

DALCROZE BIBLIOGRAPHY

- Abdel-Latif, M. H. (1988). Rhythmic space and rhythmic movement: The Adolphe Appia/Jaques-Dalcroze collaboration. Ph.D. dissertation, The Ohio State University, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 8907181).
- Abramson, R. M. (1973). *Rhythm games for perception and cognition*. Pittsburgh, PA: Volkwein Bros.
- Abramson, R. M. (1980). Improvisation for K-8 students: Dalcroze-based improvisation. *Music Educators Journal* 66(5), 62-68.
- Abramson, R. M. (1998). *Feel It!* Warner Bros. Publications.
- Abramson, R. M., Chosky, L., Gillespie, A. E., Woods, D., York, F. (2000). *Teaching music in the twenty-first century*. New Jersey: Prentice Hall.
- Achilles, E. R. (1991). A review of research involving movement responses to music among preschool children: 1980-1990. *Music in Early Childhood: A Research Journal* 1(1), 8-11.
- Achilles, E. R. (1996). Musical awareness through creative movement. *General Music Today*, 9(3), 5-8.
- Alperson, R. (1995). A qualitative study of Dalcroze eurhythmics classes for adults. *Dissertation Abstracts International*, 56(10). (AAT 9603274).
- Anderson, W. M. (1983). East meets west with Dalcroze techniques. *Music Educators Journal* 70(4), 52-55.
- Apfelstadt, H. (1985). Choral music in motion: The use of movement in the choral rehearsal. *The Choral Journal* 25(9), 37-39.
- Ardrey, C. M. (1999). Middle school general music: Kodaly, Dalcroze, Orff and the developmental needs of adolescents. D.M.A. dissertation, Temple University, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 9938640).
- Aronoff, F. W. (1979). *Music and young children*. New York: Turning Wheel Press.
- Aronoff, F. W. (1982). *Move with the music*. New York: Turning Wheel Press.
- Bachmann, M. (1991). *Dalcroze today: An education through and into music*. Translated by D. Parlett. New York: Oxford University Press.

- Bailey, J. (1985). Music structure and human movement. In *Musical Structure and Cognition*, eds. P. Howell, I. Cross, and R. West. New York: Academic Press.
- Balmer, C. (2009). Sensibility: An education of pain in music. M.A. dissertation, York University, Canada. Dissertations & Theses: A&I. (Publication No. AAT MR62246).
- Becknell, A. (1970). A history of the development of Dalcroze eurhythmics in the United States and its influence on the public school music program. Ph. D. dissertation, University of Michigan, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 7104546).
- Berger, L. M. (1999). The effects of Dalcroze eurhythmics instruction on selected music competencies of third- and fifth-grade general music students. Ph.D. dissertation, University of Minnesota, Minnesota. Dissertations & Theses: A&I. (Publication No. AAT 9934934).
- Berlucchi, G., & Aglioti, S. (1997). The body in the brain: Neural bases of corporeal awareness. *Trends in Neurosciences* 20, 560-564.
- Bernstorf, E.D. (1996). Adapting movement experiences. *General Music Today* 9(3), 24-27.
- Boyarsky, T. L. (1989). "Dalcroze eurhythmics: An approach to early training of the nervous system. *Seminars in Neurology* 9, 105-114.
- Boyle, J. D. (1970). The effect of prescribed rhythmical movements on the ability to read music at sight. *Journal of Research in Music Education* 18, 307-318.
- Bresler, L. (2004). *Knowing bodies, moving minds: towards embodied teaching and learning*. Boston: Kluwer Academic Publishers.
- Butke, M. & Frego, R. J. D. (2011). Selecting music for purposeful movement. *The Orff Echo*, 44(1), 20-22.
- Caldwell, T. (1992). *Dalcroze eurhythmics* [videorecording]. Chicago: GIA Publications.
- Caldwell, J. T. (1993). A Dalcroze perspective on skills for learning music. *Music Educators Journal* 79, 27-28, 66.
- Caldwell, T. (1995). *Expressive singing. Dalcroze eurhythmics for voice*. New Jersey: Prentice Hall.

- Campbell, P. S. (1989). Dalcroze reconstructed: An application of music learning theory to the principles of Jaques-Dalcroze. *Readings in Music Learning Theory*, 301-315.
- Campbell, P. S. (1991). Rhythmic movement and public school music education: Conservative and progressive views of the formative years. *Journal of Research in Music Education* 39(1), 12-22.
- Chagnon, R. D. (2001). A comparison of five choral directors' use of movement to facilitate learning in rehearsals. D.M.A. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 3002819).
- Cheek, H. Y. (1979). The effects of psychomotor experiences on the perception of selected musical elements and the formation of self-concept. *Dissertation Abstracts International*, 40, 2530A. (University Microfilms No. 79-25, 121).
- Chiel, H. J., & Beer, R. D. (1997). The brain as a body: Adaptive behavior emerges from interactions of nervous system, body, and environment. *Trends in Neurosciences* 20, 553-557.
- Connors, D. N. (1995). The use of movement by elementary general music specialists in the Los Angeles Public Schools. D.M.E. dissertation, University of Cincinnati, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 9538258).
- Crumpler, S. E. (1983). The effect of Dalcroze eurhythmics on melodic musical growth of first grade students. *Dissertation Abstracts International*, 43, 2587A. (University Microfilms No. 82-29, 498).
- Day, A. (2007). Reflections of a new urban music teacher: Using Dalcroze eurhythmics to achieve. *American Dalcroze Journal* 34(1), 6-11.
- Douglas, J. A. (1978). Rhythmic movement and its effect on the music achievement of fourth grade children. *Dissertation Abstracts International*, 38, 6593A. (University Microfilms No. 78-04, 685).
- Driver, E. (1951). *A pathway to Dalcroze eurhythmics*. London: Thomas Nelson and Sons, Ltd.
- Dutoit, C. (1965). *Music movement therapy*. Surrey: The Dalcroze Society.
- Enders, G. L. (1941). The place of Dalcroze eurhythmics in physical education. In *Dance: A basic educational technique*, F. R. Rogers. New York: Macmillan Company.

- Farber, A. & Parker, L. (1987). Discovering music through Dalcroze eurhythmics. *Music Educators Journal* 74(3), 43-45.
- Ferguson, L. (2005). The role of movement in elementary music education: A literature review. *Update* 23,2.
- Findlay, E. (1971). *Rhythm and movement: Applications of Dalcroze eurhythmics*. Evanston: Summy Bichard Company.
- Frego, R. J. D. (1995). The use of music movement therapy as a form of palliative care for people with AIDS. *The International Journal of Arts Medicine* IV(2), 21-25.
- Frego, R. J. D. (1996). Determining personal tempo in elementary-aged children through gross motor movements. *Southeastern Journal of Music Education* 8, 138-145.
- Frego, R. J. D. ((1998). The assessment of the elementary-aged child's ability to skip and the implications in the music classroom. *Contributions to Music Education* 25(2), 51-62.
- Frego, R. J. D. (1999). Effects of aural and visual conditions on response to perceived artistic tension in music and dance. *Journal of Research in Music Education* 47(1), 31-43.
- Frego, R. J. D. (2003). Psychic energy, psychic entropy, psychic ecstasy. *The Orff Echo* 35(3), 47-51.
- Frego, R. J. D. (2006). Temps perdu: Dalcroze eurhythmics in music education and therapy. *Perspectives: A Publication of the Early Childhood Music and Movement Association* 1(3), 6-7.
- Frego, R. J. D., Gillmeister, G., Hama, M., Liston, R. (2008). The Dalcroze approach to music therapy (second edition). In Darrow, A. (Ed.) *Introduction to approaches in music therapy*. Silver Springs, MD: American Music Therapy Association.
- Frego, R. J. D. (2009). Dancing inside: Dalcroze eurhythmics in a therapeutic setting. In Kerchner, J. & Abril, C. (Eds.) *Musical experience in our lives: Things we learn and meanings we make*. Rowman & Littlefield.
- Frego, R. J. D. (2009). Plastique animée: A dance genre and a means to artistry. *Le Rythme*. 100th Anniversary Issue.
- Frego, R. J. D. & Kanthak, T. A. (2001). Determining Variables of Improvisation by Dance Musicians within the Context of Modern Dance. *Contributions to Music Education* 28(2), 51-64.

- Gaston, E. T. (1968). Man and music. In *Music in Therapy*, ed. E.T. Gaston. New York: MacMillan Publishing Co., Inc.
- Gault, B. (2005). Music learning through all the channels: combining aural, visual, and kinesthetic strategies to develop musical understanding. *General Music Today (Online)*, 19(1), 7-9.
- Gell, H. (1949). *Music, movement, and the young child*. Sydney: Australian Publishing Company.
- Gilpatrick, E. (1996). A movement approach to teaching beginning recorder. *General Music Today* 9(3), 11-14.
- Gordon, L.W. (1975). Body movement exercises in the choral training program. *The Choral Journal* 15(7), 12-13.
- Gries, P. (1994). Teaching musicality through rhythm. *Clavier*, 20-23.
- Henke, H. H. (1984). The application of Emile Jaques-Dalcroze's solfège-rhythmique to the choral rehearsal. *The Choral Journal* 25(3), 11-14.
- Henke, H. H. (1993). Rehearsing with Dalcroze techniques. *The Instrumentalist* 47(10), 46-53.
- Humphreys, L. (1964). *Interpreting music through movement*. New Jersey: Prentice Hall.
- Hylton, J. (1987). Keeping your choir on the move. *Music Educators Journal* 74(3), 31-34.
- Ito, M. (1993). Movement and thought: Identical control mechanisms by the cerebellum. *Trends in the Neurosciences* 16, 448-450.
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmia. *Music and Letters* 14(2), 138-148.

- Jaques-Dalcroze, E. (1942). *Souvenirs, notes et critiques*. Neuchâtel, Paris: V. Attinger.
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Jang, N. S. (2002). A personal collection of piano repertoire and pedagogy, based on and adapted from the work of Emile Jaques-Dalcroze. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 3053516).
- Jeong, J. (2005). Adaptation of Dalcroze methodology to the teaching of music to kindergarten students in Korea. D.M.A. dissertation, Boston University, Massachusetts. Dissertations & Theses: A&I. (Publication No. AAT 3157381).
- Johnson, M. D. (1993). Dalcroze skills for all teachers. *Music Educators Journal* 79(8), 42-45.
- Joseph, A. S. (1982). A Dalcroze eurhythmics approach to music learning in kindergarten through rhythmic movement, ear-training and improvisation. *Dissertation Abstracts International*, 44, 420A. (University Microfilms No. 83-14, 549).
- Juntunen, M., & Westerlund, H. (2001). Digging Dalcroze, or, dissolving the mind-body dualism: Philosophy and practical remarks on the musical body in action. *Music Education Research* 3, 203-214.
- Juntunen, M. (2002). From the bodily experience towards the internalized musical understanding: how the Dalcroze master teachers articulate their pedagogical content knowledge of the approach. 25th Biennial World Conference and Music Festival, ISME: Proceedings.
- Juntunen, M. (2002). The practical applications of Dalcroze eurhythmics. *Nordic Research in Music Education Yearbook* 6, 75-92.
- Juntunen, M. (2004). Embodiment in Dalcroze eurhythmics. These de doctorat. Faculty of Education, Department of Education Sciences and Teacher Education. University of Oulu, Finland.
- Juntunen, M., & Hyvönen, L. (2004). Embodiment in musical knowing: how body movement facilitates learning with Dalcroze eurhythmics. *British Journal of Music Education* 21(2), 199-214.
- Kay, A. (2000). What is effective music education? *Teaching Music*, 8(1), 50-53.
- Kerr-Berry, J. A. (2001). Applications of Dalcroze eurhythmics to dance training. *Journal of Dance Education* 1(3), 106-114.

- Kotyk, M. (2009). Musical moves. *The Canadian Dalcroze Society Journal*, 3(2), 2-6.
- Kressig, R. W., Allali, G., & Beauchet, O. (2005). Long-term practice of Jaques-Dalcroze eurhythmics prevents age-related increase of gait variability under a dual task. *Journal of the American Geriatrics Society* 53(4), 728-729.
- Landis, B. & Carder, P. (1972). *The eclectic curriculum in American music education: Contributions of Dalcroze, Kodaly and Orff*. Washington, D.C.: Menc.
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988).
- Mead, V. H. (1986). More than mere movement: Dalcroze eurhythmics. *Music Educators Journal* 72(6), 42-46.
- Mead, V. H. (1994). *Dalcroze eurhythmics in today's music classroom*. New York: Schott Music Corporation.
- Metz, E. R. (1986). Movement as a musical response among preschool children. Ed. D. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 8702942).
- McCoy, C.W. (1986). The effects of movement as a rehearsal technique on performance, meter discrimination ability, and attitude of members of high school choral ensembles. (Doctoral Dissertation, University of Iowa). (University Microfilms No. 8628132).
- McCoy, C. W. (1994). Eurhythmics: Enhancing the music-mind-body connection in conductor training. *The Choral Journal* 35(5), 21-28.
- McCoy, C. W. (1996). Let's get the rhythm in the feet. *General Music Today* 9(3), 15-21.
- Miller, J. K. (1991). Dalcroze, Montessori and preschool music teaching. *American Music Teacher* 40(6), 24-27.
- Miller, P. (2008). Music theory pedagogy: Melding Dalcroze Eurhythmics with Brain Gym (RTM). M.M. dissertation, University of Missouri - Kansas City, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1463329).
- Moore, S. F. (1992). The writings of Emile Jaques-Dalcroze: Toward a theory for the performance of musical rhythm. Ph.D. dissertation, Indiana University, Indiana. Dissertations & Theses: A&I. (Publication No. AAT 9301500).
- Mueller, S. (1984). What dancers can teach pianists. *Music Educators Journal* 70(5), 54-55.

- Nalbandian, M. R. (1994). Application of the Dalcroze philosophy of music education to the music major piano class. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 9509385).
- Odom, S.L. (1998). Jaques-Dalcroze, Émile. *International Encyclopedia of Dance, vol 3*. New York: Oxford University Press. 594-597.
- Ozeas, N.L. (1996). Movement and music in secondary general music. *General Music Today* 9(3), 22-23.
- Palmquist, J. E. (1998). Dalcroze instruction: It's not just for general music teachers. *American String Teacher* 48(1), 59-61, 64.
- Pennington, J. (1925). *The importance of being rhythmic: A study of the principles of Dalcroze eurhythmics applied to general education and to the arts of music, dancing and acting*. New York: G. P. Putnam's Sons.
- Phuthego, M. (2005). Teaching and learning African music and Jaques-Dalcroze's eurhythmics. *International Journal of Music Education* 23(3), 239-248.
- Pierce, A. (1989). *Expressive movement: Posture and action in daily life, sports, and the performing arts*. New York: Plenum Press.
- Pierce, A. (1991). *Generous movement: A practical guide to balance in action*. California: Center of Balance Press.
- Ratner, L. G. (1983). *The musical experience: sound, movement, and arrival*. New York: W.H. Freeman.
- Rogers, C. M. (1966). The influence of Dalcroze eurhythmics in the contemporary theatre. Ph.D. dissertation, Louisiana State University and Agricultural & Mechanical College, Louisiana. Dissertations & Theses: A&I. (Publication No. AAT 6701183).
- Rose, S. E. (1995). The effects of Dalcroze eurhythmics on beat competency performance skills of kindergarten, first-, and second-grade children. *Dissertation Abstracts International*, 56(06). (AAT 9531852).
- Rowen, B. J. (1967). Developing aesthetic concepts through movement. *Bulletin of the Council for Research in Music Education* 9, 45-62.
- Schnebly-Black, J. & Moore, S. (1997). *The Rhythm inside – Connecting body, mind and spirit through music*. Alfred Publishing Co., Inc.
- Schnebly-Black, J. & Moore, S. (2004). *Rhythm: One on one, Dalcroze activities in the private music lesson*. Alfred Publishing Co., Inc.

- Seitz, J. A. (1992). The development of bodily-kinesthetic intelligence in children: Implication for education and artistry. *Holistic Education Review* 5(2), 35-39.
- Seitz, J. A. (2002). Mind, dance, and pedagogy. *Journal of Aesthetic Education* 36, 37-42.
- Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music* 33, 419-335.
- Sheets-Johnstone, M. (1981). Thinking in movement. *Journal of Aesthetics and Art Criticism* 39, 399-408.
- Shehan, P. K. (1987). Movement: The heart of music. *Music Educators Journal* 74(3), 24-30.
- Spector, I. (1990). *Rhythm and life: The work of Emile Jaques-Dalcroze*. Stuyvesant, NY: Pendragon Press.
- Steinitz, T. (1988). Teaching music in rhythmic lessons: theory and practice of the Dalcroze method. Tel-Aviv: Or-Tav Music Publications.
- Stone, S. G. (1985). An analysis of instructional procedures in a college level Dalcroze eurhythmics class. Ph.D. dissertation, University of Pittsburgh, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 8601426).
- Taylor, E. (1983). Teaching music concepts through body movement. *Music Educators Journal* 59(8), 50-52.
- Thomas, N. (1995). Dalcroze eurhythmics and rhythm training for actors in American universities. Ph.D. dissertation, Michigan State University, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 9605956).
- Thomsen, K. (2011). Hearing is believing - Dalcroze solfège and musical understanding. *Music Educators Journal*, 98(2), 69-76.
- Turpin, D. (1986). Kodály, Orff, Dalcroze, Suzuki: Application in the secondary schools. *Music Educators Journal* 72(6), 56-59.
- Urista, D. J. (2001). Embodying music theory: Image schemas as sources for musical concepts and analysis, and as tools for expressive performance. Ph.D. dissertation, Columbia University, New York. Dissertations & Theses: A&I. (Publication No. AAT 3005810).
- Urista, D. J. (2003). Beyond words: The moving body as a tool for musical understanding. *Music Theory Online* 9.

- Vanderspar, E. (1992). *Dalcroze handbook, principles and guidelines for teaching eurhythmics*. The Dalcroze Society, London.
- Walker, C. M. (2007). Mind/body dualism and music theory pedagogy: Applications of Dalcroze eurhythmics. Thesis University of Missouri, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1444512).
- Walker, L. M. (1996). Movement in general music. *General Music Today* 9(3), 9-10.
- Wang, D. P. (2008). The quantifying analysis of effectiveness of music learning through the Dalcroze musical method. *US-China Education Review* 5(9), 32-39.
- Williams, J. F. (1995). A philosophical inquiry into the education theories of Jaques-Dalcroze and Kodaly. Ed.D. dissertation, Oklahoma State University, Oklahoma. Dissertations & Theses: A&I. (Publication No. AAT 9608943).
- Willour, J. (1969). Beginning with delight, leading to wisdom: Dalcroze. *Music Educators Journal* 56(1), 72-75.
- Wium, H. (1992). Emile Jaques-Dalcroze's approach to music education. M.Mus. dissertation, University of Pretoria (South Africa), South Africa. Dissertations & Theses: A&I. (Publication No. AAT 0664734).
- Woods, D. G. (1987). Movement and general music: Perfect partners. *Music Educators Journal* 74(3), 35-42.
- Yelin, J. C. (1999). *Movement that fits: Dalcroze eurhythmics and the Suzuki method*. Miami: Summy-Birchard, Inc.

DALCROZE BIBLIOGRAPHY

with category indications

- 1 Performing Artists
- 2 Music Education
- 3 Therapy
- 4 Theory/Psychology
- 5 Biography/Philosophy
- 6 EJD Publications
- 7 Aesthetic/Expressive Qualities
- 8 Historical Writing
- 9 Scientific Writing
- 10 Experimental Research

Abdel-Latif, M. H. (1988). Rhythmic space and rhythmic movement: The Adolphe Appia/Jaques-Dalcroze collaboration. Ph.D. dissertation, The Ohio State University, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 8907181). **1,8**

Abramson, R. M. (1973). *Rhythm games for perception and cognition*. Pittsburgh, PA: Volkwein Bros. **2**

Abramson, R. M. (1980). Improvisation for K-8 students: Dalcroze-based improvisation. *Music Educators Journal* 66(5), 62-68. **2**

Abramson, R. M. (1998). *Feel It!* Warner Bros. Publications. **2**

Abramson, R. M., Chosky, L., Gillespie, A. E., Woods, D., York, F. (2000). *Teaching music in the twenty-first century*. New Jersey: Prentice Hall. **2,5**

Achilles, E. R. (1991). A review of research involving movement responses to music among preschool children: 1980-1990. *Music in Early Childhood: A Research Journal* 1(1), 8-11. **2,10**

Achilles, E. R. (1996). Musical awareness through creative movement. *General Music Today* 9(3), 5-8. **2**

Alperson, R. (1995). A qualitative study of Dalcroze eurhythmics classes for adults. *Dissertation Abstracts International*, 56(10). (AAT 9603274). **2,7,10**

Anderson, W. M. (1983). East meets west with Dalcroze techniques. *Music Educators Journal* 70(4), 52-55. **2**

Apfelstadt, H. (1985). Choral music in motion: The use of movement in the choral rehearsal. *The Choral Journal* 25(9), 37-39. **2**

- Ardrey, C. M. (1999). Middle school general music: Kodaly, Dalcroze, Orff and the developmental needs of adolescents. D.M.A. dissertation, Temple University, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 9938640). **2, 10**
- Aronoff, F. W. (1979). *Music and young children*. New York: Turning Wheel Press. **2**
- Aronoff, F. W. (1982). *Move with the music*. New York: Turning Wheel Press. **2**
- Bachmann, M. (1991). *Dalcroze today: An education through and into music*. Translated by D. Parlett. New York: Oxford University Press. **2,5**
- Bailey, J. (1985). Music structure and human movement. In *Musical Structure and Cognition*, eds. P. Howell, I. Cross, and R. West. New York: Academic Press. **4**
- Balmer, C. (2009). Sensibility: An education of pain in music. M.A. dissertation, York University, Canada. Dissertations & Theses: A&I. (Publication No. AAT MR62246). **3**
- Becknell, A. (1970). A history of the development of Dalcroze eurhythmics in the United States and its influence on the public school music program. Ph. D. dissertation, University of Michigan, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 7104546). **2,5,8**
- Berger, L. M. (1999). The effects of Dalcroze eurhythmics instruction on selected music competencies of third- and fifth-grade general music students. Ph.D. dissertation, University of Minnesota, Minnesota. Dissertations & Theses: A&I. (Publication No. AAT 9934934). **2,10**
- Berlucchi, G., & Aglioti, S. (1997). The body in the brain: Neural bases of corporeal awareness. *Trends in Neurosciences* 20, 560-564. **9**
- Bernstorf, E.D. (1996). Adapting movement experiences. *General Music Today* 9(3), 24-27. **2**
- Boyarsky, T. L. (1989). Dalcroze eurhythmics: An approach to early training of the nervous system. *Seminars in Neurology* 9, 105-114. **9**
- Boyle, J. D. (1970). The effect of prescribed rhythmical movements on the ability to read music at sight. *Journal of Research in Music Education* 18, 307-318. **2,10**
- Bresler, L. (2004). *Knowing bodies, moving minds: towards embodied teaching and learning*. Boston: Kluwer Academic Publishers. **2,4**
- Butke, M. & Frego, R. J. D. (2011). Selecting music for purposeful movement. *The Orff Echo*, 44(1), 20-22. **2,7**

- Caldwell, T. (1992). *Dalcroze eurhythmics* [videorecording]. Chicago: GIA Publications. **2**
- Caldwell, J. T. (1993). A Dalcroze perspective on skills for learning music” *Music Educators Journal* 79, 27-28, 66. **2**
- Caldwell, T. (1995). *Expressive singing. Dalcroze eurhythmics for voice*. New Jersey: Prentice Hall. **2**
- Campbell, P. S. (1989). Dalcroze reconstructed: An application of music learning theory to the principles of Jaques-Dalcroze. *Readings in Music Learning Theory*, 301-315. **4**
- Campbell, P. S. (1991). Rhythmic movement and public school music education: Conservative and progressive views of the formative years. *Journal of Research in Music Education* 39(1), 12-22. **8**
- Chagnon, R. D. (2001). A comparison of five choral directors' use of movement to facilitate learning in rehearsals. D.M.A. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 3002819). **2,10**
- Cheek, H. Y. (1979). The effects of psychomotor experiences on the perception of selected musical elements and the formation of self-concept. *Dissertation Abstracts International*, 40, 2530A. (University Microfilms No. 79-25, 121). **4,10**
- Chiel, H. J., & Beer, R. D. (1997). The brain as a body: Adaptive behavior emerges from interactions of nervous system, body, and environment. *Trends in Neurosciences* 20, 553-557. **4,9**
- Connors, D. N. (1995). The use of movement by elementary general music specialists in the Los Angeles Public Schools. D.M.E. dissertation, University of Cincinnati, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 9538258). **2,10**
- Crumpler, S. E. (1983). The effect of Dalcroze eurhythmics on melodic musical growth of first grade students. *Dissertation Abstracts International*, 43, 2587A. (University Microfilms No. 82-29, 498). **2,10**
- Day, A. (2007). Reflections of a new urban music teacher: Using Dalcroze eurhythmics to achieve. *American Dalcroze Journal* 34(1), 6-11. **2**
- Douglas, J. A. (1978). Rhythmic movement and its effect on the music achievement of fourth grade children. *Dissertation Abstracts International*, 38, 6593A. (University Microfilms No. 78-04, 685). **2,10**

- Driver, E. (1951). *A pathway to Dalcroze eurhythmics*. London: Thomas Nelson and Sons, Ltd. **2**
- Dutoit, C. (1965). *Music movement therapy*. Surrey: The Dalcroze Society. **3**
- Enders, G. L. (1941). The place of Dalcroze eurhythmics in physical education. In *Dance: A basic educational technique*, F. R. Rogers. New York: Macmillan Company. **1,2**
- Farber, A. & Parker, L. (1987). Discovering music through Dalcroze eurhythmics. *Music Educators Journal* 74(3), 43-45. **1,2**
- Ferguson, L. (2005). The role of movement in elementary music education: A literature review. *Update* 23(2). **2,10**
- Findlay, E. (1971). *Rhythm and movement: Applications of Dalcroze eurhythmics*. Evanston: Summy Bichard Company. **2**
- Frego, R. J. D. (1995). The use of music movement therapy as a form of palliative care for people with AIDS. *The International Journal of Arts Medicine* IV(2), 21-25. **3**
- Frego, R. J. D. (1996). Determining personal tempo in elementary-aged children through gross motor movements. *Southeastern Journal of Music Education* 8, 138-145. **2,10**
- Frego, R. J. D. ((1998). The assessment of the elementary-aged child's ability to skip and the implications in the music classroom. *Contributions to Music Education* 25(2), 51-62. **2,10**
- Frego, R. J. D. (1999). Effects of aural and visual conditions on response to perceived artistic tension in music and dance. *Journal of Research in Music Education* 47(1), 31-43. **1,2,10**
- Frego, R. J. D. (2003). Psychic energy, psychic entropy, psychic ecstasy. *The Orff Echo* 35(3), 47-51. **2,7**
- Frego, R. J. D. (2006). Temps perdu: Dalcroze eurhythmics in music education and therapy. *Perspectives: A Publication of the Early Childhood Music and Movement Association* 1 (3), 6-7. **2,3**
- Frego, R. J. D., Gillmeister, G., Hama, M., Liston, R. (2008). The Dalcroze approach to music therapy (second edition). In Darrow, A. (Ed.) *Introduction to approaches in music therapy*. Silver Springs, MD: American Music Therapy Association. **3**

- Frego, R. J. D. (2009). Dancing inside: Dalcroze eurhythmics in a therapeutic setting. In Kerchner, J. & Abril, C. (Eds.) *Musical experience in our lives: Things we learn and meanings we make*. Rowman & Littlefield. **3**
- Frego, R. J. D. (2009). Plastique animée: A dance genre and a means to artistry. *Le Rythme*. 100th Anniversary Issue. **7**
- Frego, R. J. D. & Kanthak, T. A. (2001). Determining variables of improvisation by dance musicians within the context of modern dance. *Contributions to Music Education* 28(2), 51-64. **7**
- Gaston, E. T. (1968). Man and music. In *Music in Therapy*, ed. E.T. Gaston. New York: MacMillan Publishing Co., Inc. **3**
- Gault, B. (2005). Music learning through all the channels: combining aural, visual, and kinesthetic strategies to develop musical understanding. *General Music Today (Online)*, 19(1), 7-9. **2**
- Gell, H. (1949). *Music, movement, and the young child*. Sydney: Australian Publishing Company. **2**
- Gilpatrick, E. (1996). A movement approach to teaching beginning recorder. *General Music Today* 9(3), 11-14. **2**
- Gordon, L.W. (1975). Body movement exercises in the choral training program. *The Choral Journal* 15(7), 12-13. **2**
- Gries, P. (1994). Teaching musicality through rhythm. *Clavier*, 20-23. **1**
- Henke, H. H. (1984). The application of Emile Jaques-Dalcroze's solfege-rhythmique to the choral rehearsal. *The Choral Journal* 25(3), 11-14. **2**
- Henke, H. H. (1993). Rehearsing with Dalcroze techniques. *The Instrumentalist* 47(10), 46-53. **2**
- Humphreys, L. (1964). *Interpreting music through movement*. New Jersey: Prentice Hall. **2,7**
- Hylton, J. (1987). Keeping your choir on the move. *Music Educators Journal* 74(3), 31-34. **2**
- Ito, M. (1993). Movement and thought: Identical control mechanisms by the cerebellum. *Trends in the Neurosciences* 16, 448-450. **9**
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co. **1,2,3,4,5,6,7,8**

- Jaques-Dalcroze, E. (1924). The technique of moving plastic. Translated by F. Rothwell. *The Musical Quarterly* 10(1), 21-38. **1,2,4,5,6,7**
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus. **1,2,3,4,5,6,7,8**
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358. **1,2,3,4,5,6,7**
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmia. *Music and Letters* 14(2), 138-148. **1,2,3,4,5,6,7,9**
- Jaques-Dalcroze, E. (1942). *Souvenirs, notes et critiques*. Neuchâtel, Paris: V. Attinger. **6**
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc. **1,2,3,4,5,6,7,8**
- Jang, N. S. (2002). A personal collection of piano repertoire and pedagogy, based on and adapted from the work of Emile Jaques-Dalcroze. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 3053516). **1,7**
- Jeong, J. (2005). Adaptation of Dalcroze methodology to the teaching of music to kindergarten students in Korea. D.M.A. dissertation, Boston University, Massachusetts. Dissertations & Theses: A&I. (Publication No. AAT 3157381). **2,8**
- Johnson, M. D. (1993). Dalcroze skills for all teachers. *Music Educators Journal* 79(8), 42-45. **2**
- Joseph, A. S. (1982). A Dalcroze eurhythmics approach to music learning in kindergarten through rhythmic movement, ear-training and improvisation. *Dissertation Abstracts International*, 44, 420A. (University Microfilms No. 83-14, 549). **2,10**
- Juntunen, M., & Westerlund, H. (2001). Digging Dalcroze, or, dissolving the mind-body dualism: Philosophy and practical remarks on the musical body in action. *Music Education Research* 3, 203-214. **4**
- Juntunen, M. (2002). From the bodily experience towards the internalized musical understanding: how the Dalcroze master teachers articulate their pedagogical content knowledge of the approach. 25th Biennial World Conference and Music Festival, ISME: Proceedings. **4,5**
- Juntunen, M. (2002). The practical applications of Dalcroze eurhythmics. *Nordic Research in Music Education Yearbook* 6, 75-92. **2,7**

- Juntunen, M. (2004). Embodiment in Dalcroze eurhythmics. These de doctorat. Faculty of Education, Department of Education Sciences and Teacher Education. University of Oulu, Finland. **4**
- Juntunen, M., & Hyvönen, L. (2004). Embodiment in musical knowing: how body movement facilitates learning with Dalcroze eurhythmics. *British Journal of Music Education* 21(2),199-214. **2,7**
- Kay, A. (2000). What is effective music education? *Teaching Music*, 8(1), 50-53. **2**
- Kerr-Berry, J. A. (2001). Applications of Dalcroze eurhythmics to dance training. *Journal of Dance Education* 1(3), 106-114. **1,7**
- Kotyk, M. (2009). Musical moves. *The Canadian Dalcroze Society Journal* 3(2), 2-6. **2**
- Kressig, R. W., Allali, G., & Beauchet, O. (2005). Long-term practice of Jaques-Dalcroze eurhythmics prevents age-related increase of gait variability under a dual task. *Journal of the American Geriatrics Society* 53(4), 728-729. **3,9,10**
- Landis, B. & Carder, P. (1972). *The eclectic curriculum in American music education: Contributions of Dalcroze, Kodaly and Orff*. Washington, D.C.: Menc. **2,5**
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988). **1,2,5,7,8**
- Mead, V. H. (1986). More than mere movement: Dalcroze eurhythmics. *Music Educators Journal* 72(6), 42-46. **2**
- Mead, V. H. (1994). *Dalcroze eurhythmics in today's music classroom*. New York: Schott Music Corporation. **2**
- Metz, E. R. (1986). Movement as a musical response among preschool children. Ed. D. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 8702942). **2,10**
- McCoy, C.W. (1986). The effects of movement as a rehearsal technique on performance, meter discrimination ability, and attitude of members of high school choral ensembles. (Doctoral Dissertation, University of Iowa). (University Microfilms No. 8628132). **2,10**
- McCoy, C. W. (1994). Eurhythmics: Enhancing the music-mind-body connection in conductor training. *The Choral Journal* 35(5), 21-28. **1,2**
- McCoy, C. W. (1996). Let's get the rhythm in the feet. *General Music Today* 9(3), 15-21. **2**

- Miller, J. K. (1991). Dalcroze, Montessori and preschool music teaching. *American Music Teacher* 40(6), 24-27. **2**
- Miller, P. (2008). Music theory pedagogy: Melding Dalcroze Eurhythmics with Brain Gym (RTM). M.M. dissertation, University of Missouri - Kansas City, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1463329). **4**
- Moore, S. F. (1992). The writings of Emile Jaques-Dalcroze: Toward a theory for the performance of musical rhythm. Ph.D. dissertation, Indiana University, Indiana. Dissertations & Theses: A&I. (Publication No. AAT 9301500). **2,4**
- Mueller, S. (1984). What dancers can teach pianists. *Music Educators Journal* 70(5), 54-55. **1,4**
- Nalbandian, M. R. (1994). Application of the Dalcroze philosophy of music education to the music major piano class. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 9509385). **2,5,10**
- Odom, S.L. (1998). Jaques-Dalcroze, Émile. *International Encyclopedia of Dance*, vol. 3. New York: Oxford University Press. 594-597. **8**
- Ozeas, N.L. (1996). Movement and music in secondary general music. *General Music Today* 9(3), 22-23. **2**
- Palmquist, J. E. (1998). Dalcroze instruction: It's not just for general music teachers. *American String Teacher* 48(1), 59-61, 64. **1,2**
- Pennington, J. (1925). *The importance of being rhythmic: A study of the principles of Dalcroze eurhythmics applied to general education and to the arts of music, dancing and acting*. New York: G. P. Putnam's Sons. **1,2**
- Phuthogo, M. (2005). Teaching and learning African music and Jaques-Dalcroze's eurhythmics. *International Journal of Music Education* 23(3), 239-248. **2**
- Pierce, A. (1989). *Expressive movement: Posture and action in daily life, sports, and the performing arts*. New York: Plenum Press. **7**
- Pierce, A. (1991). *Generous movement: A practical guide to balance in action*. California: Center of Balance Press. **2,7**
- Ratner, L. G. (1983). *The musical experience: sound, movement, and arrival*. New York: W.H. Freeman. **4**

- Rogers, C. M. (1966). The influence of Dalcroze Eurhythmics in the contemporary theatre. Ph.D. dissertation, Louisiana State University and Agricultural & Mechanical College, Louisiana. Dissertations & Theses: A&I. (Publication No. AAT 6701183). **1,8**
- Rose, S. E. (1995). The effects of Dalcroze eurhythmics on beat competency performance skills of kindergarten, first-, and second-grade children. *Dissertation Abstracts International*, 56(06). (AAT 9531852). **2,10**
- Rowen, B. J. (1967). Developing aesthetic concepts through movement. *Bulletin of the Council for Research in Music Education* 9, 45-62. **7**
- Schnebly-Black, J. & Moore, S. (1997). *The Rhythm inside – Connecting body, mind and spirit through music*. Alfred Publishing Co., Inc. **1,2**
- Schnebly-Black, J. & Moore, S. (2004). *Rhythm: One on one, Dalcroze activities in the private music lesson*. Alfred Publishing Co., Inc. **1,2**
- Seitz, J. A. (1992). “The development of bodily-kinesthetic intelligence in children: Implication for education and artistry. *Holistic Education Review* 5(2), 35-39. **2,4,7**
- Seitz, J. A. (2002). Mind, dance, and pedagogy. *Journal of Aesthetic Education* 36, 37-42. **1,4,7**
- Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music* 33, 419-335. **4,7,9**
- Sheets-Johnstone, M. (1981). Thinking in movement. *Journal of Aesthetics and Art Criticism* 39, 399-408. **1**
- Shehan, P. K. (1987). Movement: The heart of music. *Music Educators Journal* 74(3), 24-30. **2**
- Spector, I. (1990). *Rhythm and life: The work of Emile Jaques-Dalcroze*. Stuyvesant, NY: Pendragon Press. **5**
- Steinitz, T. (1988). Teaching music in rhythmic lessons: theory and practice of the Dalcroze method. Tel-Aviv: Or-Tav Music Publications. **2,5**
- Stone, S. G. (1985). An analysis of instructional procedures in a college level Dalcroze eurhythmics class. Ph.D. dissertation, University of Pittsburgh, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 8601426). **2,10**
- Taylor, E. (1983). Teaching music concepts through body movement. *Music Educators Journal* 59(8), 50-52. **2**

- Thomas, N. (1995). Dalcroze eurhythmics and rhythm training for actors in American universities. Ph.D. dissertation, Michigan State University, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 9605956). **1,2**
- Thomsen, K. (2011). Hearing is believing - Dalcroze solfège and musical understanding. *Music Educators Journal*, 98(2), 69-76. **2**
- Turpin, D. (1986). Kodály, Orff, Dalcroze, Suzuki: Application in the secondary schools. *Music Educators Journal* 72(6), 56-59. **1,2**
- Urista, D. J. (2001). Embodying music theory: Image schemas as sources for musical concepts and analysis, and as tools for expressive performance. Ph.D. dissertation, Columbia University, New York. Dissertations & Theses: A&I. (Publication No. AAT 3005810). **4, 7**
- Urista, D. J. (2003). Beyond words: The moving body as a tool for musical understanding. *Music Theory Online* 9. **2,4,7**
- Vanderspar, E. (1992). *Dalcroze handbook, principles and guidelines for teaching eurhythmics*. The Dalcroze Society, London. **2**
- Walker, C. M. (2007). Mind/body dualism and music theory pedagogy: Applications of Dalcroze eurhythmics. Thesis University of Missouri, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1444512). **2,4**
- Walker, L. M. (1996). Movement in general music. *General Music Today* 9(3), 9-10. **2**
- Wang, D. P. (2008). The quantifying analysis of effectiveness of music learning through the Dalcroze musical method. *US-China Education Review* 5(9), 32-39. **2,10**
- Williams, J. F. (1995). A philosophical inquiry into the education theories of Jaques-Dalcroze and Kodaly. Ed.D. dissertation, Oklahoma State University, Oklahoma. Dissertations & Theses: A&I. (Publication No. AAT 9608943). **5**
- Willour, J. (1969). Beginning with delight, leading to wisdom: Dalcroze. *Music Educators Journal* 56(1), 72-75. **2**
- Wium, H. (1992). Emile Jaques-Dalcroze's approach to music education. M.Mus. dissertation, University of Pretoria (South Africa), South Africa. Dissertations & Theses: A&I. (Publication No. AAT 0664734). **2,8**
- Woods, D. G. (1987). Movement and general music: Perfect partners. *Music Educators Journal* 74(3), 35-42. **2**
- Yelin, J. C. (1999). *Movement that fits: Dalcroze eurhythmics and the Suzuki method*. Miami: Summy-Birchard, Inc. **2**

DALCROZE BIBLIOGRAPHY BY CATEGORY

Some entries are listed under multiple categories

- 1 Performing Artists
- 2 Music Education
- 3 Therapy
- 4 Theory/Psychology
- 5 Biography/Philosophy
- 6 EJD Published Writings
- 7 Aesthetic/Expressive Qualities
- 8 Historical Writing
- 9 Scientific Writing
- 10 Experimental Research

Performing Artists (23 entries)

- Abdel-Latif, M. H. (1988). Rhythmic space and rhythmic movement: The Adolphe Appia/Jaques-Dalcroze collaboration. Ph.D. dissertation, The Ohio State University, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 8907181).
- Enders, G. L. (1941). The place of Dalcroze eurhythmics in physical education” In *Dance: A basic educational technique*, F. R. Rogers. New York: Macmillan Company.
- Farber, A. & Parker, L. (1987). Discovering music through Dalcroze eurhythmics. *Music Educators Journal* 74(3), 43-45.
- Frego, R. J. D. (1999). Effects of aural and visual conditions on response to perceived artistic tension in music and dance. *Journal of Research in Music Education* 47(1), 31-43.
- Gries, P. (1994). Teaching musicality through rhythm. *Clavier*, 20-23.
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly*, 16(3), 358.
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmy. *Music and Letters* 14(2), 138-148.

- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Jang, N. S. (2002). A personal collection of piano repertoire and pedagogy, based on and adapted from the work of Emile Jaques-Dalcroze. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 3053516).
- Kerr-Berry, J. A. (2001). Applications of Dalcroze eurhythmics to dance training. *Journal of Dance Education* 1(3), 106-114.
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988).
- Mueller, S. (1984). "What dancers can teach pianists. *Music Educators Journal* 70(5), 54-55.
- Palmquist, J. E. (1998). Dalcroze instruction: It's not just for general music teachers. *American String Teacher* 48(1), 59-61, 64.
- Pennington, J. (1925). *The importance of being rhythmic: A study of the principles of Dalcroze eurhythmics applied to general education and to the arts of music, dancing and acting*. New York: G. P. Putnam's Sons.
- Rogers, C. M. (1966). The influence of Dalcroze Eurhythmics in the contemporary theatre. Ph.D. dissertation, Louisiana State University and Agricultural & Mechanical College, Louisiana. Dissertations & Theses: A&I. (Publication No. AAT 6701183).
- Schnebly-Black, J. & Moore, S. (1997). *The Rhythm inside – Connecting body, mind and spirit through music*. Alfred Publishing Co., Inc.
- Schnebly-Black, J. & Moore, S. (2004). *Rhythm: One on one, Dalcroze activities in the private music lesson*. Alfred Publishing Co., Inc.
- Sheets-Johnstone, M. (1981). Thinking in movement. *Journal of Aesthetics and Art Criticism* 39, 399-408.
- Thomas, N. (1995). Dalcroze eurhythmics and rhythm training for actors in American universities. Ph.D. dissertation, Michigan State University, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 9605956).
- Turpin, D. (1986). Kodály, Orff, Dalcroze, Suzuki: Application in the secondary schools. *Music Educators Journal* 72(6), 56-59.

Music Education (94 entries)

- Abramson, R. M. (1973). *Rhythm games for perception and cognition*. Pittsburgh, PA: Volkwein Bros.
- Abramson, R. M. (1980). Improvisation for K-8 students: Dalcroze-based improvisation. *Music Educators Journal* 66(5), 62-68.
- Abramson, R. M. (1998). *Feel It!* Warner Bros. Publications.
- Abramson, R. M., Chosky, L., Gillespie, A. E., Woods, D., York, F. (2000). *Teaching music in the twenty-first century*. New Jersey: Prentice Hall.
- Achilles, E. R. (1991). A review of research involving movement responses to music among preschool children: 1980-1990. *Music in Early Childhood: A Research Journal* 1(1), 8-11.
- Achilles, E. R. (1996). Musical awareness through creative movement. *General Music Today* 9(3), 5-8.
- Anderson, W. M. (1983). East meets west with Dalcroze techniques. *Music Educators Journal* 70(4), 52-55.
- Alperson, R. (1995). A qualitative study of Dalcroze eurhythmics classes for adults. *Dissertation Abstracts International*, 56(10). (AAT 9603274).
- Apfelstadt, H. (1985). Choral music in motion: The use of movement in the choral rehearsal. *The Choral Journal* 25(9), 37-39.
- Ardrey, C. M. (1999). Middle school general music: Kodaly, Dalcroze, Orff and the developmental needs of adolescents. D.M.A. dissertation, Temple University, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 9938640).
- Aronoff, F. W. (1979). *Music and young children*. New York: Turning Wheel Press.
- Aronoff, F. W. (1982). *Move with the music*. New York: Turning Wheel Press.
- Bachmann, M. (1991). *Dalcroze today: An education through and into music*. Translated by D. Parlett. New York: Oxford University Press.
- Becknell, A. (1970). A history of the development of Dalcroze eurhythmics in the United States and its influence on the public school music program. Ph. D. dissertation, University of Michigan, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 7104546).

- Berger, L. M. (1999). The effects of Dalcroze eurhythmics instruction on selected music competencies of third- and fifth-grade general music students. Ph.D. dissertation, University of Minnesota, Minnesota. Dissertations & Theses: A&I. (Publication No. AAT 9934934).
- Bernstorf, E.D. (1996). Adapting movement experiences. *General Music Today* 9(3), 24-27.
- Boyle, J. D. (1970). The effect of prescribed rhythmical movements on the ability to read music at sight. *Journal of Research in Music Education* 18, 307-318.
- Bresler, L. (2004). *Knowing bodies, moving minds: towards embodied teaching and learning*. Boston: Kluwer Academic Publishers.
- Butke, M. & Frego, R. J. D. (2011). Selecting music for purposeful movement. *The Orff Echo*, 44(1), 20-22.
- Caldwell, T. (1992). *Dalcroze eurhythmics* [videorecording]. Chicago: GIA Publications.
- Caldwell, J. T. (1993). "A Dalcroze perspective on skills for learning music." *Music Educators Journal* 79, 27-28, 66.
- Caldwell, T. (1995). *Expressive singing. Dalcroze eurhythmics for voice*. New Jersey: Prentice Hall.
- Chagnon, R. D. (2001). A comparison of five choral directors' use of movement to facilitate learning in rehearsals. D.M.A. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 3002819).
- Connors, D. N. (1995). The use of movement by elementary general music specialists in the Los Angeles Public Schools. D.M.E. dissertation, University of Cincinnati, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 9538258).
- Crumpler, S. E. (1983). The effect of Dalcroze eurhythmics on melodic musical growth of first grade students. *Dissertation Abstracts International*, 43, 2587A. (University Microfilms No. 82-29, 498).
- Day, A. (2007). Reflections of a new urban music teacher: Using Dalcroze eurhythmics to achieve. *American Dalcroze Journal* 34(1), 6-11.
- Douglas, J. A. (1978). Rhythmic movement and its effect on the music achievement of fourth grade children. *Dissertation Abstracts International*, 38, 6593A. (University Microfilms No. 78-04, 685).

- Driver, E. (1951). *A pathway to Dalcroze eurhythmics*. London: Thomas Nelson and Sons, Ltd.
- Enders, G. L. (1941). The place of Dalcroze eurhythmics in physical education. In *Dance: A basic educational technique*, F. R. Rogers. New York: Macmillan Company.
- Farber, A. & Parker, L. (1987). Discovering music through Dalcroze eurhythmics. *Music Educators Journal* 74(3), 43-45.
- Ferguson, L. (2005). The role of movement in elementary music education: A literature review." *Update* 23, 2.
- Findlay, E. (1971). *Rhythm and movement: Applications of Dalcroze eurhythmics*. Evanston: Summy Bichard Company.
- Frego, R. J. D. (1996). Determining personal tempo in elementary-aged children through gross motor movements. *Southeastern Journal of Music Education* 8, 138-145.
- Frego, R. J. D. ((1998). The assessment of the elementary-aged child's ability to skip and the implications in the music classroom. *Contributions to Music Education* 25(2), 51-62.
- Frego, R. J. D. (1999). Effects of aural and visual conditions on response to perceived artistic tension in music and dance. *Journal of Research in Music Education* 47(1), 31-43.
- Frego, R. J. D. (2003). Psychic energy, psychic entropy, psychic ecstasy. *The Orff Echo* 35(3), 47-51.
- Frego, R. J. D. (2006). Temps perdu: Dalcroze eurhythmics in music education and therapy. *Perspectives: A Publication of the Early Childhood Music and Movement Association* 1(3), 6-7.
- Gault, B. (2005). Music learning through all the channels: combining aural, visual, and kinesthetic strategies to develop musical understanding. *General Music Today (Online)*, 19(1), 7-9.
- Gell, H. (1949). *Music, movement, and the young child*. Sydney: Australian Publishing Company.
- Gilpatrick, E. (1996). A movement approach to teaching beginning recorder. *General Music Today* 9(3), 11-14.
- Gordon, L.W. (1975). Body movement exercises in the choral training program. *The Choral Journal* 15(7), 12-13.

- Henke, H. H. (1984). The application of Emile Jaques-Dalcroze's solfege-rhythmique to the choral rehearsal. *The Choral Journal* 25(3), 11-14.
- Henke, H. H. (1993). Rehearsing with Dalcroze techniques. *The Instrumentalist* 47(10), 46-53.
- Humphreys, L. (1964). *Interpreting music through movement*. New Jersey: Prentice Hall.
- Hylton, J. (1987). Keeping your choir on the move. *Music Educators Journal* 74(3), 31-34.
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmia. *Music and Letters* 14(2), 138-148.
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Jeong, J. (2005). Adaptation of Dalcroze methodology to the teaching of music to kindergarten students in Korea. D.M.A. dissertation, Boston University, Massachusetts. Dissertations & Theses: A&I. (Publication No. AAT 3157381).
- Johnson, M. D. (1993). Dalcroze skills for all teachers. *Music Educators Journal* 79(8), 42-45.
- Joseph, A. S. (1982). A Dalcroze eurhythmics approach to music learning in kindergarten through rhythmic movement, ear-training and improvisation. *Dissertation Abstracts International*, 44, 420A. (University Microfilms No. 83-14, 549).
- Juntunen, M. (2002). The practical applications of Dalcroze eurhythmics. *Nordic Research in Music Education Yearbook* 6, 75-92.
- Juntunen, M., & Hyvönen, L. (2004). Embodiment in musical knowing: how body movement facilitates learning with Dalcroze eurhythmics. *British Journal of Music Education* 21(2), 199-214.

- Kay, A. (2000). What is effective music education? *Teaching Music*, 8(1), 50-53.
- Kotyk, M. (2009). Musical moves. *The Canadian Dalcroze Society Journal*, 3(2), 2-6.
- Landis, B. & Carder, P. (1972). *The eclectic curriculum in American music education: Contributions of Dalcroze, Kodaly and Orff*. Washington, D.C.: Menc.
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988).
- Mead, V. H. (1986). More than mere movement: Dalcroze eurhythmics. *Music Educators Journal* 72(6), 42-46.
- Mead, V. H. (1994). *Dalcroze eurhythmics in today's music classroom*. New York: Schott Music Corporation.
- Metz, E. R. (1986). Movement as a musical response among preschool children. Ed. D. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 8702942).
- McCoy, C.W. (1986). The effects of movement as a rehearsal technique on performance, meter discrimination ability, and attitude of members of high school choral ensembles. (Doctoral Dissertation, University of Iowa). (University Microfilms No. 8628132).
- McCoy, C. W. (1994). Eurhythmics: Enhancing the music-mind-body connection in conductor training. *The Choral Journal* 35(5), 21-28.
- McCoy, C. W. (1996). Let's get the rhythm in the feet. *General Music Today* 9(3), 15-21.
- Miller, J. K. (1991). Dalcroze, Montessori and preschool music teaching. *American Music Teacher* 40(6), 24-27.
- Moore, S. F. (1992). The writings of Emile Jaques-Dalcroze: Toward a theory for the performance of musical rhythm. Ph.D. dissertation, Indiana University, Indiana. Dissertations & Theses: A&I. (Publication No. AAT 9301500).
- Nalbandian, M. R. (1994). Application of the Dalcroze philosophy of music education to the music major piano class. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 9509385).
- Ozeas, N.L. (1996). Movement and music in secondary general music. *General Music Today* 9(3), 22-23.

- Palmquist, J. E. (1998). Dalcroze instruction: It's not just for general music teachers. *American String Teacher* 48(1), 59-61, 64.
- Pennington, J. (1925). *The importance of being rhythmic: A study of the principles of Dalcroze eurhythmics applied to general education and to the arts of music, dancing and acting*. New York: G. P. Putnam's Sons.
- Phuthego, M. (2005). Teaching and learning African music and Jaques-Dalcroze's Eurhythmics. *International Journal of Music Education* 23(3), 239-248.
- Pierce, A. (1991). *Generous movement: A practical guide to balance in action*. California: Center of Balance Press.
- Rose, S. E. (1995). The effects of Dalcroze eurhythmics on beat competency performance skills of kindergarten, first-, and second-grade children. *Dissertation Abstracts International*, 56(06). (AAT 9531852).
- Schnebly-Black, J. & Moore, S. (1997). *The Rhythm inside – Connecting body, mind and spirit through music*. Alfred Publishing Co., Inc.
- Schnebly-Black, J. & Moore, S. (2004). *Rhythm: One on one, Dalcroze activities in the private music lesson*. Alfred Publishing Co., Inc.
- Seitz, J. A. (1992). The development of bodily-kinesthetic intelligence in children: Implication for education and artistry. *Holistic Education Review* 5(2), 35-39.
- Shehan, P. K. (1987). Movement: The heart of music." *Music Educators Journal* 74(3), 24-30.
- Steinitz, T. (1988). Teaching music in rhythmic lessons: theory and practice of the Dalcroze method. Tel-Aviv: Or-Tav Music Publications.
- Stone, S. G. (1985). An analysis of instructional procedures in a college level Dalcroze eurhythmics class. Ph.D. dissertation, University of Pittsburgh, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 8601426).
- Taylor, E. (1983). Teaching music concepts through body movement. *Music Educators Journal* 59(8), 50-52.
- Thomas, N. (1995). Dalcroze eurhythmics and rhythm training for actors in American universities. Ph.D. dissertation, Michigan State University, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 9605956).
- Thomsen, K. (2011). Hearing is believing - Dalcroze solfège and musical understanding. *Music Educators Journal*, 98(2), 69-76.

- Turpin, D. (1986). Kodály, Orff, Dalcroze, Suzuki: Application in the secondary schools. *MusicEducators Journal* 72(6), 56-59.
- Urista, D. J. (2003). Beyond words: The moving body as a tool for musical understanding. *Music Theory Online* 9.
- Vanderspar, E. (1992). *Dalcroze handbook, principles and guidelines for teaching eurhythmics*. The Dalcroze Society, London.
- Walker, C. M. (2007). Mind/body dualism and music theory pedagogy: Applications of Dalcroze eurhythmics. Thesis University of Missouri, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1444512).
- Walker, L. M. (1996). Movement in general music. *General Music Today* 9(3), 9-10.
- Wang, D. P. (2008). The quantifying analysis of effectiveness of music learning through the Dalcroze musical method. *US-China Education Review* 5(9), 32-39.
- Willour, J. (1969). Beginning with delight, leading to wisdom: Dalcroze. *Music Educators Journal* 56(1), 72-75.
- Wium, H. (1992). Emile Jaques-Dalcroze's approach to music education. M.Mus. dissertation, University of Pretoria (South Africa), South Africa. Dissertations & Theses: A&I. (Publication No. AAT 0664734).
- Woods, D. G. (1987). Movement and general music: Perfect partners. *Music Educators Journal* 74(3), 35-42.
- Yelin, J. C. (1999). *Movement that fits: Dalcroze eurhythmics and the Suzuki method*. Miami: Summy-Birchard, Inc.

Therapy (13 entries)

- Balmer, C. (2009). Sensibility: An education of pain in music. M.A. dissertation, York University, Canada. Dissertations & Theses: A&I. (Publication No. AAT MR62246).
- Dutoit, C. (1965). *Music movement therapy*. Surrey: The Dalcroze Society.
- Frego, R. J. D. (1995). The use of music movement therapy as a form of palliative care for people with AIDS. *The International Journal of Arts Medicine* IV(2), 21-25.
- Frego, R. J. D. (2006). Temps perdu: Dalcroze eurhythmics in music education and therapy. *Perspectives: A Publication of the Early Childhood Music and Movement Association* 1(3), 6-7.

- Frego, R. J. D., Gillmeister, G., Hama, M., Liston, R. (2008). The Dalcroze approach to music therapy (second edition). In Darrow, A. (Ed.) *Introduction to approaches in music therapy*. Silver Springs, MD: American Music Therapy Association.
- Frego, R. J. D. (2009). Dancing inside: Dalcroze eurhythmics in a therapeutic setting. In Kerchner, J. & Abril, C. (Eds.) *Musical experience in our lives: Things we learn and meanings we make*. Rowman & Littlefield.
- Gaston, E. T. (1968). Man and music. In *Music in Therapy*, ed. E.T. Gaston. New York: MacMillan Publishing Co., Inc.
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmia. *Music and Letters* 14(2), 138-148.
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Kressig, R. W., Allali, G., & Beauchet, O. (2005). Long-term practice of Jaques-Dalcroze eurhythmics prevents age-related increase of gait variability under a dual task. *Journal of the American Geriatrics Society* 53(4), 728-729.

Theory/Psychology (24 entries)

- Bailey, J. (1985). Music structure and human movement. In *Musical Structure and Cognition*, eds. P. Howell, I. Cross, and R. West. New York: Academic Press.
- Bresler, L. (2004). *Knowing bodies, moving minds: towards embodied teaching and learning*. Boston: Kluwer Academic Publishers.
- Campbell, P. S. (1989). Dalcroze reconstructed: An application of music learning theory to the principles of Jaques-Dalcroze. *Readings in Music Learning Theory*, 301-315.
- Cheek, H. Y. (1979). The effects of psychomotor experiences on the perception of selected musical elements and the formation of self-concept. *Dissertation Abstracts International*, 40, 2530A. (University Microfilms No. 79-25, 121).

- Chiel, H. J., & Beer, R. D. (1997). The brain as a body: Adaptive behavior emerges from interactions of nervous system, body, and environment. *Trends in Neurosciences* 20, 553-557.
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmy. *Music and Letters* 14(2), 138-148.
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Juntunen, M., & Westerlund, H. (2001). Digging Dalcroze, or, dissolving the mind-body dualism: Philosophy and practical remarks on the musical body in action. *Music Education Research* 3, 203-214.
- Juntunen, M. (2002). From the bodily experience towards the internalized musical understanding: how the Dalcroze master teachers articulate their pedagogical content knowledge of the approach” 25th Biennial World Conference and Music Festival, ISME: Proceedings.
- Juntunen, M. (2004). Embodiment in Dalcroze eurhythmics. These de doctorat. Faculty of Education, Department of Education Sciences and Teacher Education. University of Oulu, Finland.
- Miller, P. (2008). Music theory pedagogy: Melding Dalcroze eurhythmics with Brain Gym (RTM). M.M. dissertation, University of Missouri - Kansas City, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1463329).
- Moore, S. F. (1992). The writings of Emile Jaques-Dalcroze: Toward a theory for the performance of musical rhythm. Ph.D. dissertation, Indiana University, Indiana. Dissertations & Theses: A&I. (Publication No. AAT 9301500).
- Mueller, S. (1984). What dancers can teach pianists. *Music Educators Journal* 70(5), 54-55.

Ratner, L. G. (1983). *The musical experience: sound, movement, and arrival*. New York: W.H. Freeman.

Seitz, J. A. (1992). The development of bodily-kinesthetic intelligence in children: Implication for education and artistry. *Holistic Education Review* 5(2), 35-39.

Seitz, J. A. (2002). Mind, dance, and pedagogy. *Journal of Aesthetic Education* 36, 37-42.

Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music* 33, 419-335.

Urista, D. J. (2001). Embodying music theory: Image schemas as sources for musical concepts and analysis, and as tools for expressive performance. Ph.D. dissertation, Columbia University, New York. Dissertations & Theses: A&I. (Publication No. AAT 3005810).

Urista, D. J. (2003). Beyond words: The moving body as a tool for musical understanding. *Music Theory Online* 9.

Walker, C. M. (2007). Mind/body dualism and music theory pedagogy: Applications of Dalcroze eurhythmics. Thesis University of Missouri, Missouri. Dissertations & Theses: A&I. (Publication No. AAT 1444512).

Biography/Philosophy (16 entries)

Abramson, R. M., Chosky, L., Gillespie, A. E., Woods, D., York, F. (2000). *Teaching music in the twenty-first century*. New Jersey: Prentice Hall.

Bachmann, M. (1991). *Dalcroze today: An education through and into music*. Translated by D. Parlett. New York: Oxford University Press.

Becknell, A. (1970). A history of the development of Dalcroze eurhythmics in the United States and its influence on the public school music program. Ph. D. dissertation, University of Michigan, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 7104546).

Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.

Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.

Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.

- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.
- Jaques-Dalcroze, E. (1930c). Remarks on arrhythmy. *Music and Letters* 14(2), 138-148.
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Juntunen, M., & Westerlund, H. (2001). Digging Dalcroze, or, dissolving the mind-body dualism: Philosophy and practical remarks on the musical body in action. *Music Education Research* 3, 203-214.
- Landis, B. & Carder, P. (1972). *The eclectic curriculum in American music education: Contributions of Dalcroze, Kodaly and Orff*. Washington, D.C.: Menc.
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988).
- Nalbandian, M. R. (1994). Application of the Dalcroze philosophy of music education to the music major piano class. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 9509385).
- Spector, I. (1990). *Rhythm and life: The work of Emile Jaques-Dalcroze*. Stuyvesant, NY: Pendragon Press.
- Steinitz, T. (1988). Teaching music in rhythmic lessons: theory and practice of the Dalcroze method. Tel-Aviv: Or-Tav Music Publications.
- Williams, J. F. (1995). A philosophical inquiry into the education theories of Jaques-Dalcroze and Kodaly. Ed.D. dissertation, Oklahoma State University, Oklahoma. Dissertations & Theses: A&I. (Publication No. AAT 9608943).
- Emile Jaques-Dalcroze Published Writings (7 entries)**
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.

Jaques-Dalcroze, E. (1930c). Remarks on arrhythmy. *Music and Letters* 14(2), 138-148.

Jaques-Dalcroze, E. (1942). *Souvenirs, notes et critiques*. Neuchâtel, Paris: V. Attinger.

Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.

Aesthetic/Expressive Qualities (24 entries)

Alpers, R. (1995). A qualitative study of Dalcroze eurhythmics classes for adults. *Dissertation Abstracts International*, 56(10). (AAT 9603274).

Butke, M. & Frego, R. J. D. (2011). Selecting music for purposeful movement. *The Orff Echo*, 44(1), 20-22.

Frego, R. J. D. (2003). Psychic energy, psychic entropy, psychic ecstasy. *The Orff Echo* 35(3), 47-51.

Frego, R. J. D. (2009). Plastique animée: A dance genre and a means to artistry. *Le Rythme*. 100th Anniversary Issue.

Frego, R. J. D. & Kanthak, T. A. (2001). Determining Variables of Improvisation by Dance Musicians within the Context of Modern Dance. *Contributions to Music Education* 28(2), 51-64.

Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.

Jaques-Dalcroze, E. (1924). The technique of moving plastic. *The Musical Quarterly* 10(1), 21-38.

Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.

Jaques-Dalcroze, E. (1930b). Eurhythmics and its implications. Translated by F. Rothwell. *The Musical Quarterly* 16(3), 358.

Jaques-Dalcroze, E. (1930c). Remarks on arrhythmy. *Music and Letters* 14(2), 138-148.

Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.

- Jang, N. S. (2002). A personal collection of piano repertoire and pedagogy, based on and adapted from the work of Emile Jaques-Dalcroze. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 3053516).
- Juntunen, M. (2002). The practical applications of Dalcroze eurhythmics. *Nordic Research in Music Education Yearbook* 6, 75-92.
- Juntunen, M., & Hyvönen, L. (2004). Embodiment in musical knowing: how body movement facilitates learning with Dalcroze eurhythmics. *British Journal of Music Education* 21(2), 199-214.
- Kerr-Berry, J. A. (2001). Applications of Dalcroze eurhythmics to dance training. *Journal of Dance Education* 1(3), 106-114.
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988).
- Pierce, A. (1989). *Expressive movement: Posture and action in daily life, sports, and the performing arts*. New York: Plenum Press.
- Pierce, A. (1991). *Generous movement: A practical guide to balance in action*. California: Center of Balance Press.
- Rowen, B. J. (1967). Developing aesthetic concepts through movement. *Bulletin of the Council for Research in Music Education* 9, 45-62.
- Seitz, J. A. (1992). The development of bodily-kinesthetic intelligence in children: Implication for education and artistry. *Holistic Education Review* 5(2), 35-39.
- Seitz, J. A. (2002). Mind, dance, and pedagogy. *Journal of Aesthetic Education* 36, 37-42.
- Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music* 33, 419-335.
- Urista, D. J. (2001). Embodying music theory: Image schemas as sources for musical concepts and analysis, and as tools for expressive performance. Ph.D. dissertation, Columbia University, New York. Dissertations & Theses: A&I. (Publication No. AAT 3005810).
- Urista, D. J. (2003). Beyond words: The moving body as a tool for musical understanding. *Music Theory Online* 9.

Historical Writing (11 entries)

- Abdel-Latif, M. H. (1988). Rhythmic space and rhythmic movement: The Adolphe Appia/Jaques-Dalcroze collaboration. Ph.D. dissertation, The Ohio State University, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 8907181).
- Becknell, A. (1970). A history of the development of Dalcroze eurhythmics in the United States and its influence on the public school music program. Ph. D. dissertation, University of Michigan, Michigan. Dissertations & Theses: A&I. (Publication No. AAT 7104546).
- Campbell, P. S. (1991). Rhythmic movement and public school music education: Conservative and progressive views of the formative years. *Journal of Research in Music Education* 39(1), 12-22.
- Jaques-Dalcroze, E. (1920). *The Jaques-Dalcroze method of eurhythmics; Rhythmic movement*. New York: The H.W. Gray Co.
- Jaques-Dalcroze, E. (1930). *Eurhythmics, art and education*. Translated by F. Rothwell. London: Chatto & Windus.
- Jaques-Dalcroze, E. (2000). *Rhythm, music, and education*, 5th ed. Translated by H. F. Rubenstien. London: The Dalcroze Society, Inc.
- Jeong, J. (2005). Adaptation of Dalcroze methodology to the teaching of music to kindergarten students in Korea. D.M.A. dissertation, Boston University, Massachusetts. Dissertations & Theses: A&I. (Publication No. AAT 3157381).
- Lee, J. W. (2003). Dalcroze by any other name: Eurhythmics in early modern theatre and dance. Ph.D. dissertation, Texas Tech University, Texas. Dissertations & Theses: A&I. (Publication No. AAT 3095988).
- Odom, S.L. (1998). Jaques-Dalcroze, Émile. *International Encyclopedia of Dance, vol 3*. New York: Oxford University Press. 594-597.
- Rogers, C. M. (1966). The influence of Dalcroze eurhythmics in the contemporary theatre. Ph.D. dissertation, Louisiana State University and Agricultural & Mechanical College, Louisiana. Dissertations & Theses: A&I. (Publication No. AAT 6701183).
- Wium, H. (1992). Emile Jaques-Dalcroze's approach to music education. M.Mus. dissertation, University of Pretoria (South Africa), South Africa. Dissertations & Theses: A&I. (Publication No. AAT 0664734).

Scientific Writing (6 entries)

- Berlucchi, G., & Aglioti, S. (1997). The body in the brain: Neural bases of corporeal awareness. *Trends in Neurosciences* 20, 560-564.
- Boyarsky, T. L. (1989). "Dalcroze eurhythmics: An approach to early training of the nervous system. *Seminars in Neurology* 9, 105-114.
- Chiel, H. J., & Beer, R. D. (1997). The brain as a body: Adaptive behavior emerges from interactions of nervous system, body, and environment. *Trends in Neurosciences* 20, 553-557.
- Ito, M. (1993). Movement and thought: Identical control mechanisms by the cerebellum. *Trends in the Neurosciences* 16, 448-450.
- Kressig, R. W., Allali, G., & Beauchet, O. (2005). Long-term practice of Jaques-Dalcroze eurhythmics prevents age-related increase of gait variability under a dual task. *Journal of the American Geriatrics Society* 53(4), 728-729.
- Seitz, J. A. (2005). Dalcroze, the body, movement and musicality. *Psychology of Music* 33, 419-335.

Experimental Research (22 entries)

- Achilles, E. R. (1991). A review of research involving movement responses to music among preschool children: 1980-1990. *Music in Early Childhood: A Research Journal* 1(1), 8-11.
- Alperson, R. (1995). A qualitative study of Dalcroze eurhythmics classes for adults. *Dissertation Abstracts International*, 56(10). (AAT 9603274).
- Ardrey, C. M. (1999). Middle school general music: Kodaly, Dalcroze, Orff and the developmental needs of adolescents. D.M.A. dissertation, Temple University, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 9938640).
- Berger, L. M. (1999). The effects of Dalcroze eurhythmics instruction on selected music competencies of third- and fifth-grade general music students. Ph.D. dissertation, University of Minnesota, Minnesota. Dissertations & Theses: A&I. (Publication No. AAT 9934934).
- Boyle, J. D. (1970). The effect of prescribed rhythmical movements on the ability to read music at sight. *Journal of Research in Music Education* 18, 307-318.

- Chagnon, R. D. (2001). A comparison of five choral directors' use of movement to facilitate learning in rehearsals. D.M.A. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 3002819).
- Cheek, H. Y. (1979). The effects of psychomotor experiences on the perception of selected musical elements and the formation of self-concept. *Dissertation Abstracts International*, 40, 2530A. (University Microfilms No. 79-25, 121).
- Connors, D. N. (1995). The use of movement by elementary general music specialists in the Los Angeles Public Schools. D.M.E. dissertation, University of Cincinnati, Ohio. Dissertations & Theses: A&I. (Publication No. AAT 9538258).
- Crumpler, S. E. (1983). The effect of Dalcroze eurhythmics on melodic musical growth of first grade students. *Dissertation Abstracts International*, 43, 2587A. (University Microfilms No. 82-29, 498).
- Douglas, J. A. (1978). Rhythmic movement and its effect on the music achievement of fourth grade children. *Dissertation Abstracts International*, 38, 6593A. (University Microfilms No. 78-04, 685).
- Ferguson, L. (2005). The role of movement in elementary music education: A literature review. *Update* 23,2.
- Frego, R. J. D. (1996). Determining personal tempo in elementary-aged children through gross motor movements. *Southeastern Journal of Music Education* 8, 138-145.
- Frego, R. J. D. (1998). The assessment of the elementary-aged child's ability to skip and the implications in the music classroom. *Contributions to Music Education* 25(2), 51-62.
- Frego, R. J. D. (1999). Effects of aural and visual conditions on response to perceived artistic tension in music and dance. *Journal of Research in Music Education* 47(1), 31-43.
- Joseph, A. S. (1982). A Dalcroze eurhythmics approach to music learning in kindergarten through rhythmic movement, ear-training and improvisation. *Dissertation Abstracts International*, 44, 420A. (University Microfilms No. 83-14, 549).
- Kressig, R. W., Allali, G., & Beauchet, O. (2005). Long-term practice of Jaques-Dalcroze eurhythmics prevents age-related increase of gait variability under a dual task. *Journal of the American Geriatrics Society* 53(4), 728-729.
- Metz, E. R. (1986). Movement as a musical response among preschool children. Ed. D. dissertation, Arizona State University, Arizona. Dissertations & Theses: A&I. (Publication No. AAT 8702942).

- McCoy, C.W. (1986). The effects of movement as a rehearsal technique on performance, meter discrimination ability, and attitude of members of high school choral ensembles. (Doctoral Dissertation, University of Iowa). (University Microfilms No. 8628132).
- Nalbandian, M. R. (1994). Application of the Dalcroze philosophy of music education to the music major piano class. D.M.A. dissertation, University of Washington, Washington. Dissertations & Theses: A&I. (Publication No. AAT 9509385).
- Rose, S. E. (1995). The effects of Dalcroze eurhythmics on beat competency performance skills of kindergarten, first-, and second-grade children. *Dissertation Abstracts International*, 56(06). (AAT 9531852).
- Stone, S. G. (1985). An analysis of instructional procedures in a college level Dalcroze eurhythmics class. Ph.D. dissertation, University of Pittsburgh, Pennsylvania. Dissertations & Theses: A&I. (Publication No. AAT 8601426).
- Wang, D. P. (2008). The quantifying analysis of effectiveness of music learning through the Dalcroze musical method. *US-China Education Review* 5(9), 32-39.