

Dalcroze's Eurhythmics in Contemporary Pedagogy

Agata Glińska, Independent Scholar, Poland

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Abstract

Émile Jaques-Dalcroze occupies a significant position in the historical transformation of music pedagogy at the beginning of the twentieth century. As the originator of Eurhythmics, he advanced beyond the introduction of a pedagogical technique, proposing instead a comprehensive reconceptualization of musical learning grounded in the interrelationship between bodily movement, sensory perception, and embodied cognition. This study examines Dalcroze's Eurhythmics within the broader intellectual context of the New Education Movement, investigating its theoretical foundations and interdisciplinary dimensions through historical and critical analysis. Particular attention is given to the conceptual sources that informed Dalcroze's understanding of rhythm, including philosophical perspectives derived from ancient Greek thought and anthropological interpretations of the relationship between rhythm, corporeality, and human experience. The research further explores biographical factors, intellectual encounters, and formative events that contributed to the development of Dalcroze's educational philosophy, drawing upon archival materials and the recollections of his students as significant testimonies to the implementation and reception of his pedagogical approach. The study argues that eurhythmics originated from a broader philosophical and anthropological conception of rhythm as an essential dimension of human existence rather than solely a musical parameter. Through the integration of eurhythmics, solfège, and improvisation, Dalcroze established a holistic model of music education that influenced subsequent developments in pedagogy and performing arts education. Furthermore, the interdisciplinary character of Eurhythmics enabled its application beyond musical instruction, contributing to therapeutic and rehabilitative practices and informing contemporary perspectives on the relationships among movement, cognition, perception, and human development.

Keywords: Émile Jaques-Dalcroze, Eurhythmics, New Education Movement, music education, holistic human development

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Introduction and Biographical Context

Émile Jaques-Dalcroze was born on 6 July 1865 in Sainte-Croix, into a family with a long-established tradition of musical activity. Musical practice constituted an important element of family life; his grandfather, a Protestant pastor and founder of a choir in Le Brassus, was an accomplished violinist, while other family members actively participated in vocal and instrumental music-making.

The development of Jaques-Dalcroze's musical interests was shaped both by this familial environment and by his early exposure to the rich cultural and musical milieu of Vienna, where he spent the first decade of his life. His father's professional obligations as a representative of a Swiss watchmaking company necessitated the family's temporary residence in Vienna. From an early age, Jaques-Dalcroze demonstrated an exceptional interest in both music and theatre. He began composing short piano pieces at the age of six and, by adolescence, was writing, directing, and performing in theatrical productions organized with members of his family.

His formal musical education commenced in Vienna with piano studies. Following the family's return to Switzerland in 1875 and settlement in Geneva, Jaques-Dalcroze continued his musical training at the local conservatory, from which he graduated with distinction. Simultaneously, he engaged in a wide range of artistic and literary activities, including dramatic writing, amateur theatrical performance, and musical composition.

Figure 1

Postcard Photo of Émile Jaques-Dalcroze by Verlag Hermann Leiser (1912)



In 1884, seeking to reconcile his interests in both music and theatre, he relocated to Paris to pursue advanced studies in these disciplines. During his stay in Paris, he established professional relationships with prominent representatives of contemporary French musical culture, including Gustave Charpentier and Ernest Chausson. He studied composition at the Paris Conservatory (Conservatoire national de musique et de déclamation) under the guidance

of Gabriel Fauré, pursued dramatic training at the Comédie-Française, and undertook studies in orchestration with Léo Delibes (Brzozowska-Kuczkiewicz, 1991).

A significant stage in his artistic development occurred in 1886 when he accepted an appointment as assistant conductor of a musical theatre in Algeria. His exposure to North African musical traditions and performance practices broadened his understanding of rhythm and musical expression. This experience would later prove fundamental to the formulation of his pedagogical theories concerning the relationship between movement, rhythm, and musical perception (Jaques-Dalcroze, 1945; Peret-Ziemlańska, 2018).

Upon returning to Europe in 1887, Jaques-Dalcroze enrolled at the Conservatory of the Society of Friends of Music in Vienna (Konservatorium der Gesellschaft der Musikfreunde in Wien), where he studied under distinguished pedagogues including Robert Fuchs and Anton Bruckner. After completing his studies, he returned to Paris, where he continued his intellectual and artistic development under the influence of the music theorist Mathis Lussy, whose research into musical rhythm and expression significantly informed Jaques-Dalcroze's own investigations (Brzozowska-Kuczkiewicz, 1991; Jaques-Dalcroze, 1920).

By the early 1890s, Jaques-Dalcroze had established himself as a respected pianist, improviser, composer, and lecturer. In 1892, he was appointed professor of harmony, and subsequently solfège, at the Geneva Conservatory (Conservatoire de Musique de Genève). His pedagogical experience revealed what he perceived as significant deficiencies in conventional music education, particularly in the development of rhythmic awareness and the integration of intellectual understanding with embodied musical experience.

These observations led him to formulate a series of educational reforms grounded in the conviction that bodily movement should serve as a primary medium for the internalization and expression of musical concepts. As he stated in 1898, he envisioned “a system of music education in which the human body itself would act as an intermediary between sound and thought, becoming an instrument for expressing our sensations” (Jaques-Dalcroze 1898, quoted in Brzozowska-Kuczkiewicz, 1991, p. 13). Between 1892 and 1901, extensive experimentation and pedagogical inquiry culminated in the emergence of the educational system that would later become known as Dalcroze Eurhythmics.

In 1902, Jaques-Dalcroze presented his ideas publicly at the Swiss Musicians and Composers Congress in Aarau, where he introduced the concept of “rhythmic gymnastics”, the precursor term for Eurhythmics. The positive reception of his presentation among professional musicians and educators contributed to the establishment of a dedicated experimental class at the Geneva Conservatory, enabling the systematic development and evaluation of his pedagogical approach (Peret-Ziemlańska, 2018).

The growing recognition of his work culminated in his influential address on music education reform delivered at the Congress of the Swiss Musicians' Society. In subsequent years, Jaques-Dalcroze organized international training courses for teachers and undertook extensive lecture tours throughout Europe, facilitating the dissemination of his educational philosophy and methodology (May, 1994; Reinhard-Züllig, 1994; Serieux-Bouët, 1994; Soldan, 1994; Webster-Haynes, 1994).

A decisive milestone in the institutionalization of Eurhythmics was the establishment, in 1911, of the Institute for Music and Rhythm in Hellerau. “In Hellerau, the Institute reached the peak

of its artistic and pedagogical development. Dalcroze was finally able to fully realize his vision of creating large-scale stage works founded on eurhythmics” (Mieczysława-Lewakowska, 1993, p. 32). An event that became particularly significant in the history of the Institute and remained deeply embedded in the memories of Dalcroze’s students was the 1912 stage production of Act II of Gluck’s opera *Orpheus*. It represented one of the most important developments in the history of modern theatre, as Appia and Dalcroze brought together music, movement, light, and stage space in a manner that exerted a profound influence on the evolution of twentieth-century theatre (Deventer, 1994; Griner, 1994; Mieczysława-Lewakowska, 1993, 1994). The Institute rapidly developed into an internationally recognized centre for artistic and pedagogical innovation, attracting musicians, dancers, actors, stage designers, and intellectuals from across Europe. Among its visitors and collaborators were figures such as Paul Claudel, George Bernard Shaw, Adolphe Appia, Max Reinhardt, Vaslav Nijinsky, Sergey Volkonsky, Konstantin Stanislavski, and Serge Diaghilev (Brzozowska-Kuczkiewicz, 1991; Griner, 1994; Peret-Ziemlańska, 2018).

Figure 2

Jaques-Dalcroze Institute for Rhythmic Gymnastics, Hellerau, Germany (ca. 1911–1913)

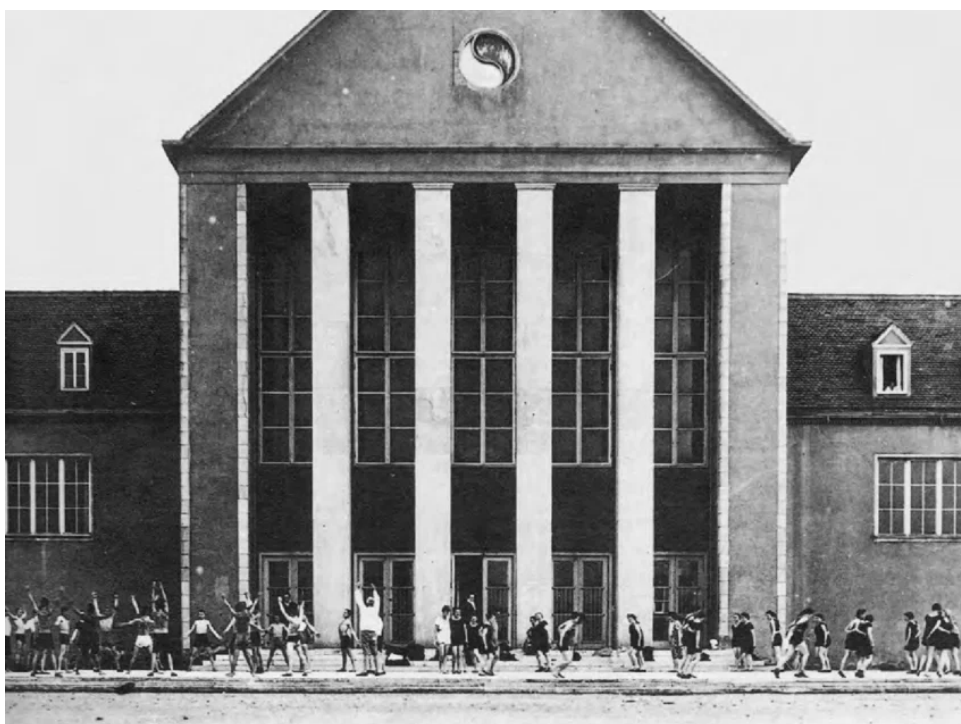


Figure 3

Rehearsal for the Performance of Orpheus and Eurydice by Christoph Willibald Gluck in the Great Hall, 1913

**Figure 4**

Interior of the Bühnenraum at the Dalcroze Institute, Hellerau, c. 1913



The outbreak of the First World War brought an end to the activities of the Hellerau Institute, which was requisitioned by German authorities and converted into a military hospital. Nevertheless, in 1915 Jaques-Dalcroze founded the Institut Jaques-Dalcroze in Geneva, thereby ensuring the continuity and further development of his pedagogical work. The institute remains active today and continues to serve as the principal international centre for research, teacher training, and the dissemination of the Dalcroze Eurhythmics approach (Peret-Ziemlańska, 2018).

Émile Jaques-Dalcroze in the Context of the New Education Movement

The emergence of developmental and educational psychology, as well as advances in anatomy and physiology at the turn of the nineteenth and twentieth centuries, contributed significantly to the development of both theoretical pedagogy and practical educational theory. Within this intellectual context, the child and its distinctive nature became the central focus of educational thought and practice.

Contemporary research led educators, physicians, philosophers, psychologists, and theorists to recognize that children possess unique forms of sensitivity, activity, needs, and interests. These characteristics were understood to find their most authentic expression through play, spontaneous activity, and creative engagement (Kumik, 2019). By exposing and criticizing the limitations of traditional schooling, these studies fostered hopes for a broader social renewal through what came to be known as the New Education Movement. During this period, numerous experimental schools were established to implement these emerging educational principles in practice, while in 1900 Ellen Key famously proclaimed the twentieth century to be “the century of the child” (Brzozowska-Kuczkiewicz, 1991).

The New Education Movement drew inspiration from earlier philosophical and pedagogical traditions that emphasized individual development and freedom in the upbringing of children.

Among the pioneers of this innovative approach to education was Émile Jaques-Dalcroze, the creator of Dalcroze Eurhythmics. Although many educational theorists of the period acknowledged the importance of music within the broader process of education, Jaques-Dalcroze assigned it a uniquely central role. For him, music functioned as a unifying and stimulating force capable of integrating the various dimensions of human existence—body, mind, spirit, and vital energy. Within his educational philosophy, musical experience constituted not merely an artistic activity but a fundamental medium for holistic human development (Jaques-Dalcroze, 1906, 1916, 1917, 1945; Nicholls, 1994).

The revival of interest in Greek philosophy and culture, particularly in relation to the significance of bodily movement, constituted a defining feature of educational thought at the end of the nineteenth and beginning of the twentieth centuries (Juszczyńska, 2011).

The educational ideals of ancient Greece, developed within modern pedagogical thought by figures such as Jean-Jacques Rousseau, Johann Heinrich Pestalozzi, Henri Bergson, Friedrich Wilhelm Fröbel, John Dewey, and Maria Montessori, were likewise embraced and further developed by Émile Jaques-Dalcroze. His pedagogical philosophy may therefore be understood as part of a broader intellectual tradition that sought to unite physical, intellectual, aesthetic, and moral development within a comprehensive vision of human education (Konaszkiewicz, 2011; Micherda, 2011).

Rhythm in Émile Jaques-Dalcroze’s Pedagogical Thought

In order to fully understand the concept of rhythm in the pedagogical system of Émile Jaques-Dalcroze, it is necessary to situate his thought within the broader intellectual tradition of Western philosophy, particularly the concepts developed in ancient Greece. Of particular significance is the Platonic understanding of rhythm as an ordering principle governing movement and human action.

In his dialogues *Republic* and *Laws*, Plato defines rhythm (*rhythmos*) as the organization or ordering of movement (Mycka, 2022; Rudziński, 1987). Within his philosophical framework, rhythm is not merely a musical phenomenon but a universal principle responsible for imposing order, proportion, and coherence upon dynamic processes (Natanson, 1979). Plato understood rhythm and harmony as formative forces that shape the human soul and contribute directly to the moral and intellectual development of the individual. Consequently, music, dance, and speech were regarded as educational tools of exceptional importance, capable of cultivating virtue and social responsibility (Grzybowski, 2018).

This classical conception of rhythm as an organizing principle profoundly resonates with Dalcroze's pedagogical philosophy. Louis Séchan argues that Dalcroze's relationship to Hellenism extends beyond superficial similarities of terminology or practice. Rather, it is rooted in a shared anthropological perspective that places the human being—understood as a complex integration of physical, intellectual, emotional, and spiritual dimensions—at the centre of educational activity (Brzozowska-Kuczkiewicz, 1991; Séchan, 1930).

Figure 5

Outdoor Exercise, Le Bouquet (the Bouquet), Performed by Rhythmic Gymnasts Suzanne Perrottet, Annie Beck, Clara Brooke, and Jeanne Allemand, Near Geneva, June 1910



A fundamental assumption of Dalcroze's theory is that the development of expressive capacity depends upon the refinement of bodily control. The complexity of human emotional and intellectual life requires an equally sophisticated repertoire of physical means of expression. Consequently, the individual must acquire conscious control over muscular activity, learning not only to initiate movement intentionally but also to regulate tension, relaxation, and inhibition according to artistic and expressive demands. Through systematic training, involuntary and instinctive responses become progressively subordinated to conscious intention, resulting in a higher degree of psychophysical integration.

From this perspective, rhythmic education constitutes not merely the acquisition of musical skills but a process of cultivating the individual's overall capacity for self-regulation and intentional action. The ultimate objective is the establishment of a harmonious relationship between the nervous system and conscious will, enabling increasingly precise coordination between perception, cognition, and movement (Berdenis de Berlekom, 1911).

Adopting what he described as a genuinely musical perspective—one rooted in the ancient Greek conception of the inseparable unity of music, speech, and movement—Dalcroze formulated a series of theoretical propositions that became foundational to his pedagogical system. These propositions may be summarized as follows: rhythm is fundamentally movement; movement necessarily unfolds within the dimensions of space and time; physical experience constitutes the basis of consciousness; and the refinement of motor functions contributes directly to the development of intellectual and perceptual capacities (Jaques-Dalcroze, 1920, 1945).

These assumptions reflect a broader epistemological principle underlying the Dalcroze method: knowledge emerges through embodied experience. Physical activity is therefore not regarded merely as a means of illustrating musical concepts but as a primary mode of cognition through which rhythmic structures are internalized and understood. The organization of movement consequently becomes inseparable from the development of rhythmic thought itself (Bachmann, 1994).

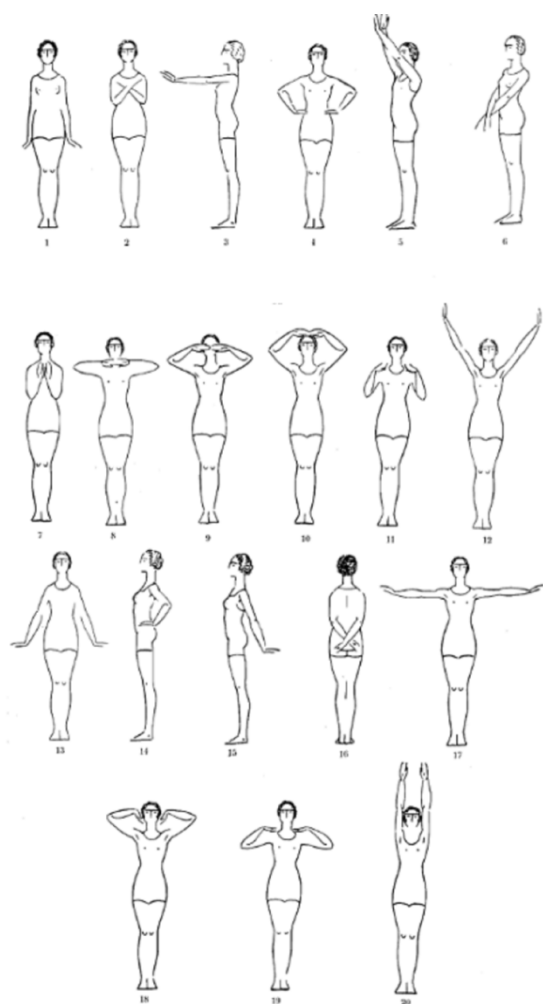
Eurhythmics as Embodied Music Education

The practical realization of these theoretical assumptions is found in Eurhythmics, which Dalcroze defined as a system of rhythmic movement training designed to establish relationships between instinctive bodily rhythms and consciously organized musical rhythms. Eurhythmics occupies a unique position within music education because it integrates physical, cognitive, perceptual, and artistic dimensions of learning into a unified pedagogical process (Jaques-Dalcroze, 1906, 1916, 1917, 1945).

At the core of Dalcroze's educational philosophy lies the conviction that musical understanding develops through experience rather than through abstract instruction. Learning should proceed from direct sensory engagement toward conceptual knowledge. Accordingly, the teacher's role is not primarily to transmit information but to create conditions in which learners can discover musical principles through guided experience.

This principle reflects broader currents within progressive educational thought of the late nineteenth and early twentieth centuries, particularly the emphasis on active learning, experiential education, and learner autonomy (Uchylą-Zroski, 2012). For Dalcroze, genuine musical knowledge cannot be reduced to theoretical understanding; rather, it emerges from the integration of perception, movement, and reflection.

Figure 6
Dalcroze's Twenty Gestures



Dalcroze maintained that these capacities develop through distinct but complementary forms of practice. Whereas auditory consciousness is cultivated through systematic ear training and vocal exercises, rhythmic consciousness emerges through repeated experiences of movement. The body functions simultaneously as a medium of perception and a medium of expression, allowing rhythmic structures to be experienced kinesthetically before they are conceptualized intellectually.

This emphasis on bodily experience reflects Dalcroze's conviction that rhythm is perceived not only through auditory mechanisms but also through the neuromuscular system. Repeated engagement in rhythmic movement leads to the formation of muscular memory, facilitating increasingly accurate internal representations of temporal relationships. Through such experiences, learners develop an embodied understanding of rhythm that serves as the foundation for subsequent musical and theoretical learning (Del Bianco, 1987; Jaques-Dalcroze, 1945; Mieczyska-Lewakowska, 1994).

The methodological sequence—listen, feel, perform, name, reinforce, remember—captures the fundamental epistemological logic of the Dalcroze approach. Learning proceeds from perception and bodily experience toward conceptualization and memory, rather than in the reverse direction (Brzozowska-Kuczkiewicz, 1991).

From this perspective, Eurhythmics may be understood as a comprehensive system of embodied musical learning grounded in the principle that practical experience precedes theoretical abstraction (Jaques-Dalcroze, 1920). Musical concepts are not introduced as pre-existing rules to be memorized; rather, they emerge inductively from direct engagement with rhythmic and musical phenomena. The primary educational objective is therefore not the accumulation of factual knowledge but the cultivation of a deeply internalized and experientially grounded musical understanding.

Ultimately, Dalcroze conceived Eurhythmics as a means of fostering psychophysical integration. Through the systematic coordination of perception, movement, thought, and emotion, the individual develops greater unity of action and awareness. The educational significance of rhythm thus extends beyond the domain of music, encompassing the formation of the whole person and contributing to the harmonious development of human capacities in their physical, intellectual, emotional, and artistic dimensions.

The Three Foundations of the Dalcroze Method: Eurhythmics, Solfège, and Improvisation

Within the Dalcroze approach, the study of rhythm constitutes a comprehensive educational process engaging the entire human organism. Rhythmic training stimulates both bodily and auditory forms of rhythmic awareness, each of which contributes to the development of musical competence. The Dalcroze method is commonly understood as being based on three interrelated components: eurhythmics, solfège, and improvisation, which together constitute a holistic approach to music education (Browne, 1920; Naef, 1994).

The Bodily Sense of Rhythm

Through specialized exercises targeting the muscular system and the nervous centres, rhythmic training develops the capacity to perceive and express variations in force, elasticity, and movement quality. Such exercises foster concentration during the analysis of rhythmic phenomena while simultaneously encouraging spontaneity in the execution of rhythmically organized movement (Browne, 1920; Jaques-Dalcroze, 1916).

As a result, students gradually acquire the ability to perceive, notate, reproduce, and ultimately create rhythmic structures, both internally through mental representation and externally through bodily realization (Bachmann, 1994; Deventer, 1994; Kirsner, 1994).

The Auditory Sense of Rhythm

Through carefully designed aural exercises, rhythmic training develops the capacity to perceive and express variations in dynamic intensity and duration. It cultivates attentive listening, rapid auditory processing, concentration, and spontaneity in both the analysis and vocal realization of sound (Berdens de Berlekom, 1911).

Students consequently learn to identify, transcribe, reproduce, and create rhythmic patterns in sound, again both internally through audiation and externally through performance (Bradford-Anderson, 1994; Nicholls, 1994).

Solfège

Within the Dalcroze method, solfège serves as the principal means of developing tonal awareness and audiation. It cultivates sensitivity to scale degrees, intervallic relationships, tonal functions, and timbral characteristics. Furthermore, it develops the capacity to hear and imagine melodic lines and their accompanying contrapuntal structures within diverse tonal and harmonic contexts (Eckstein, 1994).

Solfège training encompasses the vocal realization of melodies, melodic improvisation, composition, and notation. Through these activities, students acquire increasingly sophisticated abilities in musical perception, internal hearing, and creative musical thought (Jaques-Dalcroze, 1906; Schinz, 1994; Tingey, 1994).

Improvisation

Within the Dalcroze pedagogical framework, improvisation is conceived as a multidimensional practice that extends across bodily movement, vocal production, and instrumental performance (Owczarek, 2020; Reichel, 1994). Piano improvisation constitutes the point of convergence between eurhythmics and solfège. It provides a means through which rhythmic and tonal concepts may be externalized through instrumental performance (Zwierz, 2006).

Improvisational activity develops tactile-kinesthetic awareness and enables students to translate melodic, harmonic, and rhythmic musical ideas directly onto the keyboard (Jaques-Dalcroze, 1918). In this sense, improvisation functions as the practical realization of the auditory, rhythmic, and creative competencies cultivated through the other components of the method (Kopińska, 2018; Soldan, 1994).

Figure 7

Children's Class Practicing Dalcroze Eurhythmics at the Institut Jaques-Dalcroze in Geneva, Switzerland, 1982



The Therapeutic Applications of Eurhythmics

Although Eurhythmics was originally conceived primarily as an innovative system of music education, Dalcroze soon recognized the therapeutic potential of what he referred to as “rhythmic gymnastics”, emphasizing its significance for the development and improved functioning of the nervous system. Over time, he began to apply his method within therapeutic

contexts, conducting, among other initiatives, classes with visually impaired children between 1915 and 1924.

Since that period, Eurhythmics has acquired an important and enduring position within the field of rehabilitation. Its contribution to the treatment of various disorders and functional impairments may be understood from two complementary perspectives: its psychological and emotional impact, and its influence on physical movement and motor organization (Mazurkiewicz, 2002).

The psychological dimension of rhythmic-melodic stimulation is associated with the influence of musical emotions on the autonomic nervous system. These emotional responses differ significantly from those generated through ordinary experiences of everyday life. Musical stimuli activate tendencies toward response, facilitate emotional inhibition and release, and contribute to processes of affective regulation. Consequently, rhythmic-melodic stimulation may be understood as functioning in a manner analogous to cathartic therapeutic approaches employed within psychotherapeutic practice (Janiszewski, 2000).

From the perspective of physical movement, the essential value of Eurhythmics lies in the structured and organized nature of movement patterns developed through music-and-movement activities. Motor attitudes and responses are connected with voluntary muscular systems, while the manner and intensity of their activation are closely dependent upon external environmental conditions. In other words, motor responses are continuously modified in relation to changes in the nature of the stimulus, with psychological state constituting a significant mediating factor. It is therefore evident that virtually all motor behavior is grounded in psychological activity (Barklay, 1994). The greater the degree of order and regularity that the mind is capable of imposing upon sensory stimuli, the greater the likelihood that more refined and coordinated motor responses will emerge (Janiszewski, 2000).

A specific musical composition, or an improvised musical structure, provides a framework that may simultaneously facilitate relaxation, stimulate activity, and establish a temporal organization to which participants naturally respond. Rhythm introduces a form of movement discipline that, through repetition and internalization, gradually becomes incorporated as a habitual mode of bodily coordination (Janiszewski, 1993).

Since 1911, Eurhythmics has developed along two parallel trajectories: as a method of musical education and as a means of rehabilitation (Ostrowska, 1989). Today, Eurhythmics and music-and-movement practices are employed in the rehabilitation of a wide range of conditions, including disorders affecting the musculoskeletal system, cardiovascular and respiratory systems, as well as in therapeutic interventions involving individuals with visual impairments, intellectual disabilities, speech and language disorders, and learning difficulties such as dyslexia (Wojtyga, 2005).

Conclusions

More than a century after the publication of Dalcroze's seminal memorandum on the reform of music education, the pedagogical principles he advanced continue to retain their relevance. Equally significant is the fact that contemporary applications of the Dalcroze method remain broadly consistent with the educational framework originally envisioned by its creator.

The role of Dalcroze Eurhythmics in fostering musical development and music education across all stages of learning is widely acknowledged. Its application extends from early childhood education and primary and secondary schooling to professional training in conservatories, as well as to the education of dancers and actors and various forms of amateur artistic practice. Although the specific educational objectives of Eurhythmics vary according to institutional context, its underlying pedagogical assumptions remain fundamentally unchanged.

Within preschool education, Eurhythmics is primarily valued for its developmental and educational functions. Through collaborative musical activities, it promotes the formation of social competencies, including cooperation, responsibility, self-discipline, and respect for shared structures and procedures. At the same time, it encourages the active participation of children who might otherwise remain reluctant or withdrawn, while fostering autonomy, initiative, and independent decision-making.

The integration of music and movement—movement being the earliest and most immediate medium through which children express emotional experience—provides a foundation for developing sensitivity to the expressive dimensions of music. Creative musical activity, manifested through movement, singing, and performance on elementary instruments, constitutes an essential component of Dalcroze pedagogy. As educational research has emphasized, it is the process of creative expression, rather than the artistic sophistication of its outcome, that possesses the greatest developmental value. Educational practice therefore seeks to create conditions conducive to spontaneous musical expression, recognizing that the significance of creative activity lies not primarily in the aesthetic quality of the resulting product, but in the developmental processes that accompany its emergence (Malko, 1988).

At the primary level of education, Eurhythmics continues to cultivate creativity while placing increasing emphasis on the experiential development of musical understanding. Through embodied engagement with rhythm, dynamics, agogic nuance, melodic contour, musical expression, and formal organization, students gradually acquire conceptual musical knowledge grounded in direct experience rather than abstract instruction. Musical concepts thus emerge as the outcome of perceptual and bodily engagement with musical phenomena.

At the secondary level, particularly where Eurhythmics is pursued as a principal field of study, instruction assumes a pre-professional character. Students receive systematic training in music theory, aural skills, and piano performance while simultaneously developing creative competencies through movement, vocal, and piano improvisation, as well as through participation in movement-based interpretations of musical works. Higher education subsequently extends these competencies, preparing graduates for pedagogical and artistic careers involving choreographic composition, interdisciplinary performance, and various forms of artistic practice in which movement and music function as mutually constitutive elements (Wojtyga, 2005).

Within educational contexts outside specialist music institutions, the principal objective of Eurhythmics is the cultivation of musical sensitivity through embodied experience. Instruction emphasizes attentive listening, the translation of auditory perception into intentional gesture, and the capacity to interpret and communicate musical meaning through movement. Adolf Appia—the stage designer and theatre theorist whose collaboration with Dalcroze fundamentally shaped the development of early twentieth-century theatrical practice—recognized in Eurhythmics a means of redefining the performer's relationship to music. His

concept of the actor capable of responding physically and psychologically to the rhythmic and expressive intentions embedded within a dramatic work closely paralleled Dalcroze's pedagogical objectives (Brzowska-Kuczkiewicz, 1991).

From this perspective, Eurhythmics functions simultaneously as a means of musical understanding and as a process of personal development. The close integration of movement and music encourages heightened awareness of one's own bodily and emotional responses while providing the means through which musical meaning may be communicated to others. Dalcroze himself described Eurhythmics as “an energy whose ultimate purpose is to restore us to ourselves” (Brzowska-Kuczkiewicz, 1991, p. 31), emphasizing that authentic musical expression through movement presupposes self-awareness and embodied perception. This broader educational vision underlies subsequent interpretations of Eurhythmics as a discipline capable of strengthening the relationship between body and mind while simultaneously fostering more meaningful forms of interpersonal interaction (Browne, 1920; Brzowska-Kuczkiewicz, 1991). In this sense, Eurhythmics offers opportunities for creative self-expression and collaborative artistic experience, enabling participants to share the aesthetic and emotional dimensions of musical activity through collective engagement (Brzowska-Kuczkiewicz, 1991).

For Dalcroze, one of the fundamental aims of education is therefore the cultivation of the nervous system as an integrative mechanism capable of coordinating sensation, movement, cognition, and emotion. Such training establishes effective communication between body and mind, promotes equilibrium between will and action, and enables the harmonious interaction of physical and psychological processes. Ultimately, the educational value of Eurhythmics resides in its capacity to foster this psychophysical integration, thereby contributing not only to musical development but also to the holistic formation of the individual.

From the perspective of music pedagogy, Émile Jaques-Dalcroze is regarded as one of the most influential educational reformers of the twentieth century. His integration of movement, rhythm, improvisation, and embodied musical experience transformed approaches to music education and exerted a lasting influence on the fields of music pedagogy, dance education, theatre training, and artistic development more broadly. His work continues to provide a model of education that seeks to develop the whole person through the integration of physical, intellectual, emotional, and creative experience.

Since 1915, the Institut Jaques-Dalcroze in Geneva has functioned as the principal international centre for education and professional training in the Eurhythmics method developed by Émile Jaques-Dalcroze. Contemporary applications of Dalcroze Eurhythmics extend beyond its established role as one of the most influential approaches to music education. The method is also widely employed in movement-based programmes designed for diverse populations, including older adults and individuals with disabilities, where it serves as a component of music therapy and movement therapy.

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