom has a large open space suitable for movement.

The activities will be described in a regular format. There will be an appropriate heading for each of the elements of rhythm. Then a goal for the teacher will be listed. The activity, then, will be described, followed by possible extension activities. After the description of the activity there will be notes of what the teacher should be able to observe in the students, possible discussion topics, and teaching strategies or hints to assist in executing an activity. All of the activities are intended to train an actor in rhythm. Notation is given where an activity might help in training such actor elements as sense of truth or restraint.

It is hoped that as the teacher gains experience with these activities and the principles involved; new games will be invented -- games suited to the immediate purpose

of teaching some aspect of the elements of rhythm and acting. These activities should provide a basis for the teacher's further development.[296]

Introduction to the Element of Time/Space/Energy and Moving to Rhythm

Warm - up Activities: (These preparatory activities may be done without accompaniment.)

Goals: Physical preparation and experimentation for walking rhythmically and swinging arms rhythmically. These activities apply to the acting elements of rhythm-tempo, relaxation, and attention.

1) The students rest body weight on one leg. They swing the free leg forward and back like a pendulum, keeping the upper body free from unnecessary tension. They continue, alternating legs.

   Teacher's observation: The students should be able to stand on one leg and be able to freely swing their other leg. The students should be able to do this, alternately, with both legs.

2) The students place one leg to the front. They place the toe on the ground first, then the heel. They then transfer weight to the forward leg. They continue with both legs.

   Teacher's observation: The students should be able to walk toe-heel at various tempi.

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[296]Some particularized exercises are documented. All of the exercises have been inspired and influenced by classes with Lisa Parker, Anne Farber, and Janet Kessenich. It seems some exercises are fairly common among a number of different teachers. Dalcroze teachers regularly seem mutually to influence each other.

3) The students place one leg to the front. They should raise the thigh parallel to the ground, then place the foot evenly on the ground. The students then transfer weight to forward leg. They should continue with both legs.[297]

Teacher's observation: The students should be able to walk by evenly placing their foot on each step.

4) The students place one leg to the front. They place the heel on the ground first, then the toe. The students then transfer their weight to the forward leg. The continue with both legs.

Teacher's observation: The students should be able to walk heel-toe at various tempi.

5) The students swing arms to binary ("one, two") pulse.

Teacher's observation: The students should be able to swing their arms so that their hands reach the lowest point of an arc on "one" and reach the highest point of an arc on "two."

Teaching strategies: These are suggested warm-up activities. Any limbering, warm-up activities or stretches may be substituted for this section.

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[297]Emile Jaques-Dalcroze, The Jaques-Dalcroze Method of Eurhythmics: Rhythmic Movement Vol. 1 (London: Novello, 1920) 23.

Introductory Walking Activities:

Goals: Experimentation with walking and moving rhythmically and exploration of space. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, and imagination.

(These early/experimental activities may be done without accompaniment.)

1) The students walk freely in the space. The teacher directs the students to walk to a regular pulse within them. At a command ("hopp" or other[298]), the students should transfer the walking pulse into moving another part of the body. At "hopp," the students return to walking in that pulse.

   Teacher's observation: While the students walk, the teacher should be able to observe the students walking in even steps. Each student will have an individual tempo. The teacher needs to observe that each student is walking their individual pulse evenly.

   At "hopp" the teacher should observe that the students immediately stop walking. Each student's pulse should be observable then in a movement in some other area of the body -- arms, hands, knees, shoulders, or head, among others. At "hopp" again, the teacher should observe the students resume walking at the same rate as they had previously walked.

   Discussion -- The teacher might ask the students if some "transfers" were easier than others. Why? How did they work? What were the differences? What were the similarities? Students should be able to describe the relative ease or un-ease at

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[298]"Hopp" is the traditional vocal command in Dalcroze eurhythmics. Other commands may be used. "Hopp" will be used in the remainder of the text simply as a standard signifier.

starting and stopping walking. Students should be able to describe what they had to do to maintain a constant pulse in walking and in various body parts during the breaks from walking. The teacher may then begin to discuss the effects of gravity, inertia, and momentum on the body and on movement.

Teaching Strategies: The teacher should allow the students enough time to establish a clear pulse for walking. Then the teacher should allow enough time during the breaks from walking for the students to transfer the pulse to another body location. The students may have a slight hesitation at first in transferring the pulse from one part of the body to another. The teacher also should observe the students and make sure that no student is obliged to hold an impossible or difficult position during the breaks from walking.

It is unnecessary to specify where the students should transfer the pulse. The students should experiment. The teacher can comment to the class to experiment. A student who previously transferred the walking pulse to moving the head may try moving an arm during the next break from walking.

It may be desirable to have class members model one or two of the various "transfers" and be copied by their class-mates. The teacher thereby can establish early the importance of the students' participation. The students help to create the movement used in the class.

The teacher should note that experience precedes analysis. It should also be noted that the teacher begins with discussion, not lecture.

2) The students walk "alone," ignoring other class members (but avoiding collisions with classmates). After a time, the teacher instructs the students to become aware of other class members. After another period, the teacher asks the students to become aware, through imagination, of different people walking all over the world. The teacher asks the students to imagine themselves as a member of this class of walkers, walking at different places at this time. Then the teacher asks the students to find a common pulse for the whole group for walking in this space.[299]

Teacher's observation: The teacher should be able to notice that the students can maintain "public privacy" in the first step of the activity. Students may walk quickly or slowly, but the "public privacy" comparable to walking in an urban setting should be present.

As the students are directed to be aware of each other, the teacher should notice that an organic mediation of the various walking tempi may occur. As the students become aware of each other, their awareness may adjust their individual tempi to a more common one.

As the students are directed to be members of the class of walkers currently walking elsewhere in the world, the students' tempi will change depending on the objects of their imaginations. For example, a student imagining two lovers walking in Italy may walk at a different rate from a student imagining a protest march somewhere or someone walking to get water in a desert.

When the students are directed to find a common tempo for the group as a whole, the teacher should observe that each student can observe the group, adjust, and

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[299]Thanks to Anne Farber.

execute a group tempo. The exercise should conclude with the students walking at a common pulse.

Discussion topics: The teacher might ask, "What happened with the various walks? What were the similarities? What were the differences? What was necessary for everyone to come to a common walking pulse? Was everyone successful?" If not, what prevented someone from successfully joining the common pulse?

The students should be able to describe how it felt to be "publicly private." The students should also be able to discuss their image as part of the world of walkers.

The teacher might also talk about finding the balance between interior/private work and joining with an ensemble on stage.

Teaching Strategies: These activities can be directly related to the acting elements of rhythm and tempo, relaxation, attention, imagination, and restraint.

These beginning or introductory activities could lead into other walking exercises in incitation and inhibition (starting and stopping), in stepping beats, or in dynamics, among others.

Introductory activities for moving rhythmically with balls.

Goals: Introduction of rhythmic (time/space/energy) elements transferred through an object (a tennis ball). These activities apply to the acting elements of rhythm-tempo, relaxation, attention, sense of truth, the magic "if," imagination, and restraint.

1) The students stand in a circle. The students pass a tennis ball around a circle without accompaniment. The teacher asks the students to pretend that the ball is variously heavy/light, odorous/deliciously aromatic, hot/cold, soft/hard.[300]

Teacher's observation: The students should be able to pass the ball around the circle with a high degree of facility.

Teaching Strategies: This preliminary exercise is to acclimate the students to the physical mechanics of passing the ball. The teacher may want to devise other qualities for the tennis ball than those listed.

2) The teacher adds the accompaniment of music (piano, hand drum, clapping, singing, or recorded music). The students pass the ball to the pulse of the music.

Teacher's observation: The students should be able to successfully pass the ball around the circle to the pulse of the accompanying music.

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[300]With experienced theatre students, this may be familiar as a "Magic 'If"'/Imagination game. This preliminary activity may be used as well as a jumping off point to go into other imagination games. Or it may be used as the beginning of instruction in dealing with props.

Extension Activities:

a) As the students succeed with this task, the teacher can add a signal to direct the students to stop passing the ball. Then, the students re-start passing when the signal is given again.

Teacher's observation: The teacher should observe that the students are able to start and stop passing the ball at the signal.

b) As the students master this task, the teacher can add another signal that will change the direction of the pass. The teacher can alternate between the signals.

Teacher's observation: The teacher should observe that the students properly start and stop passing and change the direction of the pass at the appropriate signal.

c) As the students master this task, the teacher can suggest that the ball be passed with one of the imaginary qualities listed above (hot/cold, etc.). The teacher can continue to interject the signals to stop and/or change direction. The teacher can also add a second ball -- each ball possibly assuming one of the opposite imaginary qualities (one ball hot, one ball cold) and the students must treat each ball appropriately.

Teacher's observation: As the directions and possibilities become more complex, the teacher should observe that the students can keep each signal clear and act appropriately. Students, at this point, should be observed to start and stop passing the ball, to change directions, and to handle imaginary qualities appropriately at each signal. The teacher should observe that the students can do this with multiple tennis balls, possibly going in opposite directions.

Discussion topics: The teacher can discuss the effects of the various imaginary qualities on passing the balls. The teacher might ask, "What was necessary to change direction appropriately, or to stop passing the ball? In the final extension activity, how did the addition of the imaginary qualities effect the rhythmic exercise?" The teacher may want to discuss how the ball manifests the energy of the person manipulating the ball. The ball has no inherent energy of its own. It is entirely a tool for transferring energy in time across space. (This can be another jumping-off place for the class to discuss and explore time/space/energy issues.)

Teaching strategies: This group of activities can be applied to the acting elements of rhythm and tempo, relaxation, attention, sense of truth and magic "if," and imagination.

When first introducing this group of activities, the teacher may find it necessary to provide a vocal command like, "And stop" -- in rhythm -- to enable the students to stop successfully or change direction successfully. The students, though, should quickly develop the ability to stop passing with the music. The teacher should only use the vocal commands as a means to help the students become accustomed to the activity. The teacher should not, in effect, do the students' listening work for them.

3) The teacher gives every student a tennis ball. The teacher asks the students to bounce the balls at their individual tempi. The teacher asks them, at a signal, to bring their individual tempi to a common pulse for the whole group. When the teacher gives the signal, the students should quickly achieve a common pulse.

Teacher's observation: The teacher should be able to observe that each student can bounce the tennis ball in their individual rhythm. On a wooden floor, this may sound like popcorn. Then at the signal, the students should be able to adjust to a common pulse that would sound like one ball bouncing.

Extension activities:

a) Once they have achieved this task, the teacher can ask the students to repeat the process. That is, the students start bouncing the balls at their individual tempi. The teacher gives the signal and the students find a common pulse. This process may be repeated a few times.

Teacher's observation: Re-gaining the common pulse will likely occur quickly. The teacher should observe a spatial similarity to everyone's movement, regardless of size, to execute the group bounce.

Discussion topics: The teacher can talk with the students about movement being tied to rhythm and tempo. What did the students notice about the common pulse? Was

it easier to find the pulse the second, third, fourth time? Why? Did the students notice anything about the class's bounce movement?

The students should be able to describe how they were able to find the common beat. The students may be at a loss to describe why finding the common pulse seemed to get progressively easier. The teacher can discuss the help of the kinesthetic sense and "muscle memory."

The teacher can discuss with the class the relationship of space and energy to time. This is another jumping-off point for further exploration of time/space/energy issues.

Teaching strategies: When discussing the relationship of gesture to the rhythm of the bounce, the teacher can ask the students to experiment by starting the bounce at higher or lower points, but still maintaining the group's pulse. The class will find that the ball will need more energy to start from a higher point and less from a lower point to bounce correctly in rhythm. This will allow the teacher to discuss further about the inter-relationship of time, space, and energy.

Activities for the Element of Beats (Including: Incitation and Inhibition, Control, and Stepping Beats)

Walking Activities:

Goals: For the student to experience beats through body control of starting and stopping. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, restraint, and ensemble.

Activity:

1) The teacher asks the students to walk to music. At "hopp" the students take one step backward, and then continue to proceed walking until the next "hopp."[301]

Teacher's observation: The teacher should observe the students take one backward step each time the signal is given.

Teaching strategies: The might give "hopp" consistently on a beat when beginning (for example, on the third beat), and then vary the placement of "hopp" as the activity continues. Also, early in the exercise, the teacher might give the student's more time to "recover" from the backward step. Later, as the students gain ability, the teacher can give successive "hopps" with shorter intervals between them.

2) The teacher asks the students to walk forward to music. At "hopp" the students walk backward. At the next "hopp" the students switch to walking forward again.

Teacher's observation: The teacher should observe that the students walk forward or backward, appropriate to the directions given.

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[301] "Hopp" may also be represented by a musical signal or by some other signal. This exercise might also be played in the other forms. For example, the teacher establishes a musical signal for the students to recognize. Then the leader begins playing and the students repeat in "Canon." While the students execute a backward step in the current measure, they simultaneously listen for the signal as they continue in the sequence.

Teaching strategies: The teacher should watch to make sure the students are able to walk backwards safely without running into obstacles or each other.

3) The teacher asks the students to walk forward to music. At "hopp" have the students jump to springs on one foot. At the next "hopp" the students then resume walking.

Teacher's observation: The teacher should observe the students are able to appropriately switch from walking to hopping on one foot.

4) The teacher asks the students to beat the pulse of the music in one arm. At "hopp" have the students switch arms. (The first arm stops beating time when the second takes up the pulse.)

Teacher's observation: The teacher should observe that the students can beat the pulse with their arms. That is, the pulse is clear from starting and stopping point of each arc of swing. The teacher should then observe that the students are able to switch from one to the other with facility.

Extension activities:

a) Have the students walk forward to music and beat time with one arm. At "hopp" switch arms and walk backward. At "hopp" resume walking forward and switch arms again.[302]

Teacher's observation: The teacher should observe that the students are able to walk and beat time simultaneously.

Teaching strategies: Some students may find this activity challenging. Early in this activity, the teacher may need to vocally accent the pulse by saying something like, "And *beat*, and *beat*, and *beat*. . . ." in rhythm. The teacher should stop doing this as soon as the student is able to coordinate the beat in the upper and lower body.

6) The teacher asks the students to walk briskly to ♫ ♩♫ . At "hopp" have the students switch to walking the dotted rhythm ♩. ♪ .

Teacher's observation: The teacher should observe the students are able to shift from walking evenly to the dotted pattern and back. As the activity continues, the teacher should observe growing finesse in the students' abilities to control the switch back and forth from even to uneven beats.

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[302]#2,3,4 from EJ-D, Method I, 29

Teaching strategies: Work with the students to develop the ability to switch instantaneously without a vocal command.

All of these activities should train students to coordinate their bodies to the beat of the music and the signals for change immediately.

These activities and the following advanced activities would not be used in one session, but would be used over time to help develop the students' rhythmic abilities.

Advanced exercises in independent movement and beats.

Goals: To help the student acquire an advanced ability to control the body and to execute more complex rhythmic patterns. To introduce the students to feeling patterns like 2 against 3 and 3 against 4 kinesthetically. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, and restraint.

Activities:

1) The teacher asks the students to practice swinging their arms in which the total arc is completed in 3 beats. The teacher then asks the students to mark time (walk/march in place) with a binary pulse.

Teacher's observation: The teacher should observe that the students are able to execute a three-beat arc with the arm against the two beats of marking time with the feet.

Teaching strategies: The teacher should make sure that the down-beat of the arms and the legs coincide. The students may unconsciously shorten the arc of the three-beat arm swing to match the binary beat in the feet. The teacher can help the students by reminding them to rely upon their kinesthetic sense in feeling the three-beat arc in their arms. The teacher can side-coach the students by reminding the students to let their bodies work for them. The teacher can also have the students practice this combination of movement outside of class.

Extension activities:

a) The teacher asks the students to swing their arms in 3 beats. Have the students mark time twice as fast as the binary pulse (4 steps against 3 beats in the arm).

Teacher's observation: The teacher should be able to observe the students executing a three-beat arc in swing the arms against four steps by the feet.

b) The teacher asks the students to beat measures of 3 beats in the arms. (Beat 1 is a down beat from hands above head to waist high. Beat 2 is indicated by the arms moving away from the torso to the side of the body at about chest level. Beat 3 is made by bringing the hands together and raising them above the head.) Ask the students to mark time with a binary pulse. The teacher then ask the students to <u>march</u> the binary pulse while swing the arms in a 3 beat arc.

Teacher's observation: The teacher should be able to observe that the students are able to coordinate the upper and lower body by walking a regular "one-two" beat with the feet against beating each of three beats in the arms. The teacher should observe that the down-beat coincides in both the arms and legs.

Teaching strategies: The students will likely find this challenging at first. The teacher can help the students by providing musical accompaniment that features three beats against two. A teacher personally unable to execute this combination of rhythms (particularly if using a hand drum), might employ the assistance of a student. If the teacher and a student each play a distinct percussion instrument, they could together provide both the ternary beat for the arms and the binary beat for the feet.

Activities in beats using tennis balls

Goals: To provide students experience in executing rhythmic beat patterns with exterior objects as a focus for time, space, and energy. To provide students with experience in coordinating rhythmic movement with partners. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, restraint, and ensemble.

1) The teacher should ask each student to select a partner. The teacher gives each pair a tennis ball. The members of each pair bounce the ball to each other in time to music.

Teacher's observation: The teacher should observe that the ball bounces with the beat. Early in the exercise, the teacher may need to side-coach to help the students coordinate the bounce to the beat of the music.

2) The teacher asks the students to select a partner. The teacher gives each student a tennis ball. All pairs are asked to complete a rhythmic sequence to music as follows:

Partner A bounces 4 beats

Partner B bounces 4 beats

Partners A and B bounce 4 beats together

Both partners rest for 4 beats

Partners A and B bounce 4 beats together.

The sequence is then repeated.

Teacher's observation: The teacher should be able to observe the students successfully trade bouncing, rest, and bounce together.

Teaching strategies: This activity can be used as an exercise in talking about rests as well. The students need to be able to coordinate their rhythmic movement, including rests, with their partner.

3) The teacher asks the students to stand in a circle. The teacher asks for a student to volunteer to be in the center. There is one tennis ball for the whole circle. With a musical accompaniment, the person in the center bounces the ball to a person in the circle. The person in the circle bounces the ball back to the center. The center person bounces the ball to the person to the immediate right (or left) of the previous

sequence. In this way, the person in the center bounces the ball to each member of the circle.

Teacher's observation: The teacher should observe that the students are able to coordinate the bouncing between the center person and the people in the circle.

Extension activities:

a) The teacher may add a signal for stopping and re-starting the sequence.

b) The teacher may add a signal to change direction.

c) The teacher may add another person to the center.

d) The teacher, at advanced levels, might ask the second person in the center to bounce the ball at a tempo twice as slow as the beat.)

e) The teacher may add a third ball to be passed around the circle at a tempo twice as fast as the basic pulse.

Teacher's observations: The teacher should observe that the students have mastered one level of coordination before adding a further complication of the rhythmic task.

Discussion topics: The teacher might ask the students what is necessary for them to successfully complete the task set by the activity. The students should be able to describe the amount of attention needed to maintain the appropriate direction,

starting, stopping, bouncing of the ball. The teacher might discuss with the students the amount of attention and energy needed to maintain the appropriate focus, energy, and coordination among a group on stage.

Teaching strategies: These activities actively train the acting elements of rhythm and tempo, relaxation, attention, restraint, and ensemble.

These activities can be made progressively complex over a number of sessions. This group of activities might effectively be used as a group warm-up for class or rehearsal. Also, as the group is able to do "d" and "e" above, the teacher can discuss levels of rhythm on stage. The teacher can also use "d" and "e" in relation to the rhythmic element of sub-divisions.

Activities in sub-division

Goals: To introduce the rhythmic element of sub-divisions. To develop the students' abilities to perceive and execute rhythmic sub-divisions. To help the students become aware of the potential energy within the pulse (physicalized in the sub-divisions). These activities apply to the acting elements of rhythm-tempo, relaxation, attention, imagination, restraint, and ensemble.

Activities:

1) The teacher first asks each student to imagine a steady pulse. The teacher then asks each person to clap that pulse silently. At a signal from the teacher, the students clap their pulses aloud. From these various pulses, the teacher asks the students to develop a common pulse. Then the teacher may start an "Echo" exercise in which the common pulse is clapped at stomach level. The teacher can quickly introduce

clapping twice as fast at chest or shoulder level. The teacher may also introduce clapping twice as slow by patting the lap (if sitting) or hips (if standing).

Extension activity:

a) As the students gain the ability to follow the teacher in the "Echo," the teacher may shift into a "Canon." The teacher will not pause while the students repeat a given measure. Instead, the teacher will continue to clap the next for the students. A visual representation of a sequence in canon might look like this:

Teacher's observation: The first part of this activity is much the same as activity #3 under the "Introductory Activities for Moving Rhythmically with Balls" above. The teacher should be able to observe the students silently clapping (gesturing) their individual tempi. Then the teacher should again observe that the students are able to adjust their individual tempi to a single group pulse. The group tempo should be precise and sound like one person clapping.

The teacher should be able to observe that the students can imitate clapping twice as fast at chest level and patting the lap twice as slow.

Discussion topics: The teacher might ask, "Were there different claps? How were they different, what made them different?" The teacher may discuss the body positioning of each level of clapping. The quicker movement is higher on the body. The slower movement is heavier and placed lower.

Teaching strategies: Early in the activity the students are asked to clap silently. This direction helps the students to have different tempi when they begin clapping. There is a strong tendency to clap along with the group. The challenge here is to get the students to clap at their own tempi, if only for a brief second or two.

When the teacher starts the "Echo," it is useful to make sure that the students are able to clap in tempo and not accelerate the tempo. If the tempo gets faster, the introduction of twice as fast will be more difficult to execute and it will be more difficult to perceive the relationship between the main pulse and the pulse's sub-divisions.

Keeping the different levels of sub-divisions at their body locations will help clarify the different levels for the students. Clapping at chest level and abdomen level and patting the lap engages the kinesthetic sense, as well as engaging the visual sense.

In the extension activity, the teacher will find it useful to clap a different sub-division each measure. Thus, while the students are clapping a measure of the main beat (quarter notes), the teacher claps a measure of twice as fast (eighth notes). Then when the students clap the measure of twice as fast, the teacher might clap a measure of twice as slow (half notes), and so on. This helps clarify the sequence of the canon for the students.

2) The teacher asks the students explore unaccompanied movement in straight lines or planes (in upper and lower body) and in circles (also in upper and lower body). The teacher then asks the students to move to music that appropriately switches from 2-beat measures to 3-beat measures without announcing the changes beforehand (each measure is a pulse -- $\frac{2}{8}$ and $\frac{3}{8}$ time). The teacher asks the students to move in straight lines or in circles depending on what the music seems to suggest. (The 3-beat measures will likely suggest circular movement with straight lines for the 2-beat measures.)[303]

Teacher's observation: In the first part of the activity, the teacher should be able to observe that the students move with angular, back-and-forth, in-and-out gestures to the suggestion of moving in straight lines or planes. The teacher should observe more fluid gestures and arcs to the suggestion of moving in circles (i.e., an arm making a "snaking" movement).

In the second part of the activity, the teacher should be able to observe that the students are able to distinguish and execute the angular movement to the binary sub-division and the circular fluid movement to the ternary sub-division.

Discussion Topics: The teacher might ask, "What was the difference between the straight lines and the circles? How were circles and straight lines suggested?" The teacher might discuss the binary and ternary articulation of the human body. (The body has two arms, two legs. The arms and legs have three places for movement -- i.e. shoulder, elbow, wrist.)

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[303]Thanks to Lisa Parker.

The teacher might want to discuss the difference between binary and ternary subdivisions. For example, binary sub-divisions include twice as fast as experienced in activity # 1 above. The ternary sub-divisions include three times as fast, a new sub-division.

Teaching strategies: Early on, the teacher can help the students distinguish between the angular movement and the fluid, circular movement suggested by the music by playing the binary sub-divisions with pronounced accents and the ternary sub-divisions more fluidly.

3) The teacher asks the group to split into two sections. One section will clap binary sub-divisions, the other ternary. The teacher asks a series of volunteers to conduct the two sections by alternately pointing to each section in turn, thus creating a rhythmic composition out of combinations of binary and ternary sub-divisions.

Extension activities:

a) The teacher asks the group to split into four sections. The teacher asks two conductors to stand with backs to each other and conduct their "orchestra" of two sections each. The conductors must start and end together without verbal signals. They must observe and listen for their partner conductor's signals. This mutual performance will likely produce a number of juxtapositioning of 2 against 3.

Teacher's observation: The teacher should observe that the students are able to execute binary and ternary subdivisions by clapping. (In a 4/4 meter, these would be represented by eighth notes and eighth-note triplets.)

In the extension activity, the teacher should be able to observe that the two "conductors" are able to start and stop without using their voices to say "start" or "stop." The student "orchestras" should be able to clap their sub-divisions (binary or ternary) when directed to do so.

Discussion topics: The teacher might ask, "What do the conductors need to do to start and stop together? What happens when binary coincides with ternary beats?"[304] The teacher might also discuss the possibilities of fairly complex and interesting rhythmics compositions just from using binary and ternary sub-divisions. The teacher might discuss how this level of simplicity might be useful on stage.

Teaching strategies: The teacher should allow for various students to act as "conductors." The teacher can also use this activity to acclimate the students to phrasing. The student conductors should have a sense of when the rhythmic composition comes to an end. The teacher may side-coach, if needed. The teacher can also draw the students' attention to the benefit of acquiring an organic sense of a pattern having a beginning, middle, and end. The teacher can point out that this sense can be helpful in performance, particularly if the students are doing improvisation work.

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[304]Thanks to Lisa Parker and Anne Farber for this sequence of exercises.

4) The teacher asks each student to find a partner. The teacher asks the students to walk to music in pairs in the space with arms linked. At a signal, one of the partners starts to walk twice as fast as the pulse (or three times as fast for ternary sub-divisions.) The students must continue to walk to the music with arms linked.[305]

Teacher's observation: The teacher should observe that the students are first able to walk to the same beat. Then at the signal, the teacher should observe that one student in each pair is walking the appropriate sub-division (binary or ternary, depending on what the teacher has chosen). The students should keep their arms linked. Thus the student walking the sub-division will need to adjust the amount of space being covered with each step.

Discussion topics: The teacher might discuss with the students how rhythms can be sub-divided. (After this experience, the students should be aware of the potential energy within the pulse and physicalized in the sub-divisions.) The teacher might discuss with the students the issues of using the energy of sub-divisions to vitalize long theatrical moments. Another issue for discussion might be about the joining of seemingly different tempi (levels of sub-division as fast and slow tempi) into one framework and how this can be used to develop ensemble.

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[305]EJ-D, Method I, 39.

Teaching strategies: This activity can provide a jumping-off place to exercises and discussion of rests and holding long notes long enough (sustaining moments on stage).

Activities for experiencing rests

Goals: For the students to experience the energy required to sustain a rest. For the students to kinesthetically experience rests accurately in tempo. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, imagination, and restraint.

1) The teacher asks the students to march to music. The teacher calls a number. The students take one more step, stop, and silently wait the same number of beats as the called number. Then the students continue.[306]

Extension Activities:

a) The teacher asks the students to walk/move in synchronicity to music. At each rest, the students lunge and change direction.

Teacher's observation: In the main activity the teacher should observe that the students can accurately hold for the number of rests called by the teacher. For example, if the teacher calls "three," the students should be able to take one more step, then hold for three beats in tempo, and then continue walking.

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[306]This exercise may be given in the different formats. For example, the teacher may introduce rests on different beats and different lengths of rest in a "Canon."

In the extension activity, the teacher should observe that the students lunge on each rest. The students should also change direction with each lunge.

Discussion topics: The teacher might ask, "How are these experienced similarly? How do they contrast?" The teacher may also want to discuss the energy involved in filling pauses.

Teaching strategies: The teacher should be careful in preparing for the rests in the accompaniment for the extension activity. Early in the exercise, the accompaniment should have a clear indication that a rest is coming. Also, the rest should occur in tempo and be long enough for the students to lunge safely and then recover.

2) The teacher gives each student a tennis ball. The teacher asks the students to bounce and catch the ball to music. The teacher calls a number. The students catch the ball and hold it while pausing for the same number of pulses as the called number. The students resume bouncing the balls to the music.

Teacher's observation: The teacher should observe that the students are able to bounce in tempo and then able to hold the ball for the proper amount of rest and resume bouncing in tempo.

Discussion topics: The teacher might ask, "What did the students need to do to successfully execute these tasks? What is needed to successfully start the bounces again?" The students should be able to describe the process they used to properly assess and execute the rest. If a student had difficulty, the student should be able to describe the obstacle that prevented success. The teacher might discuss the need of feeling the energy of a pulse through a rest.

Teaching strategies: The teacher might want to combine these activities with work in maintaining pauses or sustaining serious moments on stage. The section of activities on rhythmic improvisation included further below describes a process by which exterior, physical work can be transferred to an interior reliance on the kinesthetic sense.

Activities for experiencing tempo

Goals: For the students to experience the change in energy associated with shifts of tempo. For the students to develop a deeper sense of tempo and be aware of tempi other than their own individual tempi. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, the magic "if," imagination, restraint, and ensemble.

1) The teacher may repeat some of the exercises from the activities for experiencing beats at varying tempi.

Teacher's observation: The teacher should observe that the students are able to maintain accurate execution of the rhythm at varying tempi.

Discussion topics: If repeating an exercise previously done, the students will be familiar with the rhythmic patterning involved. The teacher might ask, "How does a change in the tempo change the texture of a rhythmic pattern? How does a tempo change affect the time/space/energy relationship of moving with a rhythm?" The students should be able to describe how a shift in tempo requires different energy to execute a particular rhythmic pattern.

Teaching strategies: For an outside assignment, the teacher might ask the students to list (15 - 30) reasons why they might slow down in everyday life (something catches the eye, the bus has just pulled away, etc.). The teacher might also ask the students to make a comparable list of reasons why they would accelerate in everyday life (break into a run to catch a bus, avoiding something, etc.). The teacher might ask, "How do these reasons affect the quality of tempo change?" The teacher can connect these reasons for shifting tempo to possibilities for shifting tempo on stage in performance.

2) The teacher asks the students to move to various marches from bright Sousa marches to the Wedding March to a funeral march.

Teacher's observation: The teacher should observe that the students accurately march the beat of each selection. A funeral march will be in a slower tempo than a Sousa march.

Discussion topics: The teacher might ask, "How does tempo affect the feel of a march?" The students should be able to describe how the tempo of each march matched the activity of the march (i.e., going to a funeral or marching in a parade).

Teaching strategies: The teacher might join the discovery of the connection of tempo to activity to work on stage. In life, various events suggest their own tempi. It might be helpful to execute these particularized tempi on stage.

3) The teacher asks the students to pass a tennis ball around a circle to slow music. The ball must arrive neither too early nor too late.

Extension activities:

a)Have the students pass a tennis ball around a circle to music. Allow the tempo of the music to vary.

Teacher's observation: The teacher should observe that the students are able to properly execute the pass at a slower tempo. In the extension activity, the circle should shrink to pass the ball effectively at a fast tempo. The circle should swell to pass the ball effectively at a slow tempo.

Discussion topics: The teacher might want to discuss how a slower tempo causes an adjustment in the time/space/energy equation. After the extension activity, the

students should be able to describe that slower tempi can involve more space and larger movements to gesture through the entire beat.

Teaching strategies: The teacher should help the students to gesture the pass of the ball through the entire length of the beat in the first activity. The teacher might want to connect the discovery of how tempo affects the time/space/energy relationship to changes in tempo on stage.

Activities to experience dynamics

Goals: To help the students explore different levels of dynamics. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, restraint, and ensemble.

Activities:

1) The teacher may repeat some of the activities from the section dealing with experiencing beats and the section dealing with sub-divisions with a focus on varying dynamic levels. The musical accompaniment for these exercises should feature gradations of dynamics (louds and softs). The teacher asks the students to express the dynamic changes in their movement.

Teacher's observation: The teacher should observe the students expressing dynamic changes in some form of movement. Some students may show loud music with broad gestures in the arms or by grandly striding to the music. Some students may physically express softer volume through smaller steps or smaller gestures of the torso and arms. The teacher should observe whether the students' movement choices seem appropriate to the dynamics of the accompaniment.

Discussion topics: The teacher might ask the students how the dynamic changes affected the students' movement. The students should be able to describe how their gestures changed relative to the dynamics of the musical accompaniment. The teacher might discuss with the students the influence of volume on movement in everyday life.

Teaching strategies: The teacher should insure that there are detectable dynamic changes in the accompaniments used for this activity. If a student discovers an observably imaginative way of expressing dynamics that differs from the ways used by other students, the teacher might have that student model their movement and have the class experiment with this type of movement.

2) The teacher asks the students to sit or curl-up on the floor, taking as little space as possible. The teacher asks the students to expand and contract with dynamic changes. As the music progresses, the teacher asks the students to come to a standing position with a crescendo in the music and start stepping the beat of the accompaniment. As the students step the beat of the music, the teacher asks the students physically to expand with loudness and contract with softness.

Teacher's observation: The teacher should be able to observe that the students are able to expand their bodies during crescendos and to contract their bodies with diminuendos. As the accompaniment continues, the teacher should observe that the students are able to step the beat of the accompaniment and to continue to expand

and contract appropriately. The teacher should observe that the dynamic changes do not affect the tempo of the students' stepping to the beat.

Discussion topics: The teacher might ask, "What was different between the loud and soft music? How did it affect the movement? What kind of energy did it take to step during the soft passages? During the loud passages?" The teacher might discuss that the increase in volume affects energy and space, but should not affect time. That is, one can have a high volume without getting faster. Likewise, one can be soft without getting slower.

Teaching strategies: If the students let dynamic changes affect their tempo, the teacher might follow this exercise with an activity dealing with tempo. The students should experience the possibilities of getting louder without speeding up, of speeding up without getting louder, of getting softer without slowing down, and of slowing down without getting softer. The teacher may choose to ask the students when these skills are helpful in performing on stage.

3) The teacher asks the students to get in a circle. The teacher asks the students to step the note values of the melody of the accompaniment. The circle should grow as the accompaniment's volume swells and contract as the accompaniment's volume diminishes.

Extension activities:

a) The teacher asks the students to do the same exercise, but with reversed conditions. A swell in the volume contracts the circle and a diminishment of the volume expands the circle.

b) The teacher asks the students to form two circles, one inside the other. The teacher asks the inner circle to expand and the outer circle to contract with swells in volume. When the volume diminishes, the inner circle contracts and the outer circle expands.

Discussion topics: The teacher might ask, "How did the dynamics affect the space? How can an acting ensemble use dynamics on stage? What energy is needed to allow the harmonious existence of contrasting dynamics?" The students should be able to describe how they were able to coordinate the size of the circle as a group, relative to the dynamics of the accompaniment.

Teaching strategies: The teacher should choose accompaniments that have detectable dynamic changes. The teacher should also insure that the students are able to expand and to contract the circles safely in the space.

4) For advanced students -- an exploration of combining light and heavy movements. The teacher asks the students to step with the melody in the legs and gesture the accompaniment's beat in the arms. The students' arms should start with gestures

that indicate a soft volume, getting softer. The students' legs should indicate a loud volume, getting louder. At "hopp" the situation is reversed.

Teacher's observations: The teacher should be able to observe that the students are able to step the rhythmic pattern of the accompaniment's melody and beat the meter with the arms simultaneously. The teacher should also observe that the students are able to coordinate the upper and lower body movements so that one half of the body can express crescendos while the other half expresses a diminuendo.

Discussion topics: The teacher might ask the students when it would be appropriate for a performer to have the upper and lower body expressing different dynamic levels.

Teaching strategies: The teacher will find that suitable accompaniment for this activity greatly helps the student. On the piano for example, the music could begin with the melody in the left hand and a soft accompaniment figure in the right hand. At "hopp" the right hand would take the melody and the left hand would play the soft accompaniment figure. If the teacher is using a hand drum to accompany activities, the teacher might enlist a student to play along with a second, distinct percussion instrument. The two percussion instruments played by the teacher and a student can provide the disparate dynamic levels for the upper and lower body.

Activities to experience accents

Goals: For the students to experience how accents affect rhythm. For the students to be introduced to the logical placement of accents. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, and restraint.

Activities:

1) The teacher asks the students to march to the pulse of the accompaniment. The teacher announces a number that would correspond to a beat in the measure. In the next measure the students clap on that beat as the teacher accents that beat in the music. (For example, the teacher plays music with 4 beats in a measure. On the fourth beat of a given measure, the teacher announces, "Two." On the second beat of the following measure, the students clap and the teacher accents that beat.)

Extension activities:

a) The teacher omits announcing on which beat the accent will fall. The students must listen for the accent.

Teacher's observation: The teacher should observe that the students are able to clap on the appropriate beat.

Teaching strategies: The teacher should be able to progress quickly to the extension activity. If a student has difficulty locating the appropriate beat to clap, the teacher might side-coach briefly by saying, "And clap," with the word clap falling on the appropriate beat.

In the extension activity the accents should fall logically in the accompaniment. The accompaniment should not be needlessly confusing.

2) The teacher asks the students to step to the beat of the music. The teacher omits the first beat of each measure. The teacher asks the students to clap or to stamp their feet on the first beat.

Teacher's observation: The teacher should be able to observe the students appropriately clapping or stamping on the first beat of each measure.

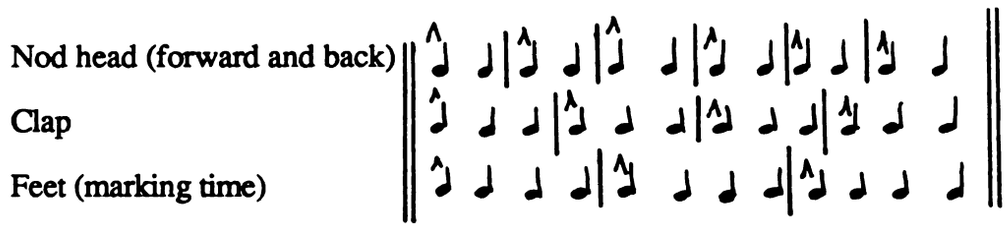
Discussion topics: The teacher might ask, "Did accenting the first beat of each measure help in feeling the pulse of the accompaniment? Did accenting the first beat of each measure help or hinder in feeling a flow to the accompaniment?" The students should be able to describe if the regular accent helped or hindered feeling the flow of the music. The teacher might want to discuss how accents may be variously placed, according to the logical needs of individual rhythm patterns.

Teaching strategies: The teacher might find that this activity may also serve as an introduction to the concepts of crusis and anacrusis.

3) An advanced exercise in independently expressing accents. The teacher asks the students to nod their heads, clap, and mark time (step in place) all to one pulse.

Each forward motion of the head as it nods should express an accent. (Thus setting up an accent pattern of STRONG weak, STRONG weak, etc.) The hands clap an accent on every third beat. The feet step an accent on every fourth beat. When all accents coincide, the student springs into the air.

The accent pattern for this exercise appears like this:[307]



Teacher's observation: The teacher should observe that the students are able to detect the accents as they are given by the head, hands, and feet. The teacher should also be able to observe the students' jump when the accents coincide.

Discussion topics: The teacher might talk with the students about how accents and dynamic changes compare and contrast. The students should be able to describe that both dynamic changes and accents can affect the expression of a rhythmic pattern. The students should also be able to contrast the momentary effect of an accent with the comparably sustained effect of dynamic change.

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[307]EJ-D, Method II, 33.

The teacher might also talk with the student about how accents help indicate movement of time.

Activities to experience measure and meter

Goals: For the students to experience different meters kinesthetically. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, and restraint.

Activities:

1) The teacher asks the students to clap or to bounce a tennis ball on the first beat of each measure to a regularly measured accompaniment.

Teacher's observation: The teacher should be able to observe that the students can locate the first beat of each measure in regularly measured music.

Discussion topics: The teacher might discuss with the students how they are able to locate the first beat of a measure. The students should be able to describe the method by which they are able to locate the first beat of a measure. Commonly the first beat of a measure is slightly accented.

Teaching strategies: The teacher might want to start with an accompaniment with measures of 2/4 or 4/4. This activity should not take too much time. It serves to insure that the students are able to locate focal points in metrical organization -- in this case, the first beat.

2) The teacher asks the students to step to music with 2 beats in each measure. The teacher asks the students to show the first beat of each measure.

Extension activities:

a) The teacher asks the students to step to music with 3 beats in each measure. The teacher asks the students to show the first beat of each measure.

b) The teacher asks the students to step to music with 4 beats in each measure. The teacher asks the students to show the first beat of each measure.

c) The teacher ask the students to step to music with 2, 3, or 4 beats in each measure. The teacher asks the students to show a beat other than the first beat of each measure. (i.e., "Show me the third beat of each measure.")

Teacher's observation: The teacher should observe that the students are able to locate particular beats in each meter. The teacher should observe that the students show the beat in individual ways. Some may clap. Some may emphasize the beat with a gesture of the arms. Some may stamp the floor on that beat.

Discussion topics: The teacher can discuss with the students how they are able to locate different focal points in a meter (how they can consistently find the second beat, the third beat, etc.). The teacher can discuss with the students the possibility of accenting different words in a verse line while clearly maintaining the meter's structure.

Teaching strategies: As the extension activities continue, the students should be more sophisticated in their ability to locate particular beats in the meter. The teacher should provide accompaniment in which the meter is clear, but in which different beats may be accented. The teacher can then start to bridge these activities toward verse speaking and locating points of focus in a verse line while keeping the meter clear.

3) The teacher asks the students to step to music that alternates between 3 and 4 beats per measure.

Teacher's observation: The teacher should observe that the students are able to execute shifting meters in their bodies.

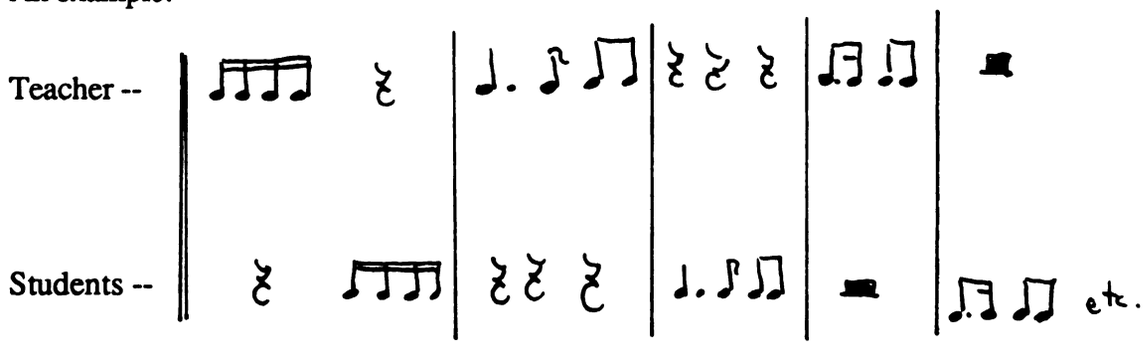
Discussion topics: The teacher can discuss shifting meters with students. The teacher might want to compare shifting meters with formal prose.

Teaching strategies: The teacher might choose to add directions to this activity to help the students show clearly the shifting meters. The teacher might have the students change directions with each change in meter. If the accompaniment alternates between 3 and 4 beats per measure *every other* measure (i.e., 3 beats, 4 beats, 3 beats, 4 beats, etc.), the teacher might choose to have the students bounce a tennis ball or to hop or perform some other activity on one of each measure to

emphasize the constant alternation of meters. The teacher should then observe the students appropriate behavior in showing the shifting meter.

4) The teacher starts an "Echo" exercise by saying, "I have four. You do four." The fours can then be given in various configurations that introduce unequal measures.

An example:



Teacher's observation: The teacher should observe the students execution of the '4' in whatever manner has been chosen.

Discussion topics: The teacher can discuss irregular meters with students. The students should be able to describe or identify the varying and shifting metrical patterns in prose.[308]

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[308]For a discussion of prose rhythm and meter, c.f. Thomas, "Rhythm in Theatrical Art," Chapter One.

Teaching strategies: The teacher may want to experiment with different ways for the students to show 4 (or 3 or 5 or 6 or others in continuation of this activity). The teacher may ask for students to show by passing or bouncing tennis balls between two partners. The teacher may ask the students to step the number in whatever pattern is given. The teacher may ask the students to clap the patterns. The teacher would then be able to ascertain the appropriate repetition of the patterns by the students.

The teacher might want to connect this series of activities with work in oral interpretation of dramatic text. The teacher can connect the students' growing awareness of metrical organization with prosody, helping the students become more aware of the rhythm of language.

Activities for experiencing anacrusis

Goals: To help the students become aware of the role of anacrusis in rhythm and everyday movement. To help the students connect the role of anacrusis in rhythm to acting on the stage. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, sense of truth, the magic "if," restraint, and ensemble.

Activities:

1) The teacher asks the students to imitate work or play movements without accompaniment -- hammering, ironing, jumping, etc.

Extension activities:

a) The teacher then asks the students to act out various movements, accompanying the anacrusic and crusic movements.

Teacher's observation: The teacher should observe the students explore or experiment with various everyday activities.

Discussion topics: The teacher might ask, "What steps are necessary for completing these activities?" The teacher might briefly discuss the need for preparatory movement. The teacher might then ask, "How does the preparatory movement (lifting the hammer) compare or contrast to the move that follows (hitting with the hammer)?" The teacher might want to discuss the comparative lightness of anacrusis and heaviness of crusis.

Teaching strategies: The teacher might want to connect the crusis with exercises in accent.

When accompanying the movements in the extension activity, the teacher should be aware that some movements may have a short, quick anacrusis. Others -- like a running start before a leap -- may be longer.

2) The teacher asks the pupils to walk the pulse of music at a walking tempo. On the second beat of a measure, announce a number 1, 2 ,3, or 4 or "jump." The teacher provides the accompaniment and has the students execute the appropriate anacrusis on the fourth beat of the measure.

2 =  3 =  4 =  jump =

Extension activities:

a) The teacher may use the different lengths of anacrusis in a "Quick Reaction" exercise. For example, a 2 eighth-note anacrusis means the students should kneel. A triplet anacrusis means the students should change directions. A four sixteenth-note anacrusis means the students should find a partner to walk with, etc.

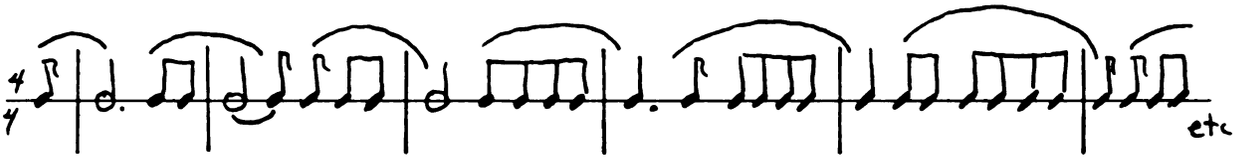
Teacher's observation: The teacher should observe that the students are able to step the appropriate rhythm for the anacrusis as called by the teacher.

In the extension activity the students should execute the proper movement as they hear the different patterns as an anacrusis.

Discussion topics: The teacher might discuss with the students how the different types of anacrusis felt in leading to the down-beat of each measure. The students should be able to describe the difference between, say, running sixteenth notes and jumping a dotted rhythm as preparations for a down-beat.

Teaching strategies: The teacher might want to begin with one or two types of patterns for the anacrusis early in the activity. Then as the accompaniment progresses, the teacher can provide more challenges by adding and alternating patterns more often.

3) The teacher asks the students step to music in which the anacrusis gets progressively longer and then progressively shorter.[309]



Teacher's observation: The teacher should observe the students ably stepping the rhythm of the accompaniment.

Discussion topics: The teacher might choose to discuss with the students how they were affected by the lengthening and shortening of the anacrusis. The students should be able to describe how the lengthening and shortening of the anticipatory patterns of the anacrusis made them feel.

Teaching strategies: The teacher should help the students experience the anticipatory nature of the anacrusis by "growing" or "pointing" toward each down-beat. The teacher should crescendo on each anacrusis to build toward the crusis, or down-beat.

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[309]Toni Steinitz, Teaching Music in Rhythmic Lessons: Theory and Practice of the Dalcroze Method (Tel Aviv: Or-Tav Music Publications, 1988) 55 - 56.

4) The teacher provides each student a tennis ball. The teacher asks each student in turn to begin a 'group bounce.' Each student leader may *not* speak to incite the group to bounce simultaneously.

Teacher's observation: The teacher should observe the each student leader can: 1) gain the attention of the whole group without speaking, and 2) incite a simultaneous bounce by the group without the use of the student's voice. Each student leader should use their eyes and a preparatory gesture to show the tempo and energy of the bounce.

Discussion topics: The teacher might ask, "Was each student successful in getting all classmates to start bouncing simultaneously in tempo? If some were not successful, why not? What did the class have to do to begin bouncing with the leader successfully?" The teacher might want to discuss the benefit of preparation prior to starting. The teacher might want to discuss that actors can benefit from preparation within themselves and with their acting partners before entering the stage. The teacher might also choose to discuss that acting moments can benefit from anacrusic preparation.

Teaching strategies: The teacher might want to ask the students to look for anacrusic behavior in scene-work. The teacher can then help the students explore different ways of executing an anacrusis to build toward a crusis in a scene or speech.

Exercises for experiencing phrase

Goals: To help the students become aware of phrasing, appropriate phrase lengths, and phrase construction. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, restraint, and ensemble.

Note: The accompaniments used in previous exercises should have already provided a regular influence of phrase length and construction.

Activities:

1) The teacher asks the students to stand in a circle and to pass a tennis ball. At the end of each phrase, the ball changes direction.

   Teacher's observation: The teacher should observe that the students are able to identify the end of a phrase and change the direction of passing the ball.

   Teaching strategies: The teacher should be clear in phrasing the accompaniment for this and the following activities. Each phrase should be appropriately cohesive in its construction.

2) The teacher asks the students to realize physically different phrases in an "Echo" exercise. The teacher plays a phrase and has the students execute that phrase through some movement, either with tennis balls, moving with partners, or moving alone in space. The students may either show the beats of the phrase or the general shape of the phrase.

Teacher's observation: The teacher should be able to observe the appropriate physical execution of the phrase. The students should pause while listening to the phrase in the accompaniment. Then the students should then execute the beats or shape of the phrase by bouncing the tennis balls, moving with partners, or other movement as had been directed.

Teaching strategies: The teacher might want to choose also to have the students execute the particular beats of the phrase if the teacher desires to have the students experience different, particular rhythmic patterns in phrases. For example, if the teacher used "Ode to Joy" as an accompaniment, the teacher may choose to have the students show the general shape of each 4-measure phrase. The teacher may also choose to have the students show the rhythmic patterns within each phrase, if the teacher desires to have the students experience different ways in which phrases can be formed.

3) The teacher asks the students to sit. The teacher asks the students to alternately rise over the length of a phrase and sink over the length of another phrase.

Teacher's observation: The teacher should observe that the students appropriately rise and sink with alternate phrases.

Teaching strategies: The teacher should provide accompaniment in which rising and sinking with alternate phrases would be appropriate. The teacher might choose

to combine this activity with a lesson about dynamics and how dynamics can affect, help, or change phrasing.

4) The teacher asks the students to "Follow" the music in groups of three. The whole class finds a way to express the music physically. As each phrase ends, each student finds two new partners. (The teacher might choose to have the whole class repeat some of the solutions found by different groups.)

Teacher's observation: The teacher should observe that the students are able to execute the rhythmic patterns of the music in groups of three. The teacher should observe that the students are able to detect the end of a phrase and find new partners.

Discussion topics: The teacher might ask, "What constitutes a phrase? What characteristics are common to different kinds of phrases? Can phrases be different lengths? What determines when a phrase begins and ends? How does energy connect the phrase into a single identifiable unit?" The students should be able to describe what clues in the accompaniment and in their movement helped them to change partners, etc.

The teacher might want to discuss how to phrase lines, speeches, and dialogue. The teacher might also want to discuss how different moments or "beats" can be phrased in scene-work.

Teaching strategies: The discussion topics may apply for all of the phrasing activities. If students have difficulty in locating the end of a phrase or feeling the shape of a phrase, the teacher may need to side-coach. The fourth activity can also help students feel phrase shape by the necessity of changing partners. The students should be able to sense the clues provided in the accompaniment that a partner change is coming.

Exercises for experiencing complimentary rhythm

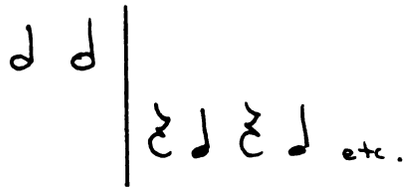
Note: Complimentary rhythm is connected to sub-division. Complimentary rhythm relies upon the ability to sense varying levels of rhythmic activity.

Goals: To help the students kinesthetically experience complimentary rhythms. For the students to further experience the coexistence of levels of rhythm. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, imagination, restraint, and ensemble.

Activities:

1) In an "Echo" exercise, the teacher performs a rhythmic pattern. Instead of copying the teacher's rhythmic figure, the students physically execute that pattern's complimentary rhythm.

For example:

Teacher: 

Students:

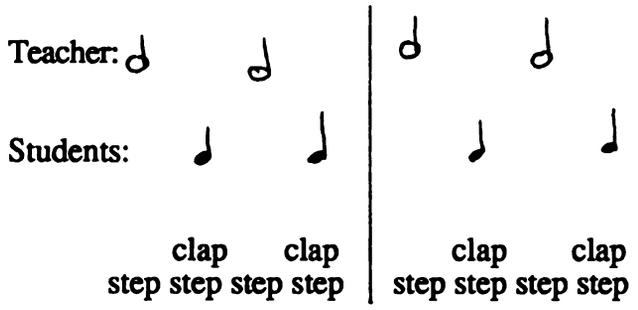
Extension activities:

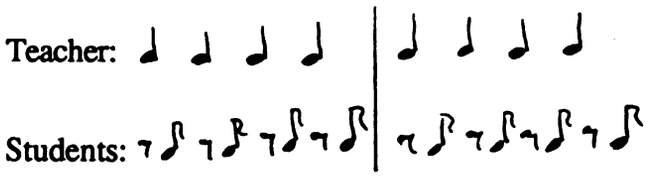
a) The teacher asks the students to do the same in a "Canon" exercise.

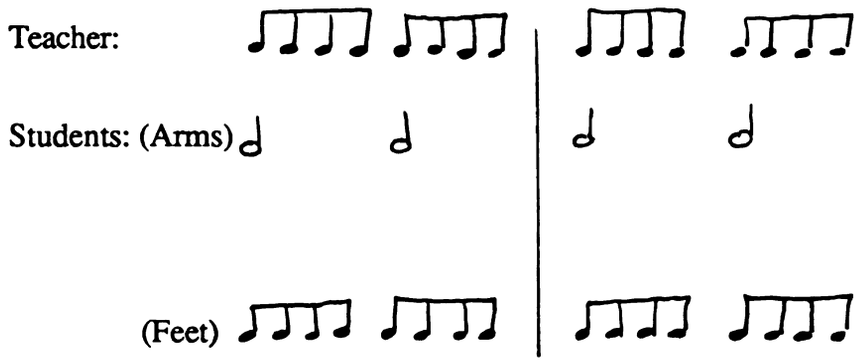
Teacher's observation: The teacher should be able to observe that the students are able to execute the complimentary rhythm for each pattern by stepping, bouncing tennis balls, etc., as asked by the teacher.

2) The teacher provides the directions for a "Quick Reaction" exercise. When the music plays half notes, the students step the pulse and clap the complimentary rhythm. When the music plays quarter notes, each student finds a partner; each pair executing a complimentary pattern in half notes. When the music plays eighth notes, the students swing the arms in 2-beat arcs (= half notes) and step the complimentary eighth notes.

For example:







Extension activities:

a) The teacher might continue with more exercises in which various limbs execute complimentary rhythms. For example, one arm executes half notes with quarter notes in the other arm and eighth notes by the feet.

Teacher's observation: The teacher should observe that the students execute the proper activity relative to the accompaniment. That is, when the accompaniment gives half notes, the students step quarter notes and clap on beats 2 and 4.

Teaching strategies: Early in the activity, the teacher may want to establish and maintain a rhythmic pattern in the accompaniment for longer periods of time to allow the students time to master the various combinations of movement. As the students become stronger in coordinating their movements, the teacher can alternate rhythm patterns more quickly.

3) In a "Follow" exercise, the teacher asks the students to execute complimentary rhythms to the patterns of the accompanying music. That is, the teacher asks the students to invent spontaneously ways of showing complimentary rhythms relative to the accompaniment provided by the teacher.

Teacher's observation: The students should be able to detect various rhythm patterns, to know rhythmic sub-divisions, and to execute appropriate complimentary rhythms. If the accompaniment gives half notes, the students should be able to express complimentary rhythms in quarter or eighth notes. The students should explore ways of expressing these complimentary rhythms either by stepping them, gesturing the complimentary rhythms in the arms, showing the complimentary rhythms with a partner, or executing complimentary rhythms in some other way.

Discussion topics: The teacher might ask, "Can various levels of rhythms co-exist? What factors help complimentary rhythms to coincide? How can actors create various levels of complimentary rhythm on stage?" The actors should be able to describe how different levels of rhythm can compliment each other. Students should be able to describe how different characters on stage with individual rhythms can likewise compliment each other.

Teaching strategies: The discussion topics apply to all of the activities in this section. The teacher can connect complimentary rhythms to scene-work. The

teacher might want to use some these activities as preparatory work for the activities in rhythmic improvisation.

Exercises in spatial awareness

Goals: To help the students become more aware of how their bodies move in space. These activities apply to the acting elements of rhythm-tempo, relaxation, attention, imagination, and restraint.

Activities:

1) The teacher marks a given area in the classroom. Within the limits given, the student must effectively estimate the space and neither exceed nor understep the limit. The teacher asks the students to cross the space in 10 beats.

Extension activities:

a) The teacher asks the students to cross the space in 12, 8, 6 beats, etc.

b) With different groups of beats (5, 8, 10, etc.), the teacher asks the students to stop precisely at the middle of the space.

c) With different groups of beats (5, 8, 10, etc.), the teacher asks the students to stop precisely at 2/3 across from the starting point.

Teacher's observation: The teacher should observe that the students are able to assess spatial distance properly and coordinate their movements to arrive at the proper destination within the proper length of time.

Discussion topics: The teacher might discuss with the students the need to be spatially aware on stage. The teacher might ask the students if they can think of times it might be useful to time entrances, crosses, or exits in such a way as to reach a destination in a fixed point of time.

2) The teacher asks the students to execute various geometric figures in a certain number of beats. For example, the teacher asks the students to form a "Z" in 6 beats without talking.

Extension activities:

a) The teacher asks the students do the same with eyes closed.

Teacher's observation: The teacher should observe that the students are able to coordinate their movements with the movements of others in space and form the appropriate figure in the set amount of time.

Discussion topics: The teacher might ask the students what they found was necessary to coordinate properly the group's activity to form the figure in time. The students should be able to describe what they did to work together to form the geometric figure. The teacher might want to discuss the usefulness of similar group coordination in working with other people on stage.

Teaching strategies: The teacher may want to start with simpler geometric figures and provide more time. As the students gain confidence in being able to complete the task, the teacher may choose more complex figures or give less time.

3) The teacher asks the students to split into four or five groups. The teacher asks the first group run eighth notes to a point and immediately freeze. Then have the second group follow, running eighth notes, freezing in a pose complimentary to the first group. The remaining groups follow. The group in the pose then move in rhythm to accompanying music.[310]

Teacher's observation: The teacher should observe that each group of students can appropriately run eighth notes to the "staging" area for the poses. The teacher should be able to observe that the student find poses complimentary to earlier poses.

Teaching strategies: The teacher should provide brief eighth-note accompaniment for each group to run into the "staging area." Then the teacher should pause for the poses to get established. (Students should go with their first intuition in selecting a pose.) Once each group's poses have been added and established, the teacher can then accompany the next group's run to the "staging area." Once all the groups are in place, the teacher can provide accompaniment by which the entire group can move simultaneously. The entire structure of the group should be maintained.

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[310]This sequence of exercises from EJ-D, Method II, 61.

Thus each individual needs to be aware of how the group as a whole moves and how the individual moves as a part of that group.

The teacher can use this activity as either an introductory or cognate activity in rhythmic improvisation.

Rhythmic Improvisation

Goals: To allow the student to explore the performance of rhythmic patterns and performance with rhythmic patterns. To help connect and deepen work in rhythmic elements with acting. These apply rhythm to all of the elements of acting.

Activities:

1) The teacher asks the students to separate into groups of 4-6 people. One person in each group starts that group clapping a pulse. The members of the group improvise rhythmic patterns involving various sub-divisions of the pulse. Each group ends together.

Extension activities:

a) In each group, one person starts a phrase, clapping solo. (This person establishes the basic pulse of the improvisation.) As the first person nears completion of expressing a phrase, this student indicates with eyes and gesture that the second student should join. As the second student begins to improvise with the same basic pulse, the first student finishes. The improvisation works around the circle back to the first student, who completes the improvisation. Each student needs to wait for the previous student to indicate for them to commence.

b) The teacher asks the students to do the same process as in Extension Activity 'a' with each student continuing to clap as the next student and students join the improvisation.

c) The teacher asks the students to do the same process as before with movement instead of clapping. (This will demand exactitude of gesture to establish the basic pulse.) These movement improvisations may be presented for the class as a whole. The class should easily be able to clap the basic pulse to accompany the group's movement.

Teacher's observation: In the main activity, the teacher should observe that the students are able to maintain a group pulse and improvise patterns of sub-divisions and complimentary rhythms around that pulse. The teacher should also be able to observe that the students can end roughly together. (The ability to end an improvisation together with precision will be developed over time.)

In the first extension activity, the teacher should observe that the students are able to "pass" clapping phrases from person to person. The teacher should be able to observe that the students are using their eyes and bodies to communicate to the next person in the circle to pick up the phrase and start clapping.

In the second extension activity, the teacher should observe that the students are able to clap sub-divisions and complimentary rhythms after they've "passed" the phrase off to the next students in the circle.

In the third extension activity, the teacher should observe that the students' movements are clear enough to set and maintain the basic pulse. Again, the teacher

should observe that the students are using their eyes and bodies to communicate to each other as they "pass" the phrase off to the next person in the circle.

Discussion topics: The teacher can ask the students how they were able to "pass" the phrase from student to student around the circle. The students should be able to describe how they used their eyes and bodies to communicate with each other. The teacher should discuss the need to always communicate with partners when on stage.

The teacher might also point out that improvisations can keep on track if a member of the group will simply go back to maintaining the basic pulse. That is, an improvisation can get out of hand if there is not a continuous through-line.

Teaching strategies: The teacher might need to help various circles of students maintain their basic pulse. If any circle becomes chaotic, the teacher needs to side-coach the group to get them on track with the main pulse. The teacher might point out that the students need to be aware if things get so far afield that they feel lost. The basic pulse can help at such times.

In the last extension activity, the teacher can side-coach to ensure the students are all moving to the same basic pulse. The movement improvisations may be presented for the class as a whole. The class should easily be able to clap the basic pulse to accompany the group's movement. If the class as a whole is unable to find and clap the basic pulse of a group's improvisation, this will inform the performing group that they need more clarity in expressing the beat in their bodies.

2) Using a basic pulse and the twice-as-fast and twice-as-slow sub-divisions, the teacher asks small groups of students to show a place. (For example, students may show a grocery store, in which the check-out scans items on the basic pulse. A child runs from a parent at twice-as-fast. An inventory person punches a 10-key machine at twice-as-fast. A shopper chooses items at twice-as-slow, etc.) (Again, the movements need to be rhythmically clear. An observer should be able to easily clap the basic pulse.)

Extension activities:

a) As the small groups show their location, the teacher asks the students to slow or quicken their tempo together.

3) The teacher asks the students to find a space by themselves in the classroom. The teacher asks the students to make 1 gesture over the course of 16 beats with a definite starting and stopping point.

The teacher asks the students to make 2 gestures over 16 beats. (Each gesture = 8 beats)

The teacher asks the students to make 4 gestures over 16 beats. (Each gesture = 4 beats)

The teacher asks the students to make 8 gestures over 16 beats. (Each gesture = 2 beats)

The teacher then asks the students to complete the entire sequence. [Sequence = 4 four-measure phrases]

Extension activities:

a) The teacher asks the students to get into groups of 4-6 people. The teacher asks the students in each group execute the sequence together.

b) The teacher asks the students in each group to execute the sequence, but not in the same order. (For example:

Student 1	Student 2 (simultaneously)
1 gesture over 16 beats	8 gestures over 16 beats
4 gestures over 16 beats	2 gestures over 16 beats
2 gestures over 16 beats	4 gestures over 16 beats
8 gestures over 16 beats	1 gesture over 16 beats

and so on.

c) The teacher then asks the students to add elements to the improvisation.

c1) The teacher asks for the movement sequence to happen in a place.

c2) The teacher asks the students to indicate a person in that place.

c3) The teacher asks for the movement sequence to help the person accomplish a goal in that place.

c4) The teacher asks for the people in a sleeted place to accomplish goals involving each other.

Teacher's observation: In the main activity, the teacher should be able to observe that the students are able to execute distinct gestures over the course of 16 beats, 8 beats, 4 beats, and 2 beats. The teacher should observe that each gesture has a starting and stopping point. The teacher should observe that the students use different parts of the body to execute the different gestures. The teacher should also be able to observe that the students are able to execute smoothly the whole sequence, maintaining detectable starting and stopping points for each gesture.

In the extension activities, the teacher should observe that the students are able execute the movement sequence in different combinations, complimentary to the group.

In extension activity 'c,' the teacher should observe that the students are able progressively to solidify and to show the details of people engaged in action in a place. By extension activity 'c3,' the teacher should observe short scenes told through identifiably rhythmic movement.

Discussion topics: The teacher might discuss with students how to clarify and simplify work on stage. The teacher also might discuss with students how to use gesture and activity to show location, character, and goal.

Teaching strategies: This exercise provides a structure to develop rhythmic theatrical story-telling. This sequence of activities should take place over a number of class sessions. The students should become accustomed to the movement sequence.

The structure of the sequence does not allow for excess. Simplicity in choice of place, person, and goal will benefit the student most.

When the students first begin moving together in extension activity 'a,' the teacher might give only a little time for the students to prepare to move together. The teacher might emphasize that the students will benefit from quick physical experimentation, as opposed to talking through the activity. (The students may talk during the preparation time, but they would be best served by devoting their time and energy on their feet.)

At some point, it might be advisable to add another sequence of (4) four-measure phrases to allow the students to allow more time to tell a story. The stories should be structured to be at the half-way mark at the end of the first sequence and complete at the end of the second sequence.

4) The teacher asks the students to improvise rhythmically on situations from plays.

The teacher asks the students to improvise rhythmically the situations from the following scenes:

Extension activities:

a) Improvise the final scene from Williams' Streetcar Named Desire.

Each character has a tennis ball. Each character bounces an individual rhythm/tempo, e.g. the hospital attendants bounce a walking pulse, Stanley bounces 4-times-as-slow or a whole note, Blanche may shift from twice-as-fast or three-times-as-fast to twice-as-slow or even skips, etc. Once the actors have found

a particularized rhythm/tempo for their characters, the director asks the actors to bounce the same rhythm to one common pulse.

Then, the teacher asks the actors to bounce the rhythm as they walk through a rudimentary blocking of the scene in a setting. (Lines are not important.) Without the tennis balls, the teacher asks the actors to walk through the scene again, always clearly expressing their rhythm somewhere in the body (tapping the foot, the rhythm of the walk in a stage cross, and so on). Finally, the teacher asks the actors to run the scene with the text, internalizing the gestural rhythm. The rhythm may be occasionally externally expressed, but not done overtly.

b) The teacher asks the students to improvise the opening scene in the bank from Kaiser's Morn to Midnight.

The line at the bank moves as the Teller raps on the counter. The Fat Man variously stands and sits, etc.

c) The teacher asks the students to improvise the "Bribe" scene from Gogol's Government Inspector (*Revisor*).

The towns-people ritually offer bribes to the Government Inspector.[311]

Teacher's observation: The teacher should be able to observe that the students are able to find individual rhythm-tempo patterns for characters and coordinate those

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[311]From Meyerhold. c.f. Rudnitsky, Meyerhold: The Director.

patterns with other actors' patterns. The teacher should be able to observe a progressive control of rhythmic execution in work on stage.

Teaching strategies: The teacher might side-coach to keep the characters on task during the early stages of incorporating the rhythmic elements into the improvisation of a scene. For example, the students would have previously experienced the various elements and activities asked in extension activity 'a' (finding an individual rhythmic pulse, executing that pulse, and coming to a group pulse -- or moving together at different rhythmic levels and supplying sub-divisions and complimentary rhythms). The students, though, may need a reminder that they can transfer their classroom abilities to the stage.

In the end, the teacher should be able to see possibilities for other kinds of activities that will illuminate a problem for the students. Particularly for younger students, physicalization can help to determine problem areas and help solve those problems.

SECTION B

INCORPORATING RHYTHMIC EXERCISES IN AN ACTING CLASS AND USING RHYTHM TO TEACH ACTING

Various elements of theatrical art may be illuminated by rhythmic exercises. The exercises listed above may be used in various combinations, either in a course devoted to exploring rhythm or incorporated into a regular acting class with other activities and exercises. Certain ingredients will help the successful teacher.

An important factor of all rhythmic exercises is that experience precedes analysis. In structuring a given class, the teacher should plan activities that will provide a set of experiences about a given element, problem and situation that will provide the students with

ample material for analysis and reflection. The students may need to be trained in this area. Once they leave school, students will need to be able to reflect on their performance and determine means of improving without the benefit of a teacher. Therefore, the students need to be taught how to experience an activity (a performance) and then reflect on that experience (after the performance). To that end, the teacher should stress active participation in the activity and then active reflection and analysis. Each student should participate fully.

As Dalcroze suggested, the teacher should always stress that the entire class is responsible for the class's success. Therefore, the entire class needs to be entirely present and active. Even when an individual is not executing a task, that person should be actively watching and listening. In the theatre, all actors' work includes constant presence while on stage. Young actors need to be trained how to listen and watch actively. This will prevent them from 'dropping out' of the action on stage.

The teacher can successfully help maintain the entire groups participation by being aware of how routines are affecting the students. A class usually provides a mixture of the familiar with the new. However, the familiar should be maintained only as long as necessary. The "routine" should be dropped if it does not help the class. Boredom never taught anything. Some teachers, for example, comment that athletes undergo a regular regimen and that artists should train similarly. However, athletes change their routines if the routines become dull. The successful teacher, then, should also use voice and gesture with appropriate variety to maintain student interest.

In starting an exercise, the teacher, using Dalcroze's philosophy, should provide the simplest possible instruction. While the teacher can model certain movements or gestures, it might be more effective to use the student's contribution. It can be helpful to ask the students, "Can you <u>show</u> me . . . . .?" This procedure has the salutary effects of introducing peer observation and teaching in a structured, non-threatening atmosphere and of providing opportunity for more students to be leaders.

The teacher should use the contributions of the students in a class based on Dalcroze's method This also enhances active participation, if the students feel that their contributions are a worthwhile addition to the teacher's plan. The student contributions can also help the teacher assess the student's level of understanding and ability. If the teacher asks a student to perform a given task, and the task is inappropriately carried out; the teacher may need to adjust the plan for the class and provide more exercises in another area to provide more clarity.

Questions for a teacher of Acting to use in planning a class.

A series of questions can be used to help direct and guide the teacher's thinking in planning a class in rhythm and then reviewing the class's success. Prior to the class, these questions include:[312]

*Have I imagined my lesson plan happening in many forms?

*Is there room for the student in my plan? How?

*How do I plan to invite and use the ideas and rhythms and movement of the students?

*What are my main goals?

*Do I know my material well enough to feel free in adapting it to the situation?

*Do I know the rhythmic principle? Can I perform it with ease? To what music will the students move?

*Am I trapped by my plan?

After the class, a series of questions can assist the teacher assess the effectiveness of the work done in class. These questions include:

*Were the students kinesthetically involved? Was I?

*Did the students contribute movement and ideas?

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[312]From a ts. from the Longy School of Music.

*Did I use their ideas?

*Did the class move step by step in an organic way? or was I preoccupied with my plan?

*How did I use my voice?

*What was my tempo and energy level? Did it vary?

*What did the students experience? What did they learn?

*Were my directions clear and did the students respond spontaneously to them?

*Did I take advantage of the surprises?

Acting classes with rhythmic exercises for three levels of students

The first class is for relatively inexperienced theatre majors, early in a term. The second class is for intermediate students and deals with rhythm and text. The last class is suggested for advanced students.

Early class -- "Sub-divisions"

Goals: For the students to experience sub-divisions.

Note: Student level -- The majority of the students have acted in a play before and have seen at least one live play. The students have previously read Neil Simon's Barefoot in the Park.[313] This is not the *first* class of the term, but probably in the first week or two of a semester. The class experienced binary sub-divisions of twice-as-fast and twice-as-slow in the previous session. (That is, eighth notes and half notes relative to a quarter note pulse.)

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[313]Barefoot in the Park is suggested here again for a number of reasons. The main characters are young people. the situations and objectives of the characters are very clear. The structure of the language is not complex. The text helps provide clear illustrations of a number of issues. However, any number of other plays could be used equally as well.

Activities:

1) The class begins with a "Quick Reaction" game. The students form a circle. The students begin by gently bobbing at the knees to a pulse. When the teacher signals "hopp," the students gallop (to a gallop accompaniment) clockwise. When the teacher signals the next "hopp," the students gently bob at the knees, and so on. When the teacher signals "heep," the students change the direction of the gallop. When the teacher signals "hip," the students immediately jump/twist to face the outside of the circle. (Facing the outside of the circle does not also mean a change of direction.)[314]

Teacher's observation: The teacher should observe that the students are able to gently bob at the knees. The teacher should observe that the students are able to gallop and then to change direction or to stop appropriately when directed.

Teaching strategies: Some teachers like to begin with a relaxation-warm-up. Other teachers like a strong movement activity. This choice partly depends on the time of day, the students' previous class (if any), the mood of the class, etc. "Quick Reaction" games tend to help grab the attention of the students. The activity of this exercise provides a great deal of movement. The entire sequence of this activity might take a little less than ten minutes.

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[314]Thanks to Ruth Alperson and John Colman. These directions are for people using a drum. A pianist may be able to incorporate instructions into the music -- e.g. high music means bob the knees , low music means gallop.

The teacher should introduce each new direction. Then the teacher should have the students execute the activity with each new direction. (i.e., 1) The teacher accompanies the students bobbing their knees 2) the teacher introduces "hopp" and accompanies the students bobbing and galloping 3) the teacher introduces "heep" and accompanies the students bobbing, galloping, and changing directions, and so on). If this exercise is done with the accompaniment of a hand drum, then the vocal commands will be necessary. However, if the teacher can accompany the exercise on the piano, it would be possible to give the commands through the music. More commands and activities also may be added in subsequent class sessions, if the teacher chooses to continue with this activity. The students would begin with a familiar exercise, but with fresh challenges.

The teacher might spend a fair amount of time with the students bobbing their knees, as the gallop may wear out some students quickly.

2) The session continues with a canon, using binary sub-divisions. (Refer to "Activities in Sub-divisions" #1, extension activity 'a.') (See page 141).

Teacher's observation: The teacher should observe that the students are able to clap the basic pulse and the sub-divisions of twice as fast and twice as slow. The students should be able to maintain a simple, short canon with the teacher.

Discussion topics: The teacher might ask the students if they can describe the difference between the sub-divisions. The teacher might also start an on-going

discussion (a discussion to which the teacher may return in latter sessions) about coordinating different levels of rhythm.

Teaching strategies: This exercise allows the teacher to assess how much was retained in the students' ears and bodies since the last session. If the class performs well, the canon may develop somewhat more complex rhythmic patterns. If the class stumbles, the teacher may need to devise another way of helping the class experience and express basic sub-divisions. That is, the teacher may need to re-visit earlier activities to strengthen the students' abilities.

This method of assessment allows the teacher to observe growth outside of the usual means of 'tests.' Both the teacher and the student can quickly recognize failure to execute the rhythmic task appropriately.

3) Note: The students have ably completed the canon. If not, the teacher is re-visiting the earlier activities dealing with sub-divisions. The teacher asks the students to work with an activity focusing on binary and ternary sub-divisions. (Refer to "Activities for experiencing Sub-divisions" #2.) (See page 143).

Extension activities;

a) If the students fail to recognize the difference, then another exercise might be helpful. For example, the teacher asks the students to step the notes of a melody, clapping the pulse (or the main pulse being sub-divided). The accompaniment should shift from binary to ternary sub-divisions in the accompaniment. The

students should notice that the pulse being clapped sometimes includes two steps and sometimes three steps.

Teacher's observation: The teacher should be able to observe that the students are able to execute "angular" and "circular" movement. The teacher should also observe that the students can detect the difference between binary and ternary sub-divisions by appropriately executing angular movement with the binary accompaniment and circular movement to ternary accompaniment.

If the extension activity is necessary, the teacher should observe that the students clap the pulse and appropriately step two or three times per pulse, depending on the sub-division given in the accompaniment at any given time.

Discussion topics: The teacher might ask the students about the differences between circular and straight movement. The teacher might also ask the students what elements in the music suggested circles and what elements suggested planes. If the students recognize that some sub-divisions were binary and some were ternary, then it would be appropriate to discuss binary and ternary construction of the body (two arms articulated by the three joints of wrist, elbow, and shoulder.)

Teaching strategies: If the teacher is using recorded music, the teacher may need to side-coach the students. ("What does that sound like? Does the music suggest circular movement? etc.")

Experience precedes analysis. This series of events allows the students to first remind themselves that they can move in a circular fashion and in a 'straight' plane. Then the students experience a difference between how binary and ternary figures move. This provides ample material for reflection on the mechanics of movement. Rather than lecture about body construction, the teacher helps students experience how their bodies can move. Then the teacher uses the experience as the 'textbook' to teach the day's lesson.

Note: Depending on available time and the object of the class, different options are available to the teacher, either #4 or #5.

4) The teacher asks the class to separate into small groups. Each group should improvise a full menu (for either lunch or dinner) using binary and ternary words. Each group then performs the menu for the entire class. The students may accompany their menu with clapping or movement to show the pulse.

Teacher's observation: The teacher should observe that start of each word of the menu marks the pulse. Each menu item word should have two or three syllables.

Discussion topics: The teacher might ask which words were more successful than others. The teacher may introduce some basic concepts of prosody.

Teaching strategies: The teacher might assist each group in finding crusic words (words with the emphasis on the first syllable) for the menu items.

This first option might be preferred in programs/classes with an improvisational emphasis.

5) The teacher asks the students to separate into smaller groups. Each group looks at the opening sequence from Barefoot in the Park in relation to sub-divisions. For example, the Telephone Repair Man may use a twice-as-slow sub-division while Corie may use a three-times-as-fast sub-division. After moving and discussing the scene, each group shows the entire class a physical, rhythmic improvisation from the opening of the play to Paul's entrance. (That is, the students choose goals or objectives for each character and work to show those goals through rhythmic movement. Refer to the first step of "Activities for rhythmic improvisation" activity #4, extension activity 'a.')[315] (See page 185).

Teacher's observation: The teacher should observe that the students are able to locate the characters' goals. The teacher should also observe that the students are able to explore a character's rhythm.

Teaching strategy: This second option might be preferred in programs/classes training people for work in "literary" theatre (theatre using written texts). If time is available, a class might work through both options.

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[315]At this point in the class, emphasize clarity of rhythm in gesture. Some lines from the play text may be occasionally used if it enhances rhythmic clarity.

This section provides the main focus of the class. The object of the class is to apply the rhythmic element of sub-divisions to work on stage. The improvisation in option #4 may be further developed into more complex rhythmic works. Likewise, the Barefoot in the Park sequence in section #5 may be developed into a fully realized performance of that sequence. (Refer again to the rhythmic improvisation sequence for Streetcar Named Desire.)

6) The class ends with a "Follow" exercise. The teacher asks the students to 'follow' the music and express the rhythms. The teacher asks the students to step 1/4 notes played by the left hand (or in the bass), and clap the rhythm of the melody (in the soprano). At "hopp," the students step twice-as-fast (eighth notes). At "heep," each student finds a partner and one partner expresses twice-as-slow (half notes) while the other partner expresses twice-as-fast (eighth notes).

Teacher's observations: The teacher should be able to observe that the students execute appropriately the movement as indicated by the directions.

Teaching strategies: This final activity in the class allows the students to move to music expressively and explore various movement combinations. The instructions are few. Unlike a "Quick Reaction" exercise, the object of this part of the class is not to challenge the students' precision in going from one direction to another. (Although, students should attempt to match closely and quickly the indicated directions.) Exploration should be paramount. The exercise reinforces the lesson and should allow the students to end the lesson feeling energized.

Intermediate class -- Rhythm and Text

Goals: For the students to explore rhythm in language and to apply the experience to work on stage.

Note: Student level -- The class has experienced a number of rhythmic activities and has familiarity with basic elements of rhythm and acting. The students have memorized short monologues in verse and prose.

1) The class begins with a body relaxing sequence (rolling up and down the spine, stretches, shaking out the limbs, etc.).

Teaching strategies: This session will focus on rhythm and text. Therefore, the students' voices should be limber and ready without excess tension inhibiting vocal production. The teacher may use warm-up techniques from Linklater, Lessac, or others.

2) The teacher should use a selected rhythmic text.[316] The teacher uses the rhythm of the text as the basis for a musical improvisation. (That is, the rhythm of the words is realized in the musical accompaniment for the activity.) The teacher asks the students to step the individual note values of the rhythm and to beat the pulse with the arms. (The teacher may add the reverse at "hopp" to insure student attention.)

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[316]This author has found Dr. Suess to be particularly effective for this purpose, especially Fox in Sox, but any of the books may be used.

Extension activities:

a) The teacher then reads the text aloud rhythmically. The teacher asks the students to step to the words and beat the pulse.

Discussion topics: The teacher might ask the students to compare and contrast the two experiences. (Some students may notice that patterns were the same.) The teacher might discuss how language behaves rhythmically.

If not already done in an earlier class session, the teacher should introduce verse feet patterns at this time. Have the students move to each pattern as it is named.[317]

Teaching strategies: This sequence of exercises can be used to emphasize the movement of language. If the students fail to recognize the similarity between moving to the musical accompaniment and the language accompaniment, the teacher might have the students move to small sections alternating between one and the other. (For example: In rhythm the teacher plays, "beat, beat," then says, "Fox. Sox." then "beat, beat," then "Knox. Box." and so on.)

When the students move to the verse feet patterns, the teacher should remind the students that accent is relative. Not all accents receive the same weight.

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[317]If the teacher introduces verse feet at this time, then substitute verse speeches for the following exercises. The remaining exercises are suggested for working with prose, to show how rhythm training can be used with the more subtle patterns of prose.

3) The teacher asks the students to move to a prose speech being read aloud.[318] The students should move one part of the body in accordance with the metrical pulse and another part of the body should move in accordance with the actual beats created by the words.

Teacher's observation: The teacher should be able to observe that the students are able to maintain a metrical pulse in one part of the body (say, the upper body) and execute the patterns of the words in another part of the body (say, the legs).

Discussion topics: The teacher might ask the students to compare and contrast moving to verse and prose. If the students perceive no contrast, the teacher might want to point out that prose is rhythmic. The teacher might then point to some of the rhythmic difference between verse and prose.

Teaching strategies: This exercise helps the students feel the rhythmicity of prose. Also, this exercise helps the students tangibly feel the tension of a rhythm existing within a metrical framework. The meters of the prose may shift and be unequal, but there should be a fairly regular pulse evident within the speech being used by the teacher.

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[318]Mamet and Pinter along with O'Neill tend to work well for this exercise.

4) The teacher asks the students to speak and move to a short prose line (i.e., "You are clearly a lout."), repeating the line several times. The teacher then asks various students to suggest lines from their memorized monologues. The teacher then asks the whole class move to these short lines, repeating them and expressing the meter and rhythm.

Teacher's observation: The teacher should be able to observe that students' execution of lines matches the rules of prosody and that the students' physical execution matches the vocal rhythm

5) The teacher provides the students a brief opportunity to rehearse -- moving and speaking a memorized monologue. The teacher circulates among the students as they rehearse and provides individual assistance as needed.

Extension activities:

a) The teacher asks each student to perform the monologue of their preference. The monologue performance can be very physical at this point. (Some students may be helped by bouncing a tennis ball to their speech.) The teacher should provide suitable commentary and advice.

Teaching strategies: This series of exercises can join with traditional monologue work. The purpose of this work is to help the student vitalize speech through a tangible understanding of the rhythm of language.[319]

7) The teacher may finish the class with a "Follow" exercise.

Teacher's observation: The teacher should be able to observe that the students move appropriately to the rhythmic patterns of the accompaniment.

Teaching strategies: By this time, the students should be able to freely express the rhythmic patterns, dynamics, and accents of music. Thus, the "Follow" will be a free-form physical improvisation based upon the rhythmic elements of the music.

Again, this activity allows the class to move to music and refresh themselves for the remaining part of the day. If the teacher is an able improviser, it would be suggested to base the music upon two or three lines used during the session.

Advanced class -- Rhythmic improvisation

Note: Student level -- The students are at an advanced level. They are very familiar with the elements of acting and of rhythm. The students are familiar with rhythmic

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[319]If the teacher is using the class to work on verse, it might be helpful to ask the students to write a brief piece of verse for the next session. At the next session, the students can teach the other students their bits of original verse. This helps induce the students to further examine how words combine to make verse. (Thanks to Robert Abramson.)

improvisation. The students are able to utilize rhythmic exercises in their acting work. The students are working on a full production of Shakespeare.

Goals: For the students to apply their experience with rhythmic to acting a scene.

Activities:

1) The class begins with a "Quick Reaction" exercise. The teacher asks the students to get in a circle. They will bob their knees and gallop, as in the first exercise of the early class detailed earlier. By this time, extra instructions and tasks should have been added. The signals might direct the students to stop and clap, expand/contract the circle, etc.

Teacher's observation: The teacher should observe that the students are able to carry out clearly the indicated directions while moving to the accompaniment and maintaining the tempo of the accompaniment.

Teaching strategies: A given activity may not begin *every* class session. But a regularly recurring activity can provide a level of safety to the students. The addition of extra directions (for stopping, for clapping, for circling a partner before re-joining the circle, and so on) can allow the safety of habit while adding challenges to keep the experience fresh.

2) The teacher asks the students to get in small groups of four to six students. The teacher asks the students to improvise a story using two sequences of one gesture over sixteen beats, two gestures over sixteen beats, and so on (as described in #3 of the rhythmic improvisation section above).

Extension activities:

a) The teacher asks each group to perform the improvisation for the whole class. b) After each group has completed the initial performance, assign each group to specifically watch another group. Each group will be asked to create an improvisation based upon another group's improvisation and patterns, but finding another rhythmic and movement solution. (That is, Group A may tell a brief story about a group of people arguing over the price of tuna in a grocery store. Group B has specifically watched Group A. Group B must tell the same story with the same characters, but use different rhythmic patterns and movements.) Each group then performs its version of the improvised story for the class.

Teacher's observation: The teacher should observe that each group is able to tell a brief story with discernible characters in particularized place. The teacher should be able to observe each group's basic rhythmic pulse.

Discussion topics: The teacher and students might want to discuss the relative success of the groups in telling the story. The teacher and students might also want to discuss how successful subsequent groups were in telling the stories of other groups in extension activity 'b.'

Teaching strategy: The ultimate goal of this series of exercises is clarity of dramatic action expressed in clarity of rhythm and movement. The students must be clear to

communicate the story to another group so that the second group can effectively re-tell the story.

4) The teacher might finish the lesson with a "Follow."

Teacher's observation: By this time, the teacher should be able to observe a fairly sophisticated ability to express the rhythmic patterns, dynamics, and levels of the accompaniment by the students' movement in space.

Teaching strategies: This lesson focuses on using the previously learned elements of rhythm and of theatre and utilizing them to attain a theatrical goal. The teacher should be prepared to do a quick exercise at any point in the class to help resolve any questions or difficulties that might arise. (For example, a quick activity with complimentary rhythms might help a group find a solution to working out a combination of movement in their improvisation.) The teacher needs to be able to ascertain the cause of a given problem and provide an appropriate experience. The teacher can channel the experience into suitable analysis and application of the experience.

SECTION C
SUMMARY

The proposed program provides a practical method of rhythmic instruction for actors. This instruction is based upon the music education system developed by Emile

Jaques-Dalcroze. The study of rhythm seems boundless. This program merely provides a starting point and suggestions for further investigations.

Training in rhythm and art, and training in rhythm through art, can help people in their individual growth. Dalcroze believed very strongly in helping people experience joy. He believed that education should be based on joy and that joy should be the product of education. Teachers of the arts, in or out of the college and university, should never forget that their job is to nurture artists and art. As Dalcroze wrote:

> The question may be asked whether it is really worth while to train hundreds of young people in artistic pursuits for the purpose of public performances. Certainly, in these troubled times, little thought is given either to art or to the stage. But this has been a characteristic of all periods of abnormal stress. Besides, artistic studies are not designed solely for the training of professional artists: they aim also at forming a public capable of appreciating artistic representations, of entering into the spirit of them, and of feeling the emotion they may have served to express. Scholastic instruction is not enough. Training of the sense and mind alone can raise the public taste to such a pitch that, in the ideal of Adolphe Appia, the public shall actively collaborate in symbolic and poetic spectacles presented by men of genius. For my part, I am convinced that education by and in rhythm is capable of awakening a feeling for art in all those who undertake it. That is why I will continue my agitation for its introduction in our schools, and for the enlightenment of our educationalists as to the important and decisive role art should play in popular education. . . .
>
> The complete citizen should leave school capable not only of living normally, but of *feeling* life.[320]

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[320]EJ-D, RME, 101 - 02.

CHAPTER IV

"Summary And Areas For Further Investigation"

SECTION A

SUMMARY

The Introduction of this study began with a comparison between two rehearsals -- one conducted by a band director and the other involving an actor and theatrical director. Both rehearsals stop over a rhythmic problem. The musicians, having a common language and means of discussing rhythm, are able to ascertain the problem, solve the problem, and continue. The actor and director, lacking a common language and understanding of rhythm and rhythmic issues, must create a means of communication. First, the actor and director need to identify mutually the problem at hand. Then the actor needs a means to execute the rhythm correctly. This study provides a way to solve this dilemma.

The study examines the teaching methodology of Emile Jaques-Dalcroze's eurhythmics and suggests the feasibility of applying it to the teaching of acting within the environment of higher education in the United States.

In the Introduction, the review of scientific research shows that rhythmic perception and expression are integral parts of human life. Through the agency of rhythm, humans carry out everyday activities of speech and movement. Rhythm allows people to understand speech and to converse with others. Rhythm allows people to coordinate the work of the muscles in simple and complex combinations. These abilities have been developed and joined with human creativity to make art in theatre and music.

Chapter One describes how Emile Jaques-Dalcroze, having been influenced by the work of Pestalozzi and others, developed a system to train the human organism to take full advantage of its rhythmic potential. The full program of Dalcroze eurhythmics includes rhythmic movement, solfege, and musical improvisation. Dalcroze's work in Europe eventually spread to the United States.

Chapter Two describes how Dalcroze was aware that his exercises in rhythmic movement could be of particular benefit to actor training. Such theatrical innovators as Stanislavski, Boleslavsky, Meyerhold, and Copeau used eurhythmics as an element in training actors.

The United States, early in the twentieth century, was in the midst of shifting the training of actors from stock companies to institutions of higher education. Two unique institutions made eurhythmics a regular, curricular part of their actor training programs.

Carnegie Institute of Technology specifically established its theatre arts curriculum to provide professional level training. C.I.T., as a technical institute, was founded to provide practical education. The Department of Drama developed its program out of a desire for practicality, rather than develop courses from other scholarly disciplines. Eurhythmics, having been used by numerous European innovators, was at the front of new methods of actor training.

Julliard also experimented with eurhythmics instruction in its program. Michel Saint-Denis specifically designed the program to provide a practical, professional training for young actors. With the arrival of Michael Langham and Robert Abramson at the school, eurhythmics was introduced to train actors.

Indeed, acting teachers use some of Dalcroze's ideas as they have been developed and used by his students. Various movement teachers use ideas developed in the realm of modern dance. Such modern dancers as Mary Wigman and Ruth Saint-Denis studied with Dalcroze. Many teachers use concepts developed from Decroux mime techniques and Decroux had studied eurhythmics while acting in Copeau's company. Interest in

Meyerhold's bio-mechanics seems to be rising, as witnessed in a recurring summer offering at Tufts University. As established in Chapter Two, some of Meyerhold's bio-mechanics developed directly from eurhythmics movements.

Actors have also benefited independently from various lectures, demonstrations, and workshops in eurhythmics. The author, for example, has participated in Dalcroze classes. Likewise, various Dalcroze teachers have presented guest workshops and seminars at various colleges and universities in which actors may have participated.

The historic study of the development of Dalcroze's method and its subsequent use in actor training in higher education suggested the development of a program of rhythm activities to be included in university actor training. The rhythm activities provide teachers a means of instructing students in rhythmic elements, a means of applying rhythmic elements to the elements of acting, and a means of using rhythmic understanding to enhance work on the stage.

Dalcroze's philosophy, therefore, can be effectively applied to the training of actors. Rhythmic perception and rhythmic ability are integral to the human organism. Only a minority of people are rhythmically trained beyond everyday acts of coordination. The needs of performance -- in music and theatre -- require a subtler command of the execution of rhythm. A flute player uses only the small muscles of the fingers and the lips combined with breath. The actor's timing can be reflected by a subtle shift of the head or glance of the eyes. The Dalcroze system uses gross motor movements to enhance rhythmic control over the subtle, small movements used in performance.

A basic part of the Dalcroze system is drawing the student's attention to general elements of how art is made. A eurhythmics teacher does not teach a song simply for the students to learn another song. The song is used to draw the students' attention to elements

true of all songs or of music generally. Often theatre teachers teach only particulars. An acting teacher will teach a scene, but never teach how that may be applied to future scenes or in other plays. In effect they are providing a short-hand version of the old stock company education. By doing a number of different scenes, the teacher believes the student will learn how to act. The rhythm activities, by contrast, allow the teacher to teach the general elements of acting so that the students can more easily connect the work of the classroom to work on the stage.

Dalcroze based his pedagogy on the idea that experience should precede analysis. This helps the acting teacher by providing the raw material for self-awareness. By relying on this principle, the teacher helps the student understand and organize experiences. The student learns how to experience a performance actively, and then to reflect on the performance effectively, and have the tools to continue to grow as an artist away from the classroom.

SECTION B

AREAS FOR FURTHER INVESTIGATION

There remains a great deal of research to be done about the development of this particular pedagogical system. There is only one full biography of Dalcroze. While nearly every description of the Dalcroze system includes a brief biographical sketch, neither the biography nor the brief sketches provide a full critical analysis of Dalcroze's pedagogical development. Some preliminary work has been done in tracing Dalcroze's development in his writings, yet there are no full studies of how Dalcroze taught. Also, there are no major studies in English of how Dalcroze trained teachers.

Further research should be done into the lives and work of the pioneering women who taught eurhythmics in the United States prior to World War II. A full-scale examination into the lives of Susan Canfield, Cecil Kitcat, and the other teachers listed

here remains to be undertaken. It would be useful to know what attracted them to this new way of teaching and how they taught.

Rhythm training should be investigated by quantitative and/or qualitative studies. A quantitative study might consist of comparisons between an acting class trained with rhythmic activities and an acting class not using specific rhythmic training. A qualitative study might include an in-depth observation and interviews of an acting class using rhythmic program.

Most importantly, more work needs to be done in the realm of rhythm in theatrical art. Prior to writing "Rhythm in Theatrical Art," there was only one published work dealing with rhythm in drama and that work does not seem practical in nature. There should be further exploration of how rhythm works in theatrical art. There should be investigation in how rhythm works in theatrical performance. There should also be continuing investigation of how to train theatrical artists in rhythm.

Rhythms and cycles are essential components of human life. They are the means by which humans measure the inexorable, unstoppable march of time. The arts have taken this essential element and shaped it and molded it. Rhythm helps art express the deepest emotions, the strongest longings, the highest aspirations of humanity. An understanding of rhythm and the ability to use rhythm can only benefit actors and the theatre.

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