

Proceedings of the 2nd International Conference of Dalcroze Studies: The Movement Connection

Habron, J.

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PROCEEDINGS

of the 2nd International Conference of Dalcroze Studies

The Movement Connection

Sunday 26 to Wednesday 29 July 2015



EDITOR:
John Habron

Institute of Music- and Movement-Education and Music Therapy

University of Music and Performing Arts Vienna
Singerstraße 26A
1010 Vienna
Austria

mjw
universität
für musik und
darstellende
kunst wien

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Institute of Music- and Movement-Education and Music Therapy
University of Music and Performing Arts Vienna
Singerstraße 26A
1010 Vienna
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EDITOR
John Habron

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Edited by John Habron

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Austria

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CONFERENCE PROGRAMME



SCHEDULE

K = keynote

P = paper

S = symposium

W = workshop

Sunday 26 July

Am Hof 8, 1010 Wien, in front of the Haus Kattus

1700	<p>Wanted: Emil J. Unveiling a commemorative plaque to Emile Jaques-Dalcroze on the house where he was born in 1865, with street performances and speeches, followed by refreshments (duration approximately 1.5 hours) and then a party at the University of Music and Performing Arts Vienna, Singerstraße</p>
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Monday 27 July

	NK (Neuer Konzertsaal)	AK (Alter Konzertsaal)	CO115	CO118	Yard / CO110
0800	Registration (Rennweg)				
0900	Welcome: Dr John Habron (Chair, Scientific Committee), Univ. Prof. Angelika Hauser (Chair, Organising Committee)	Welcome via live video relay			
0930	P1 Zugasti: Dalcroze's ideas – an opportunity to meet current educational challenges	P12 Greenhead & Habron: The touch of sound: Dalcroze Eurhythmics as a somatic practice	W1 Nash & Odom: Dalcroze techniques and movement explorations: drawing on early 20th century ideas in action	W4 Aleksandrowicz & Sobieraj-Bednarek: Rhythm, dynamics, form... Composite elements in painting and movement on the basis of selected works by Stanisław Ignacy Witkiewicz	
1000	P2 Dutton: An education in and through music: An exploration of the holistic aspects of Dalcroze pedagogy	P13 Croset: Music and time through body motions: new explanations for old intuitions			
1030	P3 Petersone: Music integrative perception through rhythmic lessons	P14 Juntunen: The role of body movement in 7th-grade music instruction integrating music and movement composition with the use of iPads			
1100					Refreshments
1130	P4 Merrick: Problems and pedagogies: Dalcroze and the education of boys	Getting started in research: From passion to designs, approaches and methods (Van Der Merwe)			
1200	P5 Dutkiewicz: Ways of using props in the choreography of music - towards a theoretical approach		W3 Pope: They skipped into a new century!	W6 Nivbrant Wedin: Sight-reading through movement and patterns	
1230	P6 Harris: Dalcroze in the school curriculum: re-opening the door to the musical self				

Monday 27 July

	NK (Neuer Konzertsaal)	AK (Alter Konzertsaal)	C0115	C0118	Yard / C0110
1300	Performance: Munaò (piano)				Lunch & live music
1400	K1 Gunhild Oberzaucher-Schüller: Dalcroze Mapping Respondent: Selma Odom	K1 via live video relay			
1500					Refresh- ments
1530	P7 Barnhill: A sparsity-based approach to entrainment: Theory and movement analysis	S1 Bogdanowicz, Durlow, Pankowiak & Van Der Merwe: Dalcroze Eurhythmics: some current applications in health and wellbeing	P17 Piras, Fortuna & Maffioli: Music and movement: Dalcrozian perspectives	P22 Clement: Musical learning in Esquisses rythmiques pour piano, No. 41	
1600	P8 Parente: A skills acquisition lens on movement during a Dalcroze Eurhythmics class	John Habron (moderator)	P18 Dutkiewicz: Ma Mère l'Oye – music performance for children based on music by Maurice Ravel	P23 Pasternak: The role of Plastique Animée in the education of musicians and dancers: Reflections on my educational experiences	
1630	P9 Fiaminghi: Measured time and sense: J.E. Gramani Ritmica Viva in the balance between reason and emotion		P19 Przybylska-Angermann: Learning to sing vs “Regietheater”: Exploring a problem and a eurhythmic model for the training of singers	P24 Drosdek: Rethinking Plastique Animée	
1700	P10 Moreira: Rhythmic Movement in Music	P15 Falschlunger: “The room in-between”: Interaction in eurhythmics and aspects of the method in educational work for people with multiple mental disabilities, dementia and in inclusive settings	P20 Gonçalves Vertamatti: Musical expression through body movement – an experience with performing arts students	W7 Shubin: A performer’s guide to unlocking audience engagement: Applications of Dalcroze methods and Plastique Animée to the (re)telling of Syrinx	
1730	P11 Davel: Improvisation through Dalcroze-inspired activities in beginner student jazz ensembles: A hermeneutic phenomenology	P16 Sutela: Development of agency in embodied musical interaction for children with special educational needs	P21 Owczarek: Improvisation inspired by the rhythm of a painting		
1800					
1930	Performance in NK See page 99			W8 Vertamatti & Fonterrada: Creating music with body, voice and everyday objects	
2030	End 22:00			W9 Moraes Gonçalves de Oliveira: But what exactly is perfection of movement when singing?	

Tuesday 28 July

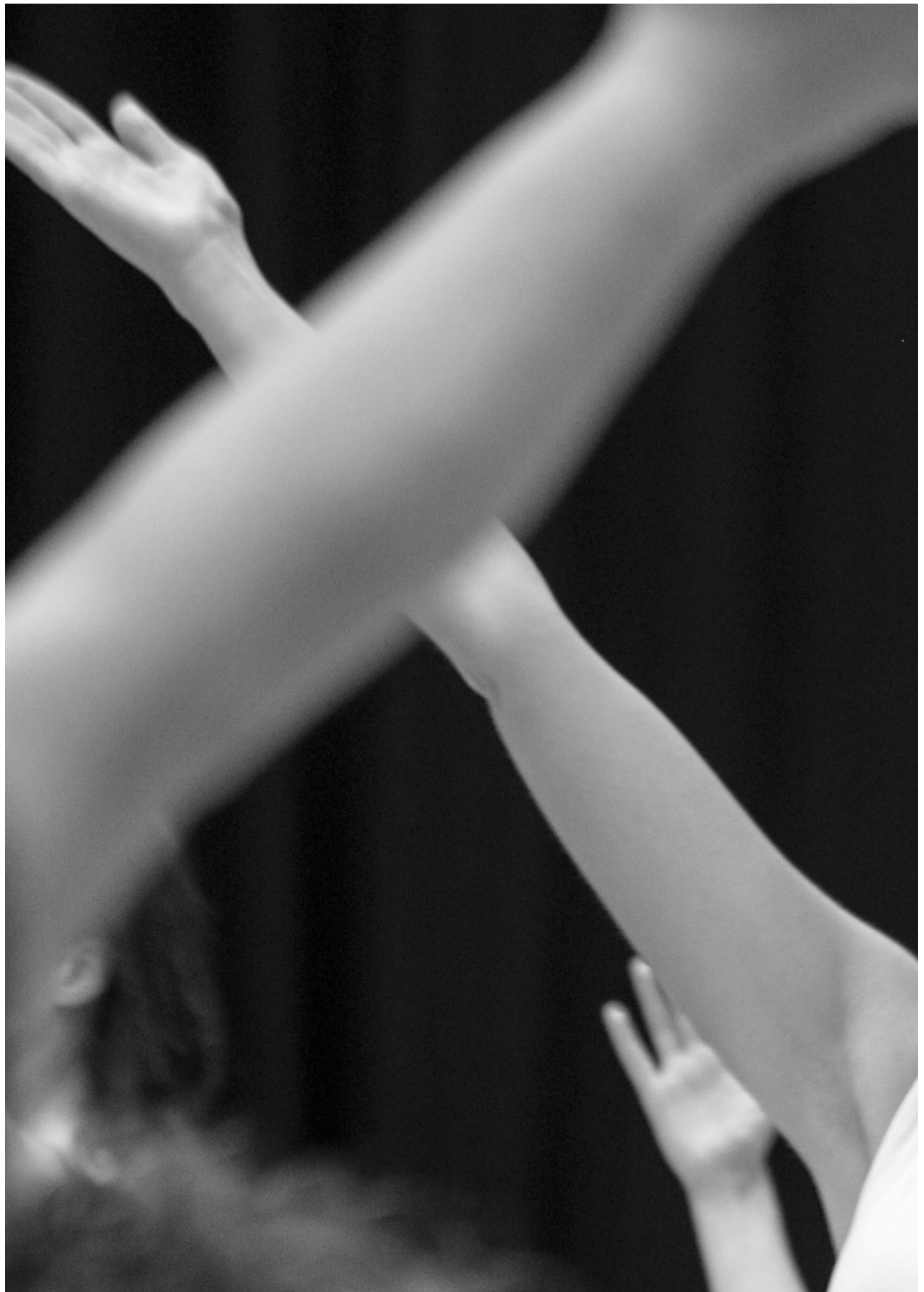
	NK	AK	CO115	CO118	Yard / CO110
0830	P26 Fonterrada: Cantor!A – 25 years of Music Education through voice [presented by Leila Rosa Gonçalves Vertamatti]	P36 Sterbenz: Movement-music interactions and the production of masculinity in Tyler The Creator's "Yonkers" music video	W10 Bauer: Dalcroze performance practice/Laban Effort-Shape Theory: Bridging the gap	W14 Buley: Re-"mind"-ing nature through Dalcroze, Schafer and Greene	
0900	P27 Mantovani: Some influences of Dalcroze pedagogy on music education in Brazil	P37 Davies: The role of Dalcroze in the innovative temporal form of Debussy's ballet Jeux (1913)			
0930	P28 Vaillancourt: In search of a good fit: The teaching of music, Dalcroze Eurhythmics and the Québec schools' training programme	P38 Pürgstaller: Pina's Le Sacre du Printemps: An analytical study into Pina Bausch's Le Sacre du Printemps through the means and parameters of rhythmic	W11 Hille: Transformation and polyrhythm in 6/8 and 3/4 - Latin American feeling through Rhythmic Solfège	W15 Taljaard: Music analysis in movement	
1000	P29 Buley: Relational aspects of indigenous ways of knowing and the ideas of Emile Jaques-Dalcroze	P39 Laakkonen: The rhythm and the body reconsidered: Valeria Kratina and Jaques-Dalcroze's method on stage			
1030		P40 Ring: Networking Dalcroze			Refreshments
1100					
1130	P30 Mayr: Prevention or illusion? Evaluation of the concept of rhythmic with kindergarten aged children	Getting started in talking about experience: Phenomenology	W12 (+P) Curtis-Jones: From Impressionism to Expressionism: how the Dalcroze method inspired Laban's theories and practice of the dynamic body in motion	W16 (+P) Simatovic: Music makes me...	
1200	P31 Hille: The Erasmus Symposium Hörraum (2012, Vienna) and the impact of attentive listening on wellbeing	(Southcott)			
1230	P32 Van Der Merwe: Suffering in Parys: Facilitating a meeting about water problems through Dalcroze-inspired activities				
1300	Performance: Munaò (piano)				Lunch & live music
1400	K2 Marja-Leena Juntunen: Towards embodied musical agency & Sally Ann Ness: Choreographies of Landscape: Semiotics in Performance in Yosemite National Park Moderator: John Habron	K2 via live video relay			
1530					Refreshments

Tuesday 28 July

	NK	AK	CO115	CO118	Yard / CO110
1600	P33 Greenhead: Ysaÿe, the violin and Dalcroze	S2 Adler, Odom, Oberzaucher-Schüller & Whyman: Builders and champions of the early Dalcroze method Selma Odom (moderator)	W13 (+P) Zaiser: Stravinsky Reloaded: A cross-cultural encounter with The Soldier's Tale	W17 (+P) Weise: Writing in space: The interplay of analysis and imagination in William Forsythe's Improvisation Technologies as a basis for movement composition	
1630	P34 Schnack: The amateur choir in motion: The innovative choral works of Jean Berger (1909-2002)				
1700	P35 Williams & Goves: Dalcroze Eurhythmics, Brian Ferneyhough's Unity Capsule and developing a new collaborative compositional methodology				
1730	Eleonore Witoszynkyj in conversation with Paul Hille	Eleonore Witoszynkyj in conversation with Paul Hille via live video relay			
1830					
2000	Performance (repeat of Monday) See page 99			W18 Owczarek: Polymer and rhythmic as an inspiration for inventing and executing creative exercise involving music and physical movement	
2100	End 22:30				

Wednesday 29 July

	NK	AK	CO115	CO118	Yard / CO110
0830	P41 Pope: E J-D at the Paris 1913 International Physical Education Congress	P44 Alperson: A qualitative study of Dalcroze Eurhythmics classes for adults	P47 Brotz: A research perspective for applying Dalcroze principles of music education to learning to play piano	W20 (+P) Greenhead & Mathieu: Foundations and principles of movement in Dalcroze Eurhythmics	
0900	P42 Schaffhauser Jacobi: Placido de Montoliu's instructional approach to Dalcroze Eurhythmics in Pennsylvania in the early twentieth century	P45 Habron-James: When words aren't enough: ...	P48 Della Pietra: Rhythmic Movement: (1920) A content analysis		
0930	P43 Habron: Priscilla Barclay (1905-1994) – Dalcrozean and pioneer music therapist	P46 Wentink: The meaning ensemble performers ascribe to their experiences with Dalcroze Eurhythmics	P49 Rasmusson: Emile Jaques-Dalcroze and his time: the origin of Dalcroze Eurhythmics and Solfège		
1000	K3 Eckart Altenmüller Respondent: Eric Barnhill	K3 via live video relay			
1100			Performance: Hille & Schnack (two pianos)		Refreshments & live music
1130	Networking and Beyond: an informal meeting place for old colleagues or new friends, a space to share ideas and contact details before the conference closes...	Getting started in historical research (Pope & Nash, moderator: Odom)	W19 (+P) Lawrence-King: Moving the passions: The science of historical action	W21 (+P) Nenonen: Learning to sing with body movements - practical exercises combining body movements and singing	
1200					
1230					
1300	Plenary – venue to be confirmed (Moderator: Habron)				
1400	Conference closes				
1415	Coaches depart Rennweg and travel to Laxenburg				
1815	Coaches depart Laxenburg and travel to Rennweg (arriving by 1930 at the latest)				



ACKNOWLEDGEMENTS



ACKNOWLEDGEMENTS

A conference is always a team effort. It relies on many hands and many voices working in concert. The 2nd International Conference of Dalcroze Studies has been made possible because of such collaboration and many individuals have helped freely and without remuneration.

The Scientific Committee that gathered around the 2013 conference has remained loyally in place for 2015. They are: Ruth Alperson, Karin Greenhead, Marja-Leena Juntunen, Louise Mathieu, Sandra Nash, Selma Odom, Joan Pope and Jane Southcott. For this conference, Angelika Hauser joined us, adding much appreciated insight. To them all I owe a deep debt of gratitude for their consistent support, responsiveness and wisdom, as well as their academic and artistic rigour.

To help with the peer review process, Reto W. Kressig, Samuel Leong, Melody Liao and Somchai Trakarnrung joined the committee, willingly giving time and effort. For this, I am also very grateful.

At the University of Music and Performing Arts Vienna, there are many individuals who have contributed. My thanks go to Claudia Baader (organisation), Irmgard Bankl (photography), Klaus Göhr (film editing), Isabella Graschopf (facilities), Richard Bernhauser (design) and, for their technical assistance, to Robert Hofmann, Ludwig Klossek, Martin Kaufmann and Ulrich Wagner.

We have also received kind support from the directors of the University, the Department of Finance and Accounting, the Department of Public and International Affairs, the Department of Facility Management, the Department of Information Technology and the Dean of Music Pedagogical Studies, Prof. Paul Stejskal.

The 2nd International Conference of Dalcroze Studies has been able to offer bursaries to help delegates with the costs of the conference. I would like to express my appreciation to those whose gifts made five awards possible: Joan Pope, Association des Amis de Jaques-Dalcroze and Fondation Emile Jaques-Dalcroze.

An enthusiastic and energetic team of student volunteers has helped in the smooth running of the conference. Many thanks go to Garica Paz Aparicio, Lisa Erber, Tirza-Sophie Gloger, Milly Groz, Anna Januszewska, Julia Jaquemar, Elli Krenn, Maria Pöll, Dominik Johannes Richter, Anna Rosenkranz, Sybille Salem, Iga Stefanowska, Ursula Taucher, Gabriele Uiberacker and Marek Zink.

As well as this, a small army of delegates willingly chaired sessions, helping us to move efficiently and comfortably through the programme. Thank you to you all.

For delighting our taste buds and replenishing us throughout the conference, a special thanks to Giovanni Dellefant.

To Paolo Munaò, Paul Hille and Michael Schnack, and all the mdw students who have nourished us with live music during the conference, a big thank you.

I am grateful to Barbara Hafner-Düringer, who has been a willing collaborator ever since we proposed the excursion to Schloss Laxenburg. Alongside the Vice-Mayor of Laxenburg, Elisabeth Maxim, Barbara's welcome and introduction to the history of the place and the people who worked and studied at the Hellerau-Laxenburg School provides a wonderful ending to our event.

Paul Hille did an enormous amount of work to bring about the unveiling of the commemorative plaque at Am Hof 8. A big vote of thanks to him and all those who have contributed to this ceremony, especially Anetta Pasternak and Elisabeth Orlofsky and their students, as well as the speakers: Angelika Hauser-Dellefant, Jaques Ducrest, Silvia Del Bianco, Ernst Polsterer-Kattus, Akihiko Mabuchi, Madeleine Duret, Martine Jaques-Dalcroze and Gunhild Oberzaucher-Schüller.

I thank you – the delegates and presenters – for attending and contributing to this conference, making it the vibrant and engaging experience that we have now come to expect.

Many heartfelt thanks go to my dear colleagues Angelika Hauser and Eva Lirsch, who have worked alongside me tirelessly for 18 months to craft this event. To host a conference is an act of great generosity and I wish to acknowledge Angelika in particular for her initial offer, which became a commitment and then the fulfillment of a dream!

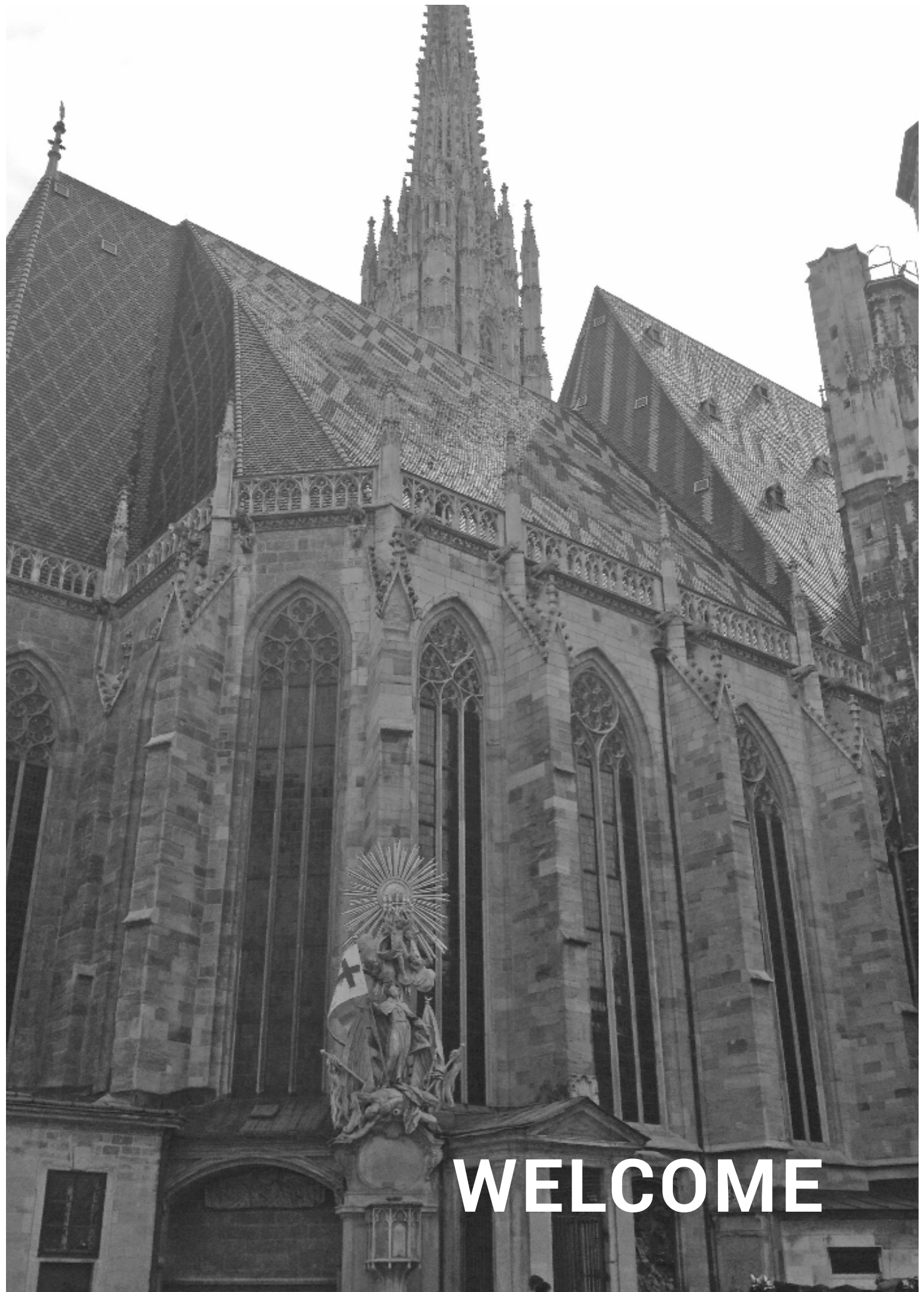
Finally, although words are often not enough, my thanks to Bethan, for igniting the Dalcroze spark in me and for everything since.

Dr John Habron
Senior Lecturer in Music, Coventry University
Chair of Scientific Committee

Publicity partners

Thank you to all those organisations, conferences and publications that helped to publicise our conference.

Arbeitskreis Musik und Bewegung / Rhythmik an Musikhochschulen e.V.
American Eurhythmics Society
Approaches: Special Education and Music Therapy
Association of Performing Arts Collections
Associazione Italiana Jaques-Dalcroze
British Association for Music Therapy
Centre for Dance Research, Coventry University
Centre for Psychophysical Performance Research, University of Huddersfield
Dalcroze Australia
Dalcroze Canada
Dalcroze UK
Dalcroze UK Archives, National Resource Centre for Dance, University of Surrey
Dalcroze Society of America
Grieg Research School in Interdisciplinary Music Studies
Faculty of Music, Université Laval, Quebec
Fédération Internationale des Enseignants de Rythmique
Institut Jaques-Dalcroze, Geneva
International Conference on Music and Consciousness, University of Oxford
International Documentation of Contemporary Dance Education
International Music Education Research Centre
International Society for Music Education
Internationales Rhythmikfestival 2015, Akademie Remscheid
London Studio Centre
Österreichischer Berufsverband für RhythmiklehrerInnen
Royal Northern College of Music, Manchester
Somatic Spaces Newsletter



WELCOME

WELCOME

from **Angelika Hauser-Dellefant**

Head of the Institute and Chair of Organising Committee

Welcome to Vienna, where Emile Jaques-Dalcroze was born 150 years ago!

Welcome to the University of Music and Performing Arts Vienna, to the Department of Music- and Movement-Education/Rhythmics, to the 2nd International Conference of Dalcroze Studies!

We are glad to offer this forum to 200 participants from all 5 continents and 24 different countries.

During our conference, researchers, artists and pedagogues will create a unique multidisciplinary. We hope that internationality combined with multidisciplinary will provide a special atmosphere, where knowledge exchange and inspiration as well as impulses for delegates' own work and a developing professional networking all over the world will be the outcomes of our time together.

I wish everybody an enjoyable and unforgettable stay in Vienna!

Angelika

Univ.-Prof. Angelika Hauser-Dellefant

Head of the Institute

Department of Music- and Movement-Education/Rhythmics

Institute of Music- and Movement-Education and Music Therapy

University of Music and Performing Arts Vienna



WELCOME

From **Wolfgang Heißler**

Vice-Director for Theory, Science and the Enhancement of Women

Welcome to the 2nd International Conference of Dalcroze Studies in Vienna!

The University of Music and Performing Arts Vienna is proud to host this event in Emile Jaques-Dalcroze's native city. However, it is well known that his connections to Vienna are not restricted to his birth here on 06 July 1865; he also studied composition and piano here. In 1911 he founded the famous Bildungsanstalt für Musik und Rhythmus in Hellerau, which was continued by his graduates (Christine Baer-Frissell, Ernst Ferand and Valeria Kratina) as the Schule Hellerau-Laxenburg from 1925 in Laxenburg, near Vienna.

Our university has a long relationship with, and tradition based on, the ideas of Jaques-Dalcroze. Even before World War I, and until 1945, there were teachings in Körper-Rhythmik at the former Akademie, which became the University of Music and Performing Arts Vienna. For over 50 years we have offered full-time studies in Rhythmic Education (Rhythmische Erziehung), including Music & Movement Pedagogy (Musik-und Bewegungspädagogik).

So, we think we are ready to host you!

Our excellent team at the Department of Music- and Movement- Education/Rhythmics will do its best to ensure that everything runs in the best possible way!

Yours sincerely,

Wolfgang

o.Univ.-Prof. Wolfgang Heißler

Vice-Director for Theory, Science and the Enhancement of Women

University of Music and Performing Arts Vienna



Fabroni

INTRODUCTION

INTRODUCTION

It is with great pleasure that I welcome you to the 2nd International Conference of Dalcroze Studies.

In September 2013 I received a very warm and complimentary letter from Paul Hille and Angelika Hauser-Dellefant, who had attended the first conference in Coventry. They wrote, "It may have been an odd feeling when you invited people for the first time and you did not know in advance the outcome of this conference." That was true. At the time, it felt very uncertain and there were many unknowns. Yet, many people came and in those three days we experienced something special. It was clear that there was an appetite for sharing and developing research into Dalcroze Eurhythmics, and music and movement more generally, and that this was supported by a strong spirit of interdisciplinarity and collegiality. The most notable outcome of our meeting in Coventry is, of course, that we are gathered now for a second conference.

The first conference celebrated a moment of great significance in our shared history: the founding of the London School of Dalcroze Eurhythmics in 1913. In this conference, we celebrate something even more momentous, the year of Jaques-Dalcroze's birth. And how fitting to be in the city where this took place!

Yet, whilst it is appropriate to name and honour our elders, the method is different from the man. So, as well as marking his birthday, this event also acknowledges the wonderful diversity of Dalcroze practice, and work in similar and related traditions, that has developed through the generations since Jaques-Dalcroze, along with his students and collaborators, made their first experiments.

For this event, we have had an increase in submissions and registrations. Several more countries are represented than were last time. If 'Dalcroze Studies' was a hopeful coinage two years ago, it now describes a community of endeavour that criss-crosses the globe and is growing steadily. I am glad to invite you to be part of it and to help define its identity, realise its potential and question its assumptions.

The contributions at this conference, from colleagues in fields as diverse as architecture, biomedical science, choreography, dance history, drama and theatre, early music, music composition, music theory, music therapy, music and dance education, performing arts, special needs education and teacher training, confirm it as the leading interdisciplinary forum for research into Dalcroze Eurhythmics and related practices. Our diversity and our ability to find opportunities to connect are our strengths. I encourage you all to reach out to one another in your encounters with fellow delegates in the next three days and to make the most of the 'spaces in between'...

Our eminent keynote speakers, whose presentations act as beacons in the conference landscape, are Eckart Altenmüller, Marja-Leena Juntunen, Sally Ann Ness and Gunhild Oberzaucher-Schüller. Along with guest speaker Eleonore Witoszynskij and guest artist Hilde Kappes, they will challenge, inspire and entertain us. The Scientific Committee is very honoured to present them.

Another outcome of the Coventry event that we could not have foreseen was that during the post-conference phase the committee authored a user-friendly charter, which sets out the fundamental principles of the conference organisation and includes templates for future hosts to follow. The Conference Charter is a living document and designed to preserve what we continually learn from experience. The charter is an important part of the conference's future and I encourage anyone willing to consider hosting in 2017 or 2019 to contact me for a copy.

Enjoy the conference! Enjoy Vienna!

Dr John Habron

Senior Lecturer in Music, Coventry University
Committee Chair, the First International Conference of Dalcroze Studies



BURSARY AWARDS

BURSARY AWARDS

The Dalcroze Studies conference is committed to internationality. As part of this, we aim to make the event financially accessible, especially to those on lower incomes, living in emerging economies or from countries where Dalcroze Eurhythmics only has an embryonic presence.

For the 2nd International Conference of Dalcroze Studies, the conference committees decided to establish a suite of bursaries. These have been made possible by one-off gifts from donors, each of whose names the conference will honour in perpetuity by setting aside funds for each future event.

We congratulate the award holders and are very pleased to announce that this year's recipients are as follows.

JOAN POPE BURSARY

Three awards were available from this fund. These were granted to:



Ginta Petersone

"I am very grateful to receive a Joan Pope bursary for the 2015 conference. Without it I couldn't attend the major events in Geneva and Vienna this summer. I am happy that I will be able to pick up new impressions and exchange ideas from colleagues around the world. I really hope that Latvia will expand its Eurhythmics teacher training programmes and that the worldwide Eurhythmics tree branches will continue to extend, ever expanding."

Ginta Petersone is a rhythmic teacher at Riga Teacher Training and Educational Management Academy (RTTEMA) and Emils Darzins Music School, Latvia. Her doctorate (2014) was in pedagogy ('Development of Music Perception of Pupils through Rhythmics Lessons at Music Schools'), the results of which have been published in nine scientific editions in Latvia and abroad. Ginta studied for a Masters at the Jāzeps Vītols Latvian Academy of Music (2007). Her thesis was entitled 'E. Jaques-Dalcroze's research "Rhythmic": Its continuation and implementation into practice'. Ginta took further study at the University of Music and Performing Arts Vienna (2007). She conducts the mixed choir Atskaņa.



Michelle Mantovani

"This award is important as it allows me to improve my knowledge of Dalcroze Eurhythmics through the research that will be presented at the 2nd International Conference of Dalcroze Studies. It will support my own studies and research into Jaques-Dalcroze's pedagogy and give me the opportunity to share experiences of music education in Brazil."

Michelle Mantovani is a Brazilian music teacher and pianist, working and researching about music education since 2001. She has studied and now practices Jaques-Dalcroze's method. In 2012, Michelle attended the Summer Course at the Institute Jaques-Dalcroze, Geneva. Currently, she works as professor in two universities and in a technical music and arts school in São Paulo, Brazil. Michelle teaches Music, Body and Movement, Music Education and Piano.



Virginia Norris

"I am most appreciative of this bursary assistance which makes it easier for me to travel all the way from Australia to join the international Dalcroze community in Vienna for this special event."

Virginia Norris is a freelance dance teacher working in Perth, Western Australia. She has taught primary, secondary and tertiary students. She has studied dance at the Western Australian Academy of Performing Arts, and music education at the University of Western Australia.

ASSOCIATION DES AMIS DE JAQUES-DALCROZE

One award was available from this fund. This was granted to:



Emma Shubin

"It is a joy and privilege to be awarded the Association des Amis de Jaques-Dalcroze bursary! I am grateful for the opportunity to explore the transformative nature of Dalcroze studies in the context of performance, education, and the many fields that it touches at the 2nd International Conference of Dalcroze Studies in Vienna."

Emma Shubin's qualifications include MM Flute Performance (Longy School of Music of Bard College, pending, May 2015), Dalcroze Licensure (Longy School of Music of Bard College, pending, May 2015), Dalcroze Certificate (Longy School of Music of Bard College, 2013), BA Ecology and Evolutionary Biology (University of Colorado-Boulder, 2012), BM Flute Performance (University of Colorado-Boulder, 2009).

FONDATION EMILE JAQUES-DALCROZE

One award was available from this fund. This was granted to:



Kathryn Williams

"I am incredibly grateful for the support of the Fondation Emile Jaques-Dalcroze bursary, which will make it possible for me to present research and complement it with solo performances (including a world premiere). This is an exciting opportunity for me as a performer and researcher!"

Kathryn Williams is an American flautist currently based in Manchester, UK. She studied at the Royal Northern College of Music and has recently completed her International Artist Diploma. Kathryn enjoys a varied performing career of solo and chamber playing, with recent engagements including a concerto with Manchester Camerata and a solo recital at St. Martin-in-the-Fields, London. She is also active as a freelance orchestral player and Early Years workshop presenter.



HOW YOU CAN MAKE A DIFFERENCE

We wish to increase the number and size of bursaries for future conferences. If you would like to establish a bursary to help those in financial need benefit from attending a Dalcroze Studies conference, please contact ***John.Habron@coventry.ac.uk***

Donations start at €200.

The conference committee is happy to receive joint donations from more than one party.

A bursary may be anonymous at the donor's discretion.

Thank you.



WANTED: EMIL J.

Ceremony to unveil a plaque to Emile Jaques-Dalcroze to commemorate the 150th anniversary of his birth in the city of Vienna

Am Hof 8, 1010 Vienna

26 July 2015, 17:00

Organised by ao.Univ-Prof. Paul Hille
University of Music and Performing Arts Vienna

PROGRAMME OF PERFORMANCES AND SPEECHES

PERCUSSION AND MOVEMENT STUDY

Students of the University of Music and Performing Arts Vienna (mdw)
Idea: Elisabeth Orlowsky

Prof. Angelika Hauser-Dellefant, Head of Institute 13, University of Music and Performing Arts Vienna
Jaques Ducrest, Councillor for Culture, Press and Science, Swiss Embassy, Vienna
Silvia Del Bianco, Director, Institut Jaques-Dalcroze, Geneva
Dr Ernst Polsterer-Kattus, owner of the house 'Am Hof 8'

—

“ANTIQUÉ EPISODE” (INCLUDING THE 20 GESTURES OF ÉMILE JAQUES-DALCROZE)

Students of the Academia Musica Katowice and mdw
Direction: Dr Anetta Pasternak

Dr John Habron, Chair of the Scientific Committee, International Conference of Dalcroze Studies
Diplômé Prof. Akihiko Mabuchi, Tokyo

—

“HAPPY BIRTHDAY EMILE” IN ALL LANGUAGES REPRESENTED AT THE CONFERENCE

All participants

Madeleine Duret, President, FIER (International Federation of Eurhythmics Teachers)
Martine Jaques-Dalcroze, President, Fondation Emile Jaques-Dalcroze
Dr Gunhild Oberzaucher-Schüller, dance historian and keynote speaker

PERFORMERS

Percussion and Movement Study

Barbara Belohlavy
Sophie Bucher
Clemens Csar
Elisabeth Krenn
Anna Rosenkranz

“Antique Episode”

Olga Czech
Aleksandra Kulig
Monika Litwin
Alicja Iwańska
Anna Januszewska
Natalia Trzeciak

REFRESHMENTS AND MUSIC

The celebration includes a glass of homemade champagne at Am Hof, courtesy of Dr Ernst Polsterer-Kattus.

This is followed by a light buffet and Swiss wine at Singerstraße, with live music performed by Emilie Groz, Paz Aparicio Garcia, Franziska Reutterer and guests.



KEYNOTES AND GUEST SPEAKER

BRAIN MECHANISMS OF MOTOR LEARNING AND EMBODIMENT AND THEIR CONSEQUENCES FOR DALCROZE EURHYTHMICS

Eckart Altenmüller

University of Music, Drama and Media, Hannover, Germany

Dalcroze Eurhythmics is based on concepts of multi-modal sensory learning, integrating rhythm and musical expression through bodily movements. It intensifies physical awareness and experience of music through training that takes place through all of the senses, particularly the kinaesthetic senses.

Emile Jaques-Dalcroze developed a method, which has proven to be a powerful means to promote wellbeing in healthy individuals and therapeutic approaches in various neuro-psychiatric disorders. What has been based on intuition and experience in the beginning of its application is nowadays supported by scientific data from Brain Sciences. Motor learning, for example, is to a large part based on learning kinaesthetic representations. Movements themselves are structured in time, which implies that rhythmic education will allow better organisation of complex movement patterns. This obviously provides benefits in disturbed movement organisation, following neurological conditions such as stroke or basal ganglia disorder.

In my lecture I will explain the neurophysiological basis of Dalcroze Eurhythmics and I will first focus on sensorimotor learning mechanisms through sensory awareness, listening, observation and imitation. Here, I will highlight neuroplastic adaptations in the brain accompanying the different learning steps and I will discuss the role of “Mirror Neurons” in the Dalcroze method.

In the second part I will comment on the novel paradigm of embodiment in movement and music. The paradigm of embodied music cognition is based on a concept that the body is the mediator of emotions and aesthetic experience. As a prerequisite a tight coupling of action and perception is established from the beginning of sensorimotor maturation. According to Marc Leman the body of a person can be considered as the mediator between the person’s environment and the person’s subjective experience of that environment. Thus, musical gestures can be described in an objective way as movement of body parts, but they have an important experiential component that is related to intentions, goals, expressions and emotions.

I will end with a “neuro-pedagogical” outline of future applications of Dalcroze Eurhythmics in education and neurologic music therapy.

Eckart Altenmüller (MD, MA) is full Professor and Director of the Institute of Music Physiology and Musicians’ Medicine at the University of Music and Drama, Hannover, Germany. After graduating in medicine and music he held a postdoctoral position in the department of Clinical Neurophysiology in Freiburg where he carried out research into brain activation during auditory processing of music and learning of fine motor skills. Eckart received his clinical training in neurology at the Department of Neurology at the University of Tübingen, under Prof. Dr J. Dichgans. Since 1994 he is a chair and director of the Institute of Music Physiology and Musicians’ Medicine. Eckart researches into movement disorders in musicians, motor and sensory learning, and the effects of music on emotions. During the last ten years Eckart has received twenty grants from the German Research Society (DFG). He has published 159 peer-reviewed articles and 119 book chapters.

Respondent: Eric Barnhill

Eric Barnhill is a post-doctoral research fellow in medical informatics at the University of Edinburgh. He specialises in the computation and analysis of medical imaging and motion capture data, with particular interest in neuroplastic therapies and human performance. He is the recipient of a University of Edinburgh / Medical Research Council Confidence in Concept Post- Doctoral Fellowship, a Scottish Imaging Network Career Development Award, and a Scottish University Physics Alliance Industrial Prize Studentship.

TOWARDS EMBODIED MUSICAL AGENCY

Marja-Leena Juntunen

Sibelius Academy, University of the Arts, Helsinki, Finland

In my keynote, I will first address the recent scholarly debate in music education regarding the role of so called teaching methods, such as Dalcroze, and as a response to this critique, discuss the potential and contribution of Jaques-Dalcroze's ideas to current music education based on my previous studies. Then, I will examine the possibilities but also challenges in fostering student's embodied musical agency within Dalcroze-inspired music teaching practice. I will approach the notion of agency from the phenomenological, embodied perspective, leaning especially on the writings of Merleau-Ponty. Theorists following Merleau-Ponty, such as Campbell, Meynell and Sherwin (2009), have noted that the embodied understanding of agency underlines that the human body is an agent that transforms – through its actions – both itself and the world.

Further, I will discuss how Dalcroze teaching, building on an embodied understanding of humans, enables the development of one's personhood, that is the perceiving, knowing and understanding of oneself as an embodied agent; and as embodied agents, it offers to us possibilities for active and interactive engagement in the musical world. According to earlier studies, Dalcroze teaching develops bodily and musical skills and knowledge that empower musical agency. Yet, the phenomenological account of agency calls for paying attention not only to skills and understandings, but also to the essential roles of intersubjectivity and emotions for musical agency. When interacting through body movement in a group learning situation, the ways that one is perceived by others and whether or not interaction enables emotionally meaningful encounters are crucial for learning experiences, participation, empowerment and the development of agency.

Marja-Leena Juntunen is Professor in Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. She holds a Dalcroze License from the Carnegie Mellon University and has given Dalcroze inspired workshops and lectures both in Finland and abroad. Her research interest areas include narrative inquiry, music (teacher) education, embodiment in musical learning, and the Dalcroze pedagogy. She has published teaching materials and textbooks as well as several book chapters and articles in international and Finnish research journals. She serves as a review reader in the International Journal of Music Education: Practice and the Finnish Journal of Music Education.

CHOREOGRAPHIES OF LANDSCAPE: SEMEIOTICS IN PERFORMANCE IN YOSEMITE NATIONAL PARK

Sally Ann Ness

University of California, Riverside, USA

Research presented is based on ethnographic fieldwork conducted intermittently in Yosemite National Park between the years of 2005 and 2012. Yosemite is the oldest preservation area in the United States and an icon of the American wilderness landscape. Research focused on energetic forms of traditional visitor activity, in particular rock climbing and alpine hiking. The study resulted in a new choreographic theory of movement symbolism as it occurs in visitor cultural performances. This pragmatic semeiotic theory, termed "landscape performance," posits movement as the most basic vital "ground," or energetic "material" of all meaning-making, as well as its general performative instrument. It gives primary consideration to the performative force of embodied movements as they inspire, transmit, reproduce, coordinate, and publicly transform various kinds of meaningful self-world relationships. Out of these creative, moving relationships, cultural symbolic forms can be observed to evolve. The theoretical framework, in contrast to more widely employed semiotic analytics, foregrounds sign performance as opposed to sign information, sign movement rather than sign-object relations, and sign mediation rather than sign representation. In so doing, it recognises new roles for movement in the development of conceptual processes, in the cultural dynamics of group and solo performance, and in the analysis and pedagogical understanding of sonic and kinetic forms of meaning-making.

Prof. Sally Ann Ness is a full time faculty member in the Department of Anthropology at the University of California, Riverside. She has worked in urban provincial centres in the Philippines as well as in Indonesia and the United States. Her research has focused on various forms of symbolic action, both in the practice of everyday life and in extraordinary ritual and secular performances. Sally has written on the semiotics of festival life, dance, and sport, as well as on tourism development and its consequences for cultural practice and cultural identity. Her current research, funded in part by a 2006 Guggenheim Fellowship, focuses on choreographic aspects of Visitor practice in Yosemite National Park, drawing in part on the work of Gregory Bateson to illuminate connections between place, embodiment, and motility.

Respondent: Dr John Habron

Dr John Habron is Senior Lecturer at Coventry University, UK and Senior Research Fellow in the MASARA (Musical Arts in Southern Africa: Resources and Applications) research group at North-West University, South Africa. Having trained initially as a composer, he has moved over recent years into transdisciplinary research across the areas of music and wellbeing, music education and spirituality in music. John convenes the International Conference of Dalcroze Studies and chairs its Scientific Committee. In his work as a music therapist, John works mainly with people with dementia.

DALCROZE MAPPING

Gunhild Oberzaucher-Schüller

Independent scholar, Austria

In Émile Jaques-Dalcroze's life, Vienna – which is, by common knowledge, his birthplace – did not play an outstanding role. From the opposite point of view, things are very different: the role Jaques-Dalcroze plays for Vienna can hardly be overestimated. It would not be an exaggeration to claim that he was one of those who – literally – set “Young Vienna” moving. Like other cities of the Austro-Hungarian monarchy – Prague or Budapest, for example – Vienna fell under the sway not only of Jaques-Dalcroze's mesmerising personality, but also his ideas. Even before World War I, Vienna – and especially the so-called “Inner City”, the centre of the metropolis where this symposium takes place today – boasted a network of activists, all working for Jaques-Dalcroze's cause in their own different ways. During the course of the 1920s and 1930s this network grew and intensified to the point where his name and concerns had become household words. This lecture sets out in search of Jaques-Dalcroze's Vienna, tracing his presence at the time and proving that this presence is a part of the city today.

Born in Vienna, **Dr Gunhild Oberzaucher-Schüller** has taught history of dance at the Universities of Vienna, Bayreuth and Salzburg and was curator of the Derra de Moroda Dance Archives, Salzburg (2003-2009). She studied in Vienna, receiving her doctorate from the University of Vienna for a thesis on Bronislava Nijinska. Gunhild was member of Forschungsinstitut für Musiktheater der Universität Bayreuth of (1982-2002), where she was in charge of the dance section of Pipers Enzyklopädie des Musiktheaters.

After visiting Russia and USA she was responsible for the research of the early works on George Balanchine. Oberzaucher-Schüller's work include books, essays, book reviews, edited volumes, catalogue entries and translations. She has presented numerous lectures at home and abroad and has been curator of several exhibitions related to dance. Her current work focuses on ballet of the last three centuries and Ausdruckstanz. She also worked extensively on Sergei Volkonsky who promoted Jaques-Dalcroze in Russia. As an honorary member of the IGRC (Internationale Gesellschaft Rosalia Chladek) she was jointly initiating the revivals of Rosalia Chladek's solo works.

Gunhild's most recent publications include *Ausdruckstanz* (2nd ed. 2005), *Mundart der Moderne – Der Tanz der Grete Wiesenthal* (with Gabriele Brandstetter, 2009) and *Rosalia Chladek – Expression in Motion* (with Ingrid Giel, 2011).

Respondent: Selma Odom PhD

*Selma Odom PhD, Professor Emerita at York University in Toronto, is a dance historian and writer. She was founding director of the MA and PhD programmes in dance and dance studies, the first offered in Canada. Her articles and reviews have appeared since the 1960s. She co-edited *Canadian Dance: Visions and Stories* (2004) and co-authored *Practical Idealists: Founders of the London School of Dalcroze Eurhythmics* (2013). Her research focuses on the sources, practices and influences of the Dalcroze method.*

ON THE WAY TO EURHYTHMICS-TEACHER-TRAINING AT THE UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA

Eleonore Witoszynskij (guest speaker) in conversation with Paul Hille

University of Music and Performing Arts Vienna, Austria

This interview will give an insight into the development of Eurhythmics training in Austria. Beginning with the first presentation of the method Dalcroze in 1909 at the Academy of Music and Performing Arts in Vienna we follow the further development to the first training programme for Eurhythmics teachers at the private school Hellerau-Laxenburg (near Vienna) 1925-39 where the school of Hellerau was invited to move after a very successful demonstration in the Viennese Konzerthaus.

The charismatic head of this school, Christine Bear-Frissell, was one of the pioneers of Eurhythmics in Austria. She developed Eurhythmics education by adapting ideas from Montessori pedagogy, published articles and presented Eurhythmics at international conferences. She was also an excellent musician and highly esteemed for her piano improvisation. The school intended to respect the body as much as the music; the “Dance-troop Hellerau-Laxenburg”, directed by the famous dancer and choreograph Rosalia Chladek (educated in Hellerau), won prizes and took part in international festivals.

In 1959 the Eurhythmics-teachers-training was installed at the University of Vienna, initiated by Rosalia Chladek in cooperation with her college and Eurhythmics teacher Brigitte Müller who was very well known for her excellent accompaniment of movement. During the following decades Eurhythmics has been developed in relation to several different fields of work by many other Eurhythmics teachers who studied in Vienna and other universities in Germany and Switzerland. Today the students have to show not only artistic and pedagogical competencies, but also undertake scientific research in order to finish their studies with the bachelor’s and the master’s degree.

*Eleonore Witoszynskij (MPhil) took Rhythmic-Studies at the Conservatory of Zurich and the University of Music and Performing Arts Vienna. She undertook additional studies in instrumental teaching, psychology and therapy education, as well as dance-therapy and analysis of movement for people with physical and mental disabilities. Eleonore has extensive teaching experience at the Institute of Music and Movement Education & Music Therapy at the University of Music and Performing Arts Vienna. At present she is university professor in the theory of music and movement at the institute and also presents as a guest-lecturer at conferences, workshops and higher education institutions in Austria and abroad. Eleonore’s publications include Witoszynskij, Schindler and Schneider (2011) *Erziehung durch Musik & Bewegung* (3rd edition) and Bankl, Mayr and Witoszynskij (2009) *Lebendiges Lernen durch Musik, Bewegung, Sprache*, as well as numerous articles.*

Paul Hille is a tenured Professor at mdw, Austria, where he teaches piano improvisation and eurhythmics. He holds degrees in secondary school education, piano and eurhythmics (College of Music, Detmold) and the Diplôme supérieur de la Méthode Jaques-Dalcroze. Further studies: the Art of Hearing and Ling Qi. Additional teaching position in ear training at the Performing Arts Studios Vienna (1996-2011). Pianist, musical director, arranger, composer, scholar. Member of the FIER committee. Inventor of “Carpe Impro”, a regular musical improvisation event. Editor Hörraum Erasmus Symposium 2012.

SYMPOSIA



DALCROZE EURHYTHMICS: SOME CURRENT APPLICATIONS IN HEALTH AND WELLBEING

JOHN HABRON

COVENTRY UNIVERSITY, UK (MODERATOR)

This symposium showcases recent practice and research in the use of Dalcroze Eurhythmics for specific health and wellbeing outcomes. Three presentations by four speakers will be followed by questions and discussion.

DALCROZE EURHYTHMICS, ADHD AND INTELLECTUAL DISABILITY

EWA BOGDANOWICZ

University of Silesia, Katowice, Poland

GRAZYNA DURLÓW

University of Silesia, Katowice, Poland

This research evaluated the effectiveness of the use of Dalcroze Eurhythmics with six-year-old children with ADHD symptoms as well as children with intellectual disability. Quantitative and qualitative methods were used. Results from the first study showed that participation in Dalcroze Eurhythmics had increased the children's ability to control motoric activity and concentrate attention, and lessened the tendency to distraction. In the second study, the results revealed positive changes in the participants' motor coordination, body awareness, orientation and organisation of space and motor-spatial memory. We conclude that the elements of music have values that are not only musical, but, above all, educational and that they influence motoric, cognitive and social development of both typically developed and disabled children.

SHARING IDEAS AROUND WATER THROUGH DALCROZE-INSPIRED ACTIVITIES

LIESL VAN DER MERWE

North-West University, South Africa

Urban settlements in rural areas of South Africa experience considerable problems related to water and sanitation services. In an effort to promote better understanding of water-related problems, Dalcroze-inspired activities were used to establish cohesion between diverse representatives of a community by enabling them to use music and movement to express emotions surrounding their communal crises. Hermeneutic phenomenology was used to understand participants' lived experiences. These themes emerged: openness, active participation, awareness, playful interaction, cooperation, connection and expression of communal crises. The workshop helped participants to think about and connect with the water situation. The main implication is that Dalcroze Eurhythmics can be used to strengthen relationships between people and to work for the betterment of community.

DALCROZE EURHYTHMICS IN THE TREATMENT OF CHILDREN WITH COCHLEAR IMPLANTS

EMILIA PANKOWIAK

I. J. Paderewski Academy of Music, Poznań, Poland

In Poland, annually, more than 300 newborns have congenital hearing loss. Thanks to new technologies, such as cochlear implants, children with auditory dysfunction have the opportunity of a more normal life. Much depends on when the child is implanted and the intensive rehabilitation that follows. Research is ongoing into the use of Dalcroze Eurhythmics to support the rehabilitation process for children after implantation. Observations reveal that the use of Dalcroze's method gives real benefits in rehabilitation. In this project, work focused on quantitative analysis and the results show scientifically that Dalcroze's method helps in the development process, particularly the progress of speech.

Dr John Habron see page 37

Ewa Bogdanowicz studied Eurhythmics at the Music Academy in Katowice and Music Therapy at the Music Academy in Wrocław. She has also studied a short course in Sherborne Developmental Movement. Ewa is assistant at The Institute of Music at the University of Silesia in Katowice. Her PhD thesis was on "Educational and Therapeutic Values of Emil Jaques-Dalcroze's Eurhythmics Method for six-year-old children with ADHD symptoms: The efficiency of a special programme." Ewa is a Eurhythmics and dance teacher as well as a music therapist.

Grazyna Durlow studied Eurhythmics at the Music Academy in Łódź and Special Pedagogics – Pedagogics of Mentally Handicapped Persons at the Bielsko-Biala School of Administration. She has also studied a short course in Sherborne Developmental Movement. She is assistant at the Institute of Music at the University of Silesia in Katowice. Grazyna teaches Eurhythmics in Cieszyn as well conducting Eurhythmics and music therapy with mentally handicapped and disabled children. She is also a presenter in classical music concerts.

Liesl van der Merwe (PhD) is the leader of the research niche area MASARA (Musical Arts in South Africa: Resources and Application) and a senior lecturer in the School of Music at the North-West University. Her research interests lie in the fields of Dalcroze Eurhythmics and researching lived musical experiences. She supervises postgraduate studies in the field of music education and also teaches research methodology, music education and bassoon. She performs in chamber music ensembles and is the conductor of the North-West Youth Orchestra.

Emilia Pankowiak is a lecturer at The I. J. Paderewski Academy of Music in Poznań, Poland. Her research interest is implementing the Dalcroze method in the rehabilitation process of hearing-impaired children. She is also an author of musical plays for children and a song composer. Emily has taken part in many educational workshops dealing with Dalcroze Eurhythmics, piano improvisation, music therapy and music education. She lectures on the use of the Dalcroze method for therapeutic purposes.

BUILDERS AND CHAMPIONS OF THE EARLY DALCROZE METHOD

SELMA ODOM

YORK UNIVERSITY, TORONTO, CANADA (MODERATOR)

This symposium explores how specific people and working situations supported the initial growth of Dalcroze education. Presentations by four speakers will lead into discussion of these histories as well as later experiences.

FLAT WHITE: HEINRICH TESSENOW'S BILDUNGSANSTALT JAQUES-DALCROZE AND THE BIRTH OF MODERNIST ARCHITECTURAL AESTHETICS

GERALD ADLER

University of Kent, UK

The spare, unadorned houses designed by the reticent Mecklenburg architect Heinrich Tessenow (1876-1950) for the early twentieth-century garden city of Dresden-Hellerau give way to the spiritual and artistic centre of the settlement, his Jaques-Dalcroze Teaching Institute. A building which at first glance seems to be a correct and prim exercise in understated Neoclassicism turns out to be nothing short of revolutionary in its concision of internal planning, purity and simplicity of surface, and manipulation of light. The main performance space has surfaces that are smooth and pale, and emit light, shimmering like a reversed lampshade. The building is also an expression of the architect's willingness to collaborate with his artistic peers, in particular the scenographer Adolphe Appia (1862-1928), the musical pedagogue and teacher of eurhythmics Emile Jaques-Dalcroze (1865-1950) and the artist Alexander von Salzmann (1874-1934).

Between the economy of sachlich (literally, pertaining to things, hence pragmatic; in art-historical terms sachlich also anticipates the spare and unadorned buildings of the Bauhaus and the Neues Bauen), functional terraced and paired houses and the stately Festspielhaus (or Dalcroze Institute), designed to accommodate and give shape to emerging Reform ideas of pedagogy, dance and music, key traits of Modernist aesthetics were born, uniting the various arts and paving the way for the prevailing look of the twentieth century, one that is arguably still with us in the twenty-first: flat white. This paper will concentrate on these features of Modernist architectural aesthetics that arise from a translation of Dalcroze Eurhythmics into the static world of buildings.

THE HELPING HANDS OF DALCROZE SUPPORTERS AND INTERMEDIARIES

SELMA ODOM

YORK UNIVERSITY, TORONTO, CANADA

This paper probes a neglected topic, the work and philanthropy of Jaques-Dalcroze's associates who helped to organise, publicise, recruit students, raise funds and establish schools. These supporters along with journalists, musicologists and other intermediaries linked the Dalcroze community with the public and thus contributed to integrating the method into education and the arts. Their advocacy was instrumental in the growth of its reputation.

Wolf Dohrn, economist and managing director of the German Werkbund, brought Jaques-Dalcroze from Geneva to Dresden in 1910 to develop a new training institute in the garden city of Hellerau. Dohrn rallied investors, oversaw the building of a modern campus and administered the enterprise until his accidental death in 1914. Dutch pianist Nina Gorter, Jaques-Dalcroze's closest teaching colleague, documented exercises and coordinated staff and schedule. The stage reformer Adolphe Appia attended Jaques-Dalcroze's summer courses beginning in 1906. He published articles based on insider knowledge and designed "rhythmic spaces" – steps, inclines, platforms, and pillars – to create environments for the moving human body, which became a hallmark of the innovative studio-theatre at Hellerau.

Sergei Volkonsky, former Director of the Russian Imperial Theatre, also studied the method personally, wrote articles and sponsored the introduction of the teaching in Russian schools. Teachers and educational leaders from England, particularly Percy and Ethel Ingham, studied at Hellerau, organised lecture-demonstration tours, published *The Eurhythmics of Jaques-Dalcroze* (1912) and founded a satellite school in London.

The early supporters and intermediaries provide models for thinking about the interplay of economics with artistic practice and social idealism in Dalcroze education.

VASLAV NIJINSKY'S SACRE DU PRINTEMPS AS SEEN BY SERGEI VOLKONSKY

GUNHILD OBERZAUCHER-SCHÜLLER
Independent scholar, Austria

Sergei Volkonsky's oeuvre is known today as that of a passionate prophet of the "new man" whose body was to be available as a means in its „entirety“. Rooted himself in the philosophical and religious world of his native Russia around 1900, which placed considerable emphasis on the body, he combined this Slavic thinking with the European reform concepts of François Delsarte and Émile Jaques-Dalcroze. Due to an intense lecture schedule and not least to his brilliant appearance, he managed to develop significant influence on young theatre directors with his theories and methods.

With a view to these facts, Volkonsky's observations on Nijinsky's sensational "realisation" of Stravinsky's *Le Sacre du printemps*, published in August 1913 in the Russian journal *Apollon*, are of the greatest interest, although they have been almost entirely ignored so far. After all, in this choreography he identifies both the philosophy and the physical method of Jaques-Dalcroze, whose greatest propagator in Russia Volkonsky had become.

Thus, Volkonsky writes, among other things:

"I have seen incomparable rehearsals. Nijinsky walked on stage with one of his dancers, who was to replace another one. The rehearsal took place in the hall – only the two of them and a pianist, no one else. The implementation of music into movement was a wonderful working process. The ear acquired measure by measure, note by note, and so did consciousness, interrupted by clapping hands, and then it was rendered through dance movement and facial gestures. Only with Dalcroze have I seen such an intimate connection between music and movement, so close that the two merge completely. The entire two-act ballet by Stravinsky had been rehearsed like this little scene."

Translation: Alexa Nieschlag

S.M. VOLKONSKY AND THE SPREAD OF JAKUES-DALCROZE'S EURHYTHMICS IN RUSSIA

ROSE WHYMAN
University of Birmingham, UK

This paper considers the impact of Jaques-Dalcroze on the development of actor training in revolutionary Russia where Prince Sergei Volkonsky taught speech, movement and gesture throughout the period until his emigration in 1921. From 1910, Volkonsky published articles on Jaques-Dalcroze, a translation of *L'Art et le Geste* by Jean d'Udine, and his own book, *The Person on the Stage* (1912). Volkonsky introduced Konstantin Stanislavsky, of the Moscow Art Theatre, to the work and Volkonsky taught there until his emigration. Jaques-Dalcroze's rhythmic gymnastics was still being taught in the MAT studios in the 1920s and 30s. Centres for Dalcroze Eurhythmics were set up in Russia.

The paper draws on archival research and reading of a range of primary sources in Russian to begin to evaluate the impact of eurhythmics on dominant ideas of actor training in the period.

The idea that art is the transmission of an emotion by means of stylised natural rhythm, in Volkonsky's formulation of Rhythmic Gymnastics as "movement which expresses music exactly and in this forming a true picture of feeling, arouses the feeling itself", offered an alternative view to Stanislavsky's ideas of how the performer generates emotion. The significance of the ideas about rhythm in the period of development of systems for training actors, which remain influential today, will be discussed in relation to the formation of Stanislavsky's own ideas about tempo-rhythm, Meyerhold's biomechanics and Michael Chekhov's view of rhythm.

Gerald Adler teaches at the University of Kent. His PhD was on the early twentieth-century German architect Heinrich Tessenow and his monograph on the British architectural practice Maguire & Murray was published in 2012. He has written on the 'Bauhaus bioconstructivist' Siegfried Ebeling and co-edited *Scale: Imagination, Perception and Practice in Architecture* (2012). His chapter on Tessenow and eurhythmic performance space in Alistair Fair (ed.) *Setting the Scene: Perspectives on Twentieth-Century Theatre Architecture* is forthcoming.

Selma Odom see page 38

Dr Gunhild Oberzaucher-Schüller taught history of dance at the Universities of Vienna, Bayreuth and Salzburg and was curator of the Derra de Moroda Dance Archives, Salzburg (2003-09). She studied in Vienna, receiving her doctorate from the University of Vienna for a thesis on Bronislava Nijinska. More recent publications include *Ausdruckstanz* (2nd ed. 2005), *Mundart der Moderne – Der Tanz der Grete Wiesenthal* (with Gabriele Brandstetter, 2009) and *Rosalía Chladek: Expression in Motion* (with Ingrid Giel, 2011).

Rose Whyman is Senior Lecturer in the Department of Drama and Theatre Arts at the University of Birmingham. Her research focuses on Russian Theatre and the science of actor training. Publications include: *Stanislavski - the Basics*, (2013) Routledge; *Anton Chekhov*, (2011) Routledge Modern and Contemporary Dramatists Series; *The Stanislavsky System of Acting: Legacy and Influence on Modern Performance*, (2008) Cambridge University Press and forthcoming (2015) 'Russian Delsartism and Michael Chekhov: The Search for the Eternal Type' in *The Routledge Companion to Michael Chekhov*.

How I wonder what you are.

GETTING STARTED SEMINARS



GETTING STARTED IN RESEARCH: FROM PASSION TO DESIGNS, APPROACHES AND METHODS

LIESL VAN DER MERWE

North-West University, Potchefstroom, South Africa

It is often difficult for performing artists, teachers and other practitioners to get started with research. Popular guiding questions of supervisors are: "What is your passion? What really excites you?" In this seminar we will explore how the topics that intrigue us can be moulded into well-conceptualised studies. I have learnt from personal experience that a well-designed research study makes the whole journey a pleasant one. I agree with Creswell (2013) that the specific strategy of inquiry shapes the design. We will explore three different research designs, namely quantitative, mixed method and qualitative designs as well as accompanying strategies of inquiry to each design.

The metaphor of research decision trees is useful in order to explain how the philosophical worldview, research design, research approach and methods are all part of the choices that we need to make to have a study with structural integrity. The research title, purpose statement, research questions, data collection and data analysis strategies become clear when one has found a suitable strategy of inquiry to address a research problem. This seminar is interactive and will include small group discussions and collaborations. The aim of the seminar is to choose a topic that one is passionate about and conceptualise it as a research study by formulating a purpose statement that reflects the strategy of inquiry. Lastly, I will share Creswell's (2014) introduction model that serves as a good way to start writing an article. With a good introduction and a clear purpose statement the way is paved for successful research.

GETTING STARTED IN TALKING ABOUT EXPERIENCE: PHENOMENOLOGY

JANE SOUTHCOTT

Monash University, Australia

Phenomenology is both a philosophy and an approach to research. Phenomenology is the study of phenomena as experienced from the first-person point of view. The phenomenological researcher aims to provide a rich, deep, textured description of lived experience. Lived experience as an enduring, dynamic and changing construct manifests itself in individuals first of all through the senses before it is perceived or interpreted (Husserl, 1964). As one experiences 'things' or phenomena through conscious awareness, the individual begins to apprehend those experiences which initiates the process of reflection. Therefore, lived experience in this study is intrinsically related to dynamic, living activity, brought to the attention of the internal faculties of the mind and interpreted into a web of meaning.

There are according to Merleau-Ponty four characteristics common to different schools of phenomenology: description, reduction (bracketing), essences and intentionality. There are a number of traditions in phenomenological research but this seminar will focus on hermeneutic (interpretative) phenomenology that acknowledges the role of the researcher in the research. Interpretative phenomenological analysis (IPA) is double hermeneutic process in which participants are trying to make sense of their world and the researcher is trying to make sense of the participants' understanding. IPA is being used to explore many phenomena such as elite musicians' understandings of improvisation, children's understandings of musical engagement and older people's experiences of active music making. This approach is flexible and seeks small homogeneous samples. As a research approach it can offer insights, encounter unexpected findings and offer ways of approaching the lived embodied experiences of participants.

This seminar will discuss the principles and practices of phenomenology and IPA with a particular focus on how the approach might be used for Dalcroze practitioner researchers.

GETTING STARTED IN HISTORICAL RESEARCH

JOAN POPE AND SANDRA NASH

Dalcroze Australia

Selma Odom (moderator)

York University, Toronto, Canada

This seminar will give participants the chance to interact with two Dalcroze practitioners who delved into the past and emerged as PhDs with many publications and presentations to their credit. How did they get started and what did they do? What questions compelled them? What challenges did they face? Does research enhance their continuing work?

After sharing their experiences, they will invite people to join in exploring items from an intriguing collection of source materials relating to Ethel Driver – including her book *A Pathway to Dalcroze Eurhythmics* (1951), her published music, photographs and articles about her, a demonstration program, her comments on student papers on the Dalcroze Subjects, an obituary and more. Small groups will focus on the problem that despite her long-term leadership as Director of Studies of the London School of Dalcroze Eurhythmics, she is “a vastly ignored person” (Joan’s words) in histories. From various pieces of evidence, how can researchers begin to conjure her teaching and influences? What would be good questions to ask someone who studied with Driver? What are some different ways to shape and interpret findings? How might researchers find destinations for historical work on Ethel Driver and her contexts in their own teaching, in conferences and beyond?

To end, discussion will broaden to anything participants want to exchange or ask about their own research interests and projects.

Dr Liesl van der Merwe see page 42

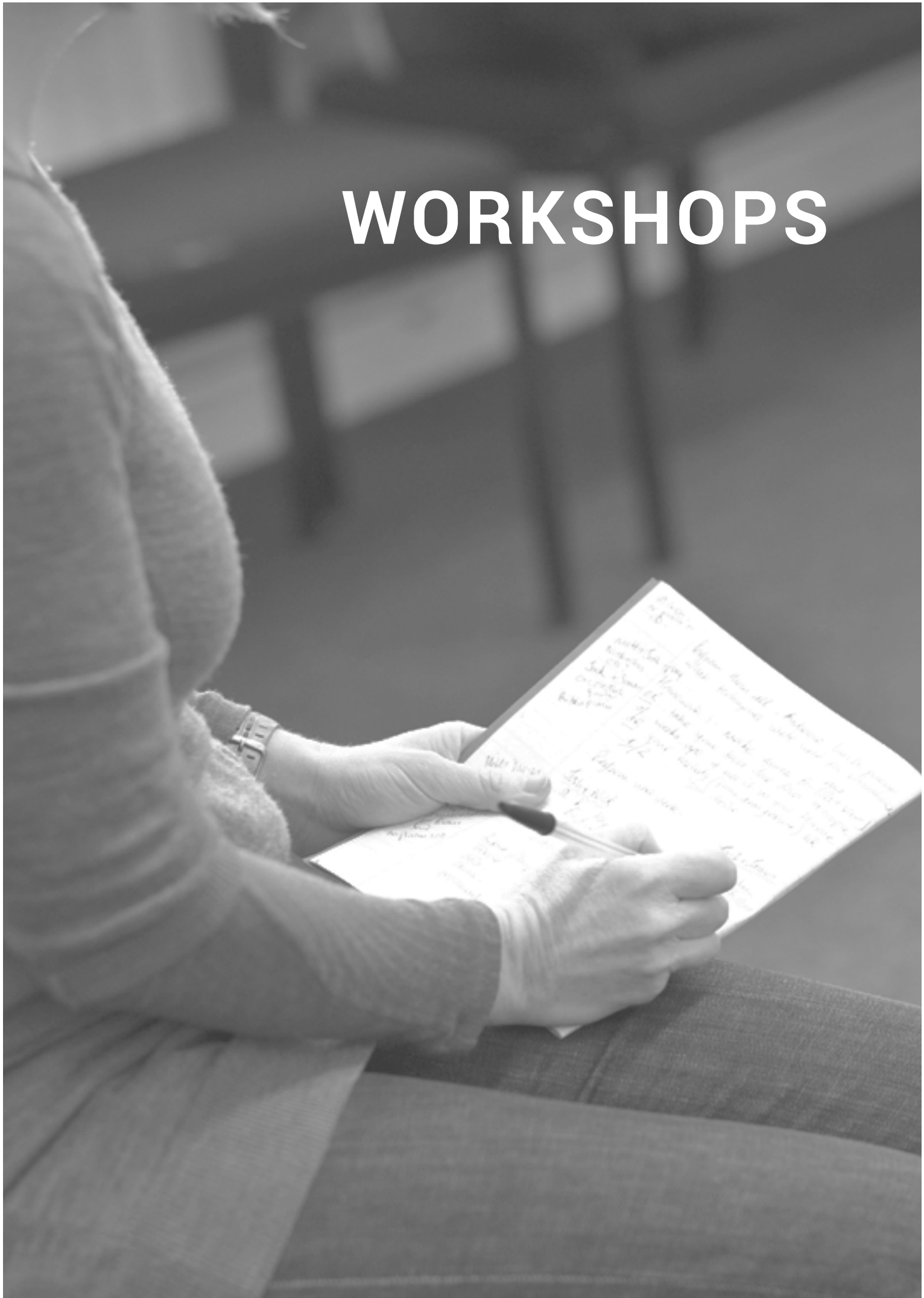
Dr Jane Southcott is Associate Professor in the Faculty of Education, Monash University. Her research foci are twofold. She explores community music, culture, ageing and engagement in the arts employing both a qualitative, phenomenological approach and quantitative strategies. Jane's other research field is historical, particularly concerning the development of the music curriculum in Australia, America and Europe. She is a narrative historian and much of her research is biographical. Besides being published in journals including *International Journal of Music Education*, *Australian Journal of Music Education*, *Journal of Historical Research in Music Education*, and *Research Studies in Music Education*, Jane is the editor of *Dalcroze Eurhythmics from a Distance - A miscellany of current research* (2007).

Dr Joan Pope OAM, MEd, BEd, BA, DipEd, LRAM (Mime), LRAM (Speech & Drama) is a Dalcroze Eurhythmics teacher and has conducted courses in Singapore, Taiwan, Thailand, Japan, Fiji, UK and Switzerland. Her PhD (Monash) researched early Dalcroze teachers in Australasia and earned the ASME Sir Frank Callaway Award. She holds the Licentiate (Sydney, 1957) and Diplôme Supérieur (Institut Jaques-Dalcroze, Geneva) and attended the Dalcroze Training Centre in London for part of 1953. She is President of Dalcroze Australia and has been awarded the Centenary of Federation Medal (2001) as well as the Chancellor's Medal of The University of Western Australia (2006).

Sandra Nash PhD, BMus, Dalcroze Dip. Sup. studied with Heather Gell, Elizabeth Vanderspar and at the Institut Jaques-Dalcroze, Geneva. She has taught in universities in Canada and Australia, and has headed school music departments. She is Director of Studies for Dalcroze Australia and has worked on their Summer Schools 1994-2015. Her PhD thesis (2011) was titled 'Dalcroze influences in Australian music education'. Sandra is a member of the Collège of the Institut Jaques-Dalcroze. She teaches and examines in Australia and abroad and maintains a piano and eurhythmics studio practice in Sydney.

Selma Odom see page 38

WORKSHOPS



RHYTHM, DYNAMICS, FORM... COMPOSITE ELEMENTS IN PAINTING AND MOVEMENT ON THE BASIS OF SELECTED WORKS BY STANISŁAW IGNACY WITKIEWICZ

**ELŻBIETA ALEKSANDROWICZ AND JUSTYNA
SOBIERAJ-BEDNAREK**

*The Grażyna and Kiejstut Bacewicz Academy of
Music in Łódź, Poland*

In the Dalcroze method the development of imagination and creativity occupies an important place. Within this, a special role is played by movement improvisation, which thanks to the possibility of speaking here and now on an individual basis is the most authentic statement of the creator. Visual arts and art music combine structural and expressive elements. Rhythm, dynamics, harmony, colour, contrast, texture, form and so on have a direct impact on the shape of the work. What is created in the imagination of the creator is transferred to the means of artistic expression in the form of, for example, sound, dimension, tension, level, power and perspective. A very important factor in the creative process is inspiration. Stanisław Ignacy Witkiewicz, the Polish writer, playwright, poet, philosopher, painter, photographer, a man endowed with extraordinary imagination, can be a great source of creative inspiration. Creating and composing movement may directly or indirectly correspond to the artist's initial stimulus but is also open to individual perception and interpretation. In the creative process it is important to notice details and the most affecting incentives and effects arising from the work. These effects may seem conclusive or be the pretext for further exploration. Improvised movement studies will be inspired by the paintings of Stanisław Ignacy Witkiewicz, piano improvisation and composed music.

*A specialist in Emile Jaques-Dalcroze's Eurhythmics, **Elżbieta Aleksandrowicz** is graduate of the Academy of Music in Łódź and lecturer at the Academy of Music and at the Film School in Łódź. She has participated in numerous congresses, sessions, seminars and workshops on Dalcroze Eurhythmics. Elżbieta's artistic output comprises numerous presentations of piano improvisation, compositions of songs for children and choreographies that interpret music in movement. She also co-operates with drama and puppet theatres as a composer and an author of stage movement.*

***Justyna Sobieraj-Bednarek** (musician, teacher, dancer) graduated from the Academy of Music in Łódź, where she studied in the Faculty of Composition, Theory of Music, Eurhythmics and Art Education. She is also a graduate of a qualification course for contemporary dance instructors. Currently she works as a rhythmic, movement improvisation and composition teacher. Justyna has participated as a performer, choreographer and teacher in numerous festivals and educational, music, dance and theatre projects, in Poland and abroad.*

DALCROZE PERFORMANCE PRACTICE/ LABAN EFFORT-SHAPE THEORY: BRIDGING THE GAP

WILLIAM BAUER

College of Staten Island/CUNY, USA

Because it requires the outward physical expression of inwardly felt musical qualities, Dalcroze education entails movement analysis. It is therefore significant for us that Laban Movement Analysis (LMA) builds upon Jaques-Dalcroze's insight that fundamental Time-Space-Energy relationships govern the performance of music and movement. Moreover, expanding on Delsarte's groundbreaking work, Rudolf Laban formulated a crucial distinction between effort and shape, giving us a useful tool for understanding the relationship between the student's inwardly felt movement impulse and his or her outwardly expressed movement qualities. This tool enables us to objectively assess the physical movements a student makes in response to the teacher's improvised music, or the music that a teacher-in-training improvises in response to a student's movement. But Laban's effort terminology does not map neatly onto Dalcroze education. For example, his use of the term "space" does not correlate directly with the way Dalcroze educators use the same term. Conversely, Laban's use of the term "weight effort" conceals its useful correlation with our ideas about musical dynamics and energy. Those of us who want to use LMA must therefore bridge a significant gap between these two innovators' systems and their respective terminologies. Workshop attendees will perform movement exercises designed specifically to help them experience the elements of Effort-Shape Theory that are most applicable to Dalcroze performance practice, specifically with regard to music. Attendees will also perform voice and keyboard improvisations to explore specific ways this theory can instill musical performance with precise movement qualities.

William Bauer, Dalcroze Society of America President; PhD, CUNY Graduate Center; MA, Columbia University; Dalcroze License & Certificate, Manhattan School of Music; full-time faculty, College of Staten Island; faculty, CUNY Musicology & Africana Studies; classes and workshops at Carnegie-Mellon University, Longy School; presenter at international and national conferences; his research is in Expressiveness in music performance, ed. Fabian, et al, Jazz Perspectives, Current Musicology, Annual Review of Jazz Studies, and in Open the Door: The Life and Music of Betty Carter.

RE-"MIND"-ING NATURE THROUGH DALCROZE, SCHAFER AND GREENE

DAVID BULEY

Laurentian University, Canada

Ideas about aesthetic education fostered by LINCOLN CENTER EDUCATION follow a determination of Maxine Greene that engagement with the Arts will foster „a ‚wide-awakeness‘...the alteration of consciousness that accompanies the opening of new perspectives and the funding of meanings over time“ (Greene, 2008, p. x). Beginning with a work of art, teachers consider ways to lead their students in engagements and explorations of elements of the work that offer profound, personal, and memorable moments of resonance between the student and the work of art being explored. I propose that this approach has many parallels in the pedagogical ideas of Émile Jaques-Dalcroze - one that, via movement, offers a holistically kinesthetic, intellectual, spiritual and emotional journey through music. In his vast array of musical compositions that delves into the human experience of nature, R. Murray Schafer reminds us that an appreciation of our environment can be heightened through listening carefully to the details of the soundscape in which we live and work.

Participants in this workshop will be invited into an engagement with Snowforms – a short choral work by R. Murray Schafer as a way of deeply noticing a phenomenon and experience of nature. How are personal and shared engagement with this reality of nature inhabited? How might a Dalcrozian exploration in movement and listening, deepen – even awaken – our perceptions of the environment?

David Buley is Associate Professor of Music Education in the Concurrent School of Education at Laurentian University in Sudbury, Ontario, Canada. He is the founding director of the Young Sudbury Singers – an all-city choir for ages 7-17 – and Octatonic Decadence, an a cappella group dedicated to presenting high-quality choral music. A practitioner of Jaques-Dalcroze Eurhythmics, Dr. Buley offers workshops in music education, choral music and vocal technique as well as the worship arts. He loves making music and spends quite a bit of time singing outdoors with the largest choir on earth.

FROM IMPRESSIONISM TO EXPRESSIONISM: HOW THE DALCROZE METHOD INSPIRED LABAN'S THEORIES AND PRACTICE OF THE DYNAMIC BODY IN MOTION

ALISON CURTIS-JONES

Trinity Laban Conservatoire of Music and Dance, UK

WORKSHOP

The division of time in the natural movements of the human being 'has nothing to do with metric rhythmic systems' 'they follow another law' (Laban, 1912).

This practical workshop will demonstrate practice as research through the embodiment of movement and explores how dance innovator, theorist and thinker, Rudolf Laban's choreographic work *Drumstick* (1913), rejected the Dalcroze method of music inspired movement, experimenting instead with freeing movement from the constraints of musical rhythm. This Workshop will explore Laban's Eukinetics (Dynamics) and contemporary developments of Laban's principles and practice, through exploration and embodiment of choreological approaches to rhythm; non-metric and arbitrary rhythm, to facilitate movement expressivity.

PAPER

This paper demonstrates practice informed research of practical historiography; (the method of re-creating 'lost' works) and illustrates links with Dalcroze through examining Rudolf Laban's approach of 'freeing dance from the tyranny of music', evident in Laban's dance theatre works.

Counterpoint of movement and sound proved interesting for Laban and he moved away from set 'codified' steps to reveal its potential, exploring how rhythm and patterns of the mind and spirit manifest in movement.

This paper reveals archeo-choreological methods used to draw Laban's early work *Drumstick* (1913) out of the archives and into the theatre. Examination of material remains of the work, including archive documents and transmission of these in studio practice to re-create the work for contemporary dance audiences, creates a new 'living archive' and potentially changes perceptions of existing documentary archives through embodied experience and observation of the work in practice.

Alison Curtis-Jones teaches on the Dance Faculty at Trinity Laban Conservatoire of Music and Dance, London and is a leading exponent in the re-creation of Rudolf Laban's Dance Theatre works and Artistic Director of Summit Dance Theatre. Ali has presented conference papers and lecture demonstrations on her practical research internationally. Ali's specialisms include practical historiography, choreology, contemporary technique, performance, choreographic practice and dance pedagogy.

FOUNDATIONS AND PRINCIPLES OF MOVEMENT IN DALCROZE EURHYTHMICS

KARIN GREENHEAD

Royal Northern College of Music, Manchester, UK

LOUISE MATHIEU

Université Laval, Québec, Canada

At the end of the 19th century a revolution occurred in attitudes towards the body and its role in teaching and learning. Artists, educators, philosophers and psychologists started to emphasise the centrality of the body and the senses in the development of all the faculties of the human being. The emphasis shifted from the body as a vehicle of the mind to an understanding of the body as the locus and mediator of experience and expression, and the means by which the person engages with the world and has agency within it. A variety of movements in the arts were borne on this wave of new attitudes, and new teaching methods were developed. One of the most influential of these was Dalcroze's revolutionary and perhaps prophetic Eurhythmics which he considered fundamental to the development of any artist.

This presentation investigates the various ways in which the body and its innate musicality are addressed in the principles and practice of Dalcroze Eurhythmics. Based on the writings of Emile Jaques-Dalcroze and the illustrations that accompany his texts, we draw out the elements of movement technique he considered essential to the training of artists. We will address the relevance and applicability of his ideas to the teaching of Eurhythmics today. Participants will be invited to experience a range of these techniques and their relationship to music. A discussion will follow.

*Originally trained as a performing musician at the Royal College of Music, London and later at the Institut Jaques-Dalcroze, Geneva, **Karin Greenhead** works with dancers and musicians in professional training and is responsible for the training of Dalcroze practitioners for Dalcroze UK. She has a particular interest in relationships between music and movement as they apply to interpretation and performance and in recent years has started publishing on Dalcroze Eurhythmics. Her "Dynamic Rehearsal" techniques are now the subject of her doctoral research.*

***Louise Mathieu** is Professor in the Faculty of Music, Université Laval, Quebec, Canada, where she teaches Dalcroze Eurhythmics and qualitative research methodologies in music education. She is Director of Studies of the Dalcroze Society of Canada. Vice-President of the Collège of the Institut Jaques-Dalcroze, Geneva, she co-authored *The Dalcroze Identity* (2011). She also serves on the editorial board of the *Journal Recherche en Éducation Musicale* in which she published an article summarising major pieces of Dalcroze Eurhythmics research conducted during recent decades. A frequent lecturer and workshop leader in Canada, Europa, Asia and the USA, Dr Mathieu also supervises music education research projects.*

DALCROZE BY DISTANCE-LEARNING: EXPLORING THE LEGACY OF HEATHER GELL

BETHAN HABRON-JAMES

Royal Northern College of Music, Manchester, UK

Teaching and learning are always embedded in a sociocultural context. This resonates as far back as Comenius (1592-1670), a founding figure in modern education, and surpasses the didactic triangle of the late 19th century, wherein the emphasis is only on the inter-relationship between student, teacher and subject matter. Hudson and Meyer (2011) extend this triangle to include the 'how' (the mode of instruction), the immediate environment (the school), and its wider context (society).

Innumerable lessons by Dalcroze teachers lie in archives, some collated, edited and published, others remaining in manuscript. A rich source of inspiration, they reveal 'how things were done' and, through cultural references such as the language in songs, communicate the social context of the time.

Heather Gell's lessons in Dalcroze Eurhythmics, which introduced thousands of Australian children to Dalcroze's method through schools radio broadcasts in the 1940s and 50s, offer an interesting perspective on the relationship between the immediate and the wider environment, and subsequently the relationship between teacher and pupil. By delivering her lessons from a broadcasting studio – her global classroom – Gell had to imagine the children's movements and to predict their responses.

This workshop will re-enact one of Gell's lessons, and will look at the implications of the physical presence/absence of the teacher in the classroom, from the use of improvisation, to the teacher-pupil relationship. It will also consider how to adapt material if transposing lessons to a different social context, and the importance of making a lesson 'one's own'.

Bethan Habron-James holds the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva. She runs a Dalcroze teacher training course in Manchester, delivers training nationwide to Music Service teachers, teaches and examines for Dalcroze UK and is regularly invited to teach internationally. As an experienced teacher of children with special educational needs, she undertook some pioneering research into her practice in this field. Previously a professional violinist, Bethan continues to teach the violin and enjoys applying her Dalcroze knowledge to string teaching.

TRANSFORMATION AND POLYRHYTHM IN 6/8 AND 3/4 - LATIN AMERICAN FEELING THROUGH RHYTHMIC SOLFÈGE

PAUL HILLE

*University of Music and Performing Arts Vienna,
Austria*

Now is the time to rediscover 6/8 meter and the relationships between 6/8 and 3/4. Latin popular and art music provide a wealth of treasures in this regard. Our raw materials for the workshop include a few of the six cradle songs of Guastavino. Four of them are written in 6/8, one in 9/8 and one in 3/4. They all contain polymetrical elements.

Rhythmical Solfège according to Jaques-Dalcroze uses our body and movement in space to first feel and enjoy the music. This leads us towards a deeper understanding of this vibrant music, both individually and as a group. The first step in learning music is always to listen carefully and to experience both the music and our reaction to it.

Our path in this workshop continues with listening and reacting individually and freely to extracted elements of Guastavino's songs in the form of improvised music. We continue with some playful exercises in time and space, including walking and clapping while listening. Later we add our voices, embrace elements of different rhythms and meters and improvise with them. We eventually move on to score reading as an act of listening with our eyes'. Finally, we may spontaneously arrange music inspired by the 'Latin American feeling' by extracting and combining elements of the Guastavino songs.

Paul Hille see page 39

MOVING THE PASSIONS: THE SCIENCE OF HISTORICAL ACTION

ANDREW LAWRENCE-KING

Il Corago

PAPER

17th-century writers recall Demosthenes' three performance priorities: "Action! Action! Action!" Historical Action centres Baroque Gesture within full-body performance, for orators, Shakespeare's actors and Monteverdi's opera-singers. Singers might beat time in Tactus or even dance, use hand-gestures or embody a character-role.

This is movement to music, yes; but both movement and music are grounded in the structures and emotions of poetry. "Suit the Action to the Word", instructs Hamlet, aiming to *muovere gli affetti* (move the Passions). Those Passions are mapped by the cardinal points of the Four Humours, coordinating the performance, phenomenology, experience and communication of Affekt. This is renaissance 'Science', embodied mysteries of cosmic significance.

Historical information is sourced from treatises on singing, dance, theatre, oratory, medical theory, and paintings. Walking, horse-riding, dancing and swordsmanship moulded the habitus of renaissance performers. Courtly etiquette required maintaining specific postures for hours, oratorical speaking, rhetorical persuasion.

My research pools historical information and synthesises practical skills with a team of modern practitioners. I then develop rehearsal and training methodologies, not to instruct actors in character-playing for a specific show, but to help them acquire the skill-set of a 17th-century performer. In the last four years, results have been presented in 25 historically informed international productions - including 42 performances of the first opera, Cavalieri's *Anima e Corpo* (1600) – tested with live audiences, reviewed in video documentaries and articles.

This paper introduces historical sources and modern methodologies, analyses performance results and suggests a scientific theory of emotional communication through movement, derived from 17th-century philosophy.

WORKSHOP

Dene Barnett (1987) pointed to Baroque Gesture as a crucial component of Historical Action. Scholarship continues to advance, singers are keen to learn, but an effective pedagogy has yet to be established. Audiences appreciate the hand-ballet, but perceive an emotional disconnect: is baroque gesture just a 'museum piece' that fails to convey genuine passion?

This workshop offers an opportunity for hands-on experience of historical instruction books and today's cutting-edge teaching strategies; exploring Gesture from the inside, and observing the emotional effect from the outside. We rehearse by speaking (not singing); singers and non-singers are equally welcome to participate actively.

With excerpts from Purcell's *Dido & Aeneas*, participants will be led through a series of (deceptively simple) exercises, building up a Historically Informed Performance layer by layer. Iterative exercises quickly establish the foundations: historical posture, movement, gesture and facial expressions, guiding principles of Rhetoric, the Four Humours, Pneuma (the Spirit of Passion), Enargeia (the emotional power of detailed visual description), Sprezzatura ('cool'). Each theoretical concept is worked out in practice. We channel modern Feldenkrais Method, Baroque dance, period Swordsmanship, historical gestural Notation, Paintings. The keystone is the renaissance Theory of Visions, linking the audience's emotional response to their own and the performers' visual imagination. We rehearse creating such Visions by Good Delivery. Participants learn to 'own' and improvise their historical gestures.

This workshop offers participants a glimpse of new rehearsal strategies and future pedagogy for the kind of Historical Action that can create emotional visions for a modern audience.

Opera director, Early Harp virtuoso, specialist in baroque gesture, Andrew Lawrence-King is one of the world's leading performers of Early Music. In 2012, his direction of Cavalieri's Anima & Corpo (1600) won Russia's highest theatrical award, the Golden Mask. In 2013, he directed (stage & music) the first modern-times staged production Landi's Morte d'Orfeo (1619) and the first modern-times performance in Spain of the earliest Spanish Oratorio. Prof. Lawrence-King is Senior Visiting Research Fellow at the University of Western Australia, investigating Early Opera, Gesture and Flow.

BUT WHAT EXACTLY IS PERFECTION OF MOVEMENT WHEN SINGING?

DEBORAH MORAES GONÇALVES DE OLIVEIRA
Universidade de Aveiro, Portugal and Universidade Federal do Piauí, Brazil

Body movement is essential to human existence. Different areas of studies have been transmitting their perspectives on the why, when and how we move and its effects. In the Performing Arts, the training of the body is about dealing with the control of specific body parts, in order to achieve artistic excellence. Musicians, actors, dancers work daily, for years, hoping to achieve “perfection”. Often experts on somatic therapy, theatre and dance are called in to help in working with singers. On the one hand, it seems reasonable to think that voice performers should broaden their body awareness. On the other hand, it is not evident that these performers are able to adjust this knowledge to what they have to do in terms of body language while singing. Why many singers aren’t able to express themselves freely, despite all this body work? Our hypothesis is that those experts’ activities are not always combined with the broad requirement of singing on stage. After experimentation on the techniques of Jaques-Dalcroze (United Kingdom, 2013), François Delsarte (The Netherlands, 2013) and Chi Kung (Spain, 2014), in order to develop practice-as-research, some exercises were selected and tested on workshops in Brazil (2014), Portugal (2015) and England (2015). Now, the proposal is to explore exercises on theatre, dance and somatic practice, connected to the Dalcroze experience, in order to show how, based on Dalcroze ideas, these three practices (theatre, dance and somatic therapy) could complete each other, offering new ways of freeing the body for an expressive performance.

Deborah Moraes Gonçalves de Oliveira is Voice Professor at the Federal University of Piauí, Brazil. She has a PhD in music (Aveiro University), supervised by Jorge Correia, and a Master in Music (Boston Conservatory, USA). She has presented at the Reflective Conservatoire Conference 2015, UK; ISME 2014, Brazil; PERFORMA 2013, Brazil; and the 1st Conference on Arts-Based and Artistic Research 2013, Spain. Deborah is author of Body movement for singers (2015) and The art of singing of Teresa Stratas (2013). Deborah currently holds a Brazilian scholarship from CAPES (Coordenadoria de Aperfeiçoamento de Pessoal de Nível Superior) and INET-md, Portugal, has financed her attendance at this conference.

DALCROZE TECHNIQUES AND MOVEMENT EXPLORATIONS: DRAWING ON EARLY 20TH CENTURY IDEAS IN ACTION

SANDRA NASH
Dalcroze Australia

SELMA ODOM
York University, Toronto, Canada

In 1982, a partnership between the two presenters led to the making of a short video recording in Toronto of a selection of exercises and “Esquisses” drawing on source materials of Jaques-Dalcroze. They brought distinct backgrounds to the project. Dalcroze specialist Sandra Nash had learned the work from her first teacher Heather Gell (who studied with Jaques-Dalcroze and his colleagues in the 1920s) and from other master teachers during her advanced training in London and Geneva. She incorporated ideas and practices in her own teaching that could be traced back to Jaques-Dalcroze’s Exercices de plastique animée (1916). Dance historian Selma Odom approached the Dalcroze world from outside, combining archival research with observing and taking part in lessons, and interviewing “living sources” such as Suzanne Perrottet, who contributed to the method in its beginnings. In 2014, after many changes in technology, Nash and Odom collaborated to rescue, re-master and edit the original recording. This workshop tells the story of making the two-part video “Dalcroze Classics – Ways of Moving in Music,” soon to be freely accessible on Vimeo. It includes a showing of the work and an opportunity for participants to investigate some of the expressive and metric elements through movement, improvisation and gesture.

Sandra Nash see page 49
Selma Odom see page 38

LEARNING TO SING WITH BODY MOVEMENTS – PRACTICAL EXERCISES COMBINING BODY MOVEMENTS AND SINGING

PIRJO NENONEN

University of Jyväskylä, Finland

This project has developed a way of teaching singing with movement over ten years. At the beginning, movement supported singing (game/dance instructions for songs, choir choreographies). After further developments, movement served as a tool for teaching singing to children and students at the university and music school.

PAPER

The study is treated as action research in which a teacher works also as a researcher. The investigation is based on contents of music books, choir choreographies and interviews and a holistic approach was applied in the analysis.

The results revealed that singing with movement involves the whole person, body and mind. It has helped the students to sing better and freely with a natural voice. The study revealed more psychological and physical results than qualitative singing results. Singing with movement has also brought joy, happiness and relaxation as well as strengthening self-esteem and giving more self-confidence and courage. Students have achieved better position and body awareness. Movement has become a very natural part of singing and the students create their own movement patterns.

Hence the conclusion is that singing with movement can serve as a valuable tool for singers in their learning process to improve singing and strengthen personality. The way of teaching suits for all age groups, solo singing, choirs and children groups and all kinds of singers who are ready to try it.

WORKSHOP

Practical demonstration of the vocal exercises and singing with movement.

The basic idea comes from Jaques-Dalcroze, the mind-body connection. "Through musical sounds Dalcroze Eurhythmics aims at reinforcing the mind-body connection and the communication between sensing, action, thinking and feeling" (Juntunen, 2004, p. 18). In his pedagogical idea, music is the aim, but at the same time the tool to learn, to move with the music and to the music. I also reflect the pedagogical ideas of Carl Orff, Zoltan Kodaly and Rudolf von Laban. In the workshop I also refer to some principal ideas from Maria Montessori and Shinizi Suzuki. All in all music and movement, singing and dancing, have always been combined naturally together all over the world in folk music, in shanties, in work songs and lullabies.

***Pirjo Nenonen MPhil** is a music teacher, singing teacher, singer and author. She studied at the University of Jyväskylä, at the Music Conservatory of Helsinki and at the University of Salzburg, Mozarteum. Pirjo has taken Advanced Studies for Music and Dance Education and Orff-Schulwerk. Her doctoral dissertation is in the final phase. Her teaching activities are at the Music Conservatory of Helsinki and in music schools. Pirjo has lived in Vienna since 2007.*

SIGHT READING THROUGH MOVEMENT AND PATTERNS

EVA NIVBRANT WEDIN

Royal College of Music, Stockholm, Sweden

This workshop will demonstrate the possibilities of combining sight reading with musical experience and creativity. The starting point is music education through the Dalcroze method, but we will also get input from current research on reading and writing development.

The knowledge of how to learn to read and write text can be applied even in sight reading and many of the strategies that are effective in reading/writing are directly transferable to sight reading. One example is that the brain is looking for patterns – and tries to find similarities and contexts. After finding a pattern, it becomes easier to remember and understand. Another example is that one should not read long lines or single parts, but use short motifs and repeat them until they are recognisable. The short motives should be written under each other, rather than in lines. A third example is that when we have learned something, it is good to apply the knowledge in various ways, and use the new knowledge in a creative way.

By combining these reading strategies with the Dalcroze method we will get a very effective method which works well and that the students enjoy. This workshop gives examples of various activities that can be used in music education at different levels. Photos and video examples from various teaching situations will also be shown.

*Eva Nivbrant Wedin is Senior Lecturer in Dalcroze Eurhythmics at the Royal College of Music in Stockholm. With a career encompassing all levels from young children to professional musicians and involvement in various forms of international exchange, she also teaches at South African Universities on a regular basis. Eva's freelance writing, focusing on eurhythmics and music education, has evolved into several books available in Swedish and English, most recently *Playing Music with the Whole Body* (2015).*

POLYMETRE AND RHYTHMICS AS AN INSPIRATION FOR INVENTING AND EXECUTING CREATIVE EXERCISE INVOLVING MUSIC AND PHYSICAL MOVEMENT

MAGDALENA OWCZAREK

The Grażyna and Kiejstut Bacewicz Academy of Music, Łódź, Poland

This workshop will deal with the process of inventing and performing polymetre in creative physical, vocal and vocal-physical exercises. There will be examples of both consecutive and simultaneous polymetre. The exercises will be executed to repertoire as well as music improvised on the piano.

The use of polymetre within a segment of the piece, or the exercise based on a homogeneous metric pattern makes an element of suspense. It introduces a peculiar colour to the musical composition involving physical movement, full of tensions and understatements, conveying a message. It inspires different forms of expression. The workshop will allow us to get familiar with original proposals of the exercise involving music and physical movement, proposals of creative work on the already-composed music, will allow to actively experience music and movement, as well as their mutual relations.

The main objective of the workshop will be to enable the participants to experience polymeric phenomena in motion, understand their impact on the development of psycho-motor predispositions, develop their physical-spatial imagination and the manner of creating live narration, influencing our thinking, stirring up emotions and building up mutual relations. Forms of communication will be based on improvisation, live interaction, which activates creative processes. During the workshop one will be able to experiment with varied expressions of movement and voice, the sound of which will always be supported by movement.

Dr Magdalena Owczarek is adjunct eurhythmics and music therapy lecturer at the Academy of Music in Łódź. Her portfolio includes piano improvisations and music movement interpretation concerts. Magdalena's works have been presented in Poland and Belgium, France, Germany, Russia and Switzerland, and her achievements include publications, co-editing of publications, many conference papers and conducting national and international eurhythmics workshops. She cooperates with the Medical University of Łódź and the University in Częstochowa.

THE DALCROZE SUBJECTS AS THE BASIS FOR A EURHYTHMICS LESSON

LISA PARKER

Longy School of Music of Bard College, Cambridge, USA

Three principal branches—eurhythmics, solfège and improvisation—constitute the Dalcroze method, Dalcroze Eurhythmics. They are informed and underpinned theoretically and pedagogically by a central aspect of the Dalcroze work referred to as the Dalcroze Subjects. In essence, these may be described as the Fundamental Elements of experience and expression. Their study shows how aspects of the Dalcroze approach relate to the rest of life: the natural world, the world of human experience and expression, the arts, and teaching. These subjects are clearly experienced in the arts, through movement and in music. Examples include silence, accent, phrase and form, nuance, time-space-energy, polyphony, anacrusis, syncopation and others.

This workshop, a Eurhythmics lesson given by Master teacher Lisa Parker, will illustrate how selected Dalcroze Subjects may form the basis of a lesson in eurhythmics; it will show how different Subjects interrelate, and how they may aid in the teaching of music concepts that develop during the course of the lesson. The presentation will begin with simple natural movement, and progress through various types of Dalcroze exercises that utilise more specific movements. This session will show how the music-movement connection facilitates music reading and notation. Improvised music will be used throughout, tailored to meet the needs of the participants in each exercise. A musical work, also a focus of the workshop, will serve to illustrate the musical subjects that form the conceptual underpinning of the workshop lesson.

Lisa Parker holds a Dalcroze License (1957) and the Diplôme Supérieure (1965) and has been teaching Dalcroze for more than 60 years. Her MM (New England Conservatory of Music, Boston) is in orchestral conducting and for a number of years she did both eurhythmics teaching and conducting. Lisa has given countless workshops and trainings throughout the world. Since 1977 she has taught at the Longy School of Music of Bard College, Cambridge, MA, where – in 2012 – an option was launched that allows students to earn both the MM and the Dalcroze Certificate. In 2003 Lisa received the first George Seaman Excellence in Teaching Award given at Longy and in 2015 was honoured with the Nadia Boulanger award for Excellence in the Art of Teaching.

THEY SKIPPED INTO A NEW CENTURY!

JOAN POPE

Dalcroze Australia

In the early years of the 20th century, photographer Frederic Boissonnas (1858-1946) took some remarkable action shots of women leaping and skipping. Many illustrated the early editions of Emile Jaques-Dalcroze's early publications, such as *Gymnastique rythmique* of 1906 and the *Eurhythmics* of Emile Jaques-Dalcroze, published in 1912 by the Ingham family, founders of the London School of Dalcroze Eurhythmics. The elevation, the extension of limbs and the exuberance expressed in these early photographs is quite breathtaking. Jaques-Dalcroze of course did not 'invent' skipping, but he came to use a particular series of body positions, contrasting forward and backward use of legs, with arms held in various suggested gesture shapes, some symmetrical, some asymmetric and 'in opposition', to signify the very real difference he wished students to discern between skips in either duple or triple measures. A number of his original *Esquisses* offer such features, for later study.

It is informative to look at not only "The Six Skips" from the early years of his training programmes, but those employed by others, such as in the curriculum of the Classical 'Revived' Greek Educational Dance developed in London by Ruby Ginner (1886-1978) - and note also the skips and leaps of the Margaret Morris Movement (1891-1980) and those used by Raymond Duncan (1874-1966) from whom she had learnt - in the same decades when archaeologists were uncovering more and more ancient statues in Greece and elsewhere.

Skipping is energetic and this workshop intends to explain and explore some of the possibilities for your own inventions, rather than move all the time without adequate physical preparation.

Joan Pope see page 49

A PERFORMER'S GUIDE TO UNLOCKING AUDIENCE ENGAGEMENT: APPLICATIONS OF DALCROZE METHODS AND PLASTIQUE ANIMÉE TO THE {RE}TELLING OF SYRINX

EMMA SHUBIN

Integral Steps, Colorado, USA

How can we unlock the essential elements of a piece of music to bring a score to life? I will begin this presentation with a performance of Debussy's famous work for solo flute *Syrinx*. Sharing with the audience my process of applying Dalcroze education to the performance stage, I will show how the use of movement can inform a performer's interpretation.

This piece is of particular interest because it is commonly learned by young flutists, and revisited by seasoned performers in later years. Many performers take liberties in their interpretation of the score's indications of metre, timing, and nuance. I will guide the audience through several approaches to uncovering these key elements of the score through gesture, phrase, and movement. Then, to conclude, bring their input into a final collaborative rendition of the piece.

Emma Shubin, MM Flute Performance (Longy School of Music of Bard College, pending, May 2015), Dalcroze Licensure (Longy School of Music of Bard College, pending, May 2015), Dalcroze Certificate (Longy School of Music of Bard College, 2013), BA Ecology and Evolutionary Biology (University of Colorado-Boulder, 2012), BM Flute Performance (University of Colorado-Boulder, 2009).

PERFORMING RESEARCH WITH STUDENTS OF THE CARL-ORFF INSTITUTE

TOMAŽ SIMATOVIĆ

Carl-Orff-Institut, Salzburg, Austria

PAPER

I collaborated with Mirjam Klebel, who is also participating at the conference on the interdisciplinary project Paradise on Stage, from 2013 and 2014. We led a research in performing arts based on empathy, music and performative dance. The project looked for creative potential of dance and music, devising empathy in a choreographic way. In this work we focused on how to listen to musical scores from the perspective of tonality, rhythm, and groove. The intention was to create an empathetic dance performance. The work has been based on movement research and empathetic composition strategy. This research phase concluded with creating the performance Paradise on Stage, which shows how can empathy operate in a performance as a choreographic tool, when placed in relation to music and dance.

Based on this work I plan to introduce the results of this practice that I led with my students at Carl-Orff-Institut Salzburg, showing practical examples of how this practice informed my work in dance pedagogy. In form of short solo and group etudes we will show the work of students in creating instant composition of performative dance inspired by music and their ability to empathise with it.

Tomaž Simatovič is a Slovene choreographer, based in Salzburg. Working internationally Tomaž focuses on research, exploring dance and performance within choreographic and production structures. He holds a diploma in dance performance (SEAD Salzburg), and an MA degree in choreography (ArtEZ Arnhem). Since 2011 Tomaž teaches contemporary dance practices at Carl-Orff-Institut Salzburg as an associate lecturer. His interest in music has aspired collaborations with Mirjam Klebel and Matej Bonin.

WORKSHOP

Music makes me...

Music makes me feel, makes me jump, makes me shiver, makes me crazy, makes me smile, makes me stop, makes me dance. Music makes me... is a series of dance workshops for dancers who would like to experience authentic dancing with the music, and make it performative. The workshop is part of a larger choreographic research on movement research, authentic dancing as a potential performing arts and relates to composition, where the dancer creates a dance instantly. Through a guided workshop participants experience their personal relationship with music, and gradually develop, and unravel their dance. Instead of practicing dancing through known dance forms and technique, the workshop rather gives an insight into experiencing music through the body. This means that the dance happens because of how the dancer feels the tonality, rhythm and groove. I began with this practice in 2011, going in depth into physical sensation first, and slowly adding grooving based on the interdisciplinary research in empathy, music and dance, which created a full-length performance Paradise on Stage in collaboration with Mirjam Klebel and Matej Bonin. Through phenomena such as shiver, joy, movement and dance, given by the personal interaction with music the workshop is suitable for dance professionals and students of dance who would like experience how to tune with the music, and work in a studio environment to allow their dance to happen, and through music experience their authentic dancing body.

I started to practice this work as soon as I focused on choreography. This practice was my response to the problem of professional contemporary dancers, who work professionally jumping from one project to the other, which is created by current system of production in performing arts. I envisioned a practice that would stimulate creativity based on practicing dance from a more authentic body rather than only professional body, which is full of codified material that has been passed on from a creation process to the other, influencing aesthetics of other choreographers that don't compose dances or movement based performances on technique based and codified material. This practice therefore stays authentic, personal, while based on movement and dance research.

MUSIC ANALYSIS IN MOVEMENT

HANNES TALJAARD

North-West University, Potchefstroom, South Africa

This workshop aims:

1. To let participants experience ways in which music analysis can happen through movement interaction
2. To develop an understanding of how movement sessions can be structured

The workshop distils fifteen years of multicultural experience in teaching music analysis to young musicians on bachelor level. Learning as a reflective practitioner, I gradually changed my approach from verbal discussion based on symbols (such as those found in scores, diagrams and reductions) to structured explorations of embodied experiences. Music analysis has become a quest to understand compositions as aspects of our shared reality through movement interactions of whole persons – also those aspects of our minds that are commonly referred to as 'bodies'. Activities are embodied through the participation of the whole self of each student, and also in terms of social situatedness of our dynamic interactions. In my approach a single 'form' of the composition is not the main focus, and we explore many different forms. Because we try to understand events as part of embodied reality, we approach analysis as a heuristic activity. I will therefore present four rules of thumb to let participants in the workshop experience the ways in which we structure our work.

- Working from clear and salient experiences: what is obvious?
- Working through approximate versions as tools and also passing phases of the teaching learning process
- Working towards a holistic understanding of auditory streams and structural processes: metric process, tonal process and thematic process which then form the basis for analytical observations
- Working in conceptual metaphors, focusing on their embodied nature

The workshop relates to the conference theme through:

- Cultural perspectives: rules of thumb give structure to accommodate multicultural students
- Dynamics of group movement: structuring movement and interaction in music analysis classes
- Movement for specific pedagogical/artistic ends: embodied understanding of the structures (forms) of compositions

Hannes Taljaard is Associate Professor at the School of Music and Conservatory, North-West University, Potchefstroom, South Africa. He teaches composition and music theory, incorporating aural training, rudiments to postgraduate music analysis, and supervises up to doctoral level in composition, analysis and music education. He has had performances in South Africa, Europe and the Americas, where he has also presented guest lectures on multicultural education, ways of composing, analysis, music education and embodiment.

CREATING MUSIC WITH BODY, VOICE AND EVERYDAY OBJECTS

LEILA R. G. VERTAMATTI

Centro Universitário Sant'Anna, São Paulo, Brazil

MARISA TRENCH DE OLIVEIRA FONTEERRADA

São Paulo State University, Brazil

This workshop is for musicians, music educators or anyone interested in combining creative processes and the use of the body and voice in their educational practices. It relates to working with children from 7 years old upwards, with or without previous musical knowledge, and considers the human being as a whole, taking into account their physical, sensitive, emotional and mental aspects. Thus, it moves away from those models exclusively related to intellectual development and emphasises the use of body, voice and/or small objects used in daily life to make and create music, based on matters related to the development of listening. It is fundamental to add to this process the importance of the body as a way for the exploration and development of a healthy, expressive and sensitive singing voice. The work is based on the ideas of a number of authors who have contributed to the development of this vision: Émile Jaques-Dalcroze, Murray Schafer, John Paynter, Chefa Alonso, Teophil Maier, Doreen Rao, Henri Leck, and Valborg Werbeck-Svärdström. The presenters are musical educators with a wide experience in voice from children and young people and who systematically have been working with choirs in a way in which scenic and creative aspects are valued and vocal and bodily games are systematically integrated as well.

Leila Rosa Gonçalves Vertamatti has a PhD in Music Education and a Bachelors degree in Composition and Conducting, Arts Education and Piano. She has taken specialisation courses abroad and is author of Extending the Repertory of Youth Choir - a repertory study inserted in a new aesthetic (UNESP, 2008) and Between-sounds, between worlds, between ages - music education and the teenager (UNESP, 2013). Leila works as a conductor, as a teacher and as a researcher of musical education, as well as a twenty-and twenty-first century vocal repertoire researcher. She teaches at the University UniSant'Anna/SP and Fac-Fito/Osasco.

Marisa Trench de Oliveira Fonterrada is full Professor in Music Education, UNESP, and has a Doctorate in Anthropology and a Masters in Psychology of Education (PUCSP). She has been Director of the Institute of Arts, UNESP, and also of the Municipal School of Music in São Paulo. Marisa founded the Municipal School of Artistic initiation (EMIA) and the School of Arts, Centro Paula Souza. She has conducted on and coordinated many major music education projects, including CantorIÁ (1989-2013). Marisa is the author of several books and articles and has translated into Portuguese Murray Schafer's The Thinking Ear (1991/2008), The Tuning of the World (2001/2008) and A Sound Education (2010).

THE INTERPLAY OF ANALYSIS AND IMAGINATION IN WILLIAM FORSYTHE'S IMPROVISATION TECHNOLOGIES AS A BASIS FOR MOVEMENT COMPOSITION

DOROTHEA WEISE

University of the Arts, Berlin, Germany

Movement improvisation is frequently used as a main source for choreographic work. People who do not have much repertoire or experience in movement composition may improvise a lot without being able to reproduce what they did just before. Too much or too little consciousness may constrain a state of agility and flexibility. Developing the interplay between imagination and analysis, spontaneity and consciousness while improvising is fundamental for the ability and the pleasure of composing movement.

The paper will deliver insight into "Improvisation Technologies – A Tool for the Analytic Dance Eye" developed by William Forsythe as one way of training the oscillation between thinking, perceiving and moving. His work shows the effect of accuracy in improvisation rules: facilitating analysis on one hand and giving freedom on the other hand.

During the following workshop we will try out selected improvisation structures based on Forsythe's "Writings" as a vocabulary for creating individual movement sequences. Which has the most positive conceptual effect on people's creativity and ability to reflect while improvising?

Dorothea Weise did her Eurhythmic Studies in Cologne. She undertakes ongoing advanced training in modern dance and improvisation techniques, movement analyses and Spiraldynamik®. Dorothea is President of the German Association Music and Movement / Eurhythmics (AMBR) and Head of the Eurhythmics department at the University of the Arts, Berlin. She is the author of specialist articles in fields related to the interplay between music and movement, sensing and acting, improvisation and composition.

STRAVINSKY RELOADED: A CROSS-CULTURAL ENCOUNTER WITH THE SOLDIER'S TALE

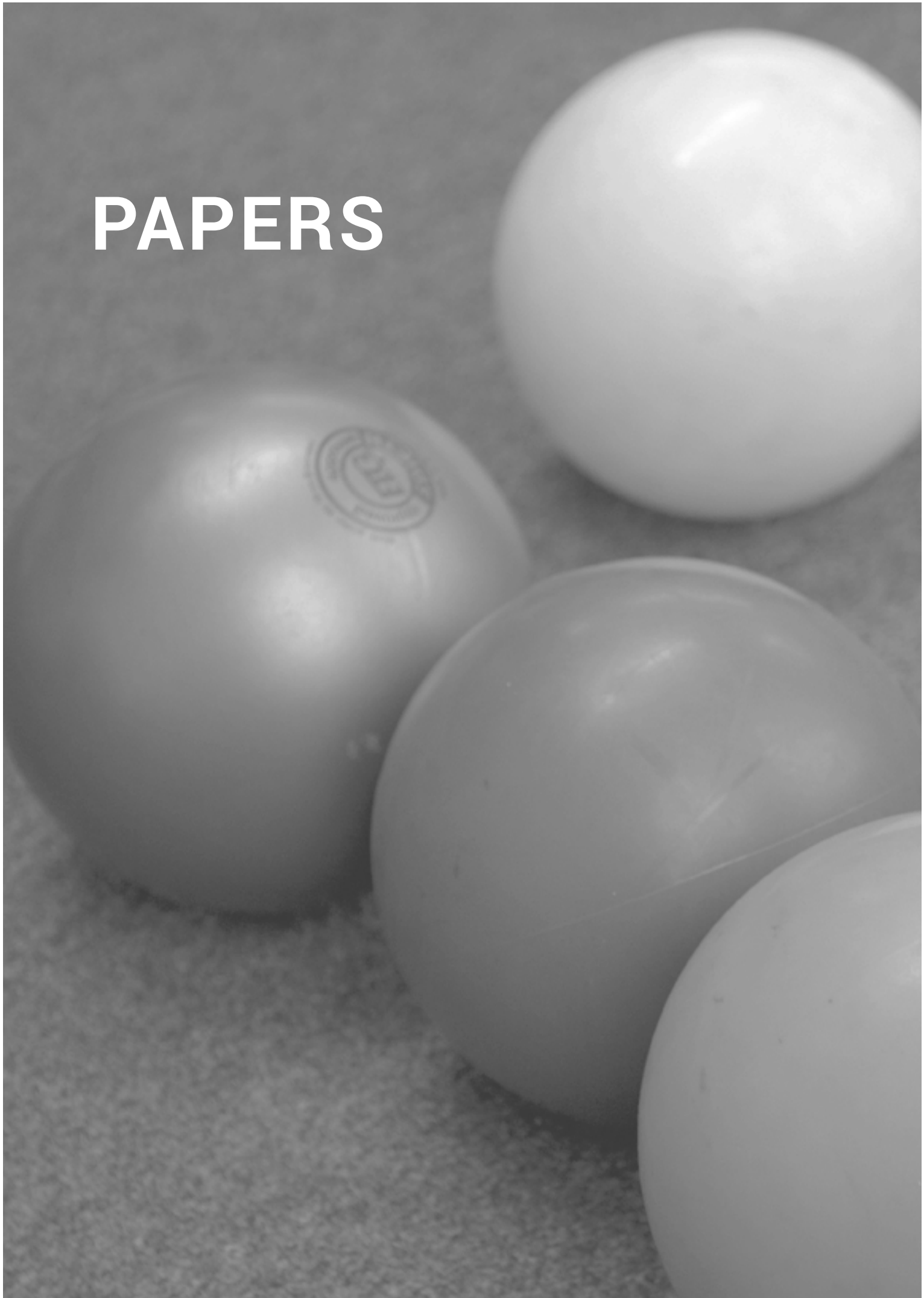
DIERK ZAISER

Staatliche Hochschule für Musik Trossingen, Germany

Description In 2013 I realised this innovative project with the German Freestyle Rapper Borke, our university orchestra and some students of the Music & Movement department as performers. On the basis of Stravinsky's suite The Soldier's Tale and a contemporary interpretation of the story behind it, we developed a performance with the composed suite, improvised music, human beatbox and freestyle rap which intended to reach especially a young public with different social, cultural and educational origins – and we succeeded in three sold out performances. In a brief introduction, I will give a lecture about the theories behind this work in music and movement – cultural participation, audience development, sub and high culture, performing music and movement in relationship to education and formation. Afterwards, we will analyse and discuss the artistic, aesthetic and dramatic aspects of the musical and scenic enactment along the video documentation. We interrupt the intellectual examinations with improvisations in music and movement.

Dr Dierk Zaiser holds a Professorship in Music and Movement / Rhythmics at the Trossingen University of Music, Germany since 2008. He leads two Masters courses (Rhythmics-Performance and Music – Movement – Speech) and teaches courses on didactics for youth and adults as well as inclusion and integration. Dierk is Director of the research project BEATSTOMPER, a rhythm and performance project for young offenders and socially disadvantaged youth. Dierk creates innovative scenic performances for children, youth and adults. He has received national awards for music pedagogic activities and two awards in the European Eurhythmic Contest. Dierk's scientific and practical publications can be found in books, journals and online.

PAPERS



A QUALITATIVE STUDY OF DALCROZE EURHYTHMICS CLASSES FOR ADULTS

RUTH ALPERSON

Hoff-Barthelson Music School, USA

Dalcroze Eurhythmics is an approach to learning and teaching music through natural body movement. Dalcroze (1921) stressed the innate relationship between music and the body when he wrote that „musical rhythm . . . is physical in essence.” Underlying his methodology was the belief that rhythm exists at the core of musical experience.

Dalcroze did not publish a manual for teachers; he stated that such a text would not be viable in this work. Written provisos to this effect are found in some of his works: „Important notice to the Reader: the reader will find no instruction as to methods of gaining power to improvise at the pianoforte without which the teaching of Eurhythmics is impossible” (1920, p. 5).

Dalcroze teachers acquired skills in the classroom. Because there were few guidelines with regard to how or what to teach, teachers worked creatively: „Individuality is stressed, and the teacher who adopts ideas from the method must trust his own individuality and apply the principles in his own way to his teaching” (Landis & Carder, 1972).

The lack of written information about eurhythmics classes appears in many writings on Dalcroze. Reasons given for this include the belief that the work itself is not easily described in words (Driver, 1936; Martin et al., 1965).

A goal of this study is to delve into the Dalcroze experience in the classroom; to distill essential qualities and meanings of the Dalcroze approach as experienced by its students and teachers.

Dr Ruth Alperson: *Scientific Committee, International Conference of Dalcroze Studies; License, Dalcroze Teachers Training Course, London; Diplôme Supérieur, L'Institut Jaques-Dalcroze, Geneva; BA, Oberlin College; PhD, New York University; Dean, Hoff-Barthelson Music School, NY; Dalcroze Teacher Training Program; Faculty, The Dalcroze Program at Diller-Quaile. Dissertation: A Qualitative Study of Dalcroze Eurhythmics Classes for Adults. Workshops: USA, Canada, Mexico, The Dominican Republic, England, Greece (ISME), Japan, Korea, Taiwan, Australia and Switzerland.*

A SPARSITY-BASED APPROACH TO ENTRAINMENT: THEORY AND MOVEMENT ANALYSIS

ERIC BARNHILL

University of Edinburgh, UK

Entrained movement is often studied for its remarkable virtuosity, leading to speculation that sophisticated entrainment ability emerged as a source of evolutionary advantage. However, when viewed through common mathematical transformations from engineering, entrained movement is not more complex, but simpler and more efficient than independent movement. It is likely that our brains processes movement information in its transformed state, and that observed social entrainment is a process of informational economy more than physical virtuosity. This approach further bolsters the case for entrainment-based therapies as mechanisms of neural repair.

This talk will expand on my „Entrainment Is Sparse” article for *Frontiers in Human Neuroscience*. It will consist of four parts:

- 1) A general-audience review of the basic information theory concepts of entropy, compression and sparsity will be given.
- 2) As in the article, these concepts will be applied to entrained movement to suggest a new interpretation of entrained movement as more informationally efficient than rhythmically independent movement.
- 3) Presented for the first time, an analysis of pilot dyadic movement data from the standpoint of information content will be shown. This pilot data will demonstrate increased compression of movement informational content during rhythmically entrained as opposed to rhythmically independent movement. While the talk addresses entrainment more broadly, the movement analysis will focus on a dyadic Dalcroze activity.
- 4) The talk will conclude by reviewing how this new information-based analysis of movement makes a strong argument for entrainment-based therapy as a tool for neuroplastic change.

Eric Barnhill see page 35

A RESEARCH PERSPECTIVE FOR APPLYING DALCROZIAN PRINCIPLES OF MUSIC EDUCATION TO LEARNING TO PLAY PIANO

THOMAS BROTZ

Independent scholar, USA

In order to stimulate interest in research of Dalcroze-based piano pedagogy, a rationale is proposed for investigating the effect of Dalcrozian ear-training, rhythmic movement, and improvisation on learning to play piano. A research problem is stated which includes consideration of possible relationships between Dalcroze methodology and four topics in cognitive psychology of motor learning: Transfer of Learning, Prepractice reference of correctness, Varied Practice, and Focus of Attention. An experimental design is offered which focuses on eleven-year-old early intermediate piano students learning to play Kabalevsky's Op. 39, No. 18. The design has four treatment groups. Treatment Group 1 is a control group representing a stereotype of traditional approaches to piano pedagogy. Treatment Group 2 represents the application of general Dalcroze activities away from the piano with minimal attention given to piano technique. Treatment Group 3 includes the same Dalcroze Solfège, Eurhythmics, and Improvisation activities as practiced by Treatment Group 2 but applied to activities at the piano as well as away from the piano. Also additional coaching is provided for technical matters of fingering and body orientation to the keyboard. Treatment Group 4 is like Treatment Group 3 except that rhythmic movement and rhythmic solfège activities and improvisation are performed only at the piano – no activities are performed away from the piano. Interpretation of findings for these four treatment groups is explained with reference to transfer of learning theory.

Thomas Brotz: BA Music Education, Carroll University, WI 1969, Organ and Voice; K-5 Music Teacher, WI 1969-1974; Full Certificate, Dalcroze School of Music, NY 1972; Taught Eurhythmics 1973 -1976, University of Wisconsin/Milwaukee, Dance Department; Taught Music and Movement Classes for Young Children, University of Kentucky 1980-1996; PhD Music Education, University of Kentucky 1990 Statistical Programmer, Pharmaceutical Industry 1996 to Present; Certification in Vocology, National Center for Voice and Speech, Salt Lake City, Utah 2011; Teaching private lessons in voice and piano.

RELATIONAL ASPECTS OF INDIGENOUS WAYS OF KNOWING AND THE IDEAS OF EMILE JAQUES-DALCROZE

DAVID BULEY

Laurentian University, Canada

This 20-minute sharing session will introduce listeners to my preliminary investigations exploring the inter-relationships between an Indigenous Learning Lens (Toulouse, 2014) and the Dalcroze method. Three central questions will be discussed:

1. What are the components of an Indigenous relational understanding?
2. How might these components intersect with the Dalcroze method?
3. What are the implications of these intersections for contemporary teaching and learning?

I will show how an Indigenous Learning Lens involves a holistic generative process and how that parallels the Dalcroze pedagogical approach. (The term 'Indigenous Learning Lens' refers to education leadership that recognises indigenous ways of knowing as being grounded in holism, respect, interconnections, and a reverence for the sacred (Capurso, 2010).)

In this short session, I intend to share some of the indigenous teachings I have been given, relaying my personal reflections and observations of teaching and learning habits that honour indigenous learners (Ball, 2007; School District #73 Kamloops/ Thompson, 2012; Toulouse, 2011).

My approach will be to hope to show rather than to tell.

David Buley see page 52

MUSICAL LEARNING IN ESQUISSES RYTHMIQUES POUR PIANO, NO. 41

DEANNA CLEMENT

University of Wisconsin-Madison, USA

In his Exercices de plastique animée (1916), Émile Jaques-Dalcroze includes a movement-music exercise keyed to Esquisses rythmiques pour piano, No. 41 (1916). At first glance, Dalcroze's specified movements seem to follow the general melodic contour of the music it embodies; however, to read these movements so cursorily leads us to miss important musical narratives towards which Dalcroze's movements point. Through a choreo-musical analysis that brings together concepts discussed in other parts of the Méthode Jaques-Dalcroze pour le développement de l'instinct rythmique, du sens auditif, et du sentiment tonal (1906-1916) and kinematic observations of Dalcroze's movements, we find that No. 41's opening G-flat is the culprit for having thrown us into a kind of disequilibrium—a state reflected in the fente (a lunge) in which Dalcroze asks us to remain for the majority of the music. While holding that position, Dalcroze has us stretch “an imaginary elastic” across our bodies, with the apex of this stretching action coinciding with the arrival of the musical highpoint, G-natural. We only come out of this lunge when the G-flat has been assimilated into the melodic-harmonic fabric as a chromatic passing tone from G-natural to F. In this way, Dalcroze's treatment of the G-flat as a musical analogue of the process Jean Piaget (1896-1980) describes by which a child learns in *The Origins of Intelligence in Children* (1952). When confronted with an unknown stimulus, the child accommodates the new situation by refining his or her existing schemas—a process by which the child regains his or her sense of equilibrium. In a similar way, the opening G-flat presents a new stimulus with which the music has to contend. The remainder of No. 41, then, dramatises the process by which the G-flat is accommodated.

Deanna Clement is working towards a music theory PhD at the University of Wisconsin-Madison, where she studies Dalcroze Eurhythmics' historical sources. To supplement her research, Ms. Clement participates in the Marta Sanchez Dalcroze Training Center's Summer Workshops at Carnegie Mellon University. She is also a composer, arranger, and private music teacher, having earned degrees from Northern Arizona University (MM in Music Theory), and the University of Arizona (BM in Composition).

MUSIC AND TIME THROUGH BODY MOTIONS: NEW EXPLANATIONS FOR OLD INTUITIONS

CHRISTINE CROSET

Haute Ecole Pédagogique du Canton de Vaud, Switzerland

A piece of French research (Suchaut, 2008) shows that one of the most important abilities that can predict success for pupils in their schooling (over a number of years) is their capacity for spotting landmarks in time. According to Piaget's psychological views, time is too abstract to be understood by younger children. But musicians may not agree with this idea, because time cognitive skills are so much used in their arts. In Dalcroze's pedagogy, time is not an abstraction: it is embodied and translated into space and young children learn it very naturally. This paper aims to show and explain why and how it 'works', relying on both experience and theoretical concepts. This research-in-action took place in Eurhythmics classes in a state school (ages 4-7). Some significant moments of teaching and one case study have been analysed with the help of records (pupil's voice) and images (photos and videos). Results show that Dalcroze's concepts are still useful to analyse and guide teachers' and pupils' action. Some new explanations may support this, such as perception and body movement, inhibition, cognitive skills, dynamic vectors, affect attunement (Stern, 1989; Rigal, 1996; Berthoz, 1997; Anderson & Krathwohl, 2001; Gratier, 2007; Périot & Sanguin-Bruckert, 2007; Rizzolati, 2007; Imberty, 2007, 2010). Therefore, teaching time skills as a pedagogical aim to the youngest is powerful. Today's scientific concepts are giving a new foundation to Dalcroze's intuitions and lead us much further, presenting new arguments to make room for Eurhythmics at school.

*Christine Croset gained her license in Dalcroze Eurhythmics in 1983. Since then she has taught in state schools, mostly the primary age group. Christine also teaches adults as a teacher trainer in an 'Haute Ecole Pédagogique' in Switzerland. In 2013 she graduated with an MA from the Faculty of Science of Education at Geneva University (FAPSE) in Theory, practices and teacher training dispositives. Christine is the co-author (with C. Oppliger Mercado) of *Amuse-Bouches*, a collection of teaching materials for little children and their teachers. She also sings and directs a choir.*

IMPROVISATION THROUGH DALCROZE-INSPIRED ACTIVITIES IN BEGINNER STUDENT JAZZ ENSEMBLES: A HERMENEUTIC PHENOMENOLOGY

HATTINGH DAVEL

North-West University, Potchefstroom, South Africa

This paper presents an investigation into the meanings students from beginner jazz ensembles ascribe to learning jazz improvisation through Dalcroze-inspired activities. Over the course of ten weeks, students from three respective beginner jazz ensembles were exposed to Dalcroze-inspired activities as the medium for learning to improvise. The sessions were held on a weekly basis, facilitated by the researcher. Hermeneutic phenomenology guided the research procedures. In-depth interviews, personal reflections, participant reflection essays as well as video recordings were the methods of data collection. Through the use of Atlas.ti 7, the data were organised and analysed by means of coding and categorisation, which led to the identification of five themes. The five themes that emerged from the data analysis were: feeling the music in my body, supports development as a jazz musician, builds character, build relationships, and stimulating and motivating learning. This study provides an understanding of the connection between jazz improvisation and Dalcroze Eurhythmics as well as how students experience learning jazz improvisation through Dalcroze-inspired activities. Through this understanding this study proposes a more holistic approach to jazz improvisation teaching that can inform further research and application of Dalcroze Eurhythmics in jazz pedagogy.

Hattingh Davel is part-time lecturer (music education and music theory) and director of the jazz ensembles at the North-West University, Potchefstroom, South Africa. He has a BMus in jazz arranging from the University of the Free State (2012) and an MMus from the North-West University, Potchefstroom (2014) where is currently busy with his PhD. As part of his MA study, Hattingh spent six months at the Royal College of Music, Stockholm, where he studied Dalcroze Eurhythmics.

THE ROLE OF DALCROZE IN THE INNOVATIVE TEMPORAL FORM OF DEBUSSY'S BALLET JEUX (1913)

ELLEN ANNE DAVIES

University of Oxford, UK

Debussy's ballet *Jeux* has long been recognised for its innovative musical temporality, notably by Jann Pasler (1982). The repetition of one idea dominates each section, creating 'its own distinct sense of time and giving rise to an expectation that the same material could continue indefinitely' (Debussy, 1913). This is a key aspect of Debussy's unique treatment of temporality in *Jeux*: a form in constant, non-linear temporal flux. Pasler's groundbreaking article recognised the importance of temporality as the key compositional element. However, the reasons for the temporal innovation in Debussy's music for the ballet have remained unexplored: what led to this temporal innovation?

This paper will consider the role of Dalcroze in the innovative musical temporality of Debussy's music in *Jeux* and its interplay with the ballet's choreography by Nijinsky, from a historical, musicological perspective. Nijinsky's incorporation of Dalcrozian ideas of movement and rhythm into the choreography has always been known: Debussy recognised the Dalcrozian influence on Nijinsky's choreography and complained about these ideas to his friend Robert Godet: 'I consider Monsieur Dalcroze one of music's worst enemies!' (Debussy, 1913). Yet despite this opinion, Debussy and Nijinsky worked together to create the playful ballet, and arguably it was this inter-art form exchange that led to the creation of an original musical temporality. Therefore, this paper seeks to address what role Nijinsky's Dalcrozian-influenced choreography played in the creation of a new musical temporality.

Ellen Anne Davies is a DPhil student in Music at the University of Oxford, researching ideas of time in 1913 Paris. She is funded by a Halstead Scholarship and is supervised by Prof. Jonathan Cross. She also received the Jenkins Memorial Scholarship to study as a visiting researcher at the Université Paris-Sorbonne during January–April 2015. Her research interests include philosophies of time, Belle Époque culture, exchanges between French music and other arts and interdisciplinary research.

RHYTHMIC MOVEMENT: A CONTENT ANALYSIS

CHRISTOPHER DELLA PIETRA

Independent scholar, USA

Introduction: Recent publications have highlighted practitioners' concerns regarding the essence of the Dalcroze method. There is an inherent tension between orthodoxy and revitalisation of the method. One way of establishing a foundation of authenticity is to absorb ideas and processes from their primary source(s).

Methodology: *La Rythmique* (1916) and *Rhythmic Movement* (1920/1921) were both obtained and used for cross checking of contents. A basic content analysis research process was employed. Similarly, all exercises were coded and characterised with the attribute of either explicit instruction or implicit instruction.

Results: The two volumes of *Rhythmic Movement* contain nine chapters. The primary frequency of subheadings in the chapters follows: Exercises in Walking While Beating Time (8); Analysis of Note Values (8); Exercises for Independence of Movement; Exercises for Developing Control and Inhibition (8); Improvisation (8); Exercises in Conducting (8); Unequal Bars (7); Phrasing and Rests (6); Two, Three, etc., Times as Fast and Slow (augmentation and diminution) (5); Phrasing with Arms (4); Phrasing with Feet (4). More than 50% of the exercises are coded as implicit instruction.

Discussion: *Rhythmic Movement* represents the foundational skill set for the Jaques-Dalcroze Method. Its musical challenges range from keeping a steady beat to realising rhythmic patterns in augmentation and/or diminution in canon while conducting the appropriate meter. It would be important to a practitioner or student of this work to be conversant with the authority and knowledge residing in this text as a component of maintaining the authenticity of the Jaques-Dalcroze method.

Christopher Della Pietra (*PhD Music Education, University of Washington, USA; Dalcroze License, Juilliard School, USA*) has taught pre-school through graduate school students. He has presented and published in state, national, and international forums. His research interests include teaching and learning music, improvisation, and the Dalcroze method.

RETHINKING PLASTIQUE ANIMÉE

ISABELL DROSDEK

Berufskolleg, Karlsruhe, Germany

The purpose of the present study builds a bridge between the *Plastique animée* contained in the sixth band of Jaques-Dalcroze method towards contemporary possibilities of the ideas of *Plastique animée*: artistic choreographies as well as educational area of new music and movement.

This paper will first review the relatively unknown practice of *Plastique animée* and then translate these ideas to the role of music in movement in the present day. From an aesthetic point of view, it will be based on examples from new music with music-plastic effects to complicated choreographies which both build a connection between arts and education in the school-curricular development of contemporary music and movement.

This study uses hermeneutic methods, which contain a text, image and sound interpretation and allow descriptions of movement. The worked out fundamental principles of movement-oriented educational events in the context of performativity, plasticity and intermediality prove to be the nerve centre of joint activities that were developed more than 100 years ago. The resulting body-based access routes to contemporary music can be supported by interdisciplinary (neurological, anthropological and sociological) considerations of embodiment.

I see my activity as a contribution to the analysis of the great relevance of a partially forgotten yet exemplary approach, in transferring the practice of Jaques-Dalcroze's teaching to present aesthetic experiences in the context of music and movement.

Dr Isabell Drosdek graduated in *Eurhythmics* (Hamburg, 1988) and recorder studies with baroque dance (Stuttgart, 1993). With the "Isabell Drosdek Company", from 1988 to 2005, she performed her own choreographies. Since 1979, Isabell has taught in schools, adult education centres, colleges, universities and music academies and has initiated training courses. Since 1994, she has taught in the vocational college for music and eurhythmics, Karlsruhe. She received her PhD in music education at the University Mozarteum, Salzburg (2015) and researches into eurhythmics practice and theory, early childhood education, body-based learning and music and movement in the 20th and 21st centuries.

WAYS OF USING PROPS IN THE CHOREOGRAPHY OF MUSIC - TOWARDS A THEORETICAL APPROACH

BARBARA DUTKIEWICZ

Karol Szymanowski Academy of Music, Katowice, Poland

The use of props on stage makes them become an element of artistic expression. By their emergence on the stage they take part in the process of artistic creation and the associated meanings of the piece. This dependence forces us to take into account of both visual and aesthetic values as well as dramatic and symbolic values of the props. Therefore, this paper discusses the use of a prop both in its visual aspect (such as set design, costume), which complements the shape of movement, as well as in its dramatic aspect (associated with the dynamics and more or less abstract course of action on stage). It also contains descriptions of work with props with awareness of such compositional elements as: action, creating meanings, symbolic significance, use of line, colour, rhythm and focus on certain functions for which the props can be used. It describes the functions that props play in the structure of the event. The paper also attempts a classification, taking into account the ways props are used in staged performance and in the context of the eurhythmics method. Finally, it raises questions about the use of props in the field of choreography of music and purely musical content.

MA MÈRE L'OYE – MUSIC PERFORMANCE FOR CHILDREN BASED ON MUSIC BY MAURICE RAVEL

BARBARA DUTKIEWICZ

Karol Szymanowski Academy of Music, Katowice, Poland

This paper describes an art project (music theatre) for children's music education, which was realised at the new home of the National Polish Radio Symphony Orchestra in Katowice in 2015. The theatrical performance was based on the content of fairy tales, among others Charles Perrault's „Contes de ma Mère l'Oye“ and music by Maurice Ravel, as well as piano improvisation and dance and physical acting improvisation. The paper discusses and analyses the problems of creating a performance made out of various kinds of art used by dance theatre and music theatre, and in particular the use of Dalcroze Eurhythmics in the creative process. This raises issues such as: the transfer of words into movement and the relationships between music and movement (with regard to music and non-musical content) in order to combine them to make a coherent artistic project. The materials for performance were: two grand pianos, a group of eurhythmics students, music by Ravel and improvised music, words, movement, mime, dance, as well as modern means of acting, dance, stage technique and lighting.

Barbara Dutkiewicz PhD graduated from the Karol Szymanowski Academy of Music in Katowice (MA in Eurhythmics). Her PhD thesis was titled Improvisation as a creative method in theatre during the second half of the 20th century. In 2012 she published the book Polystylistics or Discourse with the Past - Choreography of Music in the Light of Postmodernism on the Basis of Chosen Musical Works. Barbara's artistic activities include choreography of music and compositions of stage movement for theatre performances.

AN EDUCATION IN AND THROUGH MUSIC: AN EXPLORATION OF THE HOLISTIC ASPECTS OF DALCROZE PEDAGOGY

SHARON DUTTON

University of Toronto, Canada

Holistic education seeks to engage students intellectually, physically, spiritually, and emotionally – making connections between the student's inner and outer worlds. Jaques Dalcroze (1921) claimed that his pedagogy was an education in rhythm and by rhythm – “thereby to adapt themselves to the necessities of their individual and collective existence” (p. viii). This doctoral research project approaches Dalcroze pedagogy from a holistic educator's point of view, exploring aspects of holistic education that occur in Dalcroze pedagogy. The methodology is phenomenological, exploring the sense of being, and is developed and presented as a collaborative narrative.

Five Dalcroze teachers and students were asked to consider and convey the holistic and transformative learning experiences that they encountered when participating in Dalcroze classes. Their interviews provide the raw data for this study, which have been rewritten as individual narratives. The ensuing discussion explores emergent themes that illustrate the holistic experiences of the participants and the holistic aspects of Dalcroze pedagogy. The project is expected to be completed in the summer of 2015.

Sharon Dutton has taught music for more than 20 years for all grades for the Halton District School Board in Ontario, Canada. She is also a private piano teacher and church musician. Sharon fell in love with Dalcroze pedagogy while studying Music Education at the University of Toronto and has pursued further training whenever possible. She is currently completing a doctoral research paper exploring the holistic aspects of Dalcroze pedagogy through the Ontario Institute for Studies in Education.

“THE ROOM IN-BETWEEN”: INTERACTION IN EURHYTHMICS AND ASPECTS OF THE METHOD IN EDUCATIONAL WORK FOR PEOPLE WITH MULTIPLE MENTAL DISABILITIES, DEMENTIA AND IN INCLUSIVE SETTINGS

CHRISTOPH FALSCHLUNGER

University of Music and Performing Arts Vienna, Austria

Interaction is an important part in life, especially in educational contexts and is created in Eurhythmics by music, movement and various materials. This process creates space in-between, where nonverbal communication and creative expression can take place.

If the ability to communicate is limited for example by disabilities, then Eurhythmics is able to offer possibilities for support. It is a precious enrichment for education science which focuses on the strength and value of each person.

Within the framework of my thesis (2011) it is shown how interactions during Eurhythmics classes are possible to start and how they can be created for and with children with multiple mental disabilities using music, materials and movement.

The effects of interactive sequences are positive and support the possibility for personal development of each child in movement, perception, thinking, speaking, social and emotional acting, intention/will, creativity and memory.

This presentation offers insights into interactive sequences with children with multiple mental disabilities in the framework of my thesis and shows its value for educational work by creating space for creative expression and communication on a variety of levels, which allows each participant to give and receive and dwell in possibility.

The methodic aspects of my thesis referring to interaction also offer important knowledge for my current work with different target groups, for example in inclusive education and also for people with dementia.

***Christoph Falschlunger** has been a special school teacher and primary school teacher since 2000. Since 2007: Eurhythmics teacher for pupils with mental and physical disabilities in schools. Since 2009: lecturer in teaching methods for Eurhythmics and Music Education in special schools and primary schools at the (private) University College for Teacher Education, Vienna. Since 2012: lecturer in Eurhythmics for people with special needs, in inclusive education and for people with dementia at the University for Music and Performing Arts Vienna.*

MEASURED TIME AND TIME SENSE: J.E. GRAMANI'S RÍTMICA VIVA IN THE BALANCE BETWEEN REASON AND EMOTION

LUIZ HENRIQUE FIAMINGHI

Universidade do Estado de Santa Catarina, Brazil

In the Brazilian panorama of rhythmic studies, José Eduardo Gramani (1944-1998) stands out as the author of two innovative methods - Rhythmic (1988) and Rhythmic Live (1996) - in which he exposes his rhythmic concepts as „a contrapuntal view of the rhythmic phenomenon.” He explores the qualitative question in rhythmic study, and developing the sensitivity of the student as opposed to traditional teaching that emphasises rationality as the way to decipher the rhythmic code. In this approach, focused more on the technical acquisition of reading than the sensorial and musical opening of the student, Gramani says, „the musician ceases to feel and begins to count.“

Alternatively, Gramani redeems the subjective character of rhythm learning and tries to reconsider the balance between the axis of the metric - represented by the codification of rhythm notation - and rhythmic, understood here as musical movement measured in time and attached to the flow of word and primeval gestures (walking, breathing, dancing). He proposes rhythmic exercises based on the overlap of two independent voices, coordinated by common minimum pulses that should maintain their autonomous musical character and the juxtaposition of the rhythmic ostinatos with rhythmic additive series in the proportions 2:1, 3:1, 3:2:1 and 3:2.

The polymetres and asymmetries generated by this process of adding values and rhythmic variations should not be felt in a vertical direction, such as in homophony, but with horizontal independence of voices, searching for a polyphonic listening and musical practice. Consequently, this approach shares a common episteme with non-Western musical traditions and the European pre-modern era.

Luiz Henrique Fiaminghi plays the rabeca and the baroque violin and is music director of ANIMA group, with whom he had recorded 7 CDs, DVDs, radio and television programmes. He has performed with ANIMA in US, Canada, Central and South America, Europe, and all over Brazil. He also teaches at UDESC (Universidade do Estado de Santa Catarina), in the areas of Music Perception, Rhythmics, Musicology, Ethnomusicology and performance practice. He is the coordinator of the research group “A Vez e a Voz da Rabeca”. He holds a doctoral degree in performance practice from UNICAMP.

CantorIA – 25 years of Music Education through voice

MARISA TRENCH DE OLIVEIRA FONTERRADA

São Paulo State University, Brazil

This project has developed in the Universidade Estadual Paulista - UNESP, Brazil since 1988. The purpose was to bring music close to children and young people who lived near UNESP's Institute of Arts, a significant task in a country that did not have music in the school curriculum since 1971. We wanted to show that it was possible to offer musical activities through body and voice, not only due to its low cost – since by singing and moving people themselves become instruments – but also because the activity would increase sensibility and attract the attention of the participants to music. In this lecture we will discuss this experience of playing games, singing together with adult choirs and orchestras, performing in meetings held in Brazil and abroad, and having contact with different styles and tendencies. In the group, each one was encouraged to hear and to be heard, to give and accept opinions, to help and be helped. This set of experiences had an impact on everybody – conductors, students, singers – because it focused on human, social and psychological values in addition to encouraging the expression of their sensibility and artistry. Nowadays it is possible to follow up the interest of many of the singers by their professional options: Music Education, Music Therapy, singing, and playing instruments. Other individuals, even in different professional careers, continued to sing in choirs or perform as dancers and actors.

The touch of sound: Dalcroze Eurhythmics as a somatic practice

KARIN GREENHEAD

Royal Northern College of Music, Manchester, UK

JOHN HABRON

Coventry University, UK

Dalcroze Eurhythmics is a rich and multifaceted, living practice that has developed a wide range of applications and pedagogical approaches during more than a century of endeavour. Most researchers have situated this work within music education, dance and theatre history and therapy of various kinds. In this paper we argue that it may also be considered a somatic practice owing to the ways in which movement, space, sensation, presence, touch and improvisation are central to the method (Greenhead and Habron, 2015). While recognising that not all somatic practices include touch and improvisation, we focus on these aspects to explore the notion of the haptic nature of vision and sound, as they are manifest in the Dalcroze class.

Drawing on practical examples of widespread practice within the Dalcroze community as well as personal experiences, we assert that the touch-like nature of sound not only makes contact with the body, inciting physical and emotional movement, but also develops awareness of self, others and environment due to the social nature of musical participation in general and of the rhythmics class in particular.

Karin Greenhead see page 54

Marisa Trench de Oliveira Fonterrada see page 64

John Habron see page 37

Ysaÿe, the violin and Dalcroze

KARIN GREENHEAD

Royal Northern College of Music, Manchester, UK

“The sound vibrations . . . must penetrate us entirely right down to our viscera and the rhythmic movement must enliven all our muscular system, without resistance or exaggeration” (Jaques-Dalcroze, 1942).

In 1898 Dalcroze was engaged as accompanist to the great, Belgian virtuoso violinist Eugène Ysaÿe and toured with him. He recalled these words of Ysaÿe many years later when writing about their work together. Of the many influences on Dalcroze and the development of the method bearing his name, the inspiration and vitality of Ysaÿe, his belief that the score should enter the player’s body physically and his active, bodily approach to rehearsal deserve attention. Research into the practice of Dalcroze Eurhythmics has often focussed on its applications in music education. Ysaÿe’s influence on Dalcroze places musical performance at the centre of the origins of the method that Dalcroze subsequently created.

Dalcroze was a pianist and the piano retains a central position in Dalcroze teaching. This paper traces the presence and rôle of the violin, violinists and string playing generally in the origins, influences and current applications of Dalcroze’s method.

The inspiration of a performer who prepared his interpretation using physical movement and the vitality of whose playing had audiences on their feet, may offer a clue to the popularity of Dalcroze Eurhythmics among today’s string players and teachers and to its effectiveness when applied in new and original ways to musical rehearsal, performance, teaching and learning.

Priscilla Barclay (1905-1994) – Dalcrozian and pioneer music therapist

JOHN HABRON

Coventry University, UK

Priscilla Barclay (1905-1994) was a Dalcroze Eurhythmics teacher, occupational therapist, consummate craftswoman and one of the UK’s pioneer music therapists. Despite her uniquely influential work in synthesising and developing her practice in these areas, as well as in developing music therapy training in the UK, she remains to be acknowledged.

Through archival and desk-based research, this paper uses primary and secondary sources (in many cases unpublished) to support a narrative historical enquiry into Barclay’s work in the cultures of education, therapy and medicine.

Barclay studied Dalcroze Eurhythmics in 1920s-30s Paris and London, going on to teach at a progressive school in Belfast. During World War II, she enrolled at the UK’s first school of occupational therapy at Dorset House, Bristol. Barclay helped to found and develop the Society for Remedial Music and Music Therapy in 1958.

Barclay’s life spanned crucial periods in the development of education, occupational therapy and music therapy as well as the gradual dismantling of institutional care in large psychiatric hospitals. She was an actor in each of these fields, developing a complex hybrid identity as musician, therapist, instrument-maker, educator, and promoter of both music therapy and Dalcroze Eurhythmics.

This paper discusses Barclay’s contribution and looks specifically at her 21 years of work at St Lawrence’s Hospital, Caterham, where she established the first music therapy service in the UK, supervised trainee music therapists and brought music and movement into the heart of provision for those with learning disabilities and mental illness.

When words aren't enough: ...

BETHAN HABRON-JAMES

Royal Northern College of Music, Manchester, UK

Whilst writing my research on the application of Dalcroze Eurhythmics to teaching children with special needs (Habron-James, in review) I was aware that there was an unacknowledged dimension to the work which would not find its way into the written text: the relationships between myself and the four boys who became my case studies. Eisner and Barone advocate the use of arts-based research “to extend beyond the limiting constraints of discursive communication in order to express meanings that otherwise would be ineffable” (2011, p.1). As I reflected on the boys’ characters I was drawn to improvise on the violin, musing on their ways of moving and my emotional responses to their psychological states.

Our communication within the Dalcroze lessons was often through music since the boys had limited speech; the transcripts of the videoed lessons reveal little dialogue therefore it seemed fitting to use improvisation as a reflective tool, not only as a teaching tool.

I will present a composition that combines musical improvisation with text taken from a reflective diary. This arts-based research draws inspiration from the work of McNiff, Sajnani and Levine whereby artistic practice is used “as a primary way of understanding and examining experience” (McNiff, 2008, p.29).

Using improvisation and composition in the reflective process may offer Dalcroze practitioners and teacher trainers a different mode of understanding student-teacher relationships and group dynamics since music “makes possible meanings and other forms of experience that cannot be secured in non musical forms” (Eisner and Barone, 2011, p.1)

Dalcroze in the school curriculum: re-opening the door to the musical self

DRUSILLA HARRIS

St John’s College School, Cambridge, UK

My paper will discuss the effect of the introduction of a musical curriculum in a mainstream school using Dalcroze Eurhythmics as a central core. Dalcroze Eurhythmics is taught throughout St Johns’ College School from reception to year 8 (ages 12-13). When I arrived at the school Dalcroze lessons stopped at year 5 (ages 9-10) in favour of a more traditional approach. Some of the older children regarded returning to the Dalcroze training as regressive. The previous approach had led to a lack of engagement and many children had lost confidence in their most basic musical voice. They had also largely lost interest in maintaining their personal musical skills and they had very little apparent feeling of connection to music. I had to find ways of making the challenging and exposing nature of Dalcroze more relevant to them.

I found it necessary to re-interest the children in their own musical training using composition as an extension of the Dalcroze lesson. I also made connections across departments and created musical projects in collaboration with English, Drama and Art departments. Music is now much more widely integrated into school life. It is becoming a language everyone, in some way, feels conversant with. Many children now enjoy their using their musical skills and will spontaneously get together to play and compose in their own free time. I have recordings of the children’s compositions and video footage of a variety of work from the classroom which I will use to illustrate the presentation.

Drusilla Harris trained as a musician at the RNCM and has been studying and teaching Dalcroze for 25 years. She has worked with students of all ages and disciplines including children at the Purcell School and ballet students doing professional training. Drusilla has also been professionally employed as a violinist, a stage director and choreographer and has regularly performed publically as a dancer. Drusilla now works as a full time music teacher at St John’s College School in Cambridge.

The Erasmus Symposium Hörraum (2012, Vienna) and the impact of attentive listening on wellbeing

PAUL HILLE

University of Music and Performing Arts Vienna, Austria

The Erasmus Symposium Hörraum 2012 in Vienna was the first symposium designed for teaching faculty of universities and conservatories from all over Europe. A main goal of the symposium was to compare two primary methods of solmisation: the Kodály method (including related relative doh systems) and the fixed doh of Émile Jaques-Dalcroze. Participating faculty agreed to be both teachers and learners themselves together with students, to exchange ideas of methodology and their experiences with different target groups. Another aspect of the symposium was participation in an underwater listening workshop of the “Art de l’Écoute” (The Art of Hearing) method led by its founder François Louche. The symposium was made possible through a collaboration with the Pedagogical University of Lower Austria. Reactions of the participants were extremely positive. Many international exchanges followed.

Hörraum also triggered a pilot research project at the mdw in collaboration with the Institute for Chronopsychology at the Sigmund Freud University Vienna, as well as with the Department of Internal Medicine 1 (Division of Palliative Care and Trauma Treatment) at the Medical University of Vienna. This research took place within the curricular course “Hören” (Listening) and combined methods of the “Art de l’Écoute” with scientific observation using medical equipment such as the HeartBalance® HeartMan® System. The research showed that, through attentive listening, participants slowed their breathing rates, lessened their perspiration, and synchronised their heartbeats with the music.

The Erasmus Symposium Hörraum was one of five national projects nominated 2013 for the Lifelong Learning Award of the Austrian government.

The role of body movement in 7th-grade music instruction integrating music and movement composition with the use of iPads

MARJA-LEENA JUNTUNEN

Sibelius Academy, University of the Arts, Helsinki, Finland

Often in education, applying technology is set in opposition to bodily ways of learning. It is argued that music technology even threatens and hinders bodily engagement and interaction in learning. At the same time, the use of technology and various mobile devices has generally increased a great deal in education.

During the fall semester 2014 a music teacher in a Finnish lower secondary-level school explored how the iPads could be used in a 7th-grade music teaching to facilitate creative-learning processes that include music and movement composition, combined with a video recording, and its subsequent editing and production. In the movement compositions pupils applied Laban’s five forms of movement, and the music was composed and produced with the LaunchPad web application. Various Dalcroze- and Orff-inspired activities, combining music and rhythmic movement in space, preceded the compositional stage.

The purpose of this phenomenologically-oriented case study is to examine the role and meaning of body movement in learning processes described above. The study focuses on examining how body movement facilitated and fostered embodied and creative learning. The data includes classroom observations, field notes and video recordings of lessons, teacher journal entries as well as teacher and student interviews.

The preliminary observations of the study suggest that movement exercises increased musical understanding, enabled social interaction as well as created a relaxed and approving atmosphere, which in turn supported students’ creative agency. The learning process as a whole integrated kinaesthetic, auditory and visual perceptions and experiences with the use of music technology and thus fostered multimodal and embodied learning. It can be argued that technology can also be used in ways that foster bodily interaction and learning, not only hinder them.

The rhythm and the body reconsidered: Valeria Kratina and Jaques-Dalcroze's method on stage

JOHANNA LAAKKONEN

University of Helsinki, Finland

Tanzgruppe Kratina Hellerau-Dresden 1922–1925 (Hellerau-Laxenburg 1925–1930) was an important reformer of Jaques-Dalcroze's eurhythmics in a dance context but the company's work has not yet attracted scholarly attention. This paper explores music, movement and sound relationships in the company's work.

The method includes close readings of documents such as the reviews of the company's performances and texts published by Hellerau's teachers, as well as photographs from Austrian, German and Finnish sources. A transnational approach in collecting and analyzing of the documents is emphasised.

Valeria Kratina and dancer-choreographers of the company (e.g. Anssi Bergh, Mary Hougberg and Rosalia Chladek) developed a hybrid style. The body rhythms and the rhythm of the movement were not dictated solely by the music; instead, the interaction between the two was emphasised. The relationship between sound, music and movement became looser and even dance without music was performed. They were also influenced by Rudolf Laban and the female gymnastics of the time, especially that of Bess Mensendieck. Body rhythm, awareness of the body and technical ability became important. Instead of music education, their foremost goal was to create stage works.

Die Tanzgruppe Kratina reformed the Jaques-Dalcroze method in a dance and theatre context. By accepting some of the core ideas of his method and bringing in new influences the company operated on a threshold of early modern dance and rhythmic.

*Johanna Laakkonen is University lecturer of Theatre Studies at the University of Helsinki. She has published the book *Edvard Fazer and the Imperial Russian Ballet 1908–1910* (2009) and is the editor, together with Tiina Suhonen, of *Weimarista Valtoihin – Kansainvälisyys suomalaisessa tanssissa* (From Weimar and the United States – Transnational encounters in Finnish dance, 2012). Her recent publications include articles on Maggie Gripenberg's theatre choreographies and Marianne Pontan and the Hellerau-Laxenburg method.*

Some influences of Dalcroze pedagogy on music education in Brazil

MICHELLE MANTOVANI

Centro Universitário Sant'Anna, São Paulo, Brazil

The present work aimed at analysing the importance of body movement based on the theory developed by the music educator Émile Jaques-Dalcroze – Eurhythmics. Having the analysis of how the principles developed by the Swiss educator were or still are spread among contemporary music educators as its main goal, this work focused on the investigation of the importance they grant to body movement in music education. The significance of this work relies on the importance of reflecting upon current music education and the influences on music educators in Brazil. Therefore, a mapping of how music educators are trained as well as how they position themselves in relation to the adopted methodology is necessary.

Thus in order to analyse how Jaques-Dalcroze's work is present in contemporary music education, the practice of six musical educators in the city of São Paulo, Brazil, was observed. The methodological procedures adopted included non-participative observation of representatives each one of the following segments of music education: conservatoire, regular school (pre-school and primary school), open courses, teacher education courses and University.

The results indicate that, among the researched educators, some recognised Jaques-Dalcroze's influence on their work, while others did not. Considering the results obtained, we discuss the music teacher training and working conditions as relevant aspects for the use of body movement in music education.

Michelle Mantovani is a Brazilian music teacher and pianist, working and researching about music education since 2001. She has studied and now practices Jaques-Dalcroze's method. In 2012, Michelle attended the Summer Course at the Institute Jaques-Dalcroze, Geneva. Currently, she works as professor in two universities and in a technical music and arts school in São Paulo, Brazil. Michelle teaches Music, Body and Movement, Music Education and Piano.

Prevention or illusion? Evaluation of the concept of rhythmic with kindergarten aged children

JOHANNA MAYR

University of Bonn, Germany

The study investigates the effects of rhythmic classes in early childhood as a preparation for a good start into school. The development of 84 children aged four to six was followed over nine months and measured three times in the following developmental fields: cognitive functioning, concentration, sensibility of perception, motoric skills, social competence, personality and self-concept. The control study design with 44 kindergarten children in the intervention and 40 children in the control group was realised in four kindergartens in Münster, Germany. The tests were standardised developmental tests. The multiple analysis of variances shows a positive overall effect of the program on the development of kindergarten-aged children ($p < .001$, $\eta^2 = .31$). The results are significant regardless of age. The fields of motor skills and cognitive functioning alone show a significant difference between the intervention and control group in favor of the intervention group. The positive effects of the holistic development promotion rhythmic are proven. It is hoped that this music- and movement-based developmental program will receive more attention in early education at the kindergarten age. Results and limitations are discussed.

Johanna Mayr received her Master's Degree in Psychology at the University of Bonn, Germany (2014) and has just finished the "Zusatzausbildung zur Rhythmikpädagogin" (additional training as a rhythmic teacher), offered by Bildungswerk Rhythmik. Her Master's thesis on the effects of rhythmic in early childhood relies on standard psychological testing as well as education theory. Johanna lives in Cologne, Germany and continues her research and educational career, studying at doctoral level as well as training as a therapist for child and youth psychotherapy.

Problems and Pedagogies: Dalcroze and the Education of Boys

PETER G. MERRICK

Upper Canada College, University of Toronto, Canada

As a teacher for more than 25 years in a leading boy's school, I have some understanding of what boys need in order to learn effectively. And as a passionate student of Dalcroze, I have for 10 years made increasing use of Dalcroze principles and strategies in my teaching. My thesis is that Dalcroze is an ideal approach to the musical education of boys—no small irony, given that Dalcroze is often considered to be a method taught mostly by women, and mostly to girls.

It has been widely argued in recent years that there is a crisis in the education of boys. By a number of measurements, boys in many countries are falling behind their female counterparts. A number of possible pedagogical remedies have been suggested. Among these are active learning (Bonwell and Eison, 1991); Vygotsky's "zone of proximal development" and the related idea of instructional scaffolding (Bruner, 1966); growth versus fixed mindset (Dweck, 2006); various approaches to problems of executive function; praxialism (Elliott, 1995); and mindfulness practice. I will compare these to Dalcroze, to test the thesis that there are important commonalities between it and these current pedagogical ideas.

I will then report on a short-term phenomenological study, using a class of Grade 9 boys (ages 13-14) as co-researchers. Open-ended class discussions and one-on-one interviews explore the boys' lived experience of Dalcroze, and their own assessments of its efficacy.

Finally, since the use of Dalcroze with boys does require pedagogical tact, I will conclude with practical advice and helpful strategies to help boys enter with energy and enthusiasm into musical study through Dalcroze.

Peter Merrick has taught for over 25 years at Upper Canada College, Canada's leading independent school for boys. Since his discovery of Dalcroze a decade ago, he has progressively introduced Dalcrozian principles and methods into his teaching. He is a candidate for the Dalcroze License at Carnegie Mellon University, President of Dalcroze Canada, and a graduate student at the University of Toronto's Emmanuel College and Faculty of Music.

Rhythmic Movement in Music

ADRIANA LOPES MOREIRA

Universidade de São Paulo, Brazil

This paper seeks to associate the musical proposal by José Eduardo Gramani (books *Rítmica* [Rhythmic], 1988; *Rítmica Viva* [Live Rhythmic], 2008) - which have some relation with aspects Dalcroze practices - with questions raised by the rhythmic projective potential studies as a constitutive element of musical works that have been developed by Christopher Hasty (*Meter as Rhythm*, 1997). The musical practices presented by Gramani (1944-1998, Brazil) have been an integral part of the teaching material I adopt as Professor at the Department of Music of the University of São Paulo (USP) in Brazil. These practices lead performers to physically feel the rhythmic motion; to realise the meter like a polyphonic line that interacts with the rhythmic surface, without being dominant, but concomitant; to become familiar with the asymmetric and mixed meter; to note that the interrelation of rhythm with other musical parameters generates fluency and coherence, as well as the rhythmic domain devoid of other parameters remained imbued with such aspects. Hasty presents reflections and analytical proposals regarding the musical rhythm involving the time of aesthetic experience, the heard metric, the rhythmic surface and the rhythmic structure, the rhythm approached from the perspective of the flow of time, and of process. During our discussion, concrete musical examples will be presented and experienced by the audience.

Adriana Moreira has been Professor in the Music Department of São Paulo University (USP) since 2004. She founded (2008) and is co-coordinator of the Perception and Musical Analysis Laboratory. She was deputy head of the Department (2010-11) and since 2013 is vice-coordinator of the Postgraduate Programme in Music. She has a PhD in music theory (2008), an MA in music theory (2002) and a BM in music performance (piano) (1993) from the State University of Campinas (UNICAMP). Her research focuses on musical perception, analysis and piano, with emphasis on music of the 20th and 21st centuries. She is editor of the scientific journal OPUS.

DALCROZE'S IDEAS – AN OPPORTUNITY TO MEET CURRENT EDUCATIONAL CHALLENGES

HELGA NEIRA-ZUGASTI

*University of Music and Performing Arts Vienna,
Austria*

We inherited from Emile Jaques-Dalcroze a “conception and construction of a system” (Jaques-Dalcroze, 1919) for pedagogic procedures which reach far beyond music educational interests. His system “should lead students to experiences which permit them to evaluate their own powers correctly and to establish the equilibrium between these powers” (Jaques-Dalcroze, 1915) and “provide the means to live their own lives and at the same time to bring their life in accord with those of their fellow human beings” (Jaques-Dalcroze, 1919).

Our research project (Garnitschnig & Neira Zugasti, 2004) proved for the first time statistically that rhythmic musical education is an integral and very effective pedagogic procedure, including for learning in heterogeneous groups. Learning is seen as a self-determined activity, using creative expression with responsibility to the social context, developing autonomous decisions and strengthening resilience and efficiency.

Experts from different fields pose the following questions:

Andrew Keen, IT specialist and economist, Silicon Valley, 2014: “We need a reform of education, creativity is demanded. But how shall those be taught?”

Dr. Beate Winkler, Director of the EU Human Rights Agency, 2015: “How are we to be able to develop all our abilities and talents and live in a community autonomously and with mutual responsibility?”

Therefore, do we owe a debt to Dalcroze for providing the means to meet these current educational and societal challenges?

Rhythmics can respond effectively in theory and practice, so we can answer ‘yes’, but there are few strategies for the rhythmics community to click efficiently into the global network of research, educational policy and general education. This mandate has already existed for 100 years and has the highest socio-political priority. This paper offers suggestions concerning the actual discussion about inclusive education.

*From 1964 to 2006 Helga Neira-Zugasti was a general teacher for people with mental and physical handicaps in schools. In 1970 she began teaching rhythmic music education, ending this work in 2014. Helga was lecturer in didactics for persons with special needs and inclusion at the University of Music and Performing Arts Vienna (1995-2014). Her publications include *Rhythmik als Unterrichtshilfe bei behinderten Kindern* (1981) and she has presented at conferences in Oxford, Monterrey, Avinyó, Trossingen and Heek amongst others.*

IMPROVISATION INSPIRED BY THE RHYTHM OF A PAINTING

MAGDALENA OWCZAREK

The Grażyna and Kiejstut Bacewicz Academy of Music, Łódź, Poland

We come across the definition of rhythm with reference to life and art. Rhythm constitutes the law-and-order factor in the organisation of the world. A human being has an innate sense of rhythm. Without rhythm there would not exist music, fine arts or dance – there would be no art. As far as art is concerned, the notion of rhythm is defined in different ways. Rhythm in music develops in time, in fine arts it organises the space of a painting, whereas the rhythm of a body develops in time and space. The definition of musical rhythm was modified in the 20th century. The phenomenon of metre ceases to be an obligatory compositional rule. Along with previous evenness, symmetry, repetitiveness there appears anti-metre, asymmetry and polymetres leading to non-barring. Through creating a series of notes of various durations, and through John Cage's proposal in *4'33"*, contemporary composers reached the limits of rhythm.

In fine arts the rhythm of pictures imparts repetitive visual structures, certain geometricalisation imposed by the arrangement of a painting. Most of all, rhythm manifests itself fully in dance. It is sensual, strictly connected with corporeality. In the synthesis of rhythm and movement Jaques-Dalcroze noticed its educational potential, developing body, soul and mind. He was interested in experiments in the field of movement as an individual mode of expression and a factor connecting different areas of art. Enthusiastic opinions of people such as Paul Claudel, a theorist and theatre artist, highlight the essence of physical activities based on rhythm, movement and sound. The human body and music have some element in common, namely movement, a measurement unit – that is time, expression – that is rhythm.

Jaques-Dalcroze does not provide his pupils with lessons in dance or gymnastics. He teaches them how to listen to music, not succumbing to it passively, but participating in it with their whole being and whole body. Improvisation involving physical movement is a manifestation of temporally and spatially developing expression of a body active in rhythm. The rhythm of painterly works can inspire, mould and develop gestures, poses, steps as well as the sequence of creative expression. Improvisation inspired by paintings of the artists like Paul Klee, Piet Mondrian, Theo van

Doesburg, to name just a few, makes up the field of my research interests and the subject of this paper.

Magdalena Owczarek see page 59

A SKILLS ACQUISITION LENS ON MOVEMENT DURING A DALCROZE EURHYTHMICS CLASS

THOMAS J. PARENTE

*Westminster Choir College of Rider University
Princeton, USA*

This presentation will examine how students acquire skill during a typical Dalcroze eurhythmics class from a skills paradigm entitled “Phases of Learning”. Developed by researchers Paul Fitts and Michael Posner in 1964.

The Fitts and Posner’s stages of learning theory proposes that a mover will experience three progressive phases of development when learning a new skill. These three phases are:

1. The cognitive phase of learning in which the mover gains an understanding and creates a mental picture of the required action to form an exclusive motor programme. She or he generally answers questions such as, “What is my objective? How high or far should I move my arm? What is the best way to organise the upper half of my body with the lower half.” It is the phase of greatest internal dialogue.

2. The associative phase of learning in which the mover physically implements the motor programme learned in the cognitive phase of learning. In this stage, single steps are chunked together, and the “person makes fewer and fewer gross errors” (Magill, 2000, p. 184), since through repetition (often massive) he or she has attained the task’s basic movements. Differences from one performance to the next begin to decrease.

3. The autonomous phase of learning in which the performer demonstrates the ability to complete skilled actions with increased efficiency, accuracy and speed involving little conscious control as the action begins to flow. In addition, distractions, which may previously have had an impact on the performance, no longer have a significant effect. “Performance variability is very small: people perform the skill consistently well from one attempt to the next” (Magill, 2000, p. 184).

Knowledge of these steps can have a profound effect on a student’s perseverance and a teacher’s assessment of learning for the purpose of knowing when to move on to the next step.

Magill, R. A. (2000). *Motor learning: Concepts and applications* (6th ed.). Dubuque, Iowa: McGraw-Hill.

*Dr Thomas J. Parente is Associate Professor of Piano at Westminster Choir College of Rider University. He is the author of *The Positive Pianist: How Flow Can Bring Passion to Practice and Performance* (Oxford, 2015). His article exploring the relationship of flow and skills acquisition while practicing was published last January in *Clavier Companion*. His compositions include works for piano, voice, chorus, and reed organ. An active clinician, Thomas has presented workshops and clinics nationally and internationally, both in piano and Dalcroze Eurhythmics.*

THE ROLE OF PLASTIQUE ANIMÉE IN THE EDUCATION OF MUSICIANS AND DANCERS: REFLECTIONS ON MY EDUCATIONAL EXPERIENCES

ANETTA PASTERNAK

*Karol Szymanowski Academy of Music, Katowice,
Poland*

Dance is an art discipline based on a specific art of synthesis, in which music plays an essential role and thus, music education is of key importance to dancers as it supports their development. However, theoretical knowledge about music will only fail to make a dancer dance musically. As long as a dancer does not experience musical knowledge and transfer it into a bodily movement involving hearing, sight and muscular system, he or she will not be able to react properly to phenomena present in music. Thus, a combination of movement as the natural language of dancers and music makes Emile Jaques-Dalcroze's method a perfect kind of music and movement training. The most important goals of this education include knowing and understanding music, developing a proper level of hearing sensitivity and a sense of rhythm; moreover, developing skills to express music by means of bodily movements that are connected with an ability to express spontaneously one's own emotions and impressions. *Plastique animée* as an artistic embodiment of music is a kind of summary of Emile Jaques-Dalcroze's method. It is an educational process based on improvisation, which allows one not only to acquire a knowledge of musical structure and understand scores, but is also a special training of creativity, so it is advantageous both for musicians and dancers. Through *plastique* they study music in a deep way and get to know a vast musical repertoire. They learn how to prepare realisation of a musical composition and interpret music for their own essential purpose. The author aims at showing specificity of *plastique animée* as seen from the perspective of her own experiences associated with her work with musicians and dancers. The reflections are going to refer to the author's work with students of Eurhythmics Speciality at the Karol Szymanowski Academy of Music in Katowice as well as students of the Faculty of Dance at the University of Humanities and Economics in Łódź.

Anetta Pasternak (PhD hab, MA in Eurhythmics) works as associate professor (specialty Eurhythmics) at the Academy of Music, Katowice and professor (specialty dance) at the University of Humanities and Economics, Łódź. As its artistic director she promotes the Scientific Circle of Eurhythmics with its artistic branch, the Theatre of Rhythm „Katalog.“ Anetta was awarded the first prize at the Second European Eurhythmics Competition in Trossingen, Germany. She specialises in modern music interpretation (*Plastique Animée*) and organises the annual all-Polish workshop session „Music and Movement in Therapeutic Activities“.

MUSIC INTEGRATIVE PERCEPTION THROUGH RHYTHMICS LESSONS

GINTA PETERSONE

RTTEMA, Latvia

Rhythmics lessons combine music appreciation and movement. The aim of this paper is to reflect on how perception of music develops in pupils as a result of rhythmics lessons. Theoretical methods focused on modelling music perception by pupils. Empirical methods were used to study how pupils perceive music.

The process of music perception through lessons is emotional, analytical and kinaesthetic. Criteria and indicators to gauge music perception are largely present in rhythmic activities. A model has been created for processes involved in the perception of music and comprises equilibrated personal emotional, intellectual and sensory motor skill development as a cyclic hermeneutic process. Rhythmic activities lead to music appreciation on an emotional, analytical and kinaesthetic level.

Multi-faceted music perception raises the efficiency whereby perceptions are formed in other spheres, unrelated to music; it also favours the development of equilibrated personal emotions, intellectual and sensorimotor skills.

MUSIC PARAMETERS AND MOVEMENT

ELISABETTA PIRAS

Independent scholar, Italy

SANDRA FORTUNA

Conservatory of Music Licinio Refice, Frosinone, Italy

MARINA MAFFIOLI

Centro Mousikè, Bologna, Italy

Emile Jaques-Dalcroze's (1865-1950) ideas about music education are known in many aspects of the application of his method, and influence other thoughts, theories and activities. Jaques-Dalcroze was also a very skilled musician and composer. His musical and didactic activities are always mingled (Brunet-Lecomte, 1950; Martin et al, 1965; Bachmann, 1984), and his musical output production is wide and various. The research questions were:

1. Can we find any musical elements attributable to didactic activities also in Jaques-Dalcroze's musical compositions for concert performance?
2. If so, what are the music parameters that relate clearly to the bodily dimension of movement?
3. Is it possible to use Jaques-Dalcroze's compositions for concert performance in teaching and learning context?

In order to answer to these questions, we analysed a piece among the piano compositions of Jaques-Dalcroze, specifically, a piece from *Images Fugitives*, composed for concert performance. This piece has been analyzed according to some parameters identified as Dalcrozian subjects, starting from the assumptions of Jaques-Dalcroze (1923) about the correspondence between music and movement, synthesised in a grid. Then, a sample composed by a group of children studying music, others studying dance, and other adults, dancers and musicians, were asked to respond in act the piece, using only movement, according to a common procedure. A questionnaire on the thinking behind the creation was administered.

The results come from comparing the acting made by the subjects to the parameters of the Dalcrozian grid, identified in music analysis. In conclusion, there is a way to listen to music directly through movement, and this is quantifiable via musical parameters.

The initial implications of this study encourage us to deepen this focus through the application of the protocol to other categories of subjects in a didactic context.

Elisabetta Piras studied musicology at the University of Bologna, specialising in contemporary music and in music education. She works as musicologist, pianist and teacher, collaborating with universities and conservatoires, and publishing both popular and scientific works. Elisabetta is currently member of the national board of SIEM, the Italian Society for Music Education.

Sandra Fortuna is a teacher of music pedagogy in the Department of Music Education, Conservatory of Music, Frosinone, Italy. She has a background in music education, musicology and violin. She has been teaching pedagogy and psychology of music since 1996. Sandra's work focuses on music learning (the relation between movement, voice, creativity and instrumental learning) and the use of media and audiovisual technology in the music lesson.

Marina Maffioli is a dancer, dance teacher and scholar in the field of educational dance at the Centro Mousikè in Bologna, Italy and holds a Masters degree in educational sciences. She is currently teaching dance and educational dance with children from 3 to 10 years old and with teachers, addressing issues such as expressive movement and music.

E J-D AT THE PARIS 1913 INTERNATIONAL PHYSICAL EDUCATION CONGRESS

JOAN POPE

Dalcroze Australia

Jaques-Dalcroze was invited to present a lecture and demonstration at The International Physical Education Conference held in Paris in March, 1913. His speech makes an interesting study. In acknowledging the many existing methods of physical development that form some part of curriculum, he pointed out that, in his view, 'education by rhythm and for rhythm' is an indispensable complement to all gymnastics and sport. He pondered whether those present, 'specialists in corporal movement', perceived the difference that exists between the inspiring music which he used, and the merely 'accompanying' music which he found so irrelevant to many choreographic presentations and modern calisthenics.

His words were inspiring and the demonstration so visually attractive that it attracted impressive press coverage. Photographs and illustrations of striking movement studies, and the articles and reviews appearing in a variety of journals and magazines of the day generated much enthusiasm. In considering the impact of Dalcroze Eurhythmics in the years on either side of the war, 1914-1918, it is helpful to pursue prevailing attitudes to physical education, natural movement, folk dance and music. Certainly, several British physical educators voiced their eloquent support for eurhythmics, and took the opportunity to study at Hellerau and London. One was Edith Clarke whose well written account will be featured in this paper.

Joan Pope see page 49

LEARNING TO SING VS "REGIETHEATER": EXPLORING A PROBLEM AND A EURHYTHMIC MODEL FOR THE TRAINING OF SINGERS

GRAZYNA PRZYBYLSKA-ANGERMANN

Akademie für Tonkunst, Darmstadt, Germany

Expectations of audiences towards present-day music theatre have changed, especially in regards to the level of acting and performance qualities of the singers. For their productions, opera houses today expect vocal, physical and acting abilities to be on a par. Typical rehearsal periods of six weeks present singers with the challenges of reconciling the vocal demands of their part with the scenic actions and the emotional journey of the character they are embodying. This is a difficult task to fulfil, especially for novices, if the musical-theatrical qualifications are not imparted already at a training stage.

The establishment of a complex and methodically interlinked system for developing these skills is called for. The studies of Eurhythmics offer methodical fields that can fulfil these needs of the young performers. However, today's curricula in the Performing Arts studies are not "aware" of Eurhythmics anymore. Therefore this topic is to be illustrated and discussed on the basis of a model from the Eurhythmics Department of the Akademie für Tonkunst Darmstadt. Its specific methodical paradigm encourages experimentation with temporal and tensional processes, which can be experienced as either an interrelation or isolation of physical and vocal presentation. These are the pre-conditions for identical or non-identical representational intentions of dramatic characters. Additionally, a direct impact on the vocal development of students is achieved by close communication between instructors of Vocal Studies and Eurhythmic Studies in the form of team teaching.

Grazyna Przybylska-Angermann studied eurhythmics and music education/choir conducting and voice education at the Music University in Poznan, Poland, followed by additional studies in Chladek©-System. She has taught at the University of Arts, Berlin and the Academy of Musical Arts, Darmstadt among others, and as choreographer and coach (stage movement) for singers at the opera houses in Nuremberg, Dortmund, Hannover and Junge Oper Weikersheim/Jeunesses musicales. Her main focuses include inter-medial projects and performances.

PINA'S LE SACRE DU PRINTEMPS: AN ANALYTICAL STUDY INTO PINA BAUSCH'S LE SACRE DU PRINTEMPS THROUGH THE MEANS AND PARAMETERS OF RHYTHMICS

ESTHER PÜRGSTALLER

Free University of Bolzano, Italy

The dance-, music- and movement culture appear diverse – deep expertise, understanding and action are even more required than ever. Dance and eurhythmics/education of music and movement, which are connected by the same historical roots, show a lack in scientific and artistic research. Nowadays these disciplines are distanced but are brought back together in my study. This consists of consulting the fundamental elements of eurhythmic education in order to analyse the dance masterpiece *Le Sacre du Printemps* by the choreographer Pina Bausch.

The aim of my master's thesis was to study the use and application of the means and parameters of eurhythmics in the choreographic composition of Pina Bausch. The original piece by Vaslav Nijinsky as well as the historical connection between contemporary dance and eurhythmic studies were investigated first. For the specific research on *Sacre*, the means (movement, music and material) and parameters (time, space, force and form) of eurhythmics were examined due to their empirical applicability. The enquiry itself consisted of a descriptive and structural analysis. The analysis of Pina Bausch's *Le Sacre du Printemps* was carried out regarding every single means, parameter and their sub-categories.

In this lecture the results will be drawn out clearly, summed up and compared to one another.

Esther Pürgstaller is a lecturer at the Free University of Bolzano, Italy teaching 'music, movement and language' and 'education of sport and movement'. She freelances, giving Music and Movement/Rhythmics workshops for adults and children, and providing further education and training for nursery and primary teachers on an international level. Esther graduated from the University of Music and Performing Arts in Vienna, Austria (2012) completing her Masters degree in Education of Music and Movement/Rhythmics, which included a one-year Erasmus study course (BA hon) in choreography at the University College Falmouth, UK.

EMILE JAQUES-DALCROZE AND HIS TIME: THE ORIGIN OF DALCROZE EURHYTHMICS AND SOLFÈGE

INCCA RASMUSSON

Royal College of Music, Stockholm, Sweden

During his lifetime the Swiss musician and pedagogue Emile Jaques-Dalcroze developed Dalcroze-Eurhythmics, a movement-based methodology in music education. The purpose of the present study is to explore the early development of Jaques-Dalcroze's original Eurhythmics and especially solfège, movement-based aural training, which is one of its main fields. This study aims to fathom Jaques-Dalcroze's life up to the year 1906, as well as the cultural, pedagogical and other societal tendencies during the 19th century to investigate how Jaques-Dalcroze's personal history influenced his choice of pedagogical emphasis for his aural training, and how contemporary society in his time influenced the development and reception of Eurhythmics and solfège. The methodological basis of the study is historical with a hermeneutic perspective. The result is partly presented in a biographical form. The study shows that Jaques-Dalcroze was without doubt influenced by the world of his time, and was affected by people in his milieu. These different influences, in synergy with his own personal history and preconditions, led to the development of Dalcroze Eurhythmics.

Incca Rasmusson teaches Dalcroze Eurhythmics, solfège and choir methodology at the Royal College of Music in Stockholm, as well as being Director of Studies at the Department of Music, Pedagogic and Society. She is a frequent guest teacher at both national and international Eurhythmics conferences and events. She is conductor and artistic leader for the Rasmusson Vocal Ensemble, which celebrates its 10th anniversary this year.

Networking Dalcroze

REINHARD RING

University of Music, Drama and Media, Hannover, Germany

Thinking in networks fits with Dalcroze Eurhythmics. Hardly any other music pedagogical approach is linked so thoroughly to itself.

Linked are not only the traditional subjects, such as twice-as-fast, anacrusis, phrasing, form or time space and energy; linked also are the objectives and use of singing, moving, listening or playing.

Jaques-Dalcroze's teaching itself was characterised by his students as associative, inventing and jumping from topic to topic, from practice to play, from technique to free improvisation. However, Jaques-Dalcroze very often tried to compensate for this wild creativity by publishing lists and rules. The numerous listings and structurings created by Jaques-Dalcroze and his students were often replaced and exchanged. Fortunately, we can refer to both associative and linear processes in the traditional method of Jaques-Dalcroze, because both are useful for teaching and learning.

The vast variety of ways to teach rhythmics, solfège or improvisation is documented in a huge amount of practical books and even more by watching different teachers.

Nowadays, digitised teaching materials and hyperlinked software supports lesson planning and a flexible teaching attitude.

Networking Dalcroze also means comparing Dalcroze with other approaches in active music education, for example to relate it to principles of Kodaly, Orff and others. If you want to avoid mono-personal fundamentalism you have to respect many approaches aiming at the same goal. Comparing and evaluating different ideas enriches your teaching regardless of how you label it.

Reinhard Ring is University Professor at the Hanover University of Music, Drama and Media, Germany. He is permanent guest professor at the Central Conservatory of Music, Beijing and was President of FIER (Fédération Internationale des Enseignants de Rythmique), Geneva 1992-2003. Reinhard's research focuses on music and movement of different cultures and rhythmics history and theories. His publications include articles, leaflets for practical application, educational compositions and three books.

Placido de Montoliu's instructional approach to Dalcroze Eurhythmics in Pennsylvania in the early twentieth century

BONNIE SCHAFFHAUSER JACOBI

Colorado State University, USA

This paper provides a historical context for Placido de Montoliu's Eurhythmics instruction at Bryn Mawr College and highlights pedagogical and philosophical principles that shaped his teaching in Pennsylvania. The research is based on two articles I wrote for the Journal of Historical Research in Music Education (one published in 2012, one forthcoming in 2016).

My research is based on non-circulating, historical documents at the Bryn Mawr College Library Archives in Pennsylvania. Examples include Placido de Montoliu's class schedule, teaching contracts, letters, catalogues, student records, photographs, historical newspaper clippings and alumni newsletters. I also reference Montoliu's two essays, "The Meaning of Eurhythmics" and "Concepts of Time, Measure and Rhythm," written in 1931 for Overtones, at the Curtis Institute in Philadelphia, Pennsylvania where Montoliu taught 1925-1940.

This paper includes the only extant information compiled about Placido de Montoliu in America and establishes Montoliu as one of the first of Jaques-Dalcroze's pupils to bring Eurhythmics instruction to America. Montoliu was also the first to integrate Eurhythmics fully into an American college curriculum. My findings refute inaccurate dates cited in previous publications and certify that Montoliu was recruited from Hellerau, Germany and started a eurhythmics curriculum in fall 1913 at Bryn Mawr College in Pennsylvania.

Founded as a women's Quaker College, Bryn Mawr College's first Eurhythmics students were fifteen nine-year old girls within the Phebe Anna Thorne Model School, a progressive, open-air school for girls. Montoliu's Eurhythmics instruction was an integral component of the school mission.

Dr Bonnie Schaffhauser Jacobi is Assistant Professor of Music Education at Colorado State University. A children's music specialist, Bonnie has studied Dalcroze at the Juilliard School, Carnegie-Mellon University and the Dalcroze School of the Rockies. Her research interests include early Dalcroze instruction in the United States and the role of music in the education of American females in the nineteenth century. Bonnie currently serves on the Editorial Board for Music Educators Journal.

THE AMATEUR CHOIR IN MOTION: THE INNOVATIVE CHORAL WORKS OF JEAN BERGER (1909-2002)

MICHAEL SCHNACK

Muhlenberg College, Allentown, USA

One of the USA's most widely-performed composers of the mid-20th century, Jean Berger, was a passionate advocate of the amateur chorus. Born into a Jewish family in Hamm, Germany, and educated as a music historian in Vienna and Heidelberg, Berger spent WWII in exile in Paris and Rio before establishing himself as „house composer“ to the Scandinavian Lutheran choral schools of the USA. At the peak of his popularity, he quit a full-time academic position and, irritated by constraints on work lengths and performing forces imposed by the major music presses, formed his own publishing company. He used his new-found freedom to compose five extended works for „staged chorus“ on secular and religious subjects reflecting the major influences in his life: German legend (The Pied Piper), the Hebrew Bible (Yiphtah and His Daughter), Portuguese folklore (Stone Soup), medieval Christian music (The Cherry Tree Carol), and contemporary social criticism (Birds of a Feather). These accessible and entertaining works combine spoken word, pantomime, dance, and flexible instrumental accompaniments with the express intent of bringing performers and their communities closer together through music relevant to their lives and experiences. This humanist social agenda stems from Berger's doctoral study with eminent musicologist Heinrich Bessler. Stylistically, the staged choruses show the strong influence of Carl Orff and relate to Berger's earlier works for chorus and dancers, including those written for his wife, a Metropolitan Opera Ballet soloist and dancer for George Balanchine.

Michael Schnack (BA Music, Yale University; MA/DMA Choral conducting and pedagogy, University of Iowa) held a choral conducting apprenticeship with the Gnesin Institute and Moscow Chamber Choir. Since 1990, he has been based in Vienna. Musical director, conductor, pianist, composer (musical theatre productions in Austria, Germany and Switzerland as well as industry shows, and European tours) Michael was Artistic Director of the Performing Arts Studios Vienna (1994-2009). Since 2012, he has been Director of Choral Activities and Voice Area Coordinator, Muhlenberg College, Allentown, Pennsylvania, USA. His most recent work is Kurt Weill's Street Scene.

MOVEMENT-MUSIC INTERACTIONS AND THE PRODUCTION OF MASCULINITY IN TYLER, THE CREATOR'S "YONKERS" MUSIC VIDEO

MAEVE STERBENZ

Columbia University, USA

In this paper, I present an analysis of the music video for Tyler, The Creator's "Yonkers," focusing on the relationship between human movement and music. I investigate how this relationship works to produce Tyler's image, which is at once aggressive and vulnerable, and which subverts many black masculine tropes common to hip hop at the same time as it relies on them. I adopt tools from music theory and movement analysis, examining various parameters, including rhythm, harmony, timbre, and body language. The particular way in which Tyler, The Creator moves his body to the music is a crucial dimension of both the narrative content of the video and Tyler's identity formation. Penelope Eate has argued that the narratives of rape and misogynistic violence in Tyler, The Creator's music function as therapeutic performances through which Tyler can allay anxiety surrounding his perceived masculine lack (Eate 2013). While Eate and others have discussed Tyler, The Creator's lyrics and some of the imagery in his videos, I contend that Tyler's body movements are equally important, as they suggest a particular way of hearing the music and interpreting the video. For instance, in one part of the video his movement exhibits a metre-like pattern of emphasis that is mismatched with the metrical structure of the music, and the resulting tensed relationship between the two media helps to convey the hyper-aggression with which he expresses violent fantasies. I argue that this interaction – between sound and body – constitutes an important part of Tyler's gender performance, self-positioning and story telling.

Maeve Sterbenz is a PhD candidate in music theory at Columbia University, where she is currently working on her dissertation, entitled "Moving with Music: Approaches to the Analysis of Music-Movement Interactions." Maeve works on a diverse range of dance and music genres including ballet, modern, and hip hop, focusing on the ways in which the dancing body brings out particular musical experiences, and examining how music-movement interactions help to articulate identities and political stances.

DEVELOPMENT OF AGENCY IN EMBODIED MUSICAL INTERACTION FOR CHILDREN WITH SPECIAL EDUCATIONAL NEEDS

KATJA SUTELA

University of Oulu, Finland

Music is a powerful medium for social interaction. Musical group interaction tends to join individuals into states of togetherness, can play an important part in promoting interpersonal skills and provides means for social interaction, one that most people find rewarding and easily accessible.

Dalcroze Eurhythmics lessons contain musical exercises that develop not only musical understanding, but also physical, social and cognitive skills. Learning takes place in a group, where students interact with each other by improvising and imitating. Bodily experience provides means of developing skills and understanding in a broad sense. This study leans on the philosophical idea of Merleau-Ponty, “knowing the world through the body” and theory of embodied metaphor from cognitive psychology where bodily knowledge is the basis on which new knowledge is built.

This study investigates the development of agency through embodied experiences and interaction within music and movement lessons in a special education context. This study aims to understand the connection between embodied learning and enhancement of agency. The general focus of this study is on the participants’ interactions and encounters as well as their changing positions, locations and stances and their agentive actions and efforts in developing an active stance in musical interaction. The main research question asks how the embodied experience in musical interaction enables the students’ participation and agency.

Katja Sutela is a lecturer at the University of Oulu, teaching music and movement, and classical piano. She has taught music to children with special educational needs for ten years in a special school. Katja did her master’s thesis on the relationship between music education methods and pedagogical thinking and is currently pursuing a PhD at the University of Oulu on the development of agency in musical interactions for children with special educational needs. Katja is an active singer-songwriter and has recently released her second album.

IN SEARCH OF A GOOD FIT: THE TEACHING OF MUSIC, DALCROZE EURHYTHMICS AND THE QUÉBEC SCHOOLS’ TRAINING PROGRAMME

JOSÉE VAILLANCOURT

Université Laval, Québec, Canada

In the training programme for Québec schools described in the Programme de formation de l’école québécoise (2001) the arts, including music, are counted among the five domains of disciplinary learning. The programme is structured to favour the development of skills and is based on a constructivist and socio-constructivist approach that places the pupil at the centre of learning. Furthermore, the programme, through building fundamental competencies in music (creating, performing, listening and appraising), supports the development of transferable skills and general educational objectives that contribute to the overall development of the pupil. At the beginning of the 20th century, Emile Jaques- Dalcroze (1865-1950) created Dalcroze Eurhythmics, an approach to teaching music in which movement of the whole body is the principle means of musical education. According to Dalcroze, who was both a musician and a pedagogue, the main purpose of education was to lead the child to self-knowledge and to develop his/her personality.

Comparing the guiding principles of the training programme with those that underpin Dalcroze Eurhythmics gives rise to the following question: In what ways do the principles of Dalcroze Eurhythmics, as interpreted by teachers and contemporary researchers, relate to the primary objectives stated in the Programme de formation de l’école québécoise, and what contribution could it make to the carrying out of this programme, particularly with regard to pupils’ musical and general artistic development?

Josée Vaillancourt is Professor at the Faculty of music of Université Laval (Québec), where she conducts the Faculty choir, teaches choir conducting and a methodology course (singing and music-movement) for primary-school music teachers training. Her research interests include application of Dalcroze Eurhythmic’s principles for music teaching in primary schools, child’s vocal and musical development, choral pedagogy, singing repertoire for music education in schools and musicians’ body awareness.

SUFFERING IN PARYS: FACILITATING A MEETING ABOUT WATER PROBLEMS THROUGH DALCROZE-INSPIRED ACTIVITIES

DR LIESL VAN DER MERWE

North-West University, Potchefstroom, South Africa

Stakeholders from Parys, a town in South Africa, shared their water related experiences at the Cultural dynamics of water (CuDyWat) workshop on 26 September 2014. It became clear from their stories that they are suffering tremendously. This suffering is caused by the health risk that is posed by the dirty water or the lack of water supply. Dalcroze-inspired activities were used to facilitate this meeting.

In this hermeneutic phenomenology we were interested in the meaning participants ascribed to their lived experiences of 1) the water problems, 2) possible solutions and 3) the music and movement workshop. Data was collected by means of focus group interviews, open-ended individual interviews, photos, videos and observations. All these data were included in one heuristic unit in ATLAS.ti 7. These documents were coded. Similar codes were grouped into categories and lastly these categories were sorted into themes. Seven problem themes, five solution themes and five music experience themes were identified. The notice, collect and think (NCT) method for computer-assisted qualitative data analysis was used.

From the focus group interviews, themes emerged about the Dalcroze-inspired activities namely, that the joyful experience facilitated social interaction and made it possible for relationships to be transformed. Virtues rose from this transformation and participants' experience were that this approach supported their wellbeing.

The Dalcroze-inspired approach to the water workshop helped people to get to know each other, to think in a new way about an old problem, to put conflict behind them and work on creative solutions together.

MUSICAL EXPRESSION THROUGH BODY MOVEMENT – AN EXPERIENCE WITH PERFORMING ARTS STUDENTS

LEILA ROSA GONÇALVES VERTAMATTI

Centro Universitário Sant'Anna, São Paulo, Brazil

This work describes an attempt to introduce performing arts students to musical language through body and movement expression. The emphasis was on the verification of multiple relationships between musical elements and body movement. The practice developed in this step was based on Émile-Jaques Dalcroze's line of thought. Among the activities employed were quick reaction and improvisation games based on rhythmic and melodic stimuli. Phrasing, form, melodic profile and canons were all part of this experience. Patricia Stokoe's approach to body expression was considered in the elaboration process of activities, which focused in the expressive possibilities of the body. These authors, in addition to Constantin Stanislavski, Moshé Feldenkrais, Doreen Rao, Brigitte Rose, Henry Leck and Zoltán Kodály, served as support for the development of the body-music-voice relationship used in this work. It was noted that many of the drama students did not develop their singing skills. Some had very poor perception of their voice and others rarely sang at all. Gradually, vocal practice was incorporated, although always associated with body movement. At the end of the experience, students were musically literate and were increasingly interested in deepening their music knowledge. They also experienced pitch and vocal support improvement and had the opportunity to sing musical pieces and to participate, with the UNESP Institute of Arts' Youth Choir, in the musical play "History of Dita", by Carla Adduci, with vocal arrangements by Marisa Fonterrada.

THE MEANING ENSEMBLE PERFORMERS ASCRIBE TO THEIR EXPERIENCES WITH DALCROZE EURHYTHMICS

CATRIEN WENTINK

North-West University, Potchefstroom, South Africa

My paper is about how performers in a sextet experience using Dalcroze-inspired activities as part of their preparation for a performance of the Tango and Charleston of La revue de Cuisine by Bohuslav Martinu.

As a performer, the first experience I had with Dalcroze Eurhythmics was enlightening. It made me experience music in a way I had never experienced it before. Dalcroze is a method that can help you understand music and really get the rhythm and phrases in your body. This type of approach could help an ensemble to master music in a shorter time and promote ensemble playing.

The research design used for this qualitative study is an Interpretative Phenomenological Approach (IPA). This will provide an explanation of how the ensemble players understand their experiences of Dalcroze Eurhythmics, while preparing for a performance. Data was collected by means of semi-structured interviews.

Themes and categories will emerge from the qualitative data analyses by using ATLAS.ti.

My study would be different, as it will be conducted on the experiences of performers in an ensemble with Dalcroze Eurhythmics while preparing for a performance. This study could be of interest for solo performers as well as ensemble performers as it will highlight the effect of Dalcroze Eurhythmics on the final performance and discuss how ensemble performers make sense of their experiences of Dalcroze Eurhythmics.

Catrien Wentink received her MMus in piano performance at the North-West University in 2009 after postgraduate studies in Youngstown, USA. In 2009 she received the ABRSM performance licentiate (solo piano) (LRSM) and the Unisa performance licentiate (two pianos) with distinction. She is currently busy with her doctorate degree at the North-West University and is a lecturer in Music Education at the same institution.

Dalcroze Eurhythmics, Brian Ferneyhough's Unity Capsule and developing a new collaborative compositional methodology

KATHRYN WILLIAMS AND LARRY GOVES

The Royal Northern College of Music, Manchester, UK

This paper seeks to critically reflect on the process of applying Dalcroze Eurhythmics to learning and performing Brian Ferneyhough's solo flute work Unity Capsule and to initiate a dialogue between experimental music in which the score prioritises the description of physical movement and the Dalcroze method. We aim to develop a new compositional methodology exploring the relationship between Dalcroze and these 'movement based' notational practices.

The Dalcroze method was an integral part of Kathryn Williams' preparation of Unity Capsule, particularly in navigating the physical demands made by the score that emerge from the extreme notational complexity. We intend to explore this process in detail and apply this approach to related repertoire in which the description of physical movement is a feature of the written score. This will be the starting point for a new collaborative compositional approach, which will include considering movement as a collaborative 'space' between composer and performer and as a starting point for an improvisation framework within a compositional context.

Alongside the written conclusions examining movement based experimental notation and Dalcroze we intend to present relevant performance demonstrations of new and existing music.

We hope to stimulate discussion from experienced Dalcroze practitioners on the relevance of this repertoire, notational approach and performance practice. Notation describing physical movement seems relevant to Dalcroze research, but at this stage we are not aware of any connection between these areas of study.

***Kathryn Williams** is an American flautist currently based in Manchester, UK. She studied at the Royal Northern College of Music and has recently completed her International Artist Diploma. Kathryn enjoys a varied performing career of solo and chamber playing, with recent engagements including a concerto with Manchester Camerata and a solo recital at St. Martin-in-the-Fields. She is also active as a freelance orchestral player and Early Years workshop presenter.*

***Larry Goves** is a composer and curator based in Manchester. His music has been performed, recorded and broadcast extensively and released on labels including NMC, Slip Discs, Dutton Epoch, Prima Facie and PRAH. He is a lecturer in composition at the Royal Northern College of Music and tutor in composition with the National Youth Orchestra of Great Britain. He is a former student of Anthony Gilbert (RNCM) and Michael Finnissy (Southampton University).*

EVENING PERFORMANCES



EVENING PERFORMANCES

Monday 27 July at 19:30

Tuesday 28 July at 20:00

The Saltation of Calligraphy	<i>Hong Kong Dalcroze Quartet</i>	4'
My Heart has Four Chambers	<i>Mary Price-O'Connor</i>	3'
Five Pieces for Orchestra	<i>Anton Webern</i> <i>Choreography and performance: Kaye Barker</i>	4'
Paradise on Stage	<i>Mirjam Klebel, Tomaž Simatović and Matej Bonin</i>	8'
New work (world premiere)	<i>Larry Goves</i> <i>Flute: Kathryn Williams</i>	6'
Unity Capsule	<i>Brian Ferneyhough</i> <i>Flute: Kathryn Williams</i>	14'

INTERVAL

Solo performance with voice and body, bottles and delay, drainpipe and grand piano		60'
Hommage a deux Jaques (voice and movement) Bach Prelude C minor (voice) Mera dil bhara hai (drainpipe and voice)	<i>Hilde Kappes</i>	
Improvisation on strings (piano) „Otto“ ...Improvisation on the standard „Black Orpheus“ (piano) “Aber der Novak läßt mich nicht verkommen“ ... Viennese chanson (piano) Improvisation on „Zarah goes Crazy“ (face, voice and piano)		
Io non troppe (plastic bottles and delay) Unbottled (plastic bottles and delay) Waiting (plastic bottles and delay)		

Running order subject to alteration

PROGRAMME NOTES

The Saltation of Calligraphy **Plastique Animée using Chinese contemporary music**

Hong Kong Dalcroze Quartet: Pinky Ko, Cici Yau, Dorathy Kong and Katherine Mak

The music “The Saltation of Calligraphy” is a quartet composed by Ko Chiu Yung, Pinky in 2004. The piece is written for Chinese instruments: Dizi (Chinese flute), Erhu (Chinese violin), Pipa (Chinese lute) and Zheng (Chinese harp). It was premiered in 2004 by the Hong Kong Chinese Orchestra. Inspired by the beautiful brushstroke movement of Chinese brush calligraphy, the HKDQ explores the possibility of using this unique music, a combination of writing art and musical art, in Plastique Animée. In the performance, the performers will wear a Chinese costume with long sleeves, and experiment with varieties of contrasting gestures and movements, ideas from the traditional Chinese long sleeves dance. While the writing of the Chinese brush calligraphy will be presented by music, each performer will represent one instrument, revealing different Chinese brushstrokes: “steely strokes”, “cursive monologue”, “wielding the large brush” and “moving ahead together”. There will be solo parts, showing melodic themes and fragments, and parts when the whole team will come together, finishing the piece with a splendid “word”.

The HKDQ hopes that this performance opens the door to understanding and appreciation of Chinese music and Chinese culture.

My Heart has Four Chambers

Mary Price-O'Connor

This is a short solo movement piece I created in silence. I wanted to explore the musicality in the human body, a concept that resonated with Jaques-Dalcroze’s own notion that movement is itself music. My starting point was the spatial idea of the four chambers of the heart and the tempo and energy of blood flow around the body as basic structure. I used spirals, breath and heartbeat to give more detail. I fed into this process a sonnet by John Donne called “Batter My Heart” to give me further inspiration for accent, pace and emotion. I created the piece in rondo form with a distinct 2:3 motif. The piece started life as a submission for my Licence solo plastique animée exam in August 2014.

Five Pieces for Orchestra op. 10

Anton Webern (1883-1945)

Solo Plastique, performed by Kaye Barker

1. Sehr ruhig und zart (Very calmly and tenderly)
2. Lebhaft und zart bewegt (Lively and tenderly)
3. Sehr langsam und äußerst ruhig (Very slow and extremely calmly)
4. Fließend, äußerst zart (Flowing, extremely tenderly)
5. Sehr fließend (Very much flowing)

This solo plastique was first performed in July 2014 for my Dalcroze Eurhythmics Licence examination. Webern’s Five Pieces for Orchestra Op. 10 are characterised by contrasting moods, lyrical melodies and by a structure, which is immediately satisfying. A main component of the work is Webern’s use of Klangfarbenmelodie, the technique of passing melodies between instruments. This infuses the music with an expressive quality that can be shown through movement.

The Five Pieces lend themselves to an interpretation based on Dalcroze principles; the music is created from motifs, which can be legato or staccato, pianissimo or forte, and texturally the piece is rich with opportunities to represent contrapuntal passages through movement. The timbres also add to the changing moods. The Five Pieces are, as Paul Griffith’s comments in A Concise History of Modern Music “as exploratory as they are concise”.

Paradise on Stage

Mirjam Klebel and Tomaž Simatović, dancers/choreographers
Matej Bonin, composer

We are three artists and professionals who work in the field of music, performing arts and pedagogy. In 2013 and 2014 we led an interdisciplinary research project in performing arts based on empathy, music and performative dance. We looked for the creative potential of dance and music, devising empathy in a choreographic way. In this work we have focused on how to listen to musical scores from the perspective of tonality, rhythm, and groove. Our intention was to create an empathetic dance performance. The work has been based on movement research and empathetic composition strategy. This research phase concluded with creating the performance Paradise on Stage, which shows how can empathy operate in a performance as a choreographic tool, when placed in relation to music and dance. We looked to create a dramaturgy through a music score, which would support the empathetic feeling when dancing, and boldly naming it as "paradise".

New work (world premiere) **Unity Capsule**

Larry Goves (b.1980)
Brian Ferneyhough (b.1943)

Kathryn Williams (flute)

This performance complements the paper "Dalcroze Eurhythmics, Brian Ferneyhough's Unity Capsule and developing a new collaborative compositional methodology", written with Larry Goves, and is an opportunity to put the elements described in the paper into practice.

The relevance of the Dalcroze method to Unity Capsule is surprising, yet when examined closer, obvious. Realising Ferneyhough's highly complex, decoupled notation naturally creates physical movements, which can be likened to dissociation exercises practiced in the Dalcroze method. This makes it a visually and aurally immersive experience.

The new work by Larry Goves, as yet untitled, is a new set of compositional studies in progress. The sequence seeks to employ features of recent music that use the description of physical movement as the main feature of the notation alongside Dalcroze practice as a catalyst for new music and framework for a performer/composer collaboration.

– INTERVAL –

Solo performance with voice and body, bottles and delay, drainpipe and grand piano

Hilde Kappes

Hommage a deux Jaques (voice and movement)

Bach Prelude C minor (voice)

Mera dil bhara hai (drainpipe and voice)

Improvisation on strings (piano)

„Otto“ ...Improvisation on the standard „Black Orpheus“ (piano)

„Aber der Novak läßt mich nicht verkommen“... Viennese chanson (piano)

Improvisation on „Zarah goes Crazy“ (face, voice and piano)

Io non troppe (plastic bottles and delay)

Unbottled (plastic bottles and delay)

Waiting (plastic bottles and delay)

BIOGRAPHIES

The Hong Kong Dalcroze Quartet was formed by four devoted music educators from Hong Kong in 2014.

Mary Price-O'Connor is a London-based music teacher, freelance performer, theatre maker, and silent film accompanist. In 2008 she started a Certificate training in Dalcroze Eurhythmics and then embarked on the Licence in 2011. She has taught Eurhythmics at Junior Guildhall since January 2012. In 2014 Mary set up The Moving Theatre Lab to explore and develop the relationship between movement music and theatre with Dalcroze Eurhythmics as a foundation. She has received the Ann Driver Trust Scholarship 2010, Jean Vincent Award 2012 and Elizabeth Vanderspar Scholarship 2013.

Kaye Barker was an Exhibitioner at the Junior Department of the Royal College of Music and read music at St. Catherine's College, Oxford University. She continued studying at the Royal Northern College of Music and joined the BBC Philharmonic. Kaye also joined the Bridge Quartet and performed on BBC Radio 3 and Classic FM. In 2011 she became Head of Music at Gumley School for Girls, London. Kaye discovered Dalcroze Eurhythmics in 2008 and completed her Certificate in 2012. She teaches Dalcroze Eurhythmics for Trinity Laban and is currently studying for the Dalcroze UK Licence.

Mirjam Klebel is an Austrian dancer and choreographer and scholar. In 2002 Mirjam received her diploma in professional Dance Performance from SEAD. From there she embarked on an international professional career. Mirjam has worked and collaborated with a multitude of makers and taught professional dance and choreography in SEAD Salzburg, Mozarteum and University of New Mexico. She has worked as a movement coach with theatre directors and organised festivals, competitions and her own productions.

Tomaž Simatovič see page 62

Matej Bonin collaborates with renowned international soloists and ensembles (Ensemble Modern, RTV Symphony Orchestra, violist Megumi Kasakawa, accordionist Luka Juhart and singer Irena Tomažin amongst others). For his work he was awarded the Prešeren Prize of the University of Ljubljana, Gargonza Arts Award 2014. His orchestral piece *Can-cro* was awarded first prize in the "under 30" category at the 62nd International Rostrum of Composers. Matej also works in the field of music and dance theatre.

Kathryn Williams see page 96

Larry Goves see page 96

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Hilde Kappes was born along the River Mosel near Cologne, Germany. She studied Music and Movement / Rhythmics at the University of Music and the Performing Arts Vienna.

Her vocal acrobatics and exceptional musicality on a range of instruments first gained attention in 1996 through an article in the German weekly *Die Zeit*. Her moderation of André Heller's Variety Show in Berlin's Wintergarten Theatre as a femme fatale and drainpipe artist with her own invented "Schortuanisch" language had captured the audience's imagination and given the show an inimitable flair. Stage appearances followed in Germany, France, Switzerland and Austria in theatres, cultural institutions, comedy festivals, jazz festivals, voice and world music festivals, literature festivals and environmental conventions, as well as the management of interdisciplinary projects (fine arts, dance and film).

Hilde has composed, recorded in an improvisatory manner and staged music for theatre and film, and for radio plays on Deutschlandfunk and Deutschlandradio, resulting in four CDs and two DVDs. Since 2001, Hilde has received several awards, including Germany's most prestigious cabaret prize Prix Pantheon in Bonn, the Düsseldorf *Handelsblatt* Prize, and the Rhoner Sur Prize in Bolzano/Italy.

"As if Goddess Freya had arranged to meet Venus, Kappes's art fuses into a 'one woman opera', where looped plastic bottles with plucked piano strings metamorphose in her larynx to Mongolian sounds, and blend would-be chanting, worshipping and velvety truths to a sort of musical manifestation that physically and sensually makes healthy fun of the madness of human encounters, satirizes it and with magnificence packs it full of the true order of nature: 'Thou shalt desire!'".

DAYTIME PERFORMANCES



DAYTIME PERFORMANCES

Paolo Munaó (*piano*)
Erika Baldi (*introduction*)

"E. Jaques-Dalcroze: movements of a piano composer"

Monday 27 July 13:00-14:00

Impromptu-Capriccio op.44 no.3
Dedicated to Monsieur Francis Planté

Emile Jaques-Dalcroze

Nocturne op.45 no.3
Dedicated to Max von Schillings
(Published in Strasbourg: Süddeutscher Musikverlag, 1902)

6 Caprices et Etudes Rythmiques
Dedicated to A M. Isidor Philipp 'Professeur au Conservatoire de Paris'
(Published in London: AUGENER Ltd., 1920)

Emile Jaques-Dalcroze

Tuesday 28 July 13:00-14:00

Impressions Fugitives: 40 petites pièces pour piano
Preface and revision by Jacques Tchamkerten
(Published in Geneva: Drize, Editions Papillon, 2000)

Emile Jaques-Dalcroze

Wednesday 29 July 11:00-11:30

Paul Hille and Michael Schnack (*two pianos*)

A concert of two-piano music from Latin America including pieces and composers featured by performers Paul Hille and Michael Schnack in their workshops.

Norteña

Emilio DuBlanc (1911-1999), Argentina

Tres Romances

Carlos Guastavino (1912-2000), Argentina

'Las Niñas'

'Muchacho Jujeño'

'Baile'

Caribbean Cruise

Jean Berger (1909 -2002), Germany/U.S.A.

Gato

Carlos Guastavino (1912-2000), Argentina

Paolo Munaó is a versatile musician with a wide-ranging repertoire and particular interests in performance practice-as-research as well in Lied, piano pedagogy and historical keyboards. Recently, he was assistant in piano at Musik-Akademie in Basel and he is prizewinner of the UNESCO Aschberg Prize 2004 and Premio "Claudio Abbado" 2015. Sergio Fiorentino was his mentor and teacher. Last major concerts at Bergen International Festival ("Grieg and the Human Voice" conference 2015) and Maggio Fiorentino Festival (Britten and Strauss piano project 2014). Now as piano professor is developing a new Course of Music and Piano Literature in Florence. E. Jaques-Dalcroze, J. Tamas and the Swiss piano tradition are his current subjects of research.

For biographies of **Paul Hille** and **Michael Schnack**, see pages 39 and 92



**EXCURSION TO
SCHLOSS LAXENBURG**

EXCURSION TO SCHLOSS LAXENBURG

Wednesday 29 July

After the conference officially closes, there is an excursion to visit the Schloss, which housed the Hellerau-Laxenburg school, a successor to the Bildungsanstalt Jaques-Dalcroze, Hellerau, Germany.

The little baroque town of Laxenburg is important for other historical reasons too, including the fact that Empress Elisabeth (Sisi) and Emperor Franz Joseph spent their honeymoon here.

PROGRAMME

14:15	Coaches depart Rennweg, Vienna
15:00	Arrival at Laxenburg City Hall The group will be received by the Vice-Mayor of Laxenburg, Elisabeth Maxim, who invites delegates to a cup of coffee and a typical Austrian sweet dish
15:30	Half of the group enters the park with Mag. Barbara Hafner-Düringer to see the old castle and the gardens The other half enters the museum for an exhibition of instruments and photos as well as short dance films made during the time of the Hellerau-Laxenburg school
16:15	Groups swap
17:00	Free time: to relax, walk in the park (there is also a little train, which tours the park), see the town, have some more coffee...
18:15	Coaches depart Laxenburg
19:15-19:30	Coaches arrive Rennweg, Vienna

The method
I created, and
which bears my
name is...

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movement

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oneself
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St. Andrews

«What the public
that a new art-form
that the pathway
painters, poets, and
to see the possibility
the interpenetration

1876 Richard Wagner (1813-1883)
writes the Bayreuth Festival
1884 Emilio Jacinto Salazar is named
as assistant architect's contractor
1887 Christopher Marlowe invents
Elizabethan drama
Emilio Jacinto Salazar is appointed
professor of Spanish Conversation
1894 Pierre de Coubertin (1863-1937)
opens the first Olympic Games
modern era
brothers, August
for the
Colon
of all
1927
1932
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SAVE THE DATE

SAVE THE DATE!

The 3rd International Conference of Dalcroze Studies
Sunday 23 – Thursday 27 July 2017

The Scientific Committee is pleased to announce that the 3rd International Conference of Dalcroze Studies will be held Sunday 23 – Thursday 27 July 2017. Please save the date!

Due to the growth of the event, and to maximise access to presentations and workshops, the third conference will take place over five days.

There will be an evening reception on the Sunday, followed by three and a half days of workshops, papers, symposia, keynotes, performances and other events.

The venue is to be confirmed.

Look out for the call for abstracts and details of registration in September 2016!

For more information, or to make suggestions for the 2017 programme, contact John Habron@coventry.ac.uk

THE 2ND INTERNATIONAL CONFERENCE OF DALCROZE STUDIES

Following the success of the first conference in Coventry (2013), this major event continues in developing practice, theory, research and debate within the growing interdisciplinary field of Dalcroze Studies. Being in Vienna in 2015, it establishes the tradition of a biennial conference that travels internationally.

Over four days, delegates from more than twenty countries and every corner of the globe will share a remarkable wealth and variety of papers, workshops, symposia, research training seminars, keynote addresses and performances. For the first time, the conference includes a guest speaker, guest artist and excursion. Uniquely, it begins with a celebration to unveil a commemorative plaque to Emile Jaques-Dalcroze on the house where he was born in 1865.

Jaques-Dalcroze's birth in Vienna 150 years ago, as well as his association with the city during his life, makes it entirely appropriate that the University of Music and Performing Arts Vienna should be host to this gathering.

Contact

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