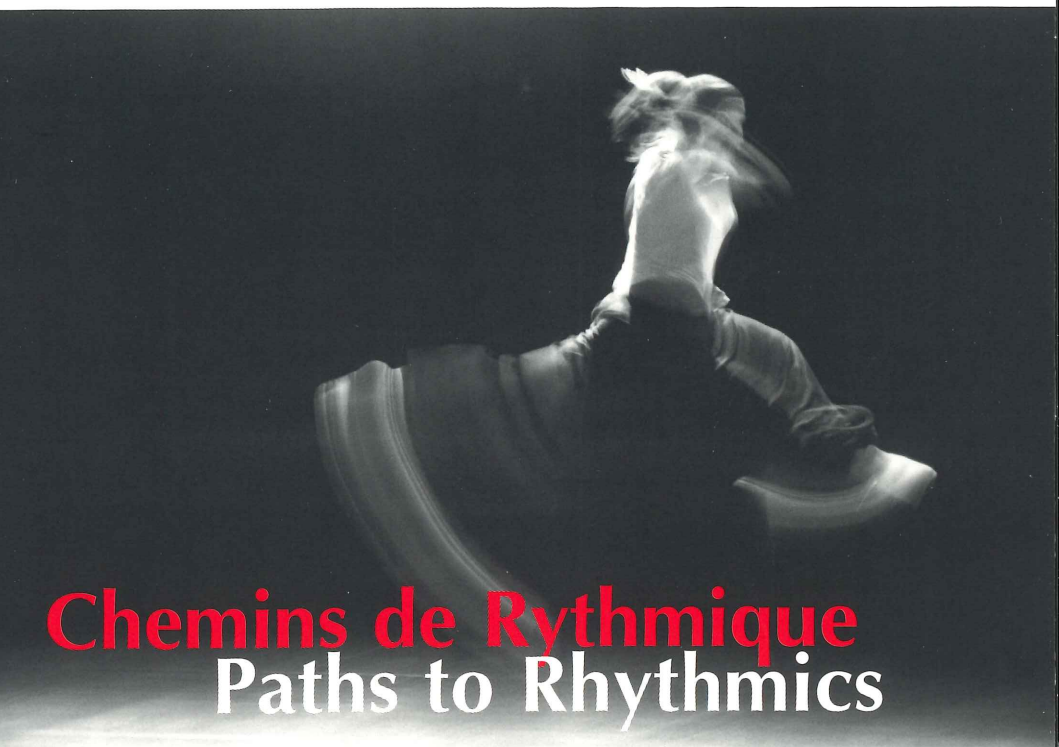


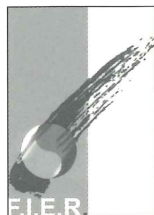
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Chemins de Rythmique Paths to Rhythmics

41 leçons, 14 professeurs
41 lessons, 14 teachers

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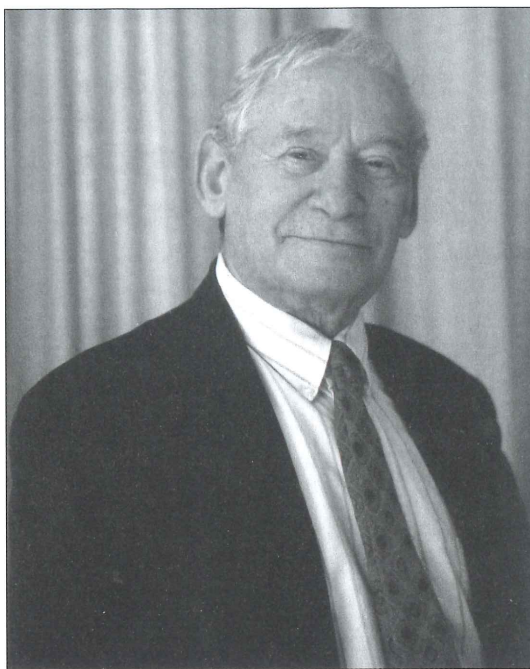


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Paths to Rhythmics

41 leçons, 14 professeurs

41 lessons, 14 teachers



BIOGRAPHICAL ELEMENTS

Dalcroze teacher, composer, conductor, lecturer, he holds, among others, the "diplôme supérieur" of the Jaques-Dalcroze method.

He is presently teaching at the Julliard School of New-York and is director of the Robert Abramson Dalcroze Institut.

He teaches in workshops all over the world, Americas, Europe, Asia.

COMPOSITION OF THE LESSONS

The first step is in diagnosing students' problems and students' needs. Looking for a particular final result, I begin to break down the subject into Rhythmics, Solfege and Improvisation. I begin with an understanding that many students besides conductors have never experienced a musical passage as personal movement and many have never used the whole body as a mean of expression.

After I experiment with my own body, I study whatever problems the movement produces: balance, varying heights, and measure as well as the rhythmic patterns we are studying. I then prepare the students for the physical problems so that the musical problems can be clearly experienced. I check through my music library for outstanding examples in the literature, so that the students can begin to hear and search music for examples. I break down the lesson into several steps that add up to understanding and performance. I do not believe there are easy lessons. I believe that the teacher makes all lessons easy by creating steps towards success. Most importantly I introduce my students to the Asian educational belief that one only learns by making mistakes, understanding mistakes and correcting mistakes. As a result, when the students fail, we all laugh at the difficulties and give thought to possible corrections beyond just more experience. This I feel is the most important step in teaching: having students discover, discuss and experiment with new ways to think and move.

LESSONS

Lessons on Canon and Counterpoint

One of the most interesting and difficult subjects in the Dalcroze curriculum is rhythmic counterpoint. These studies require the ability to separate right and left brain hearing, and visualization. They also require the ability to make certain moves automatic while being conscious of other moves.

One of the many problems that is typical of contrapuntal performance is that it requires the ability to make different but simultaneous

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Chemins de rythmique

C'est pour garder une trace écrite de l'enseignement de professeurs qui ont été (certains le sont encore) formateurs de professeurs de rythmique, que la FIER publie cet ouvrage.

14 professeurs de 8 pays livrent ici 41 leçons de rythmique, solfège, improvisation, en français ou en anglais.

Paths to Rhythmics

The goal of this book, published under the auspices of the FIER, is to keep a written record of the teachers who have been (some of them are still active) in charge of educating future rhythmics teachers.

14 teachers from 8 countries share 41 lessons of rhythmics, solfege, improvisation, in English or in French.



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