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# Dalcroze Eurhythmics – Roots of a practice still in movement...



Extracts from lessons of Edith Naef



EDITIONS PAPILLON

Ruth Gianadda . Mary Brice . H el ene Nicolet

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Roots of a practice still in movement...

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*English translation: Mary Brice*

# introduction

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This collection contains a number of lesson plans destined for adult participants who have musical knowledge. The book is addressed more explicitly to practitioners of Jaques-Dalcroze Rhythmics.

All rhythmicians experience – during their training or during their career – the demanding work of preparing a lesson of rhythmics.

Transmitted essentially by mouth, the know-how of rhythmics is acquired largely by observation, imitation, trial and error “without a safety net”... but with the support of pedagogical advisors.

Therefore, it seemed interesting to us to have access to the writings of our predecessors, particularly as it concerns the lesson plans of Mademoiselle Edith Naef, close colleague of Emile Jaques-Dalcroze and practitioner not only of the first generation, but during many long years.

Our task was to:

- decipher and understand Edith Naef’s writing;
- find adequate means of transcribing it;
- create a visual support for a selection of exercises which are filmed.

To attain these goals, we used copies of lesson plans (given by Edith Naef), lesson notes of Malou Hatt-Arnold (participant of the “cours des dames” (women’s class) in the 1980s) and notes of Ruth Gianadda (participant of the same class in the 1990s).

We extend our sincere thanks to our generous contributors!

# manual

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In order to choose from this enormous bank of material (many years of lessons !), we were guided by various criteria:

- the accessibility of the text (our ability to understand it – clarity, evidence)
- the subjects treated (variety)
- aspects of methodology (construction of exercises – order of steps – sense)
- the “universality”

We chose to arrange the lessons in chronological order. In general, we considered the content of a lesson ; except when we were unable to find the sense of one or several exercises (= decreased content). At the end of the book, we have added several isolated exercises that we found interesting (exercises A to Y).

The filmed images do not represent a polished presentation but rather normal moments of work during a lesson, a process in fact. They are indicated by the symbol of the camera in the text. Mademoiselle Naef’s lessons are dated but normally do not have a title or a subject. In order to facilitate reading, you will find an index of exercises classified by subject.

The content indicates what to do, but gives no detail as to how to do it, nor, most importantly, what music to propose. It is your turn!

Of course, the images suggested by Edith Naef need to be adapted to today’s language and life.

We sincerely hope that this notebook will diffuse and elucidate a valuable pedagogy, and that it will inspire all the possible and imaginable applications, transformations and adaptations, according to each reader’s ideas.

We are delighted to share these contents with you; we wish you enjoyable reading, wonderful (re) discoveries and rich exploration!

Ruth, Mary and H el ene

# lesson 1

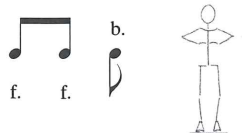
1985



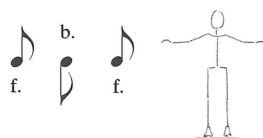
## exercise 1

Groups of 3

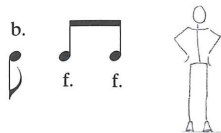
- Step 2 steps forwards, 1 step backwards, when this is successful, add a gesture of folded arms, hands touching at chest height:



- Step 1 step forwards, 1 step backwards, 1 step forwards, when this is successful add the gesture of open arms:



- Step 1 step backwards and 2 steps forwards; when this is successful, add the gesture of hands on hips:



Following the music which will give the 3 motifs, changing from one to the other and joining them up in unpredictable ways, identify which step is asked for and with which arm position. Practise changing from one to the other.

- Join up the three motifs at 12/8 then a .



- Join up the three motifs at 9/8: firstly without arms, then with the arms



## exercise 2









Step 2 steps forwards, make the 3<sup>rd</sup> value twice as slow:

Using a lateral step, make the 2<sup>nd</sup> value twice as slow:


Double the duration of the 1<sup>st</sup> value, by lengthening the back leg stride:

- Twice of each, then once of each.
- Sitting down, with a tambourine at each side of oneself, tap the motifs, one note after the other, alternating right and left hand. Let the space between the two hands indicate the longer note value – which changes each time.

## Index by subjects

subject	lesson, ex. / coda	page
2  or 2 beats	lesson 3	11
	lesson 5	15
	lesson 7, ex. 4	18
	lesson 27	51
	lesson 36, ex. 2	67
	coda M	87
3 	lesson 1	7
	lesson 15	30
4  : Naef rhythms	lesson 2	9
	lesson 3	11
	lesson 9	22
	lesson 15, ex. 3	30
6 	lesson 7, ex. 5	19
	lesson 8, ex. 2	20
	lesson 11 ex. 4	26
	lesson 18	35
	lesson 21	40
	lesson 29	55
	lesson 37	69
	lesson 40	74
	lesson 41	76
	coda T	91
	7 	coda D
coda L		86
8 	lesson 5, ex. 4	16
	lesson 6, ex. 2	17
	lesson 12, ex. 2	27
	lesson 36	67
12 	lesson 4	13
	lesson 19	36
	lesson 41	76
	coda Q	89
3 beats	lesson 3, ex. 3	12
	lesson 8	20
	lesson 20 (9/8)	38
	lesson 22 (9/8), ex. 6	44
	lesson 23	45
	lesson 35	65
	coda A	81
4 beats or 4 	lesson 25	48
	lesson 30	57
	lesson 41	76
	lesson 42	78
	coda K	86
	coda L	86
5 beats	lesson 37	69
	coda L	86

subject	lesson, ex. / coda	page
4, 3, 2	lesson 2, ex. 4	10
	lesson 7	18
	lesson 11	25
	lesson 16	32
	lesson 20	38
	lesson 21	40
	lesson 28	53
	lesson 29	55
	lesson 33	62
	lesson 38	71
	lesson 39	73
	lesson 40	74
	lesson 43	79
	coda K	86
	coda N	87
	coda S	90
	coda U	91
	coda X	93
12/8 – 6/8	coda T	91
accents	lesson 20	38
	lesson 29	55
	lesson 30	57
	lesson 36	67
	lesson 41	76
	coda A	81
	coda C	82
	coda N	87
agogic and dynamic nuances	lesson 39	73
anacrousis	lesson 20	38
	lesson 24	46
anapeste and dactyl	lesson 4	13
	lesson 10	23
	lesson 23	45
	lesson 24	46
	lesson 27	51
	lesson 28	53
	lesson 32	60
lesson 36	67	
augmentation and diminution	lesson 8, ex. 3	20
	lesson 11, ex. 1	25
	lesson 20	38
	lesson 21	40
	lesson 22	42
ball, tennis ball	lesson 28, ex. 3	53
	coda C	82
	coda T	91
binary – ternary	lesson 29	55
	lesson 34	64
canon	lesson 22	42
	lesson 30	57
	coda E	83
	coda G	84
	coda Q	89
	coda Y	93

subject	lesson, ex. / coda	page
changing unequal measures		
	lesson 33	62
	lesson 31	58
	lesson 38	71
	coda C	82
	coda R	90
	coda X	93
changing simple measures		
	lesson 6	17
	lesson 7	18
	lesson 14, ex. 3	29
	lesson 28	53
	lesson 36	67
	lesson 43	79
	coda G	84
	coda P	89
conducting	coda G	84
corporal technique		
	lesson 1	7
	lesson 11	25
	lesson 12, ex. 2	27
	lesson 13, ex. 3	28
	lesson 14, ex. 2	29
	lesson 17	34
	lesson 18	35
	lesson 36	67
	coda R	90
division of beats	lesson 25	48
expression	lesson 12, ex. 3	27
groups of 	lesson 15	30
	lesson 37	69
iamb and trochaic	lesson 9	22
metric changes 6/8 - 3/4		
	coda B	81
	coda W	92
motifs 3, 5, 7		
	lesson 14, ex. 3	29
	lesson 24	46
	lesson 27, ex. 5	52
	lesson 28	53
	coda E	83
	coda F	83
	coda U	91
motifs in binary time		
	lesson 5	15
	lesson 9	22
	lesson 12, ex. 3	27
	lesson 16	32
	lesson 21	40
	lesson 25	48
	lesson 27	51
	lesson 34	64
	coda D	82
	coda G	84
motifs in ternary time		
	lesson 13	28
	lesson 21	40
	lesson 26	50
	lesson 27	51
	coda D	82
	coda Q (9/8)	89

subject	lesson, ex. / coda	page
plastique animée	coda A	81
polymetries		
	lesson 8	20
3 against 4	lesson 12	27
3 against 2	lesson 19	36
	lesson 37	69
	lesson 40	74
register, pitch		
	lesson 31	58
	lesson 39	73
	lesson 42	78
	coda G	84
rests		
	lesson 15	60
	lesson 25	48
	lesson 26	50
	lesson 37	69
	lesson 41	76
	lesson 42	78
	coda O	88
rhythms and complementary note values		
	lesson 7	18
	lesson 14, ex. 1	29
	lesson 31	58
	lesson 41	76
	coda S	90
skip		
	lesson 37	69
	coda I	85
spatial directions		
	lesson 5	15
	lesson 15	30
	lesson 24	46
	lesson 25	48
	lesson 30	57
	coda S	90
spatial forms		
	lesson 2, ex. 5	10
	lesson 4, ex. 4	13
	lesson 5, ex. 2	15
	lesson 11, ex. 4	26
	lesson 13, ex. 4	28
	lesson 21	40
	lesson 22	42
	lesson 24	46
	lesson 28	53
	lesson 31	58
	lesson 35	65
	lesson 36	67
	lesson 40	74
	lesson 41	76
	coda E	83
	coda F	83
	coda P	89
	coda Q	89
	coda T	91
	coda V	92
	coda W	92
	coda X	93
	coda Y	93
speeds		
	lesson 15	30
	lesson 32	60
staccato		
	lesson 11	25
	lesson 15	30
	lesson 16	32
	lesson 28	53
	coda C	82

subject	lesson, ex. / coda	page
subdivision – duration	lesson 29 .....	55
	lesson 38 .....	71
syncopations and offbeats		
	lesson 4 .....	13
	lesson 17 .....	34
	lesson 22 .....	42
	lesson 23 .....	45
	lesson 28 .....	53
	lesson 35 .....	65
	coda G .....	84
	coda J .....	85
	coda V .....	92
tactile	lesson 18 .....	35
tension – relaxation	lesson 35 .....	65
triplet	lesson 25 .....	48
	lesson 43 .....	79
twice as fast/slow	lesson 15 .....	30
three times as fast/slow	lesson 22 .....	42
	lesson 24 .....	46
	lesson 27 .....	51
	lesson 28 .....	53
	lesson 32 .....	60
	lesson 34 .....	64
	lesson 36 .....	67
	coda I .....	85

subject	lesson, ex. / coda	page
unequal beats	lesson 6 (8/8) .....	17
	lesson 13 (bin. – tern.), ex. 2 .....	28
	lesson 22 .....	42
	lesson 33 .....	62
	lesson 37 .....	69
	lesson 38 .....	71
	lesson 39 .....	73
	lesson 40 .....	74
	coda D .....	82
	coda L .....	86
	coda R .....	90

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