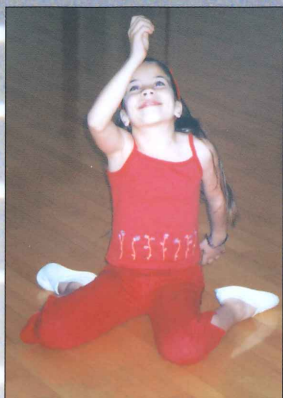


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Mary BRICE

The unfolding human potential

Dalcroze Eurythmics



EDITIONS PAPILLON

Mary BRICE

Unfolding human potential

An exploration of the teaching of Eurythmics
In the light of the theory of Multiple Intelligences of Howard Gardner
and the Socio-Cognitive approach of Britt-Mari Barth



Editions Papillon

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Introduction

What does the practice of Eurythmics¹ give?. Some reflections by those – Eurythmics teachers, instrumental teachers, teachers of improvisation, students at the *Institut Jaques-Dalcroze*, parents, children – who know or who practise Eurythmics:

Eurythmics gives me a deeper knowledge of music from within; the possibility to “live” it organically. What is at the beginning a cerebral knowledge suddenly becomes an art incarnated and perceptible, not only by means of one faculty, but through experience gained from the muscles, the articulations, the nerves, which give life to my body.

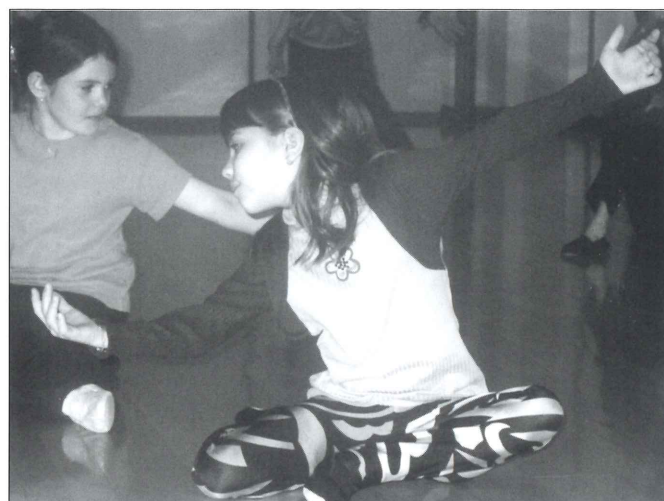
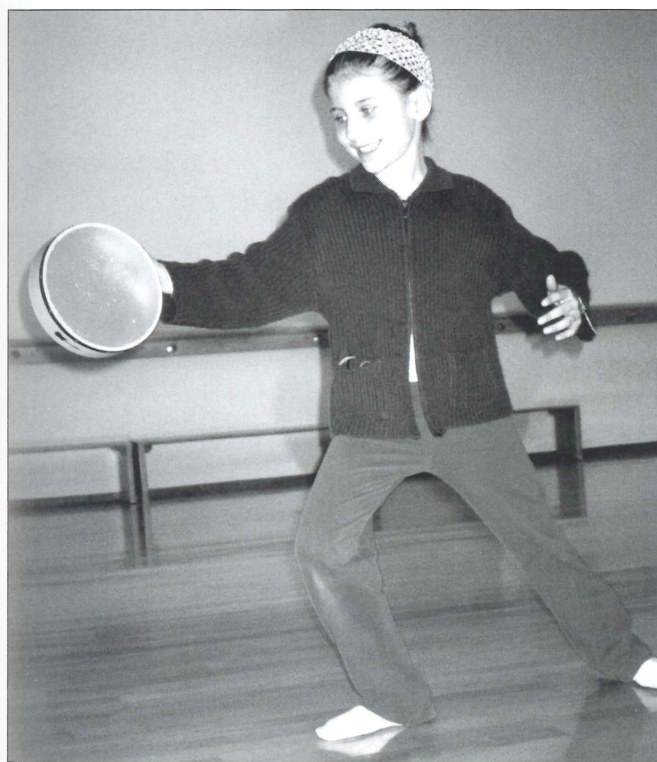
Dancer, Eurythmics teacher

Eurythmics gives musical balance and develops the ear thanks to the concentration it demands. To know above all how to listen. Eurythmics develops the imagination, awareness of self and awareness of others.

Parent

I love Eurythmics! We have fun while we learn music!

Child



1. *La Rythmique* is translated differently, throughout the English speaking world: in these pages I use the word; *Eurythmics*; some countries speak of *Rythmics*.

Eurythmics gives me the capacity to adapt to my students, to their reactions, their difficulties, their ideas, etc... it gives me much pleasure to transmit the love of music in ways that are passionate – one is never bored

Eurythmics teacher

I notice that music is learned in a holistic and instinctive way before entering into detail: in other words, the whole body before the fingers! To feel and perceive before analysing.

Piano teacher



Australian born **Mary Brice** is an educator and musician. Pianist, violinist and harpist, she undertook harp studies as an adult with Louise Johnson (Sydney Symphony Orchestra) and Alice Chalifoux (Cleveland Symphony Orchestra – USA).

With 20 years of teaching experience, she holds the Associate Diploma of Piano (1972), the Diploma of Teaching (1977), the Bachelor of Education (1987) and the Graduate Diploma of Education (1991).

In 1997 she began study at the Jaques-Dalcroze Institute in Geneva, Switzerland, and achieved the *Licence de la Méthode Jaques-Dalcroze* (2000) followed by the *Diplôme Supérieur* (2002).

In January, 2002 she was invited to teach at the International Eurhythmics Summer School in Sydney, Australia. In June 2004, she successfully defended her thesis for the *diplôme d'aptitude à la recherche en éducation* (DARE) at the *Institut Supérieur de Pédagogie* (Université Catholique de Paris). She teaches at the Jaques-Dalcroze Institute in Geneva, where she also holds a research position.

The chess player, the virtuoso or the athlete – are they “intelligent”? If they are, why do our intelligence tests fail to detect this intelligence? And if they are not intelligent, what is it that allows them to accomplish such extraordinary performances? Why does the contemporary meaning of the word intelligence leave aside such vast domains of human activity?

Howard GARDNER

The professions inspiring respect in Western society are frequently those of the banker, the lawyer, the doctor; in other words, scientific domains. Would a society or culture which values this kind of success give equal respect to the dancer, the painter, the musician? We need to reflect seriously on what competences, performances and talents to which we attach value.

The theory of Multiple Intelligences of Professor Howard Gardner, of Harvard University, Cambridge, proposes a model of the intellect as multi-dimensional, recognising and affirming the large range of human intellectual competences employed by individuals. The implications of this theory are important for education, especially for education in the arts.

Exposed to the light of this theory, Dalcroze Eurhythmics emerges as a teaching methodology which engages students with all their human potential – their physical, emotional and intellectual capacities, calling on those that are strongest and developing those less favoured.

This method of music education is the “reconciler” of the intelligences. The power of Eurhythmics is to reveal, unify and harmonise all innate personal potential, at the same time as it educates in music. It is the *pedagogy of all possibilities: through many and various ways, it offers its service as a means of reunification of self.* (Georges JEAN)