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Publisher: Routledge
Informa Ltd Registered in England and Wales Registered
Number: 1072954 Registered office: Mortimer House, 37-41
Mortimer Street, London W1T 3JH, UK



Proceedings of the Musical Association

Publication details, including instructions for authors and subscription information:
<http://www.tandfonline.com/loi/jrma18>

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Emile Jaques-Dalcroze
Published online: 28 Jan 2009.

To cite this article: Emile Jaques-Dalcroze (1917) The Influence of Eurhythmics Upon the Development of Movement in Music, Proceedings of the Musical Association, 44:1, 193-198, DOI: [10.1093/jrma/44.1.193](https://doi.org/10.1093/jrma/44.1.193)

To link to this article: <http://dx.doi.org/10.1093/jrma/44.1.193>

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APPENDIX.

THE INFLUENCE OF EURHYTHMICS UPON THE DEVELOPMENT OF MOVEMENT IN MUSIC.

BY EMILE JAKUES-DALCROZE.

UNDER the auspices of the Musical Association two meetings—to which members of various other Societies were invited—were held in the Botanical Theatre, University College, Gower Street, W.C., on February 26th and 27th, 1918, the respective chairmen being Dr. C. Harford Lloyd and Dr. W. G. McNaught, when lectures under the above title were delivered in French by M. Emile Jaques-Dalcroze. The following extracts were shown on the screen during the lectures, which were also illustrated by lantern-slides of the musical examples played by M. Dalcroze on the pianoforte.

Musical rhythm cannot be judged except in relation to silence and absence of movement. If we study the conditions of silence we feel spontaneously the need—by nature æsthetic and human—of giving it a natural counterpoise, namely, that of the sound which breaks it and enables us to realise its great reconstructive and consequently emotional value.

Musical *rhythmics* is the art of establishing an equilibrium between the sound movement and the static silence, of opposing one to the other, of preparing one by the other, according to the laws of contrast and counterpoise which give birth to and establish style, according to the shades of duration and of force which constitute individuality and the shades of timbre-intensity and tone-acuity which constitute in musical art that higher element of a mystic and impersonal kind which unites nature to the individual. In my second lecture I shall speak in detail of rests. I shall point out that the rest, although deprived of movement, is not deprived of life. I shall show that the ambition of most music up till now has been to overwhelm silence with sound, and that a regeneration of musical art will depend on the higher part which the men of genius of the future make silence play in the architecture of rhythms.

The art of shading sound-duration is to-day still embryonic, and an inexhaustible spring of new emotions is ready to burst forth the day that the expression of human feelings by the help of music is no longer limited to the use of shades in harmony, counterpoint, and orchestration, but it is enriched by all the emotional resources which the use of shades of sound-duration will bring to it. Every art takes its life in contrasts. An *accelerando* or a *ritardando* becomes alive only if it form a contrast with the normal tempo. The shades of tempo, as I shall prove presently, have an irresistible and inevitable influence on the melody and on the harmony. By the end of these two lectures I hope to have proved that musical harmony can be enriched in direct proportion to the attention which musicians of the next generations pay to variations in time and force; and, on the other hand, to the direct influence of human emotions on the length of sounds, of beats and of bars, on their inter-relations and on their contrasts with the invincible serenity of the rest.

I shall not spend time on the regular bars of convention, but attack at once the subject of alternating bars. In most popular songs the melody is made up of unequal bars. Only works of defined character and classical style have for the last two or three centuries been cut into regular bars. I have no thought of trying to combat the classical regularity of bars, but since every irregularity in a work of art is the result of an emotion, I think that the alternation of irregular bars ought to be the object, on the part of every musician, of a special analysis. For that reason I shall point out concisely the various causes of an emotional and sensitive nature which justify the exceptional use of irregular bars in music of the most architectural character.

The unity of a musical phrase does not depend simply on the symmetrical structure of its melody, but on the characteristic use of each of the elements of its rhythm. If we analyse a classical work minutely, we perceive that the feeling of order which it gives is due to the fact that elements of a character foreign to the rhythm of the creating thought never enter, except as contrasts to the primary rhythm which gives the movement to the central theme. Mathis Lussy has written a book which is the last word on the Anacrusis, and which probably you have all read, or will read—therefore I will not speak of the rôle played by the Anacrusis in musical phrasing. But in the analysis which I am going to make of the component elements of a very simple rhythm, and which I ask you to check by the next slide, I will

point out the profound modifications which the Anacrusis makes to the plastic appearance of the rhythm and to its influence on the sonority of the same.

Having determined the relations and combinations of the various elements of a rhythm, I must show how by the repetition of a rhythm, with alternations of rests, of contrasts of activity and repose, of opposition of different rhythms, we attain the logical construction of musical phrases. Every art is based on contrasts. Pictorial art is made of contrasts of shade and light, of oppositions or shades of colours. Architectural art is made of contrasts of lines and plastic material. In music the simple development of primary rhythmic elements gives a feeling of monotony. After activity human nature needs to rest or to change the character of its movement.

And now that we know the fundamental rules according to which we can establish a balance between the various elements of a rhythm, between a rhythm and its repetitions and contrasts made by rests or by contraction, we must describe the consequences of our system as regards the introduction into the order logically established by elements of a dynamic or agogic character, elements which are directly produced by spontaneous emotion which creates individual life in the social order and diversity in unity. Once we admit the alternation of unequal bars—as soon as we try to combine two, so as to form what is called a compound bar—we have a new means of expression—the *unequal beat*.

UNEQUAL BEATS.—Regular compounded bars are produced by the grouping of regular bars twice or three times as fast. We saw that unequal bars can be alternated; likewise we can obtain unequal groupings of short notes, which give at first sight an impression of irregularity, but on which the intentional and persistent repetition of their alternation again confers regularity and which are prevented by their symmetry from spoiling the unity of the metric style. These groupings exist in embryo in the alternations of accentuation of the six quavers of bars of 3-4 and 6-8.

I ended my last lecture by speaking of unequal beats. Some fellow-musicians have expressed the fear that such inequality might spoil the unity of style by producing chopped and jolting periods and rhythms. On the contrary, every series of unequal beats repeated at regular intervals gives a feeling of regularity. That is why the twelve-syllable rhythm of the Alexandrine, formerly always divided at every six syllables, is not spoiled by

the fact that since Victor Hugo's day they have been divided at every four (3×4), at every three (4×3), and every two (6×2), and even divided in regular alternations of $4 + 8$, $3 + 5$, $5 + 4$, &c. The style, far from being chopped, acquires on the contrary more flexibility.

The pace of a rhythm can be increased or reduced by the fact that the exceptional subdivision into three short notes of an isolated beat, in a bar of which the regular beats are binary, can be taken up in the following bars as a regular subdivision and thus determine a more rapid movement, and *vice-versa*. This gives both the explanation and the means of systematisation of shades of variation in tempo shown pathetically under the very approximate indications of *un poco più lento* or *un poco più animato*; and through this, too, we can understand the so-called rubato of Hungarian music, which is not really a rubato, but in which the effect of contrast of movement is due to the fact that the unit of beat is neither the crotchet nor the quaver, but the semiquaver.

RESTS.—In music the rest is the negative equivalent of the note which it replaces, and, *vice-versa*, the note is the active equivalent of the rest which it replaces. Musical art has much to gain from a fresh conception of music considered as counterpointing silence, but not entirely overwhelming it, as is the case to-day. The maximum length of silence to be met with in a symphony lasting three-quarters of an hour is two to three minutes. We smile at the painter who loads his canvas with useless detail, yet we do not dream of being surprised at the minute part which the musician gives to silence, the only element of contrast able to give full value to the sound movement. A rest always hides the preparation for the activity which follows it. The length of this preparation of the future action depends on the cause of the cessation of activity. Activity is interrupted:—

- (a) By sudden fatigue ;
- (b) By a progressive fatigue ;
- (c) By a progressive fatigue, very quickly overcome or giving way but gradually to the will to act afresh ;
- (d) By a sudden fatigue, immediately followed by a fresh accession of energy ;
- (e) By a sudden fatigue, followed by a slow recuperation of force.

In each of these cases the preparation of the rest and the resumption of movement are of a different nature and pace.

By means of silence music acquires a third dimension—length, breadth, *depth* (the rest equal in value to the note crosses, so to speak, the volume of the rhythm).

TWICE AND THREE TIMES AS FAST AND AS SLOW.—Under the influence of certain impulsions and of certain emotional feelings, rhythms become quicker and slower. Musical style, controlled by learned convention, admits the possibilities of twice or four times as fast and as slow of binary rhythms, and of three or six times as fast and as slow of ternary rhythms. Why should we not double the speeds of ternary rhythms or triple that of binary rhythms, a thing which has never been attempted? Why not take rhythms in five-time twice as slow, or rhythms in two-time five times as fast? Is not variety the basis of art? Cannot variety exist just as much in duration and its many degrees as in harmony and tone-quality? The objection will be made that a poet can remain natural and bend the language of his verse to classic rules without losing thereby the appearance of sincerity. No doubt, but in poetry words must be grouped rhythmically to reveal a thought which already exists; whereas in music it is the rhythm created by emotion which more often engenders and completes the melodic idea.

To realise the freshest, most beautiful, and most complete thought-pictures, adequate organs are necessary. Unfortunately many conceptions and ideas cannot be realised, owing to lack of an organism sufficiently elastic and trained. A musician rooted in the classical traditions of rhythm and time cannot make use of the fresh powers given by eurhythmics unless he consents to assimilate the means of realisation created by my method.

Artists of to-day do not possess the sense of time-duration nor of shades of time-duration. They revolt, and rightly, against false harmonies, but never against the mistake which consists in not respecting the duration of sounds. Do we ever meet criticisms protesting against such faults? And yet for musicians who have studied eurhythmics and possess the feeling for time-duration, the various time-values form a series of shades to be observed as strictly as those of variations in pitch.

All that eurhythmics does is to systematise and develop ideas which are in the air. Unequal beats are unknowingly used by a few individuals, such as Ravel, Cyril Scott, and Stravinsky. Musical expression can be enriched by the help of a sensibility renewed by the acquisition of the sense for time-duration in all its degrees and shades. If I have tried to initiate you into the logic of unequal bars, unequal beats, triple speed, and other rhythmic methods, it is not in order to incite composers to *want*

to compose in a new style, but to assure them a greater freedom of realisation of their emotional impulses. I admit that the examples I have quoted are, for the most part, examples of irregularity; but on the other hand irregularity, as an exceptional means of expression, serves only to enhance the normal style: and again every succession of irregularities constitutes a fresh regular style. The alternation of styles is a most powerful means of musical expression, since in music more than in the other arts contrasts play an active and characteristic part.

The employment in musical composition of these various new rhythmic methods will only be possible by composers who have assimilated them by profound study. The imitation of the harmonic methods of a Debussy or of a Schönberg by musicians sensitive merely to the outer phenomena which they provoke, can only end in artificial effects which are entirely without sincerity and consequently without any expressive action. In the same way, to make use of the many sources of rhythmic modification offered by twice and three times as fast and as slow of isolated beats, by the dissociation of unequal groupings of notes, &c., will give merely the illusory effects of virtuosity if this new technic has not become sufficiently familiar to the composer for him to be able to put it subconsciously at the service of his thought.

All the eurhythmic exercises which we do with the heavier limbs can be successfully transformed into exercises for the lighter part of our organism, such as the wrist and fingers. I will now show you a few specimen exercises, and to make my meaning the clearer I will use only the contiguous degrees of the scale C D E F G, and use neither the passage of the thumb nor thirds and fourths, nor chords, whether struck in full or broken. You will notice that these exercises add many new resources to pianoforte technic, and that there exists to-day no method which for the study of scales makes use of alternations of rests and attack, of contrasted dynamisms, of dissociated movements, of unequal time-lengths, or the practice of shades in speed-variation, of contrary lines, and of combinations and oppositions of different touches.
