Eurhythmics in Performance Theories of Emile Jagues-Dalcroze

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Abstract

Emile Jagues-Dalcroze eurhythmics method originally aimed to create a new form of musical education, training plan and finally resulted in practical training about actors. The primary goals of this approach is returning again to the rhythms of human and fostering harmony between body and mind, as well as improving the ability of the actor in the correct role. In general something that actor follows in eurhythmics method is to achieve physical potential, removing all the additional and nervous, to come and grasp their powerful emotions through the body and is finally learning how to communicate effectively with teammates. Eurhythmics on an understanding of rhythm is as a matter of principle in life and art and foundation of all tendencies in life and art is the art of acting. In Dalcroze philosophy, rhythm is the motion that was necessarily physical always associated with time and space. In his view, using space and time in rhythmic movements exercise it can be the only way to influence developmental movement of actor.

Keywords: Theater, Music, Emile Jagues-Dalcroze. Eurhythmics, Rhythm.
Introduction
"Emile Jacques-Dalkroze", musician and Swiss songwriter innovated and introduced a method in a manner as “Eurhythmics”. He in the framework of this approach suggested some ways that widely used in theater training. This research tries to benefit from research facilities, introducing Dalcroze theory and his theories to a comprehensive research pay to eurhythmics method. The method in which designed an empirical and regular program of instructions or rhythmic training for actors and this is music training that created by Emile Jacques-Dalkroze. Studying various aspects of the rhythm in this approach seems boundless. Therefore educational program of rhythm in the Dalkroze method only as a starting point of the rhythm, music and training rhythm through art it can and education through the arts it can help to individual and social progress of learners. Dalkroze believed training process with a sense of joy and happiness is more effective. He believed that art teachers inside or outside of the university they must not forget that their jobs developing art and artists. Review of scientific research shows that the perception of rhythm, is an important part of human life. Man always does with a certain rhythm movement, behaviors their routine communications. Rhythm allows people to understand the speech and to talk to others. Rhythms allow people to work by their muscles with simple and complex movements. And this ability finally developed and incorporated into with creativity of human power in theater and music finds their artistic aspect. Dalkroze knew that his practiced, rhythmic movements will also helpful in the training of theater. Innovators like "Stanislavsky" "Bulslavsky" "Mirhold" and "Kuper" they use in the theater of eurhythmics as a way for training the learners. Eurhythms that several European pioneers used, it has created a new way in theater training. In fact, theater teachers took advantage in some of the Dalkroze assumptions that some students applied them. Many teachers also used his presented theories in the field of modern dance. Modern dancers like "Mary Wigman" and "Ruth Saint-Denis" worked and studied with Dalkroze in the field of movement. Some exercises of Mirhold Biomechanics also have come into existence directly from eurhythmics movements. Historical studies and how the formation of Dalkroze method and its functions in theater training of higher education centers has caused to use training eurhythms in theater university education. Rhythm for instructors of theater is as a teaching instrument and of course art. Using rhythmic elements and perception of rhythm undoubtedly affect to the promotion of the art activities on scene.

Methodology:
In this research we investigate the eurhythmics method in Jacques Dalkroze performance comments. What is eurhythmics and how we can apply it; among theater actors are the basics in this article. In this study, eurhythmics from two aspects of theory and practical exercises will be studied. And then principles of this method are the basic elements such as rhythm and movement state.

Objectives:
The aim of this paper is to explain the views of Emile Jacques Dalkroze in the field of acting of the definition eurhythmics from Dalkroz view and ways to use it in acting, review the basic
elements of eurhythmics and how to use practical exercises in the work of the actor and achieving it.

**Research questions:**
What is the notion of Emile Jagues-Dalcroze in acting?
What is the definition of Eurhythms from views of Dalcroze and how to use it for actors?
What are the basic elements of eurhythmics and how it uses in practical exercises of actors?

**Statement of the Problem:**
Eurhythmics method focuses on the use of rhythmic movements the concept of emphasized eurhythmics comes from complete understanding of two components; rhythm and movement. Rhythm in art is to understand the relationship between component to component and component to the whole.
Acting to understand the rhythm is the ability to recognize patterns and the existing techniques between details and details to the general is representing structure and organizing principles of rhythm. Rhythm in art understands the relationship between details and details to the whole. An artistic rhythm can be implemented in different musical steps and the related arts to space such as theater forms with different resolutions. However, the fundamental principles of rhythm can remain intact. Friedman says: Principles of dynamic rhythm in the organized application that makes sense, whether in music or in the implementation of a language...
Eurhythmics that several European pioneers used it was the emergence of new methods in education of the theater. In fact, theater educators from some of the assumptions used Dalkroze that students used them took advantage. Many teachers also used his presented theories in the field of modern dance. Modern dancers like "Mary Wigman" and "Roth SnDnys" worked with Dalkroze and studied about motion. Some Mirhold biomechanics exercises have been directly created from eurhythmics movements. Historical study of the formation and functions Dalkroze in education Style Theater training in higher education institutions also led to use the eurhythmics education in Theater University. Rhythm for instructors of theater is as a teaching instrument and of course art. Using elements of rhythm and rhythm perception, unmistakably it impacts in promoting artistic activities on the scene. This paper examines the ways in eurhythmics executive theories of Jacques Dalkroze. What is eurhythmics and how to apply it among theater actors are the basics of this article.

**Review of Literature:**
The rhythm is from “Rhythmus” the root and it is given from the ancient Greek language. This word in Greek means Current, fluent. "Werner Jaeger historian believes that this," Greek Interpretation has another meaning. Jagger knows another meaning of Rhythmus as the dead and legends of Greek that somehow related with the rhythm. He says: rhythm has complete relationship with limited movement and flow."
In relationship of rhythm, undeniably with the limited motion and flow and subsequently, the rhythm needs to be structured and organized, otherwise it turns into chaos. As a result, we can call the first sign of the fundamental rhythm as movement.
Due to irresistible desire of human beings to understand the concept of rhythm, often this concept confused with other conditions such as these. These misconceptions lead to misunderstanding the concept of rhythm.

Rhythm is derived from the Greek word “Rhythmus” which is similar to words such as wheels that is taken from the Greek word circle. So historically rhythm should not be confused with a rotating circle. One of the pioneers in the field of discovering the meaning of rhythms in psychology and perception of humans named as Stetson writes: "This is a pure hypothesis that discipline is the characteristic of pure rhythm ..."

He proved through experiments that despite the legendary and old beliefs, Audio beats in any way in relation to the perception they aren’t rhythmic. About feeling (Karen Syshur) believes that there is a fundamental difference between the rhythm and frequency. He says that "the internal structure of a model creates rhythm in the rhythmic arts. Intermittent events like a ticking clock or heartbeat aren’t organized. So they aren’t inherently rhythmic."

William Paterson linguist says, “We can explain all phenomena of the rhythm by events related to conception. Understanding the rhythms in humans is almost permanent. Rhythm plays a great role in drawing attention to efficient and hierarchical brain. A rhythm does this by the combination of continuity in a framework through which conception and organized stimuli takes place."

Elliott concluded continuation of perception by this note that "apparently the human mind assumed this that a rhythmic law generally acts in a human environment."

Rhythm
The rhythm is the root word “Rhythmus” and it had been from ancient Greece. This word in Greek means current; it was applied as fluent Ryan. "Werner Jakr", historian believes that this Greek phrase has another meaning. Jakr knows other meaning of Rhythms as dead and related to legends of Greek, which is related to the phrase rhythm, he says: “rhythm has a decisive relation with movement and the incessant restricted flow. (1, p. 126). With undeniable Linked and its limited continuous current, the rhythm required the structure and organization, Otherwise it turns into chaos. As a result, we can call first indication and fundamental of rhythm as movement. Due to irresistible desire of man to understand the concept of rhythm, often this concept be confused with other Conditions and rhythm derived from the Greek word “Rhythmus”, the same words such as "wheels" which is taken from the Greek word "circle". So historically rhythm should not be confused with a rotating circle. One of the pioneers in the field of discovering the meaning of the rhythms in psychology and perception in humans called "Stetson" writes (this is a pure hypothesis that discipline is the “pure” attribute of rhythm ...) (2, p. 252). He proved through experiments that despite the legendary and old beliefs, Audio beats are not in relation to the perception of rhythmic. About Sensitivity "Karl Syshvr" believes that there is a fundamental difference between the rhythm and frequency. He says that (the internal structure of a model that creates the rhythm in rhythmic art. Intermittent events like a ticking clock or heartbeat aren’t organized, so they aren’t inherently rhythmic) (3, p. 174) "William Paterson” linguist says: (we can explain all rhythm phenomena by events related to conception, understanding the rhythms in humans is almost permanent. Rhythm plays a great role in paying attention to efficient and hierarchical brain. Rhythm does this by the combination of continuity and provides a framework.
Language perception center seems in terms of Neurology related to rhythmic perception centers. The Ability to understand simple rhythms in the human experience is very important. The same exercises are the ability to operate in behavioral rhythm with others. It has been seen in children have passed 20 minutes since their birth. The first baby sound is rhythmic, and they note as rhythmic. Payen and Hulzman have discovered that children need to rhythmic process to understand what others say. Their findings show that (memory itself or in relation with an accent, which is one of the main reasons in memory for talking). In addition, children who have difficulty in understanding rhythms and they don’t have mental retardation receive an incomplete text as incomplete. This is probably due to defects in the original process of perception and cognition of temporary model. Healthy structure of the human brain has the perception of rhythm, although rhythmic perception is based on physical events and it is nonsense to say that we can transfer a rhythm without any motion or movement or understood. Also tests on children show the intrinsic relationship between perceived rhythmic and rhythmic movement. As child shows himself rhythmic behavior, we can conclude that the child's brain can get and process rhythmic information. Physical evidence also show in the case of this matched reviews that the brain can make rhythmic movements. So human muscles, they can produce movement events with speed not less than one second and not more than one second. Although all these movements do not comply with the time limits. Therefore the human body can move in a rhythmic state but we can take into account all movements as rhythmic (4, p. 67).

Movement
There are two types of movement. We can explain the first movement; because the first type consists of a series of works (first approaching in door, reaching out the hand etc ...). The second type of movement we can only describe because we can describe the quality of motion and because it pays only to the quality of movement. The person extends his hand and he/she does not require to any preliminary stage, but how the hands move? With what force, speed or quality do they move? We should describe it. So there are two types of movement that first detected it includes movements that it has identifiable steps like turning out cars or empty the bucket. The second type of movement discovered only with the quality of movements in the last century. "Jonathan Miller" has described the History of the current thinking about human movement. (Aristotle believed that the movement based on the essential need to achieve a desired object's location.) Observers in the Medieval had different way of thinking about movement, and some of them thought that the fire or heat has acted as a driving force. Others believed this opinion that the breath of wind has been as the driving force. "Rene Descartes declared that the mind (knows its place as the pineal gland in the brain.) Move Animal spirit through their bodies towards strong motion. The main objective of all these theories was finding a bridge between non-tangible world of the mind and the physical world movement. In 1894 (in that year "Thaddeus Bolton" published his discoveries about rhythm) "Sirchalzhryntvn" found fuci form structure receiving human muscles that through nerve fibers move to the spinal cord. This subject creates a relationship between the brain and muscles. Since then researchers continued to their discoveries about the nature of the relationship between the brain and muscles) (5, p. 290)
Research conducted on the brain shows those available signals for the muscles movements create from Rhythmical movements of lymph nodes, cerebellum and thalamus in different parts of the brain. This shows that the brain has certain timing rhythmic performance in its architectural design to receive different messages from different parts of the brain. Conscious movement forms in the brain, Stimulus nerve cells, receiving muscle have special connections with the muscle tissue, which consists of numerous and small branches. When a nerve pulse reaches a nerve cell wall, some of neurotransmitters based neural rate which reach to the nerve endings is different. Transmitter release causes some calcium in the muscles released and this makes the muscles inflamed or the so-called becomes inflamed. we can compare this mode by shooting with a gun. we can control muscle with one or more times through provoking muscle one or more times or by provoking one or more muscles simultaneously. Body also has ability movements in which don’t take order from the brain that one example is the reflex of the knee contraction. In fact, tests involuntary movement of the knee muscles in the body showed that how they work in the body. A tap on a particular point in the knees causes to pull thigh stretched muscle and to stretch duke of neurological close to muscle fibers. Duke sent a message to the spine and they quickly return to the thigh nerve and become shorter and leave neurological Dukes. The researchers also found that the muscle in the back of the thigh muscles by activating the front muscle; it moves back completely (5, p. 293). Rhythm and movement are linked together structurally. One Bolton student called "Charles Sezer" said: "Anyone can express rhythm by a form of, but nobody can express it without reference to the movement." (5, p. 296). Transmitter release causes some calcium in the muscles released and this makes the muscles inflamed or the so-called becomes inflamed. we can compare this mode by shooting with a gun. we can control muscle with one or more times through provoking muscle one or more times or by provoking one or more muscles simultaneously. Body also has ability movements in which don’t take order from the brain that one example is the reflex of the knee contraction. In fact, tests involuntary movement of the knee muscles in the body showed that how they work in the body. A tap on a particular point in the knees causes to pull thigh stretched muscle and to stretch duke of neurological close to muscle fibers. Duke sent a message to the spine and they quickly return to the thigh nerve and become shorter and leave neurological Dukes. The researchers also found that the muscle in the back of the thigh muscles by activating the front muscle; it moves back completely (5, p. 293). Rhythm and movement are linked together structurally. One Bolton student called "Charles Sezer" said: "Anyone can express rhythm by a form of, but nobody can express it without reference to the movement." (5, p. 296).

It is also proved that human beings must to have movement. A test conducted in adults, put their head in a steady condition. As a result, 85% of them described Performance stressful. In this experiment movement limitation leads to Lack of intellectual performance, strange and disconcerting thoughts, exaggerated emotional reactions, creating unusual sense in the body. (5, p. 297).

The brain has the ability to process actions and movements separately and individually. This causes that a person does the movements in different and unlimited ways. For example, bending is a simple action. Although bending to pick up a morning newspaper and bending to pick up a barbell requires different configurations in muscle. Emile Jagues - Dalkroze, suggested a way to teach music that was based on rhythmic movements and whole body. Dalkroze realized the
inherent relationship between rhythm and movement. His method can help in training for human body for figures or different scenarios of muscles and on that movements dictated by music rhythm. Its harmonious impact was visible in a. Dalkroze found that using this muscle configuration and its complex relationship with music, rhythmic sensations through sensory tissue in the muscles is transmitted to the brain. The brain that receives these rhythmic sensations, it becomes more sensitive to understand and to perform rhythm physical movements. Trained People in this method, they have a tool that helps the individual to express his feelings .Dalkroze created this method to train musicians and to help respectively the artists

**Dalkroze Method**

Although Dalkroze method, often known as eurhythmics, he called his method as "La rhythmic ". This word is French and it’s an adjective that Dalkroze adopted it, because it contains two concepts of music and physical motion. This word as it means in French language it cannot be translated in English with precision and elegance and we can only mention it to as the Dalkroze method. in the early twentieth century, The British authors based on the concept of language, they called it as eurhythmics. This word in dictionary defined as harmony between mind and body that it creates rhythmic movement in body parts. This method was replaced as a synonym for French title in Dalkroze method. Although eurhythmics is multi-faceted element, we will explain this method in this section. Despite the fact that La rhythmic is known as a method, but Dalkroze denies the method (being as a method).Because La rhythmic is designed to guide art students and their advisors. With original ideas and unique exercises and deliberate details, he introduces his method and Dalkroze describes the reasons for eurhythmics’ design. "It is believed that any ideas or examples were not specifically related to method. However, its existence seems essential eurhythmics .Any exercise in eurhythmics used to improve the applied techniques. "(6, p. 115)

Despite the Dalkroze denial in the interpretation of La rhythmic to a complete method that even he worried about this issue, he once said: "If the eurhythmics design lead to a method of, so, it does not matter" (7, p. 31) and Dalkroze method is designed with an emphasis on nature, this principle leads to the formation of the exercises in rhythmic motion. Moreover musical training is a combination of "tonic sol-fá" and improvisation. All eurhythmics system is based on the music stand “affect on all human activities and it expresses human emotions and capacities." Dalkroze using of music was in accordance with Greek definition of music: "All the senses and the spirit of our mental faculties acts like a harmonic symphony in which imaginations change to the rhythm and they match with full knowledge "(7, p. 5)

Eurhythmics’ word is taken from the Greek eurhythmics the current (fluent) rhythm or movement and this word means the opposite of the word "rhythmic" - which means-a false rhythm or movement. Eurhythmics’ word was used for Greek philosophers referring to body posture - especially for body language, physical balance and body state in different moods. Dalkroze believes that all the arts have been created on the basis of control. As a result, in his view " Eurhythmics’ focuses on conflicts training: the conflict in gestures, rhythms, sizes, sound, silence and rhythm." (7, p. 7).

The purpose of Dalkroze method is functional understanding of eurhythmics. One of its primary purposes is to promote musicianship. Later Dalkroze completed his methods and expanded it as
"proper flow in the spirit, emotion, body and musical ability. Eurhythmics’ training objectives are:

1. Enhancing accuracy.
2. Promoting concentration.
3. Group coordination (awareness about similarities and differences and appropriate reactions a person with others).
4. Incidence of appropriate feeling and response to all the subtleties of sound (music).
5. Rhythmic movement

The first part of Dalkroze method is rhythmic movement (rhythmic movements of the body) or in French rhythmic gymnastics. Dalkroze believes that rhythm is the most fundamental aspects of musical education. Since the rhythm is originated from the body. Feelings and gestures are the only way to understand the rhythm. He writes in this regard. "Muscles have been created to move, and rhythm itself is movement. Understanding the rhythm without thinking about body movement is impossible. To move a body, it determines amount of time and space. Each kind of movement is geomagnetic and human bodies are designed to move the muscles. Gravity causes elastic body muscle” (6, S39-40). Dalkroze also believes that sound, rhythm and movement are the more basic elements of music. The last two factors are linked to the human muscular system. Dalkroze doesn’t see rhythm in the form of a timing factor but he knows it as a continuous motion flow resulted in color and dynamics or gives anything disciplined prestige and even he can create beat of music. Finally Dalkroze used rhythm in order to create balance and smooth in parts of body, mind and emotions. Exercises related to rhythmic motion test all body organisms physically and mentally. Mind and body should act in concert with the least effort; make the greatest impact. The relation between mind and body through these exercises help the student to dominate through his conscious and unconscious body. To achieve this position, exercises aimed at strengthening the power of concentration was conducted In order to accustom the body to create balance, and better transition commands of mind by the body, to make connection between the conscious and unconscious these exercises are trying to refine the student spirit and to strengthen his organism (6, p. 62).

Solfège

The second part of Dalkroze method, is rhythmic Solfèges that it pays to educate students consciousness about the intonation and voice level relationships (tones) and promotes his ability to detect different levels of voice quality. "The original nature of Solfèges returns to European music education and it not only raises the student's ability to read musical notes, but also it improves at the same time his /her hearing ability (learning to listen to music) and also it impresses the student to listen at esoteric music in skills such as harmonic, melodic and rhythmic .. "(7, p. 92).

Dalkroze designed rhythmic Solfège organizing training courses for the purpose of performing supplementary exercises beside exercises, rhythmic movements. Since eurhythmics tries to make ear and the body's as ideal instrument in the service of rhythm training, Dalkroze presented his proposal through solfège to establish harmony between body and ear by using sound and speech and singing as proper instrument to train musical sound levels, their composition and their relations. (7, p. 52).
Dalkroze Solfège exercises not only is effective to enhance absolute pitch of the sound, increasing the accuracy for hearing and accurate expressing, but also it applies to improve skills such as breathing, body balance, muscle releasing and all what is necessary for the correct reading. The exercises are presented in a way that continually reinforces mental changes, concentration, memory reading and quick understanding of musical notes (7, p.61). There are some examples of Solfège exercises listed here:
Quick focus with ears and eyes, its aim is to educate signs, lines and key carrier in music.
Focus, which it helps to create and to hear sounds mentally.
Create harmony movements.
Sound emphasis is as intuitive, which it leads to the relationship between sound stress and intonation rough and such other exercises.

Improvisation
The final section of Dalkroze method is improvisation on the piano. This section designed in order to create ways to use movement and sound for imaginative spontaneously and individually and its aim is to at create components based on the music. (7, p. 69). Dalkroze considered improvisation as a major factor in the context of music education and a way to be more tangible for music science. A skill in this section is only possible to have certain skills in other sectors. Improvisation was a process-oriented approach and it is possible just with eurhythmics. This section reveals inner relationship between gestures and learning by ear. An improvement in training piano requires a combination of rhythm and tonic sol-fa through improvisation with a view using of music it creates with movement and unconscious strengthening. Students in this part of the piano sounds, they learn templates such as melodic, harmonic and rhythmic. (8, p. 113)
Improvisation prevents of wasting movements and by reducing them, it tries to make free musical impressions by students. This type of musical expression and exercise it can alone cause happiness and actors learn in the shortest possible time and without restrictions create different movements. And compared these movements understand completely and put them under their full control and later use these gestures in different performances as required. (8, p. 99).
Improvisation in Dalkroze music training method is practical. Because student by combining improvisation with two rhythmic movements and Solfège, he/she will gain considerable creative and intellectual skills. Musical improvisation helps the actors to perform with music and in favor to the sounds, melodies, chords, forms, buttons, screens and musical rhythms and briefly they put themselves at the disposal of improvised music and on that basis they perform (7, p. 154).

Eurhythmics Elements
A eurhythmics complete course with music training consists of three parts:
A) Eurhythmics method
B) Practice handset (Solfège)
C) Improvisation (applied teachings of harmonic, use sound or without piano)
During this period, it is required at least for actors to pass periods A and B. Professors and people who they need a course fully and with music, they must pass all three sections. Jacques Dalkroze herself would held personally all her classes with piano improvisation. He believed that
all teachers who have trained formally in this method they should have the ability to do this type of training. Dalkroze summarizes eurhythmics training theory as follows:
1-Rhythm is the same as movement.
2-Rhythm necessarily is composed of body movements.
3. Each movement has its own unique time and space.
4-Get used to ear and mind to music creates only by working hard through physical movements
5. Understanding explicitly and correctly this method is possible only through complete readiness of the body.
6. Complete identification of musical rhythms is only possible through body movements at the right time.
7. Complete identification of formable rhythm is only possible through performance of body movements in the right places.
8. Performing rhythmic movement exercises is only possible through the implementation of body movements in the right place and the time.

**Eurhythmics Goals for Actors**
Beside the goals, eurhythmics is used in all kinds of art. Dalkroze also has presented some applied purposes specific for actors acting. He designed several techniques for physical movements - as (ductile stirring movements) so that they can be used in performances. Each of these exercises or the whole practices in eurhythmics method, they follow specific physical goal. This purpose consisted of wide range the body's ability to applying simple abstract commands. It aims is to create a variety of sensory movements (complex).
In various written books, Dalkroze listed a lot of collections for her purposes (eurhythmics). Sometimes she only discussed about one of them in the principle issue. These goals usually indicate the range of proportions between mind and body. As a result these goals by focusing on strengthening the potential of the body, they are seeking sensory meaning .Everyone by observing this list may imagine that Dalkrve had specific goals in his mind to train acting. These objectives include:
1. Complete control over physical potential forces.
2. Eliminate all additional neurological movements (without application).
3-Achieving balanced level of sensitivity.
4- The development of expression power.
The last goal, perhaps more than others, it will be intuitive for trainings of physical actor. Dalkroze in this case points out:
Before anyone involve to art he/she should be ensure about its perfect to promote capacities of his body to correct the possible mistakes. Only being intuitive of these capabilities is not enough. They must be (self -awareness) exercisable soberly and if they be in the form of individual inspirations, they won’t be responsive; moreover capabilities should not depend on the motivations of the momentum in nervous system. Once again, the nervous system must so be trained and adjust that we can stimulate the brain quite distinct of muscles movement. "(8, p. 115). Elsewhere he says: "gestures must specify the sense of music and remember their image” (8, p. 116). If this match takes place, all feelings will express. As Stanislavsky said, Dalkroze
also believes: "No physical movement itself carry out any expression." (8, p. 119). However, he was unable to find clear relations between gestures and emotions:

"Gestures happen depending on the position of movements and also quick attention to the coordinator rhythms (harmonic), motion (dynamic) and static facial (static). Static means the study about laws of balance, its proportion and dynamic refers to (movement express). Based on the theory of "Frank Sart" dynamic harmony, it depends on the relations between the longevity factors in gestures. Just as the art of music in which there are congruent and incongruent chords, in mimic art we can also find consonant and in consonant gesture. The consonant movements "they create with the full cooperation among parts of the body, head, torso and fundamental factors in gesture." (3, p. 128).

An actor tries to acquire “consonant” or homogenous movement, somehow complete. This does not only take place because of the beauty of facial movements, but also to create a precise movement to provide emotional expression.

Dalkroze was interested in to train new species acting. One of his mind ideal conditions while participating in the festivals was following the magnificent shows, dramas (lyrics) and ancient Greek drama. Although in many of his contemporary theaters, we can find eurhythmics method. In these theaters because of physical fitness of actor and In order to revive the shows, they used eurhythmics method. Many Raised French directors such as "Foreman Zhmir" and "Jacques Cooper", was greeted with great enthusiasm they welcomed Dalkroze methods and they implemented all their works in the same way.

Cooper once said: “we can mention eurhythmics general teachings as a basis for vocational training.” (9, P. 368).

Harley Granville Barker somewhere else based on valuable experiences of Dalkroze he pays to the summary of existing potential in applied eurhythmics about training acting as he says:

I think this method has extremely debatable when an actor tries to learn the basics of the art of acting can he/she learn the basics of performances in art show?" one of the foundations undoubtedly is complete physics and balance (equilibrium) it is a sense that It seems the only way that eurhythmics can donate it to the actor. This style is able to create a rhythmic sense and give the actor to do anything."(10, p. 103).

One of the actor goals those we didn’t discuss: physical understanding of coordinated movements (harmonic). Dalkroze exercises always haven’t done alone. Often two or three of his students perform related exercises.

Dalkroze in an article titled as “rhythm of the music", she discussed about the role of chords in dramas (lyrical) Theatre and possible access to group expressive movements (represents). Community and group that he always speaks and what he calls a tool for collective gesture it occurs. It is an integrated movement that every actor. Shows its own individual character for en-ensemble Playmate artist in the form of expressive (indicative). (8, p. 131)

"As a rule, each group that doesn’t use music to produce his work, they have more extensive action in person to person movements compared with group performances or works along with shows.”(8, p. 132). Although he knows that in the integrated and coordinated team works, with a predetermined complete role he/she goes in many performances on the scene ,but the player emphasizes that existence such exercises is required to contribute with player in order to perform in which completely takes place with collaboration of other parts of group, The actor
who convince to learn a period with the content of eurhythmics method, he /she will achieve specific and banal goals. All these objectives with regard to the sensitive potential, they surround completely with resources and physical facilities of the player. Therefore Dalkroze offers an appropriate training course.

Conclusion
Actor and show director that they don’t have a common language and they do not have sufficient knowledge of rhythm and rhythmic issues, they should create a communicative instrument. At first the actor and show director should identify both of the problems. Actor needs an instrument to perform rhythm properly. In this study, a method is proposed to solve this puzzle. In conducted studies, teaching methods eurhythmics Emile Jagues _ Dalkroze check and it shows ease of use in teaching actors in academic environment. Emile Jagues _ Dalkroze have been affected by Psaltzty and others and presented a system for human organism education to use the potential of his rhythmic ability. Complete program of eurhythmics Dalkroze includes gestures, note reading and improvisation in music. Also Dalkroze work in Europe gradually came to America. Actors also benefited from discussions, presentations and eurhythmics workshops independently. So we can use the Dalkroze philosophy effectively to train artists. Rhythmic perception and rhythmic ability are an integral part of the human structure. Only a few numbers of actors see rhythmic training beyond everyday exercises. It needs to perform music and theater by using rhythm. A flute musician can only use small muscles of the fingers and lips along with his breath. Setting the time for the actor, it occurs by fast-moving with a quick glance of the head. In Dalkroze system it is used a quick mental gestures to increase controlling system and small movements in performance. One of the main sections in Dalkroze system is students’ attraction to pay attention to the basic elements of the art creation. A eurhythmics teacher doesn’t teach a song only for students to learn another song. We can use singing a song to draw attention of artist to elements that are important in all songs in music. A theater teacher teaches on the scene, but he/she will never present its training in other scenes in the future for other plays. With the performance of various scenes, it will be proved for the teacher to student that how the student has learned play. In contrast, rhythm movements allow teachers to learn general elements to play the role. So that students in the classroom will get connect easier tasks to activities on scene.

Dalkroze did his training based on this theory that experience and theory is preferred. This theater teacher helps to provide the raw materials required for self-awareness by relying on this principle, the teacher helps the student to understand and organize his business. And the student learns how to experience a theatrical performance in an active way. And then reflect it as efficient way on scene and increase required instruments to continue making progress as an artist that is separate from class environment. Dalkroze course was in detailed and it lasts two to three years. The actor follows all the features of this method of teaching that other artists have earned it. His works are based on the primary fundamentals basic of rhythmic movement which consisted of five stages related to each other. Rhythmic walk, body techniques, dynamic movement, training about space and space enterprise.

Actors by passing Dalkroze training courses, they need the least theory work. Most of their time spent on performing exercises that we can divide them into six main categories: breathing
exercises, movement, Agugic or land-based, finding the distance, improvisation and grouping. Dalkroze eurhythmics is a close feature to music training and it is steady on this assumption that the human body is a rich source of musical ideas. Health awareness or mental consciousness is one most powerful of our senses that it often performs receipt and expenditure work. We seek it in everyday situations to maintain a balance in legal gap and use objects around us. In the same way, we should move with the flexibility and speech power in using musical instruments with interest and skill. Dalkroez eurhythmics allows practical use of physical experience of music before the theory and performance to any educated person in development and progress of the musician and acting. Eurhythmics intrinsic and vital characteristic is based on this fact that from beginning of his work, he has collected elements of discipline or his course not from outside but from inside. Just like a plant that takes out its food from the soil which spreads out its roots in the soil. In searching for the reason about this phenomenon in the context of Jagues-Dalcroze characteristic, undoubtedly, it is known as stronger understanding and eurhythmics as an art that it raises a sense in musical rhythm in us and therefore it allows us through the progressive realization of rhythm in the context of space, to enjoy from its beauty and effectiveness power.
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