

PROCEEDINGS:

THE FIRST INTERNATIONAL CONFERENCE OF DALCROZE STUDIES

Wednesday 24 to Friday 26 July 2013

EDITOR:

John Habron

Coventry University

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Priory Street

Coventry, United Kingdom

CV1 5FB



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SCHEDULE

K = keynote
P = paper
S = symposium
W = workshop

Wednesday 24 July

	ETG34	ET221	AB Goldstein Lecture Theatre	ET101
0800			Registration (AB foyer)	
0900			Welcome: Professor Martin Woolley (Associate Dean, Applied Research, Coventry School of Art and Design) Dr John Habron (Chair, Conference Committee)	
0915	Short break			
0930	P1 Juntunen: The role of music education methods in current music teacher education: the Dalcroze approach as a case	W1 Hille: Solfège Rythmique - balance and sound		
1000	P2 Croset: Dalcroze Eurhythmics: tool or discipline?			
1030	P3 Vann: Dalcroze exams for children: graded exams for monitoring progress in experiential learning	W2 Wedin: Motor skill development in relation to playing an instrument		
1100				Refreshment
1130	P4 Piras: The composer Emile Jaques-Dalcroze: Features and identity		S1 Alperson, Habron-James, Greenhead & Mathieu: The gift of Dalcroze Eurhythmics: Applications for the development of the human person throughout life Louise Mathieu (chair)	
1200	P5 Kus: Being one with the music: The unity of music and movement in the pedagogy of Emile Jaques-Dalcroze and INORI of Karlheinz Stockhausen	W3 Pasternak: Music expression of movement inspired by gestures and an ancient dance form based on literature, sculptures and iconography of vase-painting		
1230	P6 Habron: Composing with/for the body			
1300				Lunch
1400			K1 Joan Pope & Selma Odom: Practical Idealists: Founders of the London School of Dalcroze Eurhythmics. Respondent: Sandra Nash	
1500	Short break			
1515	P7 Weise: The Movement rhythm in ‘Le Sacre du Printemps’ choreographies	W4 Hauser-Dellefant: Musicality and Language	Special paper presentation Gianadda: The impact of Dalcroze Eurhythmics on people with Alzheimer's dementia	
1545	P8 Murphy: Émile Jaques-Dalcroze and Rudolf Laban: Exchanges and Perspectives			
1615	P9 Habron-James: Tracing Stones: The music of landscape	W5 Hadley: Dalcroze in the primary school		Refreshment
1645				
1715	P10 Lange: The execution of fugue form of the example of the third part of the second string quartet by Karol Szymanowski			
1745	P11 Dutkiewicz: Music choreography of contemporary works by Polish composers – some examples	W6 Kokocińska: Width in a movement		
1815	P12 Butke: Plastique Animée - Music Education through Expressive Movement	In room ET233		
1845	P13 Pasternak: From ancient choreia to modern plastique animée. Current understanding of Dalcroze’s concept of the unity of music and movement			
1915				
1945		Performance 1		
2100		Performance 1 repeat		

Thursday 25 July

	ETG34	ET221	ET126	ET233	AB Goldstein Lecture Theatre	ET101	
0830	P14 Burrell: Are Dalcroze principles relevant and applicable to the music making and teaching of Early Years (very young children 0-4)?	W7 Jaresand: Eurhythmics/ Jaques-Dalcroze – Counterpoint in Movement and in Music in a Listening Attitude		Poster set-up			
0900	P15 Trzepierczyńska: Everyday with Eurhythmics				Performance 2 Minimayr: Waldklang Dance Performance (video, 20 mins)		
0930	P16 Zavalko: Utilising the Dalcroze method to improve teaching children to play violin	W8 Rasmusson: See what you hear, sing what you see - meeting a new soundworld		Posters			
1000	P17 Vann: Dalcroze Eurhythmics: a way forward for children with learning difficulties and differences						
1030	P18 Strevens: The effects of remedial movement work and Dalcroze Eurhythmics exercises on instrumental playing in teenagers with coordination and rhythm issues	W10 Lange: Rondo form in movement and moving space					
1100							
1130							
1200		K2 Katie Overy: Rhythm, Movement and the Brain Respondent: Eric Barnhill					
1300				Lunch			
1400	K3 Maxine Sheets-Johnstone: Dalcroze and Animate Life Respondent: Mariusz Kozak						
1500	Short break						

SCHEDULE

Thursday 25 July Continued

	ETG34	ET221	ET126	ET233	AB Goldstein Lecture Theatre	ET101
1515	P19 Minimayr: Learning processes in mind and body – comparative studies of neuroscience and music and movement education / eurhythmics	W11 Spencer: Using Dalcroze in instrumental tuition to diagnose and solve pupils' problems (particularly in string teaching)		Posters	P23 Hauser-Dellefant: the complexity of rhythmics education	
1545	P20 Barnhill: Prior plausibility for music-movement Interventions: support from evolutionary and systems neurobiology				P24 Kamińska: Minimalism in music by chosen Polish composers as shown through body movement interpretations	
1615	P21 Freschi: Music as embodied knowledge: neurological bases of Dalcroze's teaching principles				P25 Ring: Rhythm and Scene - The heritage of Emile Jaques-Dalcroze in actor-training at the University of Music, Drama and Media Hanover, Germany	
1645	P22 Bauer: Radical Departure: where in the world did Emile Jaques come up with the idea of rhythmic education?					
1715						
1745	P26 Shin: The significance of the Yin- Yang symbol in relation to Jaques-Dalcroze's Eurhythmics	W13 Schnack: Teaching tuning, balance and groove in choral jazz: what I've overheard from Dalcroze			S2 Farthing, Habron- James, Greenhead, Harris, Spencer & Matthews: Not just sitting quietly: Restoring movement to education and the core curriculum Anna Farthing (chair)	
1815	P27 Huxley & Burt: Advancing side by side: Emile Jaques- Dalcroze and Wassily Kandinsky (1906- 1914)					
1845	P28 Habron & Van der Merwe: A conceptual study of spirituality in selected writings of Emile Jaques-Dalcroze					
1915		Open Space: Dalcroze research, what next? Mary O'Connor (convener) Ends 21:45				
1945						

Friday 26 July

ETG34		ET221	ET233	AB Goldstein Lecture Theatre	ET101	
0830	P29 Kozak: Dalcroze at the limits: The experience of musical time through movement	W14(+P) Greenhead: The uses of movement in Dalcroze Eurhythmics: a beginning study	Posters			
0900	P30 Dutton: Education In Rhythm and By Rhythm – Exploring Holistic Aspects of Dalcroze Eurhythmics					
0930	P31 Van der Merwe: The experiences of music students with Dalcroze-inspired activities: a phenomenological approach					
1000	P32 Alperson: A qualitative study of Dalcroze Eurhythmics classes for adults	W15(+P) Bachmann: Do you speak music? The roles and challenges of piano improvisation in Dalcroze Eurhythmics				Refreshment
1030	P33 Turnbull: Music that Moves					
1100						
1130						
1200						
1300			Posters dismantled		Lunch	
1400	P34 Toni: Jaques-Dalcroze and the modernist piano teachers of São Paulo	W16(+P) Matthews, Williams, Greenhead: Exploring Dalcroze in Classical Ballet Training – reflections on practice at Central School of Ballet, an affiliate of the Conservatoire for Dance and Drama		P39 Bachmann: Dalcroze, from practice to theory		
1430	P35 Tsintziloni: Educating the Greek modern dancer, teacher, choreographer and viewer: Eurhythmics and contemporary dance in Greece					
1500	P36 Nash & Pope: In the air and over the waves: broadcasting the creative learning ideas of Jaques-Dalcroze					
1530	P37 Farthing: Now children, find a space... creatively interpreting BBC Schools Radio Archives for the Olympic generation	W17 Agnieszka Chenczke-Orłowska & Kinga Ceynowa: The gradual polymeter and its various ways of execution		P42 Brotz: The Dalcroze approach to music education, piano performance, and transfer of learning: Choosing an Experimental Design		
1600	P38 Nash: Legacies of the London School: a student's lesson notes from the 1920s					
1630						
1700						
1800 conference closes						

Performance 1 (live)

Wednesday 19:45, 21:00

Habron-James	10'
Kokocinska	3'30"
Davies	8'
Habron	25-30'
Nowak	3'

Performance 2 (video)

Thursday 09:00

Minimayr 20"**Posters (Thursday 09:00-18:45, Friday 08:30-13:00)**

Barker:	Do Dalcroze Eurhythmics lessons improve the outcomes when teaching students to recognise metre and to perform and notate rhythms?
Kupsik:	Development of the Eurhythmics Method in Poznań in the Years 1920–2013
Louw:	Experiencing the rhythm of music and mind during a Southern African youth choral competition of the Lesotho Evangelical Church
Martinelli:	Early Childhood Music Education with Dalcroze Method
Pope:	Cecilia's Causes
Shin:	The significance of Jaques-Dalcroze's view on listening

Ongoing

Emile Jaques-Dalcroze: Music in Movement (exhibition)

Lanchester Projects Gallery, The Hub Weds-Fri 09:30-17:00

Dalcroze Society UK Shop

ET130 Weds-Thurs 10:00-18:00, Friday 10:00-13:00

ACKNOWLEDGEMENTS

The committees of the Association des Amis de Jaques-Dalcroze (AAJD), the Dalcroze Society UK, the Fondation Emile Jaques-Dalcroze and FIER (Fédération Internationale des Enseignants de Rythmique) have provided invaluable financial support for our conference and I wish to thank personally: Marie Laure-Bachmann; Nicola Gaines-Armitage; Martine, Muriel and Eric Jaques-Dalcroze; and Madeleine Duret.

The conference committee of the First International Conference of Dalcroze Studies has been a constant source of academic rigour and advice, and its members have generously shared their expertise. Especially for their assistance in reviewing abstracts and their continual encouragement and moral support, my heartfelt gratitude goes to Ruth Alpersen, Karin Greenhead, Marja-Leena Juntunen, Louise Mathieu, Sandra Nash, Selma Odom, Joan Pope and Jane Southcott.

For sage advice at important moments throughout the process, my thanks to Karin Greenhead, Dee Reynolds, David Sulkin and Sarah Whatley.

For their help with sourcing material for Anna Farthing's 'Dancing amongst the documents' workshop, my thanks go to: Sharon Maxwell and Sophie Klepacz of the National Resource Centre for Dance, University of Surrey; Joan Pope and Selma Odom; members of the Dalcroze Society UK: Margareta Burrell, Bethan Habron-James and Patsy James. I am particularly grateful to Patsy for her hospitality, her generosity in lending items from her own personal archive, and to Anna Farthing for her enthusiasm and practical support in the preparations for this session and several others aspects of the conference.

Soazig Mercier, the librarian at Institut Jaques-Dalcroze, Geneva, deserves special mention for her much appreciated help in preparing the exhibition 'Emile Jaques-Dalcroze: Music in Movement'.

The conference would not have happened without the advice and administrative, marketing and technical support of many colleagues at Coventry University. Thank you, for help both big and small, to: Paul Adkins, Daniel Atkinson, Darren Atkinson, Abby Brown, John Callen, Jon Constable, Cath Cullinane, Graeme Elliott, Sandy Forster, Natalie Garrett, Graham Harwood, Alison Hawker, Keith Holmes, Liam Johns, John Keenan, Paul Kendrick, Sadie Kerr, Mandeep Kooner, Greg Milligan, Judith Mottram, Stefan Musiol, Sharan Randhawa, Alex Roache, Kevin Rossin, Mark Walker, Gail Williams, Tom Williams, Martin Woolley and Karen Wright. Special thanks go to Julia Baron and Jenny Page (Marketing and Communications) for their advice, support and sheer hard work over many months of preparation.

Last, my deepest gratitude to Bethan Habron-James for being with me along the journey.

Dr John Habron

Senior Lecturer in Music, Coventry University

Committee Chair, the First International Conference of Dalcroze Studies

Sponsors

Association des Amis
de Jaques-Dalcroze



FIER (Fédération Internationale
des Enseignants de Rythmique)

Publicity partners

Our thanks to all those who have helped to publicise this event.

Approaches – Music Therapy & Special Music Education	IMHSD (Institute for Music in Human and Social Development)
Birmingham Conservatoire	Institut Jaques-Dalcroze
C-DaRE (Coventry Centre for Dance Research)	Intellect Publishing
CDD (Conservatoire for Dance and Drama)	International Dance Council
Central School of Ballet	INTIME (Interrogations into Music Experimentation)
Dalcroze Australia	Manchester Dance Consortium
Dalcroze Nederland	Moira House School
Dalcroze Society of America	Music Education Asia
DOCOMOMO (Documentation and Conservation of Buildings, Sites and Neighbourhoods of the Modern Movement)	Music Mark
EMUCOG (Embodiment and Music Cognition)	NRCD (National Resource Centre for Dance)
Harvest – Heritage, Arts and Media	RNCM (Royal Northern College of Music)
HELLERAU – Europäisches Zentrum der Künste, Dresden	Royal Academy of Music, London
iMERC (International Music Education Research Centre)	Somatic Spaces
	Sound Connections
	Swiss Embassy, London
	The Heather Gell Dalcroze Foundation

INTRODUCTION

It is my great pleasure to welcome you to Coventry University, to the First International Conference of Dalcroze Studies. This event celebrates 100 years of Dalcroze training in the UK as well as the centenary of the London School of Dalcroze Eurhythmics, founded in 1913. It is one of only a handful of similar Dalcroze gatherings that have brought together presenters from around the world to share their knowledge of practice and research. Notable precedents are the three Congrès International du Rythme, held in Geneva (1926, 1965, 1999).

The choice of ‘Dalcroze Studies’ in the conference title is deliberate. It invites us to consider which aspects of Dalcroze Eurhythmics we want to study and why, how the nature of research might differ between diverse countries and contexts, how we can learn from other disciplines, and how research might help the development of Dalcroze practice. To help us discuss these issues, the conference presents a remarkable wealth of practice and research: keynote, symposia, workshops, papers, posters and performances. These will provide the opportunity for lively and searching exchange between delegates, who – as these proceedings go to press – will arrive from more than twenty countries and from every continent (except Antartical!).

I am delighted that we can welcome five world-class keynote presenters to help focus our discussions. Selma Odom and Joan Pope will share a platform on the first day and they will be followed by Katie Overy, Maxine Sheets-Johnstone and Louise Mathieu over the next two days. The breadth of expertise of the keynote speakers – choreographical, empirical, historical, pedagogical, philosophical, somatic and theoretical – reflects the ambitions of the conference: to develop understanding of Dalcroze Eurhythmics from different perspectives and to allow for the sharing of knowledge between practitioners and researchers who otherwise may never have had the opportunity to do so.

Besides the conference sessions, I am also proud to offer delegates a specially commissioned essay, Practical Idealists: Founders of the London School of Dalcroze Eurhythmics, by Selma Odom and Joan Pope. This essay complements their joint keynote address and presents a summation of Selma and Joan’s decades of combined research into the history of the method and its impact. It is an honour to publish this text during the conference and I hope you will take one away with you.

Alongside this, delegates have the opportunity to visit Emile Jaques-Dalcroze: Music in Movement, a unique exhibition, designed by the Institut Jaques-Dalcroze, Geneva, in 2004. The exhibition has never been shown in the UK and its appearance here has been made possible by the generous support of the Association des Amis de Jaques-Dalcroze (AAJD) and the Fondation Emile Jaques-Dalcroze.

Finally, delegates will notice that the workshops are integral to the conference and form a ‘backbone’ that runs right through it. This reminds us that activity and animation are central to Dalcroze Eurhythmics, and that we experience music and movement not only corporeally, temporally and spatially, but also in a way that brings us into relationship with the world and each other. I hope that your experiences in Coventry will move you in every way and that you leave feeling nourished and inspired.

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

KEYNOTE PRESENTATIONS

Dalcroze Eurhythmics in the 21st century: Issues, trends and perspectives

Louise Mathieu

Université Laval, Quebec, Canada

Émile Jaques-Dalcroze (1865-1950) was a man of multiple talents. He was a concert pianist, a music composer, a conductor, a stage director. His ideas have influenced several of the arts. Dalcroze is a forerunner of modern dance, and has made an important impact on modern acting and directing techniques. In 1892, he was appointed professor at the Geneva Conservatory of Music. There, he soon realised that the music curricula and teaching methods needed to be reformed, because he found them too fragmented and intellectually oriented, too disconnected from the students' emotions and sensations. From then on, Dalcroze dedicated himself to devising a new approach to music education that involves the person as a whole and aims for a balanced development of his or her faculties, an approach which recognises the fundamental role of the body and of body movement in music perception and performance. Thus was born, right at the turn of the 20th century, Jaques-Dalcroze Eurhythmics. What has become of Dalcroze's ideas today? From which perspectives do researchers now treat the contribution of body movement to music education? This paper summarises the major research conducted on the subject during the last decades. Some scholars link Eurhythmics to educational theories that are at the core of contemporary pedagogy. Many studies indicate its positive impact on the development of musical, instrumental and creative skills, as well as on a person's overall faculties. Other studies call attention to the indissociability of the auditory and motor systems, and still others, by highlighting the body-mind entity in relation to musical perception, comprehension and execution, reveal the foundational relationship between music and movement, and underscore the educational value of Dalcroze Eurhythmics. The abundance and variety of its applications suggest that, despite being over a hundred years old, Dalcroze Eurhythmics remains a field of interest amongst contemporary researchers and practitioners.

Biography

Louise Mathieu is Professor at the Faculty of Music of Université Laval in Quebec, Canada, where she is Director of Graduate studies in Music education. She teaches

Dalcroze Eurhythmics, solfège, improvisation, plastique animée and pedagogy as well as qualitative methodologies in music education research.

Besides a musical background (Bachelor of Music Education and Bachelor of Dalcroze Eurhythmics, Université Laval, Quebec; Dalcroze Diplôme supérieur, Institut Jaques-Dalcroze, Geneva; Doctor of Arts, New York University, New York), her experience includes studies in acting, Feldenkrais and Gerda Alexander body awareness. She has directed and choreographed staged works, conducted choirs and instrumental ensembles and composed children's songs.

Louise Mathieu is the 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*, edited by the Collège in 2011. She also serves on the editorial board of the *Journal Recherche en Éducation Musicale* in which she published an article summarizing major researches conducted on Dalcroze Eurhythmics during the last decades. Louise's own research interests include the relation between music and body movement, the process of improvisation and qualitative research methodologies in music learning and teaching.

A frequent lecturer and workshop leader in Canada, Europe, Asia and the USA, Dr Mathieu also supervises music education research projects.

Respondent: Marja-Leena Juntunen

Dr Marja-Leena Juntunen is an associate professor of music education at the Sibelius Academy, Finland. She holds the Dalcroze License from the Carnegie Mellon University, Pittsburgh and has taught Eurhythmics both in Finland and abroad. Her doctoral research examined embodiment in Dalcroze Eurhythmics. Her current research interest areas include narrative inquiry, music (teacher) education, and Dalcroze pedagogy. She has published books, book chapters as well as articles in international and Finnish research journals. She is a member of the Editorial Committee of the *International Journal of Music Education: Practice* and the *Finnish Journal of Music Education*.

Rhythm, Movement and the Brain

Katie Overy

IMHSD, Reid School of Music, Edinburgh College of Art, University of Edinburgh

Rhythm is a defining characteristic of musical organisation, from the steady beat underlying most human musical behavior, to the complex variations in structure that can define a musical culture or style. The neural basis of rhythm is also extremely complex, involving not only auditory regions, but also motor, prefrontal and subcortical regions of the brain. In this presentation I will begin with a review of recent neuroscience findings on rhythm perception and will then introduce two recent studies that focus on the specific concept of an isochronous, steady beat. The first study examines the natural movement responses of young children to a periodic rhythmic stimulus. The second study uses fMRI brain imagining methodology to explore the neural correlates of different levels of metrical organisation of a steady beat. I will conclude with a short discussion of the potential for rhythm activities to provide a temporal structure that may support movement and language learning in children.

Biography

Dr Katie Overy is Senior Lecturer in Music at the University of Edinburgh, where she is Director of the Institute for Music in Human and Development (IMHSD). Her research interests revolve around musical learning, with a specific interest in rhythm, and a strong emphasis on bringing together theory, research and practice across disciplines including music neuroscience, music psychology, music therapy and music education.

Katie's PhD research into the use of rhythm games as a phonological remediation tool for dyslexic children was awarded a Psychological Corporation Postgraduate Award in 2001. After further postgraduate study at the Zoltan Kodaly Pedagogical Institute of Music, her post-doctoral research was conducted at Harvard Medical School, where she designed music fMRI research stimuli and protocols for young children and aphasic stroke patients.

Katie's recent publications include an edited special issue of Cortex on The Rhythmic Brain (Overy & Turner 2009) and edited proceedings of The Neurosciences and Music IV: Learning and Memory, published by the Annals of the New York Academy of Sciences (Overy, Peretz, Zatorre, Lopez & Majno 2012). Katie currently supervises 8 PhD students and is the UK partner in the EU PhD training network EBRAMUS (Europe, Brain and Music).

Respondent: Eric Barnhill

Eric Barnhill is pursuing a PhD in medical physics at the University of Edinburgh where he is working on a new way to image neuromuscular interactions with magnetic resonance physics. Prior to that he obtained certifications in the Feldenkrais and Dalcroze methods and developed his own form of music movement therapy, which he called Cognitive Eurhythmics. Eric trained as a concert pianist at the Juilliard School.



Practical Idealists: Founders of the London School of Dalcroze Eurhythmics

Joan Pope
Dalcroze Australia

Selma Odom
York University, Canada

Our presentation evokes the staff, students and supporters of The London School of Dalcroze Eurhythmics (LSDE), which opened above a Bloomsbury furniture store in September 1913. Its purpose was to serve as a centre in England for the method of music education developed by Swiss composer-teacher Émile Jaques-Dalcroze. The School was small, privately owned and the enterprise of a family of visionary teachers. With a goal of making the work ‘an intrinsic part of every school curriculum,’ they built a three-year teacher training programme and created widespread demand for specialists in a new profession. Who were the practical idealists of LSDE, and why did they do it? What relationships and loyalties held them together? What were their ways of teaching and learning? Who were the students, and how did they shape their careers and lives? Who from the fields of education, music, dance and the press supported the School?

Percy Broadbent Ingham served as Director and was responsible for finances, promotion and organisation of the teaching team; his co-founder and wife, Ethel Haslam Ingham, was Class Supervisor; and his sister Gertrude Ingham, Headmistress of Moira House (the Eastbourne girls’ school founded by their father), translated for Dalcroze’s public appearances. He came from Geneva regularly to teach and examine until 1939, maintaining a closer connection with LSDE than with any other satellite school. Alice Weber, a Moira House graduate, took charge of publicity and correspondence, providing administrative stability for over forty years. Ethel Driver, after completing studies in Hellerau with Dalcroze in 1914, directed the professional training programme. Cecilia John, an Australian LSDE graduate of 1923, adroitly led the School through several relocations during the 1930s and 1940s, but LSDE did not survive as a residential college. The School’s history did not end, however. New strategies and contexts for training unfolded over the next decades, organised by LSDE graduates and their successors in London and the wider English-speaking world.

Biographies

Western Australian, Joan Pope OAM, is a Dalcroze Eurhythmics teacher and has, in the past several decades, conducted courses in Singapore, Taiwan, Thailand, Japan, Fiji, UK and Switzerland and participated in conferences in Australia and New Zealand. Her PhD (Monash) researched early Dalcroze teachers in Australasia and earned the ASME, Sir Frank Callaway Award. She holds 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.

Joan’s degrees from UWA and Edith Cowan University are MEd, BEd, BA and DipEd, and she holds LRAM (Mime), and LRAM (Speech & Drama). She is well-known in Australia for creative approaches to community arts, playgrounds, children’s arts festivals, youth theatre, recreation activities for seniors, and has tutored in Early Childhood Education for a range of institutions since the late 1950s. Stage roles with UWA University and Graduate Dramatic Societies, and WA Playhouse, have been interspersed with directing for the G and S Society, The WA Opera Company and Ballet Workshop.

Joan has served on numerous boards and committees and in 2001 was honoured with the Medal of the Order of Australia, and the Centenary of Federation Medal; in 2006 she received The Chancellor’s Medal of The University of WA. Dr Pope is a Fellow of ACHPER and Hon. Life Member of AUSDANCE, ASME and Dalcroze Australia.

Selma Odom is a dance historian and writer. Recruited to York University in Toronto, she was founding director of the MA and PhD programmes in dance and dance studies, the first offered in a Canadian university. She was awarded the Faculty of Graduate Studies’ Teaching Award in 1998. Professor Emerita and Senior Scholar at York, she also serves as Adjunct Associate of the Centre for Drama, Theatre and Performance Studies of the University of Toronto.

Dr. Odom’s research focuses on dance, music, education and gender. With a background in English literature and theatre history, she has published many articles and reviews since the 1960s in books, academic journals, reference works, magazines and newspapers. She frequently presents in international symposia and conferences, and is invited to lecture in universities and schools in Europe and the United States. She has done extensive work for scholarly and professional organisations, curated exhibitions and film festivals, advised publishers and consulted for various cultural agencies. She co-edited Canadian Dance: Visions and Stories, an anthology of thirty-five essays published by Dance Collection Danse in 2004. Her current writing is based on long-term research on practice, identity and oral transmission in Dalcroze Eurhythmics.

Respondent: Sandra Nash

Dr Sandra Nash is Director of Studies for Dalcroze Australia, and has conducted Summer Schools since 1994. She teaches and examines in Australia and abroad, and is a co-founder of the Dalcroze Eurhythmics International Examinations Board (DEIEB). From 1997 to 2009 Sandra taught in the Junior and Tertiary programmes at the Sydney Conservatorium of Music, University of Sydney, and in 2011 graduated as PhD with a thesis on Dalcroze influences in Australian music education. She is a member of the Collège, Institut Jaques-Dalcroze, Geneva, and Australian delegate to the International Federation of Eurhythmics Teachers (FIER). She now runs a studio practice for piano and eurhythmics.

Dalcroze and Animate Life

Maxine Sheets-Johnstone

University of Oregon, USA

Animation is a linguistic affirmation of movement as well as of aliveness. It defines the nature of the biological Kingdom Animalia, the Kingdom to which humans and more than 99 million other species of life belong. Animate forms of life move and, in moving, create qualitative dynamics that are kinaesthetically experienced by the animate form that is moving and kinetically experienced visually or auditorily (or possibly tactilely) by those who are attentive to it. Given the ubiquity of animate forms of life on this earth, movement clearly warrants our attention. After briefly describing the qualitative dynamics that constitute movement and showing how common conceptual and linguistic practices fail to recognise these qualitative dynamics, this keynote address focuses first on rhythm and bipedality in relation to animation and dynamics. It then draws both on Darwin's evolutionary account of bird song and other evidences of music-making in the Kingdom Animalia and on the spontaneous movement of human infants in relation to music. In doing so, it accentuates the fact that we are moved by music because music itself moves: it has precisely those "vitality affects" that infant psychiatrist and clinical psychologist Daniel Stern describes in conjunction with an infant's development of an emergent sense of self and other. After pinpointing the central importance of breath to movement and to the making of music, the keynote discusses the three themes of movement, vitality affects, and breath in specific reference to Dalcroze's educative writings that elucidate the central importance of movement, emotions, and breath to a veritable education in music.

Biography

In her first life, Maxine Sheets-Johnstone was a dancer/choreographer and professor of dance. During her years of teaching, she choreographed 25 dances, performed in 13 of these, was artistic-director of 5 concerts, including two full-length concerts of her own works, and the organiser-

director-narrator of numerous lecture-demonstrations. In her second and ongoing life, Maxine is a philosopher whose research is grounded in the realities of animation. She is affiliated to the Department of Philosophy at the University of Oregon where she holds a Courtesy Professorship.

Maxine has published numerous journal articles and lectured widely in Europe and the U.S. Her books include *The Phenomenology of Dance*; *Illuminating Dance: Philosophical Explorations*; *The Roots of Thinking*; *The Roots of Power: Animate Form and Gendered Bodies*; *The Roots of Morality*; *Giving the Body Its Due*; *The Primacy of Movement*; *The Corporeal Turn: An Interdisciplinary Reader* and *Putting Movement Into Your Life: A Beyond Fitness Primer* (ebook). She has been awarded: a Distinguished Fellowship (2007) by the Institute of Advanced Study at Durham University, UK; an Alumni Achievement Award (2011) by the University of Wisconsin; and is being honoured with a Scholar's Session at the 2012 meeting of the Society for Phenomenology and Existential Philosophy in Rochester, NY.

Respondent: Mariusz Kozak

Dr Mariusz Kozak is an Assistant Professor of Music at Columbia University. He received his PhD in music theory from the University of Chicago in 2012 with a dissertation titled "Moving in Time: The Role of Gesture in Understanding the Temporal Organization of Music." In his work, he attempts to bridge experimental approaches from embodied cognition with phenomenology and music analysis to study the movements of performers and listeners. His interests include the emergence of musical meaning in contemporary art music, the development and cognitive bases of musical experience, and the significance of embodied interactions in the experience of time. In 2012-2013 he was a post-doctoral scholar at the Indiana University Jacobs School of Music.

SYMPOSIUM

Not just sitting quietly: Restoring movement to education and the core curriculum.

Anna Farthing, *The Conservatoire for Dance and Drama (chair)*

Everyone needs to move, indeed everyone is entitled to move and children, whose brains and neural pathways are in development, need movement built into their lives as an essential. Dalcroze Eurhythmics, as a plastic method with a range of applications, is an ideal tool in facilitating children's fullest development. This symposium features a group of presenters, each putting forward individual perspectives based on personal experience of the contribution that Dalcroze can make to the educational setting.

This symposium will, following an introduction, move onto short provocation statements from 5 presenters, each sharing their perspectives on the value of movement in childhood education; this will be followed by a chaired Q&A with two or three panellists addressing each question raised. To conclude there will be table discussions in groups where delegates decide what should be in the 'music and movement' subject area of an imaginary new primary core curriculum. This will then be shared.

Anna Farthing (Research, Learning and Teaching Associate at The Conservatoire for Dance and Drama and a creative producer of cultural projects in theatre, film and heritage). – Anna has long been interested in how people learn, and she did a wide range of formal and informal preparatory research for Now Children Find a Space..., the arena film inspired by recordings of Ann Driver's 'Music and Movement' programme in the BBC School's Radio Archives. As well as reading the educational theories of those promoting creativity and diversity in learning, such as Howard Gardner, Ken Robinson and Guy Claxton, she also conducted an informal survey of friends and colleagues working in the creative industries, retired and current teachers, and children in primary education today. Their perspectives on what they value, and particularly vivid memories of 'not just sitting quietly', will be shared alongside Anna's own reflections on research, learning, teaching and creating.

Bethan Habron-James (Dalcroze Practitioner) – It is possible that as many as seven out of ten children in special schools and three out of ten in mainstream schools have impaired motor development. The impact of this on a child's education is clear: a risk of failure in day to day tasks which involve sitting, standing, moving with ease and concentrating, all of which are vital for learning. A vicious circle is set-up where self confidence and self-esteem spiral downwards. Advocacy is needed on behalf

of vulnerable children who have the right to movement and a right to learn. This short provocation will give a practitioner-researcher's perspective on working in a special school.

Karin Greenhead (Dalcroze and singing teacher, Central School of Ballet; principal lecturer in Dalcroze Eurhythmics, Royal Northern College of Music) – Some dancers and musicians in elite childhood training programmes have problems with co-ordination and rhythm and all of them need a curriculum that develops their awareness of the arts they are studying, expression, interpretation, creativity and communication skills. Dalcroze Eurhythmics' embodied learning combines useful tools for diagnosis and remediation with music, rhythm, art and interpretation and is a complete and creative foundation for any education and training in performance and other arts.

Drusilla Harris (Formerly Purcell School, now St John's Cambridge) – I always loved to dance but did not have regular access to it as a child even though I did have regular music lessons. When I walked into a Dalcroze class at the RNCM for the first time, it made connections between music and dance specific for me and I was immediately interested. The fact that my own movement ideas in response to music were drawn out in specific ways and made concrete was very satisfying. It helped stimulate an intense focus I had not previously had with either music or dance. As I moved further in my career, the Dalcroze based work was what bought me greatest satisfaction as well as the greatest challenges. I wanted to improve my own movement so I could become a better choreographer and teacher of movement, so I have attended a dance class of some discipline for the past 20 years. My own children have grown up with Dalcroze as a part of play, education and life. They also both became my students aged 5. Their response to music is natural and immediate. They instinctively move as they listen in ways which are both appropriate, inspired and free from artifice. They also make natural connections between different art forms and their own lives and observations of the world. Paloma observed, aged three, that the trees were dancing to the music in our car. The start of the last movement of Mahler's First Symphony has always been Snow White running away from the huntsman in terror into the dark forest. Cordelia would comment on 'the Mummies, the Daddies and the children waking up and going to sleep' when listening to polyphonic choral music as a

toddler and hearing the different parts come in and out. They improvise in sound and movement as part of their daily play and now both are learning the cello.

Rebecca Spencer (Viola player and Dalcroze Practitioner) – Will talk about her experience of dyslexia and the use of movement. 'Dyslexia-friendly' learning patterns can be helpful to all pupils in a class, not just those with dyslexia. Kinaesthetic learning is profound and effective for the majority, and can equip all pupils to become more conscious of the most effective learning strategy to employ for different scenarios and tasks. Every child, regardless of ability, has their own unique neural set-up for learning. Some respond better to visual aids, others need aural stimuli, whilst others still gain most from a kinaesthetic approach. It can be challenging for children to adapt to a variety of learning styles and whilst this may be a positive experience for some, for children with dyslexia it will most likely prove to be a negative struggle. In my view, such children respond most positively to kinaesthetic learning - I have observed many of these benefits whilst working as a Dalcroze and instrumental teacher. Indeed, as a dyslexic myself, I would go as far as to say that learning through movement has had a transformational impact on my own musicianship. In this short provocation, I outline the main challenges a musician with dyslexia can face and offer various methods by which to address them. It seems to me that even those who are able to learn and engage successfully from visual and aural stimuli, can equally benefit from the kinaesthetic approach. Movement is simultaneously engaging and fun whilst offering a means of making the "abstract" in music tangible. Why then should it be of any surprise that Dalcroze can so regularly offer every child such significance for musical discovery?

Sara Matthews (Director, Central School of Ballet) – Creating a new ballet curriculum for children that is age appropriate and developmentally sensitive. A number of students who apply to train as dancers have issues with co-ordination, spatial awareness, musical awareness, and/or are dyslexic. This is why we have built Dalcroze Eurhythmics into our senior school programme and why we are looking now at our children's ballet curriculum. The importance of movement in education programmes is particularly pertinent in light of current discussions at government level about the future of mainstream children's education, and the emphasis on 'academic' subjects with the arts, sports and creative subjects being marginalised. This makes me wonder whether we have lost things that used to be so valuable, such as Musical Movement and Scottish Country Dancing.

The gift of Dalcroze Eurhythmics: Applications for the development of the human person throughout life

Louise Mathieu,
Université Laval, Quebec, Canada (chair)

Following the ancient Greek philosophers, Dalcroze (1865-1950) considered music capable of awakening vital forces within the person that enable him or her to act and to think autonomously. Dalcroze believed musical rhythm to be a direct expression of the human soul, gesture and thought and therefore provided the best possible means of conveying and underpinning various aspects of an education of the whole person. Emphasising the fundamental role of the body and of bodily movement in the perception and production of music, Dalcroze dedicated himself to devising an approach to music education that involved the person as a whole including the senses, sensorimotor apparatus, emotional feeling and intellect and aimed for a balanced development of his or her faculties. His view of pedagogy has pervaded much of the 20th century and still informs current pedagogical practices.

Research conducted in 2008 demonstrated the presence of Dalcroze Eurhythmics in a wide range of academic disciplines and research fields including Music, Theatre, Dance, Cinema, Music Education, Somatic Education, Special Education, Therapy and Gerontology. The abundance and variety of its applications suggest that, despite being over a hundred years old, Dalcroze Eurhythmics remains a field of interest amongst contemporary researchers and practitioners.

Panelists will describe applications of the Dalcroze method in various contexts, drawing attention to aspects of this approach that contribute specifically to the development of their respective domains of research and practice.

While considering current applications of Dalcroze Eurhythmics, this symposium notes its relevance at all ages and stages: toddlers, children, adolescents, adults and seniors. The symposium concludes by examining the distinctive features of Dalcroze Eurhythmics that enable it to contribute to the development of the person at every stage and throughout the whole of life.

The Gift of Dalcroze to the Very Young Child

Ruth Alperson,
Hoff-Barthelson Music School, NY, USA

Two-year-old children are constant learners, experiencing the world through their sensory systems. The Dalcroze approach is based on the interaction of music with body-experience, and so provides an effective and compelling education for these students. In the Dalcroze class for two-year olds, each accompanied by an adult, music making by the teacher, including singing and instrumental playing, is live and often improvised.

The Dalcroze teacher is trained to observe the little ones for musical ideas that correspond with their affects, energies, and movements. Through improvised music, the teacher tailors the music to reflect the two-year-old’s “world”, and so to “reach into” the child with music. When the music that is improvised by the teacher is “right” for the children, the music “speaks” to and within them: they can shake the rattles with the rattling quality they hear and feel in the music, they can run with the running energy and tempo they feel in the music—they can be wholly with the music.

For two-year-olds, the Dalcroze approach provides a musical experience that is intimate, and in-the-moment. This presentation will describe ways in which Dalcroze classes for ‘twos’ develop a variety of skills, including inhibition and incitation of movement, social skills and group integration as well as skills involving memorisation, focused listening, and quick reaction.

The Gift of Dalcroze to Children with Special Needs

Bethan Habron-James
Royal Northern College of Music, Manchester, UK

There has been a significant increase in children being diagnosed with special needs in Britain in the past few decades. Whilst it is widely recognised that the learning of music has a markedly positive effect on the overall development of a child, there has been limited research into the effects of Dalcroze Eurhythmics practice on children with special needs.

This presentation shows current practice-as-research into the application of Dalcroze Eurhythmics within music lessons for children with special needs. It reflects on what happens when children with special needs participate in Dalcroze lessons and asks how an in-depth study of these children can inform future teaching in this field. Four case studies will be presented and through the use of video clips and reflection some comparisons will be made between working with children with significant learning difficulties (SLD) and those with autistic spectrum disorder (ASD). It will also report on how the emergent themes of the analysis – behavioural, emotional, social, physical, and cognitive well-being, character and use of voice – reveal the impact of the lessons on the children.

Current theory from the fields of music education, learning disability and music therapy will support the discussion.

The Gift of Dalcroze to Musicians

Karin Greenhead
Dalcroze Society UK

Dalcroze's ideas about music education and training were quickly absorbed into general music education in a number of countries in such a way that the origin of these ideas has often been forgotten.

Although Eurhythmics was first directed at conservatory students, over time it became associated with the teaching of music and movement to children. As a result the benefits of such a training for pre-professional musicians were lost.

Today, Dalcroze Eurhythmics is increasingly used in the training of musicians.

The rhythmics class offers an opportunity to develop confidence and ensemble skills away from the instrument and any problems with technique. The usual problems of rhythmical security, tone quality, sense of phrase, cadence and form and the relationship between different voices or parts of the music are easily and enjoyably addressed in rhythmics through the exploration of time-space-energy relationships and the relationship to gravity. The realisation of a musical score in movement is an unparalleled opportunity to study music and musical expression in depth in a unique analysis that takes place in real time and allows experience and expression of musical elements that cannot be touched in conventional analysis. Dalcroze-inspired aural training and improvisation, both using movement and space, contribute to furnishing the musician with essential skills for sustaining a professional career. The direct application of this training to the rehearsal and performance of the concert repertoire, solo and ensemble, equips musicians with techniques for rehearsal and also for teaching others.

The Gift of Dalcroze to Senior Citizens

Dr Louise Mathieu
Université Laval, Quebec, Canada

Recent research conducted in the field of geriatrics has shown that the practice of Dalcroze Eurhythmics can benefit older adults. Most specifically, these studies demonstrated that Dalcroze Eurhythmics reduces the incidence of falls in the elderly. The human and socio-economic costs and consequences of falls in elderly people are considerable. In the context of an ageing population the development of falls prevention strategies has become a major issue in our society. Moreover, the same body of research revealed that the Dalcroze approach when applied to communities of elderly people enhanced both self-esteem and social integration in those who showed sustained interest in the activity.

This presentation examines specific elements of Dalcroze Eurhythmics that benefit older adults: group-based activities, movement coordination, multitasking exercises, exercises to stimulate attention and memory and imaginative and creative activities. It emphasises the central role of music in relation to body movement and underlines the essential part played by improvised music as a teaching tool.



WORKSHOPS

Do you speak music? The roles and challenges of piano improvisation in Dalcroze Eurhythmics

Marie-Laure Bachmann

Institut Jacques-Dalcroze, Geneva, Switzerland

Paper: Reminding delegates of Jaques-Dalcroze’s position on the subject (the aim of eurhythmics as a preparation for the arts and life, and piano improvisation as an educating tool) and giving examples from my former practice including children with special needs, I shall present piano improvisation as a fundamental and manifold device at the disposal of Dalcroze teachers.

Improvisation necessitates that one enjoys playing. Playing the piano must also mean playing with the piano and thus taking the risk of being awkward. Awkwardness is not intentional, but the unintentional is not always clumsy. Spontaneous musical gesture is the result of both the intentional and the not intentional, and improvisation depends a lot on our ability to make way for the unintentional.

Some references to Piaget’s theory about the development of play in children will be included, namely the categories he refers to (practice games, symbolic games, games with rules, leading to construction games), all of them being helpful for instrumental improvisation practice and/or teaching.

This oral presentation is supposed to partially interact with a teaching demonstration with the help of partakers (Dalcroze teachers or improvisers):

Workshop: allow the partakers to experience different ways of making oneself be understood, of conducting and influencing walking or body movement, of helping Eurhythmics students to improve or modify their way of moving, through instrumental improvisation alone rather than through speech or visual models.

Emphasis will be put on personal body feeling, instrumental gesture, listening, watching, imitating, observing rules, flexibility and quick reaction, by way of exercises at the keyboard and sensory experiences.

The gradual polymetre and its various ways of execution

Agnieszka Chenczke-Orłowska

Paderewski Academy of Music, Poznań, Poland

Kinga Ceynowa

Paderewski Academy of Music, Poznań, Poland

Agnieszka Chenczke-Orłowska and Kinga Ceynowa are teachers of eurhythmics, choreography of music, technique of movement and piano improvisation. For over 15 years they have been working with preschool children, youth and seniors. They have a wide scientific and artistic achievements won at many national and international symposiums (in Riga, Hellerau, Moscow).

Polymetre is a music term which has two meanings. It may refer to the mixed metre that is an often changing metre during the music piece. In that case we called it a successive polymetre. There is also a simultaneous polymetre. It refers to imposition of the various metric divisions – when several vioces are in different metre. Both kinds of polymetre are going to be used during the workshop.

The main aim of the workshop is to get close and familiar with polymetre and finally consolidate our knowledge of it.

Various way of using polymetre in music and movement exercises are the issue of the workshop. The starting point is the reaction to irregular emphases in improvised piano music. Polymetre is put in patterns and in isolation from it. Musical phrases are built with different amounts of bars and in different combinations. The implementation of a music tasks is by an etsablished pattern or freely improvised in movement. In some exercises the voice or words with a different amount of syllables is giving an incentive to act.

Activities with props and instruments will be evoked by an improvised piano music as well as examples of music literature.

The final task is to create a choreography based on polymetre.

Dancing among the documents: a workshop exploring creative techniques for the interpretation of archives.

Anna Farthing

Conservatoire for Dance and Drama, UK

Dr Anna Farthing maintains a professional practice of creatively interpreting heritage sites, museums and archives for the purposes of public engagement and learning.

In this workshop she will share some practical techniques and approaches to interpreting documentary archives and artefacts, based on her PhD research, and her personal interest in Dance and Drama archives.

The workshop will explore theories of heritage interpretation, constructivist learning and embodied cognition through practical exercises and activities.

Items from the Dalcroze Archive, based at the University of Surrey, will form the stimulus for the session.

(This session is linked to the paper and film presentation, Now Children, Find a Space....creatively interpreting BBC Schools Radio Archives for the Olympic generation.)

The uses of movement in Dalcroze Eurhythmics: a beginning study

Karin Greenhead

Dalcroze Society, UK

Among 20th century music educators, Emile Jaques-Dalcroze holds an important place, not only for his influence on other musicians and teachers but because of the great range of application of his work.

Dalcroze Eurhythmics uses music, experienced and expressed in and through movement, to develop a wide range of skills in general musicianship, performance and communication. In addition to techniques common to other music education methods (such as clapping, patsching, tapping and stamping) it has its own, particular, rich and multivalent ways of using natural movement unlikely to have been experienced in their entirety by those who have attended an introductory or short course and which, while central to the means of dialogue between the teacher and the class, permit the development of co-ordination, flexibility of mind and body, inner hearing and feeling, the deep study of music, knowing-in-action and real-time analysis.

This beginning study of some of the ways in which movement is used in Dalcroze Eurhythmics explores the aims and effects of a range of chosen exercises and the theory and principles underpinning such a practice. The exercises chosen encompass the technical, expressive and improvised movement of the whole body in using and sharing space; quick response exercises; the development of automatisms; working with materials and time-space-energy relationships while studying the elements of music (such as pulse, tempo, rhythm pattern, metrical identity, dynamics, phrase, form polyrhythm) and developing the capacity to invent and interpret. The use of movement in each of the three branches of the method will be addressed as will the role of *Plastique Animée* (as the realisation in movement of a piece of music) in contributing to the understanding of musical form, structure and expression. Partner and group-work is integral to this way of working which therefore favours personal and social development, communication skills and performance in general and provides a foundation applicable in other, particularly arts-related, fields.

The presentation includes a practical workshop in which delegates will be able to experience some of the exercises for themselves.

Dalcroze in the Primary School

Nicola Hadley
Independent practitioner, UK

In this practical session I would like to show how my knowledge of, and enthusiasm for, Dalcroze ideas can transform the music curriculum throughout the primary school, from Foundation through KS1 and on to KS2.

I have worked for over twenty years as a Music Specialist in inner London primary schools. I am also an experienced Dalcroze teacher of children and adults, working and examining for the Guildhall School of Music, Trinity College and Dalcroze teacher training courses. In my experience of working with children from very diverse backgrounds I have found that the application of Dalcroze ideas whenever possible to the class music lesson has brought immense benefits. The experience of moving to music:

- Deepens the children’s understanding of musical elements such as pulse, tempo, rhythm, phrasing, duration and structure
- Helps to develop their coordination, concentration and co-operation in class
- Gives further opportunities for creative work
- Appeals to children from a wide range of backgrounds and abilities
- Most of all, it generates a love for music which they have made their own.

I would introduce the session with a brief overview of the primary music curriculum as determined by the QCA. This is modified by two other strands: (i) the classroom topics which are used to facilitate cross curricular links ; and (ii) a Dalcroze-based approach which informs and enlivens the whole.

In the session I would demonstrate material suitable for the Foundation Stage, (ages 3-5), for Key Stage 1 (ages 5-7) and for Key Stage 2 (age 9-11). I would like as many delegates as possible to take an active part in the workshop.

Musicality and Language

Angelika Hauser-Dellefant
University of Music and Performing Arts, Vienna, Austria

During a conversation only a small part of the communication is covered by the meaning of words. The much bigger part is transported in a nonverbal way. The nonverbal means of communication are voice tonality and body language. Sound and body language transmit essential information, which is picked up for the most unconsciously. Nevertheless these forms of expression constitute the basis of communication. In their development they are prior to language and they are always present as an essential part of a conversation. The sounds of voice and movements of body language can be described by musical parameters like tempo, rhythm, articulation, melody, pause etc. This allows us to work with these forms of expression in a specific way. For example we find out if there is rather liveliness or rather monotony in an expression. We may sharpen our awareness of and sensibility to these forms of communication and we may play with them in order to probe and enlarge our capacity of expression. Music- and Movement-Training can achieve this in sheltered group situations working with interaction and improvisation. This inevitably leads to processes of creativity. Thus together with enhancing communication we also enlarge the creative potential of individuals.

In this workshop we experiment with different expressions of voice sounds supported by movement. Special attention is given to the musicality which arises from this process. In pairs and small groups different ways of communication using language and movement are probed, applied and shaped.

Solfège Rythmique – balance and sound

Paul Hille
University of Music and Performing Arts, Vienna, Austria

Our ear is the listening and balance organ. Therefore ear training should be taught primarily through the ear and through the body. “Solfège-Rythmique” starts with and combines musical and bodily rhythm. A first step in developing the inner ear is listening with attention and singing to a given music, repeating it, finding a fitting voice. At the beginning this is done naively with the “hidden arithmetic of the soul which doesn’t know that it is counting” (Leibnitz). Improvising is the most efficient way to learn and know about the musical material. Steps in pedagogy and learning are: “From live experience to recognition to giving a name” (Maria Scheiblauber). The developed inner ear is a necessary precondition for sight-singing. Before chromatics we have to understand simple tonality. A series of exercises leads to understanding and practising vocally chromatic intervals and chords as well as the examples of a Hayes Canon, a Chopin melisma and the Missa Brevis of J. Harvey.

Eurhythmics/Jaques-Dalcroze – Counterpoint in Movement and in Music in a Listening Attitude

Susanne Jaresand
Lulea University of Technology, Sweden

In this workshop, the listening is a key concept, and it is here being justified by introducing the philosophical discussion of the sense of hearing that have emerged in recent decades and has intensified over the past ten years. It was mainly related to phenomenology, either within this tradition or in a critical settlement with the same. The common denominator is still that the starting point is, that the listening has played an inconspicuous position in philosophy, where the vision quickly became established as the central sense of what has come to be called “ocularcentrism”. If the visual traditionally accounts for an objectifying, distancing and classifying relation to the world, hearing is focused on processes, closeness and openness.

The recent discussion about listening, by those philosophers and musicologists, opens up great opportunities to describe the listening aspect that is to be found in the work with movement in relationship to the musical. It is not only about direct listening to music, but also about listening as a basic phenomenon in human relations. Listening is phenomenological about openness and acceptance, which is manifested both aesthetically and socially.

What is listening? Can a physical interpretation of a score deepen the listening of the sounding music? How similar or different are physical and acoustic gestures? What is important with the listening in these questions, and what are the methods to find a profound experience of the listening? Can movement be perceived as music?

The listening is a key parameter as a general methodological basis that makes the music a bodily experience. What is important with the listening in these questions, and what are the methods to find a profound experience of music?

This workshop will offer a short lecture about listening as a concept and a practical physical analysis in movement/ dance with the score of Violin Concerto by Unsuk Chin as a frame.

Width in a movement

Anna Kokocińska
Paderewski Academy of Music, Poznań, Poland

The workshop emphasises the relationship between body, floor and space. The class focuses on joint action, transfer of weight, the balance of internal and external awareness, mindfulness practices, and the joy of moving. Workshop begins with the development of mindful awareness, bringing mind and body together so that people develop a unified field of attention: internally and externally aware. Movement shifts from very subtle movement to extreme physicality to develop the dancers ability to shift from various physical and emotional states.

We will use touch, movement and all the senses but we will focus on awakening our ways of seeing and moving. The most important thing during this lesson will be improvisation.

Using different movement qualities we will try to find a free-flowing and very sensuous dialogue with our bodies and another partner.

Movement Improvisation is a form where the body is listening to gravity and playing with balance and off-balance through the levels and space.

The intention is to work solo and with a partner, to offer exercises that will help to differentiate perception, to use body work for softening not only body but also mind, and finally to play with simple improvisation and free dancing to integrate the new movements. Some important elements of this approach are: listening, knowledge of the necessary activity in leading and following, leaning with the acceptance of possibly falling off balance.

For sure we will have a lot of fun while flailing and falling through our dance.

Rondo form in movement & moving space

Joanna Lange
Paderewski Academy of Music, Poznań, Poland

Rondo is a music form which consists of a principal theme (refrain) and alternative episodes (couplets). The first time in history that rondo was mentioned was around 1300. It was a French kind of gathered dancing and singing with episodes of taking the lead by one couple. First instrumental rondo were composed by Couperin, Rameau, d’Anglebert. The form was very simple then and had the symmetrical pattern of ABA. In the period of classical music the rondo was used as a part of a bigger music forms like concert, symphony or sonata. It became more expanded and the possible patterns were ABACA or ABACABA plus the coda. The rondo form can be found in the works of for example Mozart or Haydn. In the Romantic era the rondo was enhanced by virtuosity and folklore motives. Chopin, Weber or Mendelssohn among others were using the rondo form in their works. In the 20th century rondo got back in the neoclassical music to its simpler form.

Different pieces of music from periods of history of rondo form are to be worked with during workshop. Activity is evoked also by a piano improvisation. Workshop participants have an opportunity to follow the structure of rondo. Starting with simple examples of using various ways to present this music form and finishing with a choreography of rondo music. By using different activities like movement, body percussion, ostinato, voice, working with props, instruments etc. participants observe contrasts between parts of rondo. Varied kinds of creation have place during the workshop. The rondo form is presented through the rhythm, movement in space, relations between groups of performers.

Workshops also shows ways of using rondo form in eurhythmics lessons.

Exploring Dalcroze in Classical Ballet Training – reflections on practice at Central School of Ballet, an affiliate of the Conservatoire for Dance and Drama

Sara Matthews
Central School of Ballet, UK

Stephen Williams
Central School of Ballet, UK

This 90-minute practical session will comprise a contextual presentation by staff of Central School of Ballet, an affiliate of the Conservatoire for Dance and Drama, together with a practical demonstration by classical ballet dancers and opportunities for questions and, if practicable, simple participation by the audience joining in some of the exercises.

The presentation will open with a ballet barre, demonstrating the context in which the Dalcroze work is used. This will be followed by observations on what we are looking for when we audition young dancers for our training courses and examples of the Dalcroze exercises we use in the audition process. Then we will talk about a multi-sensory approach to ballet training, using one sense to address a deficit in another, and how Dalcroze principles have been woven into the training regime; we will conclude with a presentation on the use of Dalcroze within a ballet and dance curriculum. The presentation will illustrate and reflect upon how Dalcroze techniques have been and are currently used at CSB and will particularly address the following key themes.

There will be opportunities during the presentation for audience participation.

The three contributions will run as follows :

Dalcroze as a Diagnostic in the Audition Process, Sara Matthews – Following the ballet section of the audition process Dalcroze exercises are introduced to give opportunity to test musical responsiveness and potential in movement expression and artistry, co-ordination, spatial awareness and confidence in use of space. We have found Dalcroze exercises particularly useful to see through training and identify these qualities.

Karin Greenhead
Dalcroze Society UK

Students and alumni of Central School of Ballet

Dalcroze integrated into the Ballet Training Programme, Stephen Williams – Traditional forms of training have not used a multi-sensory approach. I have developed teaching methods which utilise visual information, touch, taste, texture, as well as accurate and attentive listening. I can hold a student’s limb to show that they have the physical capabilities, but the student and indeed the professional dancer will only know when they are executing the shape correctly when they feel it for themselves. To help the students develop their kinaesthetic awareness I have devised several methods to complement their studies. My inspiration came from what I have observed through the Dalcroze work where the students gain an experiential knowledge through their own actions according to the task that is set. To give two examples of my approach - to help the student understand the requirements for turn out I put a light on the student’s knee, when performing a rond de jambe, they can see the trajectory of the beam of light and translate this into a feeling of how to do the movement correctly. In jumping, the students are given percussive shaky eggs to hold, to perform a jump the student needs to feel a sense of suspension before landing, the eggs enable the student to create the same suspension with sound.

Dalcroze in the Curriculum within a Dance Programme, Karin Greenhead – Using Dalcroze Eurhythmics as simultaneously a diagnostic tool and remedy and to develop a range of abilities important to all performing artists: to listen and respond simultaneously; physical co-ordination; flexibility of mind and body; effective use of energy and effort; creativity, spontaneity, responsiveness, expressivity and projection into space, groupwork and communication. The music-movement relationship and improvisation are central to achieving these ends and at the same time permit the study of music itself and its elements, in particular, musical rhythm in all its forms. This leads to musical interpretation and plastique animée as a means of discovering and embodying music.

Music expression of movement inspired by gestures and an ancient dance form based on literature, sculptures and iconography of vase-painting.

Anetta Pasternak

Academy of Music, Katowice, Poland

The workshop is going to use gestures and characteristic elements of ancient Greek dance that have been preserved in literature, sculptures, ancient reliefs and iconography of vase-painting. An important element inspiring the process of movement improvisation will be Jaques-Dalcroze's set of 20 gestures, which were created as a result of his own studies on ancient gestures. Furthermore, it is going to be an attempt to consider Dalcroze's inspirations coming from the ancient culture within the context of Greek choreia. The whole will be complemented by films showing the activity of a student theatrical group Teatr Rytmu Katalog, which is led by the author of the workshop at the Academy of Music in Katowice as part of activities of the Eurhythmics Student Club.

See what you hear, sing what you see – meeting a new soundworld

Incca Rasmusson

Royal College of Music, Stockholm

In this inter-active workshop, you will, together with your fellow eurhythmicians, enter and discover different sound-worlds through improvising with your voice. In collaboration with your colleagues you will elaborate on practical exercises combined with theoretical discussions. Different tools to further develop aural training – through voice-improvisation, movement and solmisation with hand-signs – will be highlighted. The hand-signs are adapted from the English Reverend and founder of the Tonic Sol-fa system John Curwen (1816-1880) via the Hungarian pedagogue and composer Zoltan Kodaly (1882-1967). We will, according to that, sing on solmisation-syllables using the relative 'doh', which will be further discussed in comparison with the absolute 'doh'. Since both systems are used in the Dalcroze Eurhythmics Society, the discussion is relevant for participants from different countries.

Since improvisation is an important and vital part of the Dalcroze legacy, the workshop will revolve around inner hearing, creativity and musical reciprocity. In order for everyone to be able to improvise, the workshop will provide you with basic (but essential) musical guidance. For instance the different church modes will be explored on the basis of the smaller intervals – the minor and major second – and the scale to make melodic and harmonic improvisation possible.

This way of working with aural training can be addressed both to adults and children, but with different approaches. This workshop however will primarily focus on adults working or studying in different fields of music. You will find that you easily can adapt this way of working to your own practise.

This interactive workshop requires no previous knowledge in the field of solmisation (use of hand-signs). It will be a creative workshop full of movement and singing in voices.

Teaching Tuning, Balance, and Groove in Choral Jazz: What I've Overheard from Dalcroze

Michael Schnack

Muhlenberg College, USA

Music educators focus primarily on process: how is as important as what students learn. Musical ensemble directors concentrate on results: the performance trumps the rehearsal. Having observed Dalcroze educators for two decades, I have borrowed pedagogical exercises in

listening, body rhythm, and solfège and applied them to result-driven professional choral music and music theatre. We will apply these methods to learn some vocal jazz, focusing on harmonies ("tight"), rhythm ("in the pocket"), and ensemble awareness ("Is someone else singing?").

Using Dalcroze in instrumental tuition to diagnose and solve pupils' problems (particularly in string teaching)

Becca Spencer

Independent practitioner, UK

Dalcroze Eurhythmics offers an attractive, organic approach to musical training. My teaching style for both Dalcroze and instrumental lessons seeks to give students strategies to master the different skills involved, enabling them to make the connections between what they have learnt through each lesson topic, especially its relevance to their instrumental playing. The workshop will focus on using Dalcroze training to develop both pupils' instrumental playing and their musical understanding and musicianship. We shall consider strategies to identify and address specific technical or musical weaknesses, looking at the pupil as a whole individual, since personality, confidence, social integration, and body awareness as well as musical knowledge and facility contribute to overall musical ability. We shall look beyond the diagnosis of what exact skill could be developed to strengthen the weakness in a pupil, identifying instead which part of the learning body would respond best to the challenge. I shall demonstrate

how the skills acquired in a Dalcroze musicianship lesson could be applied to the instrument and integrated into daily practice. We shall highlight the importance of bridging the gaps between pupils' musical knowledge, technique, aural, imagination, emotional encounter, and instrumental communication. We will explore how an exercise tailored for specific pupils will also be relevant for others in the class, perhaps taxing them in a different way. Dalcroze exercises frequently develop a number of skills simultaneously and differentiation happens naturally as youngsters discover what they themselves think and feel about music instead of just being told, as if music were just a craft. We will ask the question, 'how does the music move?' and discover that learning to draw on all three vessels within the body – cognitive, intuitive, emotional – in a visual and tactile way enables the body to engage with many lines of focus simultaneously.

Motor skill development in relation to playing an instrument

Eva Nivbrant Wedin

Royal College of Music, Stockholm

Playing an instrument requires good motor control and long-awareness training. Many music teachers find that the motor problems are increasing among students and recent research shows that children's motor skills have become poorer. Scientists believe this is due to lack of physical activity and changes in habits. The changed patterns of movement are likely to also influence the playing of instruments. Therefore it is important to increase knowledge in this area and find alternative teaching methods. Part of this is learning to distinguish between motor difficulties and musical difficulties.

A child who has difficulty performing certain activities is often advised to practice more. But, sometimes it does not help to train at the actual difficulty. The child may not have matured enough in their motor skills, and some other kind of training may be needed.

Example:

- A child who has difficulty coordinating the fine motor movements can get help by practicing gross motor movements first.
- A child with poor balance perhaps has problems sitting upright on a chair, or standing up and playing. It requires so much energy to maintain balance that it becomes difficult to concentrate on playing.
- A child with delayed developed motor control has difficulties with peripheral movements, which causes problems for example in bowing. Since the motor development goes from the centre out, the teacher should take this into account in the exercise.

Dalcroze Eurhythmics is an excellent method of combining music training and motor training. Through conscious exercises you can practice motor training while practising musical elements and interactions.

The workshop gives examples of various activities which can be used in music education to combine musical training and motor training. The exercises will be linked to a brief review of motor development. Photos and video examples from various teaching situations will also be shown.

Rhythm – analysis of this complex term, referring to its developmental and educational relevant qualities for teaching practice

Helga Neira Zugasty

University of Music and Performing Arts, Vienna, Austria

Rhythm as a term realises itself by several different qualities – each of them is not identical with rhythm, but necessary for realising the phenomenon of rhythm.

At the same time, each of these qualities is essential for developmentally orientated pedagogical work.

Dalcroze ingeniously discovered rhythm as a basic instrument for the integral development of a person. But which qualities – according to neurological and educational sciences – does this value consist of?

Until now the following conditions and qualities, which are necessary for realising a rhythmical structure, have been discovered:

Rhythm is realised by the condition of: activity, a creating subject and goal orientated tasks.

Rhythm is realised by the qualities: synchronisation, entirety, continuity, repetition, polarity, structure, interdependency, irreversibility, periodicity.

All these items constitute acting principles of developmentally supportive educational situations.

The workshop gives the chance to combine theory and practice:

- an insight concerning the term rhythm as viewed by the neurological and educational sciences concerning these qualities and conditions
- practical experience of the basic meaning of these qualities and conditions in pedagogical situations through experiencing and analysing tasks especially for learning processes with handicapped persons.

PAPERS

A Qualitative Study of Dalcroze Eurhythmics Classes for Adults

Ruth Alperson

Hoff-Barthelson Music School, NY, USA

Jaques-Dalcroze (1865-1950), the Swiss musician, composer and teacher, developed eurhythmics (good rhythm), an approach to learning and teaching music through natural body movement. Dalcroze stressed the innate relationship between music and the body. Underlying his methodology was the belief that rhythm exists at the core of musical experience and that virtually any music concept can be embodied in movement and gesture.

Dalcroze taught his professional students by means of exercises that demanded aural perception and spontaneous body movements in response to music. As his work in the classroom progressed, Dalcroze wrote that he became increasingly convinced that listening allied with movement offers an experience that is dynamic and personal, demanding active participation in the learning process by the whole person.

Dalcroze eschewed the notion that eurhythmics could be understood by a means other than through classroom experience. Dalcroze did not publish a manual or textbook for use by teachers; he stated that such a manual would not be viable in this work and that none of his written texts should be construed as such.

The lack of written information about eurhythmics classes is a refrain that appears in many writings on Dalcroze. Reasons given for this include the belief that the work itself is not easily described in words, and that written texts are not used in the classroom.

A goal of this paper is to present results of a research from 1995 that delves into the Dalcroze experience in the classroom and to distill essential qualities and meanings of the Dalcroze approach as experienced by its students and teachers. Using qualitative research methods, this study presents events in Dalcroze eurhythmics classes for adults as the researcher saw, heard and experienced them as an observer, and to present a full and vivid description of adult Dalcroze eurhythmics classes taught by master teachers.

Dalcroze, from practice to theory and the other way round

Marie-Laure Bachmann

Institut Jaques-Dalcroze, Geneva, Switzerland

Dalcroze education involves practitioners who – while (or because of their) dealing with movement and music in a mainly practical way – might sometimes underestimate the importance and solidity of the underlying theory. This often results in their having to look for arguments in other authors’ works only. I plan to encourage them to go back to sources, although some of these are more than a hundred years old!

In his book Rhythm, Music and Education (first edition 1920), Emile Jaques-Dalcroze offers a sequence of chapters presenting his discoveries in chronological order up to that date, so as to enable the reader to understand the evolution of his research in his developing of Eurhythmics. I intend to sketch the outline of this – both articulated and encompassing – educational system, by means of a short analysis of Jaques-Dalcroze’s self-questionings and answers, which have led him to state the principles of his Eurhythmics method. His well-known statement “theory must follow practice”, while being commonly put forward by many Eurhythmics teachers as their main theoretical principle – is far from summing up the whole theory. Most of Dalcroze exercises and teachers’ know-how do have one or more founding principles that I intend to develop in my presentation.

Knowing about the theoretical ins and outs of their daily practice may arouse the interest of practitioners in many regards – the main one being, maybe, the strengthening of their Dalcrozian identity feeling. In addition, this knowledge must encourage them to more consciously choose the contents of their classes according to the needs or lacks they noticed; moreover, Dalcroze theory enables them to draw up a checklist of the whole range of skills to be developed, in order to leave no part be forgotten in their students’ training. If they approach it this way, Emile Jaques-Dalcroze’s multi-faceted theory may be an inspiring guideline for their own practice.

Prior Plausibility for Music-Movement Interventions: Support From Evolutionary and Systems Neurobiology

Eric Barnhill

University of Edinburgh, UK

On the spectrum of special needs interventions, music and movement therapies are generally thought to have less impact than neurochemical interventions. This is the consequence of modelling brain activity predominantly in terms of cell neurobiology, without sufficiently integrating evidence from evolutionary or systems neurobiology into the model. This talk presents evidence from the latter two fields to make a strengthened case for the power of music and movement based interventions. In particular, the evolution of the nervous system as an aid to movement, and the superior thermodynamic efficiency of resonant connectivity, will be presented as evidence for the efficacy of musical movement to produce neuroplastic change. The talk will conclude with a proposed neuroimaging experiment which could measure the impact of a rhythmic movement intervention on brain connectivity and performance.

Radical Departure: Where in the World did Emile Jaques Come Up with the Idea of Rhythmic Education?

William Bauer

College of Staten Island/CUNY, USA

In the fall-winter of 1886-87 the twenty-one year-old Emile Jaques accepted a position as assistant conductor of a theatre orchestra in Algiers. Many writers have virtually ignored—or, in the case of Irwin Spector (1990), minimised the significance of—Jaques-Dalcroze’s excursion to foreign soil. But a fresh perspective on the roots of his pedagogical approach is emerging in the literature, based on this key piece of information about his life and career. Some have suggested that the short time he spent in North Africa was formative and that experiences he had there contributed significantly not only to his maturity as a person but also to the development of his pedagogical ideas. Moreover, passages from Dalcroze’s own writings show that his exposure to the non-Western classical and traditional musics he encountered in North Africa, while brief, transformed him in many ways. These passages show that, to an extent widely unacknowledged, Jaques-Dalcroze’s education “in and through music” derives from his time in Algiers, where he encountered people and music that shifted him away from late nineteenth-century Western conventions. The paper concludes by asking: Do the non-Western origins of Dalcroze’s radical departure from conventional music education have implications for us today? and: If so, what?

The Dalcroze Approach to Music Education, Piano Performance, and Transfer of Learning: Choosing an Experimental Design

Tom Brotz
Independent scholar, USA

The one empirical study of applying the Dalcroze Approach to piano pedagogy is a study by Paula Melville-Clark (2000), designed to determine benefits of applying Eurhythmic techniques to preparation of piano works by undergraduate musicians. For the Dalcroze Approach applied in general music education settings, there are seven experimental studies. We might ask ourselves if research focused on the application of the Dalcroze approach to learning piano is consistent with the purposes which Jaques-Dalcroze had in mind for his approach to music education. Dalcroze did write about applying Eurhythmics to pianoforte technique: “Anyone who has studied Eurhythmics with perseverance for the necessary length of time will recognise that the instrumentalist ... can and should profit from his [Eurhythmic] studies not only in a purely musical sense but also from the point of view of instrumental technique.... Up to the present there has been no bridge between the teaching of Eurhythmics and that of instrumental technique.... we wish briefly to indicate how rhythmic exercises can be applied to pianoforte technique and how this study may be closely allied to the general education which is the object of the method” (The Jaques-Dalcroze Method of Eurhythmics. Rhythmic Movement. Vol. II, 1921, p. 80).

The purpose of this paper is to review two recent studies of musical performance in relation to current theory of transfer of learning and consider issues of experimental design for future research of the Dalcroze Approach applied to pianoforte technique.

The two studies reviewed deal with focus of attention in piano performance (Duke et al., 2011) and variability of practice of a music motor skill (Rose, 2006). Theoretical underpinnings for focus of attention and variable practice are considered in relation to principles of the Dalcroze Approach to music education generally and as may be applied to piano pedagogy in particular.

Are Dalcroze principles relevant and applicable to the music making and teaching of Early Years (very young children 0-4)?

Margareta Burrell
Thomas Coram Early Childhood Centre, London, UK

The focus of this paper is on the application of Dalcroze principles to children between the ages of 0 and 4 ('Early Years'). Working as both a music specialist and a music therapist over the last thirty years has allowed me to apply my Dalcroze training to the work with Early Years. I have been able to explore the appropriate use of Dalcroze principles, while observing the Guidelines for the Foundation Stage.

Current trends of practice in early childhood care and education put great emphasis on child led activities, free exploration and cross-curricular links. Imagination and creativity are words appearing in every educational text. There is also an urgent call to provide opportunities for children to move and the need to learn to focus and concentrate.

This has led me to ask and reflect on the following questions:

- Have the discoveries Dalcroze made hundred years ago something to offer to very young children?
- How has recent research highlighted the significance of Dalcroze principles, particularly for the Early Years?
- Does our approach have to adapt when working with the Early Years?
- How significant is the use of movement? Should we pay attention to particular skills when teaching music and movement to the very young?

I intend to present the findings of a small project funded by the London Early Years Music Network (sound connection), where two groups were compared during their music making, one with movement, and one without. This will include text and film clips.

Plastique Animée - Music Education through Expressive Movement

Marla Butke
Ashland University, Ohio, USA

This presentation will focus on the research “An Analysis of the Dalcroze Eurhythmics Concept of Plastique Animée” by Marla Butke & David Frego (2012) which examined the process and performance of plastique animée from the perspective of the plastic artists and independent reviewers. Plastique animée, the aesthetic embodiment of musical elements, frequently serves as a culminating activity in a Dalcroze Eurhythmics experience. Plastic artists must first build a movement vocabulary, followed by “mini-plastique” experiences, where they are exploring time, space, and energy with isolated elements. The students can then begin to synthesise and demonstrate multiple elements which occur in a piece of music. Music selection is a crucial factor in the success of the experience as the elements of music must be clearly presented, the length of the music needs to be age appropriate, and the performance recording must be of high quality. The goal of plastique animée is to create meaningful movement which is aesthetically pleasing and appropriate to the music. Authenticity of the plastique animée occurs when the plastic artist bases all physical choices on what the music is saying. Results in this study revealed that creating purposeful movement is meaningful for the artists in terms of gaining a deeper understanding of the music and aesthetically engaging with the music.

The influence of the Dalcroze’s eurhythmics in instrumental practice: A case study based on movement

Sara Carvalho and Sandra Perpétuo
University of Aveiro, Portugal

Introduction: Dalcroze eurhythmics is an approach that joins music, movement, mind, and body, while improving musical abilities. During music classes teachers are expected to use the body with rhythmic awareness, developing musical skills through movement. This paper presents a case study on the influence of movement in instrumental practice development.

Methodology: Two music groups of children (n=16), aged 8 and 9 years old, were audio and video recorded, while attending a weekly Music class during one academic year. At the same time all children started to study a musical instrument. During the first term (Phase 1) both groups were exposed to musical sessions that seated in playful activities and games. During the second and third terms (Phase 2), Group A had 75% of their music lesson’s time organised around musical activities structured in movement, dance and singing, and the remaining time was devoted to play with Orff instrumentarium; on the contrary, Group B had 75% of their music lesson’s time organised around playing Orff instrumentarium, while the remaining time was devoted to activities structured in movement, dance and singing. To verify the children’s rhythmic learning development two individual tests were done in both groups, one in the end of Phase 1 and the other in the end of Phase 2. Moreover, in the end of Phase 2, each child’s instrumental teacher (n=16) answered one questionnaire, in order to understand the students’ instrumental musical development.

Results and Discussion: This research aimed to verify the effectiveness of two different teaching and learning strategies, in the development of motor and rhythmic skills in the participating children. The paper concluded that Group A scored higher in most parameters of the final musical test. Moreover, the questionnaires revealed that most children of Group A became more rhythmically rigorous, and gained bodily musical expressivity while performing.

Dalcroze Eurhythmics: tool or discipline?

Christine Croset

Haute Ecole Pédagogique du Canton de Vaud, Lausanne, Switzerland

A hundred years after Dalcroze Eurhythmics took form, several questions can be asked: is it declining? Is it expanding? Is it maintaining its strength? Since it was conceived, the world has changed, and so has eurhythmics. If we aim at keeping it going, what significant elements do we have to pay attention to?

To answer the question, we have tried to define the essence of Dalcroze Eurhythmics. We look at it first as a founding discipline, and then as a school subject. We have analysed archives and school regulations from two cantons of French-speaking Switzerland (Geneva and Vaud). In addition we have interviewed two experts in eurhythmic teaching in state schools. These data were confronted with the founding texts of Dalcroze Eurhythmics.

As a school subject, eurhythmics shows strengths and weaknesses (curriculum, adequate wages, teacher training). According to Chervel's data (1998) on how a new school subject can last, two recurring problems have prevented eurhythmics from being integrated properly: its still vague reference knowledge (between Body-Movement and Music) and its means of assessment, often non-existent.

About the reference knowledge, we suggest considering Rhythmics as a didactic transposition system (Verrey, 1975), a set of tools for research given to the learner and applicable to different objects of study. From this viewpoint, Eurhythmics can be seen as a tool, a tin opener towards knowledge.

We intend to discuss the advantages and disadvantages of this proposal. It is supported by some founding texts of Eurhythmics, and it meets significant aspects of school life (both in practice and in curriculum). However this new image is not devoid of risks, even if this transposing tool may charm by its ingenuity, its relevance and its flexibility, which allows to keep together body, mind and emotion.

Questing for the Improvisation Pedagogy of Émile Jaques-Dalcroze: A Content Analysis of Selected Publications

Christopher Della Pietra

Independent scholar, USA

The purpose of this study was to investigate the use of improvisation games and exercises to ascertain his approach to improvisation training through his pedagogical writing. It was hypothesised that Jaques-Dalcroze's improvisation training was explicitly embedded in his published pedagogical material in some calculable amount. Therefore, a content analysis was conducted to examine the hypothesis.

The research process included collecting, reading, analyzing and coding texts to describe their manifest content. The texts analysed in this study represent publications intended for musicianship training. Since content analysis is an objective, systematic, and quantitative description of the manifest content of the communication, it was necessary to create a "unit of analysis." The "unit of analysis" generated a basic coding category and four indicators that emerged from reading the content formed the basis for coding the texts, which facilitated the conceptual analysis.

A content analysis of the majority of Jaques-Dalcroze's "method" publications reveals that improvisation exercises/ challenges were provided for students in five of six publications. The non-movement musical challenges were for a melodic or monophonic texture rather than other textures associated with piano improvisation such as homophonic or polyphonic. The majority of these challenges (60%) occur in the second volume of part three of his method. The indicators for improvisation were distributed as follows: add rhythm–pitch specified (9%); add pitch–rhythm specified (20%); add rhythm and pitch—metre and length (number of measures) specified (52%); add physical movement—music/melody specified (33%).

The content analysis leads one to reject the hypothesis that improvisation training is explicitly embedded in Jaques-Dalcroze's published pedagogical materials in a systematic way. However, the content analysis reveals improvisation was incorporated in his teaching materials and was an assumed skill of his students at various levels of training. Thus, it may be inferred that improvisatory activities were an integral component of the teaching learning process.

Music choreography of contemporary works by Polish composers – some examples

Barbara Dutkiewicz

Karol Szymanowski Academy of Music, Katowice, Poland

This paper contains a description and presentation of some examples of music choreographies made by me in 2011-2012 with students and graduates of the Eurhythmics Direction at the Karol Szymanowski Academy of Music in Katowice.

Selected examples include issues such as: polystylistics, collage, minimalism, sonoristic effect, electronic sounds, etc. Each postmodern author refers to the musical tradition and is searching for a new context for his/herself:

Eugene Rudnik creates collages and using an electronic workshop to process the borrowed elements.

Paul Szymanski is the creator of surconventionalism (a musical paraphrase of surrealism), where stylistic conventions used in a new context are a substitute for the elements of real world. Pawel Szymanski uses double coding – referring to certain conventions – to create a postmodern piece of work based on stylised piece of music present in the deep layer which is deconstructed and transformed to large deformations, but never comes to blurring its stylistic features. Often he is using also a heterophony, which makes it possible to create a bridge between tradition and modernity (on the level of new structural shapings of music language).

Paul Mykietyn for each composition creates new principles. In the "3 for 13" he applies minimalism, deconstruction and uses the geometric sequence that shapes the structure of the composition.

The selected works of young composers Justina Kowalska and Adrian Robak are examples of the new romanticism – a very popular direction in Polish contemporary music.

In music choreographies attempts are made to transfer a variety of postmodern music phenomena into the dimension of the stage space by movement (shaping of movement, movement techniques), use of objects, stage lighting and costume. In this work particular emphasis was placed on the search for new and adequate means of stage expression and the visual value.

Education In Rhythm and By Rhythm – Exploring Holistic Aspects of Dalcroze Eurhythmics

Sharon Dutton

Ontario Institute for Studies in Education, Canada

"I look forward to a system of musical education in which the body itself shall play the rôle of intermediary between sounds and thought, becoming in time the direct medium of our feelings – aural sensations being reinforced by all those called into being by the multiple agents of vibration and resonance lying dormant in our bodies. The child will thus be taught at school not only to sing, listen carefully, and keep time, but also to move and think accurately and rhythmically... That would constitute at once instruction in rhythm, and education by rhythm." – Emile Jaques-Dalcroze, 1921

Recent research on embodied ways of knowing demonstrates that human beings continuously learn, communicate and create meaning collaboratively, incorporating intellect, body, and spirit unconsciously and harmoniously.

Jaques-Dalcroze developed an embodied approach to teaching music that engaged students entirely – not only through physically, intellectually and artistically, but also spiritually and socially. Using methods drawn from both phenomenological and collaborative narrative research, this research inquiry seeks to explore the holistic aspects of learning that occur when studying Dalcroze Eurhythmics. Teachers and students will be asked to consider and discuss experiences that elucidate the inter-dependence of intellect, body, and spirit that they have encountered in Dalcroze Eurhythmics classes. Their stories, journals, and discussions will provide the data for this inquiry.

This study will expand our understanding of holistic education in general, particularly as it pertains to music education, and specifically to Dalcroze Eurhythmics.

Now Children, Find a Space....creatively interpreting BBC Schools Radio Archives for the Olympic generation.

Anna Farthing
Conservatoire for Dance and Drama, UK

In 2012 Dr Anna Farthing proposed and was commissioned to create an immersive arena experience interpreting recordings of Ann Driver’s Music and Movement programme. Using material from the BBC Schools Radio Archives she created a film for screening in the ICCI360 Arena, in Weymouth, during the Olympics and Paralympics. The project was funded by Plymouth University, Arts Council England, and the Conservatoire for Dance and Drama. Participants included young children, elders, and students from the CDD affiliate schools, Central School of Ballet, Rambert School of Contemporary Dance, and Bristol Old Vic Theatre School.

In this session she will show a single screen version of the film (approx 7 minutes), discuss some of her research approaches, and share some of the reflective observations from the process of revisiting and creatively interpreting this archival material.

(This session is linked to a separate workshop proposal, ‘Dancing among the documents’, in which delegates can explore their own creative interpretations of material from the Dalcroze Society UK archive.)

Music as embodied knowledge: neurological bases of Dalcroze’s teaching principles

Anna Maria Freschi
Conservatoire “F. Morlacchi”, Perugia, Italy

More than a century ago, Emile Jaques-Dalcroze’s work on teaching music sprang from the idea that movement while listening enhances sensory integration, triggering a virtuous circle: auditory stimulation inspires movement and resulting proprioceptive activity in turn refines auditory perception and musical expression. The empirical effectiveness of the Dalcroze Method is shown by its continuing capillary diffusion around the world. Recent discoveries and insights from the field of neuroscience (an interdisciplinary study of the nervous system incorporating biology, chemistry, computer science, medicine, allied disciplines, physics and philosophy) help explain how the method works.

Research has revealed neural circuits in the brain that integrate sensory and motor activity, that is perception and action (Konoike, Kotozaki et al. 2012; Levitin 2006, 2012). Studies also hint at a close connection between motor patterns and emotional experiences and the importance of motor and empathic resonance generated by inter-personal relations (Overy & Molnar-Szacacs 2009; Overy 2012).

An approach to music based on the close connection between body and mind experience opens up intriguing prospects for the development of new educational strategies in several contexts, for example teaching musical instruments. The goal of this paper is to discuss some recent discoveries in neuroscience pertinent to the Dalcroze Method and the implications for teaching music and particularly instruments. This may stimulate further work in this field.

The impact of Dalcroze Eurhythmics on people with Alzheimer’s dementia

Ruth Gianadda
Institut Jaques-Dalcroze, Geneva, Switzerland

Today, with all the possibilities of modern medicine, people live longer. As a consequence, there are more and more older people, including those with dementia, who experience physical and mental deterioration. It has been shown that it is significant for people with dementia, in addition to medical treatment, to receive cognitive (e.g. neuropsychological), emotional (e.g. psychotherapy), or stimulation treatment including music and movement therapies. Although patients with dementia often manifest behavioural problems and the loss of memory, musical appreciation and communication may remain. Sounds and music may activate those memories, which are inaccessible otherwise, and may also relieve the symptoms of related conditions such as depression and anxiety.

The research reported by Kressig et al (2005) indicates that the therapeutic significance of Dalcroze Eurhythmics relates to people with dementia who have behavioural problems. After having taken part in Dalcroze workshops 4-6 times patients’ behavioural problems diminished, their spatial awareness improved, and they slowly began to do movements they had not been able to do for a long time. Trombetti et al (2010) add to the evidence of effectiveness of Dalcroze Eurhythmics in working with older people; their research showed how it improved balance and gait, and reduced the risk of falling.

This presentation focuses on the research project ‘L’impact de l’activité rythmique Jaques-Dalcroze sur les personnes atteintes de la maladie d’Alzheimer et leurs proches’. It will examine the influence of Dalcroze practice on the physical, mental and emotional wellbeing of people with Alzheimer’s disease, the most common form of dementia, and the ways in which Dalcroze-pedagogy can be adapted to their needs. This presentation will include a 20-minute film as well as time for discussion.

[Abstract by Marja-Leena Juntunen]

Composing with/for the body

John Habron
Coventry University, UK

This paper is a commentary on a piece of practice-based research, namely my composition for five female voices: Six Songs for John Cage (2012). The piece embodies compositional know how, a unique blend of cultural references (to music, poetry and other artistic practices) and intertextual relationships, one of which is to the practice of Dalcroze Eurhythmics. Three of the songs require the group to move according to specified routes or to enact simple choreographies.

Much of the content of these three pieces emerges from the performers’ bodily experience or their positions in space. For example, the vocalists transform gesture into sound or alter vocal pitch and dynamic according to their relative distance from each other. The vocalists also use equipment (claves, bells, a wooden ball, newspaper), improvise in movement and vocally, move in synchrony, and develop a group approach to movement. In the songs that do not specify movement, there are still residues of a ‘rhythmics’ training in the purposeful use of long and short durations at a given speed, twice as slow and four times as slow.

I was conscious of the impact of my training in Dalcroze Eurhythmics during the compositional process, but the full extent of the influence only became apparent a while after completion. Merleau-Ponty’s words can be adapted to explain this: ‘Like the weaver, the writer [composer] works on the wrong side of the material. He has only to do with language, and thus it is that he suddenly finds himself surrounded by meaning’ (Merleau-Ponty 1964).

The piece pays homage to John Cage (1912-1990) and the techniques it develops are as much to do with experimental music as with embodiment. As such the piece could be seen as a combination of Cagean aleatoricism and indeterminacy with aspects of Dalcroze-influenced movement. The paper will be followed in the evening by a full performance of Six Songs for John Cage.

A conceptual study of spirituality in selected writings of Emile Jaques-Dalcroze

John Habron
Coventry University, UK

Liesl van der Merwe
North-West University, SA

“Only the soul can guide the body, along the path the mind has traced for it.”
(Jaques-Dalcroze 1891: 148)

Context: Several authors have noted that one of Emile Jaques-Dalcroze’s aims, even if not stated explicitly, was to dissolve the mind-body dualism, typical of Cartesian epistemology (Juntunen and Westerlund 2001). However, there has been little research on the spirit-body connection, as it appears in Dalcroze’s writings. This document analysis responds to the question: how can we understand spirituality in selected writings by Jaques-Dalcroze using a phenomenological model for spirituality in music education?

Method: To arrive at a phenomenological model for spirituality in music education, data were collected from the literature on spirituality per se, spirituality in music education, and spirituality in dance education, until data saturation was reached. For the data analysis a grounded theory approach was used, using ATLAS.ti 7 software for open, axial and selective coding. The four life world existentials, as discussed by Van Manen (1990), guided the reflection on the literature as well as on Dalcroze’s writings. Corporeality, relationality, temporality and spatiality helped to group codes into categories. This model was then used as a theoretical framework to code selectively certain primary sources (Dalcroze’s own writings) and to examine the extent to which, and the contexts in which, Dalcroze makes reference to elements of spirituality. This process was also continued until data saturation.

Results: At this stage in the data analysis, emergent results indicate that Dalcroze’s understanding of his work relates substantially and unequivocally to the four aspects of the lifeworld existentials in the theoretical framework used. Holistic and aesthetic experience emerged as core concepts related to, for example: relationality, when we move with others in communal aesthetic expression; corporeality, in rhythm as a faculty of the soul; temporality, as elevating joy; and spatiality, when we become conscious of music, ourselves and others and our spirits rise above material things.

Discussion: The discussion articulates how Dalcroze’s ideas, theories and observations relate to our phenomenological model for spirituality in music education. The authors conclude that we can fruitfully understand Dalcroze’s writings from all the perspectives provided by the model and that this gives us a richer understanding of the Dalcroze method than has hitherto been available. Finally, the implications of these findings for Dalcroze research and pedagogy will be briefly discussed, in particular how we can use this research to investigate the lived experiences of students and teachers in the future.

Tracing Stones: The Music of Landscape

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Royal Northern College of Music, Manchester

Jaques-Dalcroze often drew inspiration for his compositions from both observing and walking in nature. He understood that physical activity and the basic human pastime of walking could unlock creative instinct and human feeling (Jaques-Dalcroze 1945). This same starting point, a walk in the landscape, formed the basis of a composition in movement and sound earlier this year, when a group of Dalcroze practitioners began looking at their surroundings through the eyes of the Dalcroze Subjects. The Subjects are musical concepts which find resonance in other art forms and which can also be echoed in the world around us, such as rhythm or a sense of line/phrase.

This presentation will discuss the place of the Dalcroze Subjects in the training of the method and how they enrich our understanding of both music and the environment. It will also place Tracing Stones in the context of the history of Plastique Animée, which is the accumulation of the study of the three branches of Eurhythmics. An insight will be given into the creative process, which was grounded in improvisation, and into the dialogue that grew between myself as choreographer, the dancers and musician. I will go on to discuss the interplay between movement and music, which was at times supportive and at times contrasting, and show an example of the musical score.

The discussion will be followed by a video documentary, which will transport us to the Yorkshire Moors to capture the impressions of the participants during the project and further illuminate the working process. There will be a live performance of Tracing Stones in the evening.

The complexity of rhythmics education

Angelika Hauser Dellefant
University of Music and Performing Arts, Vienna, Austria

Teaching rhythmics implies to meet especially high requirements. Thus a combination of specific methods is needed.

Rhythmics-teachers use music, movement and their connections as means for different goals. These goals can be seen and used on different levels. It makes good sense to distinguish between fine grained and coarse-grained goals.

Rhythmics-teachers do not teach mainly in theoretical fields but their teaching is activity-oriented. According to the theory of learning a change between and an interconnection of channels of perception underlies this activity. So the teaching is also process-oriented. In this process the attention of the teacher is directed among others towards the reactions of the pupils. Teaching becomes a dialog. In this dialog it is possible and senseful to stimulate the creativity of the pupils in finding individual solutions of their tasks. At the same time rhythmics - not being just a collection of exercises - follows a certain dramaturgy during a teaching session. The change between more and less active phases, of the situation in the room, of the combination of groups etc. helps to develop a dynamic process.

Rhythmics is of great help in creating interdisciplinarity in those institutions where it is part of the curriculum, since rhythmics-teachers are used to work in a multidisciplinary way, have the relevant knowhow and can offer their integrative skills.

The application of all these methods creates the specific complexity of the teaching process in rhythmics. In this lecture those methods will be explained.

Advancing side by side: Emile Jaques-Dalcroze and Wassily Kandinsky (1906-1914)

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Ramsay Burt

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Introduction: MTH Sadler wrote that Dalcroze and Kandinsky were ‘advancing side by side’ in 1912, following the Sadlers’ (father and son) visits to the latter in Murnau and the former in Hellerau. By placing them in their historical and artistic contexts, this paper looks at why the two might have been said to be developing side by side.

Methodology: The paper considers secondary sources on both Dalcroze and Kandinsky for this period, including Odum (1998, 2005); Spector (1990); Weiss (1979) to consider the two at the same time and in their respective milieux. It considers common colleagues and acquaintances in the period up until 1914 including Alexander Sacharov, Thomas de Hartmann, Alexander von Salzmann and Ferdinand Hodler. The artistic context of the Sadlers is also examined.

The following main primary sources are reconsidered and compared: Dalcroze (1906) *Gymnastique Rythmique*; Kandinsky (1912) *Über das Geistige in der Kunst*, (1914) *The Art of Spiritual Harmony* (in the Sadler translation); Jaques-Dalcroze (1912) *The Eurhythmics of Jaques-Dalcroze*.

Kandinsky’s ideas on the spiritual in art, rhythm, music, colour and movement were expressed in text for his 1912 stage work *Der Gelbe Klang*. Weiss (1979) and others suggest that Kandinsky may have drawn on Dalcroze for its movement. This unique stage work (first produced University of Leeds 1977, American premiere 1982) is reconsidered in terms of its embodiment of sound, colour and rhythm.

Results and Discussion: Dalcroze (1906) and Kandinsky (1909) both talk of music, rhythm, the embodiment of motion and spirituality. Rhythm is considered as something that links music, visual art and dance because of its potential for cutting across different modes of perception. Dalcroze and Kandinsky’s ideas about rhythm as a means to cultural renewal are considered in relation to ideas about culture in the early twentieth century.

The role of music education methods in current music teacher education: the Dalcroze approach as a case

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The paper examines the role and relevance of music education methods, especially the Dalcroze approach, within the current music teacher education. As different pedagogical approaches and teaching methods aim at good and educative experiences, they suggest an ideal story of success and a direction of growth for the music learner. In this article, these ideal stories are seen as embodying the normative metanarratives of music education. As an example, the article constructs a metanarrative of Dalcroze pedagogy. Jaques-Dalcroze’s texts are analysed as articulating a certain conception of the human being, alongside ideals as to how the competencies of human beings are developed through music and within music education. The article then discusses how methodological metanarratives as normative frames for representing success stories may be used in today’s teacher education in developing teachers’ cultural metacognition.

The paper suggests that music teacher education could take a stronger reflective meta-analytical stance to empower future teachers. By analysing the ‘metanarratives’ that didactic methods and research bring forth and by colliding them with each other it may be possible to better organise the fragmented ‘post-methods’ cultural landscape of music education as well as to develop such critical mind sets in student-teachers that can be anticipated from agents in a critical professional practice. In the reflective community, metanarratives no longer represent the paradigmatic success stories, rather, they may function as heterogeneous intellectual material for cultural consciousness and practical testing of ideas thus enriching the reflective practice of future teachers.

Minimalism in Music by Chosen Polish Composers as Shown through Body Movement Interpretations

Marzena Kamińska

Stanisław Moniuszko Academy of Music, Gdansk, Poland

In my presentation I would like to introduce the results of my work in music education in the rhythmic area, especially from the artistic aspect of eurhythmics. I would like to discuss minimalism as well as the direction in arts in the 20th century, especially as a specific trend in contemporary music. My interests are connected with Polish music and composers, who wrote minimalistic pieces, for example Henryk Mikołaj Górecki and Tomasz Sikorski.

In the choreography of music according to the Emile Jaques-Dalcroze method, the most important is to show all elements of music. In a minimalistic piece, there are many repetitions and reductions of the music materials. When I prepare the movement interpretation for this kind of music, I have to reflect all its elements and emphasise the repetitive structures, form (with the segments framework), emotionality and even the least changes in this music.

There appears a new combination in the choreography of minimal music, which can be performed under the influence of minimal art. Plastic art can be the source of inspiration. The use of repetitive objects in minimal art can be adopted into the rhythmic area in the researching of repetitive bodies’ shapes in the choreography of music. It is very important simultaneously to use the main assumptions of minimal music and find a solution with the interesting visual ideas in the choreography of music. I would like to show a video recording as an example of movement interpretations of music by Polish composers: Tomasz Sikorski, Zygmunt Krauze and Henryk Mikołaj Górecki.

Conclusion: artists and pedagogues should search for new ideas and have different sources of inspiration for their work in the field of music education. When we deal with one kind of art, we can look for a source of inspiration in other arts and we can adapt some elements into our work. Then our experience and methods used in teaching music become more varied and extensive.

Dalcroze at the Limits: The Experience of Musical Time Through Movement

Mariusz Kozak

Columbia University, USA

Writing in the early part of the 20th century, one of Dalcroze’s paradigm-shifting insights was that rhythm is movement, and that “improvement of movements in time ensures the consciousness of musical rhythm” (*Eurhythmics, Art, and Education*, 1930). In recent years, scholars have further argued that movement actually constitutes listeners’ very understanding of how musical processes unfold. In other words, it is the foundation of musical knowledge in general, and specifically listeners’ knowledge of “how music goes.”

In this paper I extend this notion to the experience of musical time, focusing in particular on contemporary classical repertoire, in which composers typically eschew metrical organisation and regular pulses. Using results from motion capture research of participants’ motor actions to music, I first establish how different sonic features—such as loudness, timbre, and pitch—affect basic movement features, like velocity and acceleration. Based on these empirical studies, I also argue that movement to music can be organised into two broad categories: synchronisation and coordination, each with its own timing mechanisms, and its own resultant experience. Drawing on Husserlian phenomenology, in combination with the ideas developed by Shaun Gallagher, I propose a basis of temporal experience grounded in human actions, wherein time emerges as a conceptual and behavioral tool for dealing with the constraints and opportunities of the environment in any given situation. I subsequently show how such a concept of time allows for a flexible approach to temporality in music that lacks regularly organised events. Finally, I use a work that explicitly confronts the problem of time—Louis Andriessen’s *De Tijd*—as an illustration of how movement structures thinking about time in ways that bring out the nuances of our experience as listeners. As I argue, these observable nuances form a basis of listeners’ aesthetic understanding of musical processes, including such high-level concepts as eternity.

Being One with the Music: The unity of music and movement in the pedagogy of Emile Jaques-Dalcroze and INORI of Karlheinz Stockhausen

Agnieszka Kus
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INORI (Japanese: “Prayer”) is one of the most important works of the German composer Karlheinz Stockhausen (1928-2007) and the only in which he developed the unity of music and movement so far. I consider this piece as an artistic realisation of the ideas of Emile Jaques-Dalcroze, though not in all aspects.

After the short introduction in the idea of INORI, I would like to present the musical structure of the piece which is being expressed through the body of the dancer. The part of dancer-mime of INORI – based on the gestures gathered from different religions all over the world – is the visualisation of musical processes, which is realisation of Emile Jaques-Dalcroze’s purpose. Both Jaques-Dalcroze and Stockhausen in their search for movement were inspired by the gestures of ancient cultures and they both extended it in a different way.

I would like to show the gestures of INORI and their development and changes during the piece which are synchronised with the musical parameters like rhythm, dynamics, melody, harmony and polyphony. This is very similar to the connections between music and movement suggested by Jaques-Dalcroze in his work *Le rythme, la musique et l’éducation*.

Then I would like to compare a short video fragment of me performing INORI with my choreography realised after the method of Jaques-Dalcroze. The difference in the expression of one body dancing in a composed ritual (Stockhausen) and realising in an artistic way the purposes of a significant pedagogical method (Jaques-Dalcroze) could be an interesting subject for a short discussion after my paper.

Though Jaques-Dalcroze and Stockhausen took different ways, their aim seems to be the same, which is developing the consciousness of a human being.

The execution of fugue form of the example of the third part of the second string quartet by Karol Szymanowski

Joanna Lange
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Fugue is probably the most elaborated of music forms. It is based on the technique of imitation and contrapuntal. The prime of fugue form increased in the Baroque period, especially in the works of Johann Sebastian Bach. Through the next centuries the fugue form has lost its supremacy in music techniques, however it was always present in composers’ works.

As the most complex of contrapuntal forms fugue has very strict and defined structure. The most significant for the composers is to include all their music ideas and idiomatic style into such framed form as fugue.

The paper concerns the execution of fugue form in a piece by Karol Szymanowski. He was one of the greatest Polish composers. He lived and worked at the turn of 19th and 20th century. He was the next best-known Polish composer after Fryderyk Chopin.

The second string quartet comes from the period of Szymanowski’s fascination with Polish folklore music. It was supposedly written in 1927. The third part of this piece is put into a fugue form.

The paper is focused on the analysis of the Szymanowski’s fugue and its reflection in the choreography. It mainly concentrates on how the piece structure and folklore inspirations influence the movement and a moving space. It leads through the process of making a choreography in accordance to Dalcroze’s conception of music interpretation in movement.

The paper consists of the presentation of ways that were used in the choreography to show the contrapuntal compositional techniques like stretto, the relations between voices etc. Finally it shows the connection between music expression and expression of the performers. Each example is supported by a video fragment of choreography and an adequate fragment of the score.

Presentation of the whole choreography becomes a summary of the paper.

Learning processes in mind and body: Comparative studies of Neuroscience and Music and Movement Education / Eurhythmics

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Learning is what humans do best.
Learning and intelligence affect the whole person, in which movement plays an outstanding role, intelligence and creativity go hand in hand and companies consider creativity as the most important economic resource. But how does our brain manage to learn and in which way is the body included in this process?

This paper faces the topic of learning from a neurobiological point of view, focuses on the current scientific knowledge in this field and puts it in relation with Music and Movement Education. The results show interesting and gratifying congruities: the method of Music and Movement Education, which has existed for almost 100 years, provides a substantial contribution for a holistic, rational, sustainable and personality-forming education. This happens in a way that strongly corresponds to the working method of the brain: perception and movement are based on the same origin in the brain, mirror neurons enable learning through the resonance phenomena – which Giacomo Rizzolatti (2008) could prove – and thus emotions play a vital role in this process (Antonio Damasio 2004, 2011). Multidimensional learning comprising all the senses corresponds to the interconnectedness of the brain, Lise Eliot’s (1999) studies help to understand the influences on the developing brain. Gerald Hüther (2004) emphasises on the importance of enthusiasm in all learning processes and Gerhard Roth (2003, 2011) points out the outstanding role of personality and relationship in those processes. Movement improves the process of memorising and has positive effects on the self-confidence, acting independently encourages creativity. Intelligence is the outcome of an interaction between sensory organs, the body and the brain.

Music and Movement Education / Eurhythmics creates prerequisites for learning and basic competences for personal and professional success.

Émile Jaques-Dalcroze and Rudolf Laban: Exchanges and Perspectives

Paul Murphy
State University of New York at Fredonia, USA

That the musical theories of Émile Jaques-Dalcroze (1865-1950) would intersect with the movement theories of Rudolf Laban (1879-1958) is a notion that, in retrospect, seems obvious given the creative paths pursued by these two visionary artists. Not only were they contemporaries, but Jaques-Dalcroze and Laban were also linked also by direct interactions, indirect collaborators, and even geopolitics. Most fundamentally, though, the two artists were linked by a common revolutionary motivation; this was a fascination with true, objective analysis, a progressive response to empirical evidence, and a rejection of inherited assumptions about art and learning.

In this presentation I investigate a variety of crucial exchanges between Jaques-Dalcroze and Laban, both those that occurred during their lives as well as certain posthumous borrowings that occurred by other educators long after their deaths. I begin by laying out the background of their contact with each other focusing on those aspects that are either not commonly known or that provide a particular perspective for comparison. Then, citing primary and secondary sources, I explain distinct differences in their respective views on music and movement. Finally, I briefly address one of the issues explored and codified by both Jaques-Dalcroze and Laban, namely the issue of beat and movement quality.

In this presentation I will begin to shed light on what still remains a lamentable void in music and movement research. I intend to inspire the fruitful discourse that will certainly follow from an investigation into the topic of Jaques Dalcroze’s and Laban’s musical interaction and the legacy of their sometimes parallel creative paths. My hope is that discourse on this topic, both within the context of our conference and any that might be instigated by this presentation, will prove invaluable to musicians, dancers, and, really, to all performing artists.

In the air and over the waves: broadcasting the creative learning ideas of Jaques-Dalcroze

Sandra Nash
Dalcroze Australia

Joan Pope
Dalcroze Australia

Ann Driver, inspiring music-and-movement teacher, was much admired by her students at the London School of Dalcroze Eurhythmics (LSDE) and several from Australasia very soon emulated her initiative in crafting original, ‘invisible,’ strikingly imaginative short lessons for the British Broadcasting Corporation. Jean Hay, Australian-born, New Zealand primary school teacher, graduated from the LSDE at Fitzroy Square in 1932, returned to Christchurch, New Zealand and almost immediately began weekly broadcasts of Rhythm and Music for Juniors. She was supported by innovative educator, James Shelly, a former Vice-President of the UK Dalcroze Society and about to be the inaugural Director of Broadcasting in New Zealand. Heather Gell, one of the South Australian students at the LSDE in the early 20s, fell under Ann Driver’s spell and in the mid-thirties returned to UK to observe the ‘new’ broadcast lessons and auditioned successfully for a similar position in Australia from 1938. Like Hay, Gell continued her Music Through Movement broadcasts for some twenty years and linked them to kindergarten and primary teacher education, public awareness and published texts.

Other women in Western Australia, teachers of creative dance and music, also achieved local success, emulating Driver’s published material from 1937, until after the end of World War 2 when technology was available to record as well as transmit nationally across the thousands of miles of Australia’s time zones. A remarkable initiative occurred in Western Australia in 1942 when Japanese bombing of our coast, caused kindergartens to be closed. The idea of a radio programme for very young children and their mothers at home, Kindergarten of the Air, emerged as a practical alternative. Perth kindergarten music and movement lecturer, Jean Vincent (nee Wilson) an LSDE graduate (1927) became its first accompanist. She had never forgotten the sensitive improvisational teaching of Ann Driver. Later, other Australian Dalcroze graduates, Mary de Crespigny, Merle Walkington and Joan Pope also broadcast sessions of Music through Movement.

Legacies of the London School: a student’s lesson notes from the 1920s

Sandra Nash
Dalcroze Australia

Several Australians attended the London School of Dalcroze Eurhythmics from 1915 to 1930 including Heather Gell from Adelaide who graduated in 1923. Gell’s handwritten notebooks and papers are the primary sources for this paper which surveys lessons at the School during the early 1920s.

When the School opened in 1913, many of its teachers had studied and worked with Emile Jaques-Dalcroze in Hellerau, Germany. These included Ethel Driver (Mistress of Method) and Annie Beck. Given their close relationship with Jaques-Dalcroze and his frequent visits to London, their lessons are a valuable reflection of his work and ideas. Gell’s notes show the content and structure of Rhythmics and Solfège lessons, the types of exercises, the mixture of metric, technical and plastique elements, and how these evolved over a year with various teachers. A unique feature of the London School was Ethel Driver’s imaginative and disciplined approach to the Dalcroze Subjects, and all students were required to write theoretical and practical papers on these. The papers show how Driver conveyed the ‘bones’ of the method to her students, and were the foundations for the teaching of Eurhythmics. The papers served as a model for Gell in the professional training courses she conducted in Australia from 1955 to 1980.

Current Dalcroze practice around the world is diverse in style and content, and compromises have often been made to adapt the work to classrooms or local requirements, to the point where in some cases, elements of full body movement and physical expression have almost disappeared. What are the implications for today’s Dalcroze practitioners? Are the strategies and content still relevant? An examination of these earlier practices can serve as a reminder and reconnect us with ideas at the heart of the method.

Flow and Dalcroze Eurhythmics

Thomas J. Parente
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This presentation will link the Dalcroze work with the psychological state of flow. As is well known, Eurhythmics comes from the Greek prefix “eu” meaning good and “rhythmos” meaning flow. Little did Dalcroze realise that the moniker he attached to his pedagogical/andragogical (meaning adult) methodology would connect with the scholarly exploration into the psychological state of flow. This exploration would be conducted towards the end of the century by now famed psychologist and researcher Mihaly Csikszentmihalyi who did extensive studies into the psychological state experienced by people when they are totally immersed in an activity.

Often referred to as “peak experienced” when in flow most individuals report the following characteristics:

1. The Challenge is at the same or slightly above the student and teacher’s skill level.
2. There is a high or total level of concentration, leading to the exclusion of extraneous thoughts such as worry or anxiety.
3. There is a clarity of goals. You know what you want and need to do.
4. There is a sense of control. There is no worry about mistakes or a poor performance.
5. Self-consciousness diminishes or disappears.
6. One’s perception of time becomes altered. Time flies.
7. What you are doing and thinking become one.
8. Self esteem is often enhanced as the individual gains an awareness or skill they did not possess prior to the activity.

If while teaching or taking a eurhythmics class you feel that your concentration was total and that as a result you had had a “peak experience” then undoubtedly you were in the flow state. This paper will demonstrate how these characteristics are strongly present in the Dalcroze work. It will, also, show how they are simultaneously responsible for its value as a strong modality for learning and why it is so enjoyable.

From ancient choreia to modern plastique animée: Current understanding of Dalcroze’s concept of the unity of music and movement

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Academy of Music, Katowice, Poland

Over two thousand years have passed from the times of ancient Greece, but still, we – eurhythmics pedagogues – feel the specific connection with this distant world as the philosophical, pedagogical and artistic ideas of ancient Greece constitute foundations for Emile Jaques-Dalcroze’s eurhythmics. In his programme of aesthetic education he embodied the Platonic ideas related to music and its possible educational impact. This influence is visible in how he was inspired by the notion of kalokagathii, which combined the value of beauty and good, thus constituting a cultural and educational pattern, according to which an ideal person was the one with all-round educational background, combining harmonious physical development with mental, moral and aesthetic development. Dalcroze, who is considered to be the heir of Hellenistic culture, did not only refer to the Greek concept of acting in a team, where we can see analogy to the Greek chorus, but he also referred to treating gestures and body movement as a means of stage-expression strictly connected with music, light and word. In his stage creativity he often referred to Greek mythology and his realisation of Orpheus was acknowledged as an exceptional work – a perfect combination of all the means of expression, mutually related with one another, which undoubtedly makes us think of Old Greek stage performances. Thus, this idea is clearly audible in Dalcroze’s concept, where the eternal unity of music and movement were also strengthened by an inspiration referring to gestures, an example of which is the so called set of 20 gestures which imitate ancient body postures, being the result of Dalcroze’s studies on vase-painting iconography. The element which complemented the whole was the habit of wearing Greek tunics as practicing suits, as well as stage costumes referring to the times of Pericles. This distant culture has become a vital inspiration for both his pedagogical as well as artistic ideas and furthermore, plastique animée is a time vehicle enabling cultivation of ancient choreia. The lecture is going to focus on Dalcroze’s concept of plastique animée as seen from a perspective of ancient choreia based on unity of music, movement and words. The author is going to examine the extent to which the integrity of these elements found in Dalcroze’s concept is present in current pedagogical and artistic approach towards this method.

The composer Emile Jaques-Dalcroze: Features and identity

Elisabetta Piras

Independent scholar, Italy

Introduction: Reading the Emile Jaques-Dalcroze biography, it seems clear that he had a big and solid music knowledge. As is well known, his career is characterised not only by thoughts and actions related to music education, but also from successes in the field of composition and performance. Nowadays, unfortunately, it is very difficult to hear the compositions of Jaques-Dalcroze, and there is not a systematic study focused on the analysis and the style of this music. The aim of this study is to consider some compositions of Emile Jaques-Dalcroze, in order to answer to several questions, for example: is the compositional style of Jaques-Dalcroze linked to his ideas about music education? If yes, how can we recognise these aspects in music features? Which are the distinctive features of the Jaques-Dalcroze style?

Methodology: To answer to these questions different kind of piano compositions are considered, for example Impressions fugitives, 10 miniatures pour jeunes pianistes. An analysis focalised on the main parameters of the compositions is applied, like shape, dynamics, phrases directions, contrasts etc. and the results are compared with the principles set out in the main theoretical texts of Jaques-Dalcroze. The speech will be conducted with practical music examples.

Results and discussion: The present study tries to think of the figure of Jaques-Dalcroze in an interdisciplinary and global way. Unfortunately Jaques-Dalcroze's compositional repertoire was soon forgotten, especially that composed for piano, while it could offer an important resource to understand better the work and the conceptions of Jaques-Dalcroze, and also to develop and learn original and little known pieces. Without claiming to be exhaustive, the present proposal is the first step of a research in analytical and comparative sense of the repertoire of Jaques-Dalcroze.

Rhythm and Scene - The heritage of Emile Jaques-Dalcroze in the actor-training at the University of Music, Drama and Media, Hanover, Germany

Reinhard Ring

University of Music, Drama and Media, Hanover, Germany

In the Drama department of my university all students are taught in rhythmics and rhythmical-solfege. It is important to emphasise the characteristics of these subjects – such as dissociations and hopp-exercises, anacrusic movements, permutations, realisation of musical elements, poetic feet – to improve the rhythmical qualities of acting in movement and speech. In addition to rhythmics and solfege-classes, there are several classes in music and movement given by other teachers. Therefore rhythmics add to the general music and movement-training, what is especially useful and lively in the ideas of Emile Jaques-Dalcroze.

Going back to the roots of Dalcroze himself and to his followers, we can find valuable training and aesthetic ideas. Stage artists like Delsarte, Stanislawski, Grotowski give a further context of this work. It seems important to develop the ideas of Emile Jaques-Dacroze further on like already the last generation of Dalcroze-Students did in the field of acting.

After the big wave of body liberation in the first third of the last century nowadays artistic movement has a much higher level.

One of our orientations is that Dalcroze used the medical term arrhythmia as a counterpoint to his ideal. His aesthetic goal was to move consciously within the typical rhythmic paradox between dynamics and control to find an artistic flow.

In my talk I would like to sketch my conception and would like to give short video examples of the work with actors.

The significance of the Yin-Yang symbol in relation to Jaques-Dalcroze's Eurhythmics

Haeun Shin

Université Laval, Québec, Canada

In 1911, Jaques-Dalcroze (1865-1950) established his first institute in Hellerau, Dresden, Germany. As an emblem of the Hellerau's project, the Yin-Yang symbol—although not exactly the same as the original one—was hung above the entrance of the main building. The Yin-Yang symbol also appears in many pamphlets, articles and journals related to Jaques-Dalcroze.

How did the Yin-Yang symbol, which has an East Asian cultural and religious background, appear in the context of Jaques-Dalcroze Eurhythmics, a modern project in Western society? How does the Yin-Yang philosophy support Jaques-Dalcroze's educational goal? In order to answer these questions, this presentation examines the significance of the Yin-Yang symbol in relation to Jaques-Dalcroze's Eurhythmics.

According to Dàodéjīng, Yin-Yang is described as two cosmic, creative forces which are the origin of everything, and Dao is understood as a unit of Yin-Yang. The Yin-Yang symbol represents an interdependent and complementary paring of terms that stand in a relationship – not of mutual opposition or competition, but of creative tension and reciprocity.

In the Yin-Yang's correlative relationship, the human mind and body are regarded as a whole person. The mind is identified through the process of bodily involvement, and the human body is realised by awakening mind. This whole person is crucial in viewing music as an embodied experience.

In Jaques-Dalcroze Eurhythmics, knowing and doing, theory and practice, self and others are melted together to form a holistic entity. In other words, Eurhythmics—a good, free, easy, natural, vital form of expression—can be understood as musical Dao harmonising mind and body. It also corresponds to Yin-Yang's cosmology, which describes whole life as a process for human beings to reach their true, natural potential, called Dao.

The effects of remedial movement work and Dalcroze Eurhythmics exercises on instrumental playing in teenagers with coordination and/or rhythm issues

Anita Strevens

Sevenoaks School, UK

As a cello teacher of more than thirty years' experience and a Dalcroze Eurhythmics teacher of more than fifteen years' experience I have worked with a number of very bright and musical instrumentalists who make very slow progress. This paper will seek to demonstrate some of the problems encountered and some of the movement exercises offered.

Some of the problems discussed are as follows:

- A beginner cellist whose initial problem appeared to be that she was unable to feel the difference between crotchets and quavers, but then it was discovered that she was unable to coordinate hands and feet.
- A sixth former who loves her cello lessons but makes very slow progress and displays strong connections between her fingers and her mouth, which is in constant motion when she plays.
- A relatively advanced pianist whose sense of pulse is not well developed, and as a result, has issues with playing two beats against three.

Video clips and interviews with students will demonstrate these and a range of other problems and exercises chosen.

Feedback forms and observations from the students themselves and from their instrumental teachers will help to clarify some of the issues and show some of the effects.

Jaques-Dalcroze and the modernist piano teachers of São Paulo

Flávia Camargo Toni

Instituto de Estudos Brasileiros/
Universidade de São Paulo, Brazil

In 1930 a great political transformation took place in Brazil due to a troubled electoral process which announced modernisation plans. Even the musical education in the main school of the country would undergo profound changes and its doors would open to the vulgarisation of art.

Three intellectuals linked to bold ideas in the field of pedagogy proposed a reform in education, whose major “novelty” lay in the introduction of a compulsory subject, that is to say, the Dalcroze Method.

Among the three musicians involved in this proposal, the pianist Antonio de Sá Pereira seemingly met the Swiss educator in person, though he was not the only Brazilian to disseminate the knowledge of that work philosophy.

This paper is based on a broad and diversified bibliographic source – newspaper articles, letter, books – and aims to answer why modernism in music education, in Brazil, should have been conducted according to Jaques-Dalcroze’s theory.

The results of my research, even if partial, are encouraging. Among the magazines and books from those scholars’ libraries, the presence of articles and works confirm that Dalcroze was part of the vocabulary of those who discussed music education and of leading figures of Brazilian culture, such as Mário de Andrade. This polymath modernist, who was also the father of the national musicology and, like his fellow Sá Pereira, a piano teacher, even translated a chronicle written by the European pedagogue, publishing it in Ariel, a magazine of great importance to the intelligentsia of the 1920s.

With the victory of the new “Brazilian Organisation of Higher Education”, the name of Jaques-Dalcroze came to figure in the edicts of the law, proving that geographic distance did not stop intellectuals from recognising the importance of his contributions. However, this was not enough to ensure the success of his theory among the conservative professors of the National Institute of Music in Rio de Janeiro.

Everyday with Eurhythmics

Agata Trzepierczyńska

Artistic Kindergarten “Domino”, Katowice, Poland

Eurhythmics should be an important part of artistic aspect of children’s education in kindergarten because of its form’s diversity which offers by using music, movement, brain activity and emotional commitment. I work in artistic kindergarten in Poland, which educational work is highly focused on getting closer many domains of art to the child. In consequence, eurhythmics classes take place everyday. Children’s daily contact with Jaques-Dalcroze method influence profitably on their relation to the music and movement. Systematically accomplished teaching programme and possibility of regular observation helps teacher to adapt many ideas to the small groups of children. Thanks to much time spending on working with music, body, voice and creativity, children may satisfy their highly intensive necessity of being active (in movement and creative aspects) and they can also experience musical phenomena on themselves. At last, such intensive but still pleasant way of teaching eurhythmics cause progressive musical development, and many of children at age of six are ready to start their further music education in primary school.

In 2012 I graduated from Eurhythmics in Karol Szymanowski Academy of Music in Katowice (Poland), and I wrote my master thesis under the title: “Practical application of Solfege by Emile Jaques-Dalcroze in musical education in primary school”. In Poland, Solfege part of the method is unfortunately rarely used, but thanks to possibilities given me by my job I was able to carry out different kinds of Solfege exercises with the oldest group in kindergarten.

In my paper I would like to discuss following issues:

- The influence of eurhythmics on children in kindergarten
- A conception of artistic education in Artistic Kindergarten “Domino”
- Why and how each day with eurhythmics favours for better musical development of the children at kindergarten’s age
- How I work with children at age of 6-7 (with short video presentation)

Educating the Greek modern dancer, teacher, choreographer and viewer: Eurhythmics and contemporary dance in Greece

Steriani Tsintziloni

School of National Opera House, Greece

Introduction: In early 20th century Jaques-Dalcroze’s eurhythmics constituted a fertile ground for movement exploration exercised by female dancers in several European counties, within which Greece is a terra incognita. In the 1930s, eurhythmics was established in Greece through an adaptation and application of this method in the context of Greek search for national identity by upper class female pioneers. A conceptualisation of movement in relation to rhythm and music through ancient Greek philosophy allowed and supported the initiation of modern dance and dance education in the country.

Unlike educational dance practices worldwide, eurhythmics in Greece is part of the compulsory educational subjects for dancers, choreographers and teachers for almost 80 years. How such a longevity and persistence can be explained? What are the implications and tensions for dance education, creation and appreciation?

Methodology: historical examination based on first hand texts and reviews, audiovisual material and personal experience

Results and discussion: The paper proposes that the philosophy and practices of key figures of eurhythmic education in Greece set the concepts within which Eurhythmics and modern dance became hegemonic in the dance field, in expense of other possibilities. Aspects of eurhythmics, due to notions of creativity, expression and individuality became synonymous with choreographic knowledge. These concepts also reinforced an interdependence of dance on music which led dance criticism to conceive dance not in terms of the sensorial experience of dance coming from the body but in terms of the possibilities it opens to mental imaginary. As a consequence, the materiality of the dancing body vanishes and the body on stage becomes a semiotic body which stands for something else, be it national ideas, narrative or symbols.

In addition, Eurhythmics proposed, on one hand, possibilities for a holistic - body and mind - educational practice and a vision for social inclusion and harmony, fostering a child-centred, artistically sensitive and experiential in method education. On the other hand, it stressed ideas and mechanisms that might reinforce the most stereotypical images of Greekness.

Music that Moves

Frances Turnbull

Musicaliti, UK

Does how you teach influence how you see yourself? Two experienced music teachers, both female, were interviewed in creating this paper, which explores how the Dalcroze Eurhythmics style of teaching music has contributed to defining their personal identities. Previous research to date on the Dalcroze approach to music tuition has described the detail of the approach, or compared it to alternative, mainstream or different national cultural provision. This study uses the social psychological perspective of phenomenological analysis to consider the embodiment effects of teachers who choose to extend their educational philosophy through specific additional training. Music is traditionally taught relatively passively, yet the Dalcroze approach uses activity to extend academic knowledge by experiencing time and energy to create space. This is especially interesting as the physical experience of the Dalcroze approach appears to be mirrored in participant lifeworlds, which is their individual experience of their lives. Two strong themes were identified in each interview, as enabling developer and a traditional versus Dalcroze dichotomy, with sub-themes including performance and elitism. Through descriptions of participants’ musical training, progression to specialist training, and pupil/student involvement, it is argued that extended training develops identity and subsequently, convictions of purpose. Further research is needed to clarify whether there is anything unique about the physical nature of specialist Dalcroze training that affects convictions of purpose or whether any specialist approach results in this outcome.

The experiences of music students with Dalcroze-inspired activities: a phenomenological approach

Liesl van der Merwe
North-West University, SA

This phenomenological study investigated the meaning of Dalcroze-inspired activities for first-year Baccalareus Musicae (BMus) students during a music education module and describes the essence of this experience for them. In the first semester of 2011 and 2013 these movement activities were facilitated during workshops by a licensed Dalcroze teacher and during the semester by a senior lecturer in music education. In the first semester of 2012 a Dalcroze student in her final year presented workshops and another music education lecturer facilitated the activities. Data were collected by means of in-depth interviews, reflective essays and reflective descriptions until data saturation was reached. Data were organised using Atlas.ti 7 and analysed by means of coding, categorising and the identification of themes. The following main themes have been identified: social integration, joyful experience, bodily experience, easier understanding and musical expression. This article will provide a deeper understanding of what it is like for first-year BMus students in South Africa to experience Dalcroze-inspired activities. Their experiences can inform the use of Dalcroze-inspired activities in music education at tertiary level and support advocacy for the embodied and enactive view of music cognition.

Dalcroze Eurhythmics: a way forward for children with learning difficulties and differences

Jacqueline Vann
Dalcroze Society UK

Dalcroze Eurhythmics is an active approach to music education. It is an approach that engages the student completely – through the body, senses, emotions, voice and mind. It places the student at the centre of the learning process and encourages an individual response as well as collaboration with fellow students. The learning is varied, fun and dynamic. The relationship with the students differs from most in that the teacher not only guides but responds to the students' individual needs in the course of the lesson or exercise, adjusting music and material accordingly. Teaching that is multi-sensory, that is collaborative, that is varied and involves movement and is fun, are all recognised strategies for bringing about the most successful results for the dyslexic and dyspraxic child. Children who are able to work using their own preferred learning style, and who can be in charge of their own learning, are more likely to overcome some of the many difficulties and differences associated with dyslexia and dyspraxia. These problems include varying degrees of difficulty with reading notation, temporal processing (timing), physical coordination, memory, distractibility, lack of self-esteem and disorganisation. Dalcroze eurhythmics, as a student-led, multisensory approach to music education, is particularly able to help children who learn in non-standard ways. This paper will illustrate how a single musical concept can be explored in a variety of ways, how the work draws on the child's own natural responses, how it can circumnavigate some of the issues to do with reading, how it can help with coordination and with an inability to focus and develop self-esteem.

Dalcroze exams for children: graded exams for monitoring progress in experiential learning

Jacqueline Vann
Dalcroze Society UK

Dalcroze Eurhythmics is both an education in music and an education through music. By means of a thorough training in eurhythmics Dalcroze teachers become an embodiment of music and attempt to cultivate the same in their students. Rather than using specific material, songs, music or a series of prescribed lesson plans the teacher follows a number of guiding principles when teaching others. At the heart of it is the student's individual response to the language of music through the body. Since the learning process is based on personal experience, and can appear to be undefined, the question arises whether it is possible to develop a series of graded exams that test specific skills. Can and should young musicians be examined during the course of Dalcroze training? Grade exams, designed and developed by a group of qualified teachers from the Dalcroze Society UK in the 1990s, have proved an effective response. As will be discussed in this paper, however, the exams differ greatly from typical instrumental or music theory exams. Dalcroze music education is so wide-ranging and multi-faceted it is not always easy to monitor progress in all the various areas of work. The exams are designed to reflect the experiential nature of the training. They are expansive in their character, covering not just knowledge about how music is written down but how it moves us. They are designed to test both the tools and the art that is created with them, to be totally absorbing and engaging to the whole being. This paper will look at the broad range of tests in the Dalcroze Grade exams for children to show how they help monitor progress and how they fit into ongoing training, how they benefit the child's instrumental work and how children and parents respond to the exams.

The movement rhythm in Le Sacre du Printemps choreographies

Dorothea Weise
University of the Arts Berlin, Germany

The Rite of Spring composed by Igor Stravinsky and first performed 100 years ago on 29 May 1913 inspired important choreographers all over the world until the present time to create dance pieces. How did they work with the complex rhythmical structure of this masterpiece? And in which way did they relate movement to the rhythm of the music? These questions will lead through the lecture, considering the relationship between this one-in-a-hundred-years-composition and the work of Emile Jaques-Dacroze. Using the example of the 'The Spring Rounds' from the 1st part with its syncopation and frequent time changes the lecture will exemplify how the correlation between music and movement changed during the last 100 years.

Utilising the Dalcroze Method to Improve Teaching Children to Play Violin

Kateryna Zavalko

National Pedagogical Dragomanov University, Kiev, Ukraine

Musical instrumental teaching of preschoolers should promote their overall harmonious development, develop their musical skills and creative potential, and awaken the love of music. The developed training course allowed children to learn the basics of violin, to develop musical skills, to master the basics of musical literacy. The efficiency of training has increased due to integration of methods of teaching violin and the Dalcroze method.

The Dalcroze Method is based on the premise that the human body is the source of all musical ideas. Physical awareness or kinaesthetic intelligence is one of our most powerful senses, yet it is often taken for granted.

On each lesson we used activities or games, which allowed children to hear and react physically to musical stimulus, produced body awareness and sensations. Dalcroze class commences with isolated exercises using the arms, legs, and torso. We use the arms first moving them individually, together in parallel motion, and together in contrary motion. The students concentrate on the flow of controlled energy engaged when bending and flexing the fingers, wrists, elbows, and shoulders. We progress to the legs using the same sequence with toes, ankles, knees, and hips. Torso movements are engaged through swings, sways, and contraction releases. Once the students are able to coordinate these motions within a metric structure or musical selection, we moved on to locomotor skills, beginning with walking and running in varying levels, directions, pathways, body shapes, and sizes. Movement games—hopscotch, jump rope, ball tosses, and singing games—build audiation skills in metre, beat, rhythm, tempo, and in some cases, pitch and dynamics.

Although the suggested training course was conducted with preschoolers it also will be useful for teachers to teach students of any age—to play violin and develop their musicality.

POSTERS



Do Dalcroze Eurhythmics lessons improve the outcomes when teaching students to recognise metre and to perform and notate rhythms?

Kaye Barker

Gumley House Convent School for Girls

Introduction: The research will focus on the effects of movement as the starting point for the teaching of musical skills in high school classrooms. The researcher aims to establish whether exercises and games, based on those developed by Emile Jaques -Dalcroze, improve the outcomes for students who are learning to identify metre and perform and notate rhythms.

Methodology: The research will involve mixed methods and include both quantitative and qualitative data. Three Year 7 classes (the control) will receive music lessons not using whole body movement, two classes will receive Rhythmics lessons. The data collection methods to be used will include: baseline tests and end of project tests, questionnaires, filming of classes and interviews. The baseline tests will be used with both the control classes and those involved in the research. The end of project test will be given to all groups and the results analysed. The topics to be tested will be taught in as identical way as is feasible. The questionnaires are intended to elicit reactions from the students to the Rhythmics lessons and the interviews will explore their experience in more depth. The classes will be filmed so that they can be accurately analysed.

Results: The research will be undertaken Jan - March 2013. Analysis report writing will take place April - July.

Discussion: I would expect there to be differences in outcome between the control classes and those taught Rhythmics. Discussion may question how valid or significant the results are given the number of variables and the possibility of bias. If results are inconclusive or unexpected debate on why this was so would be invited.

Development of the Eurhythmics Method in Poznań in the Years 1920–2013 (exhibition – subject: history of the method)

Małgorzata Kupsik

Paderewski Academy of Music, Poznań, Poland

The exhibition depicts the history of Emile Jaques-Dalcroze's Eurhythmics Method in the City of Poznań, and shows contemporary achievements in this respect. Popularisation of the Dalcroze Method in Poznań was connected with the founding of the State Academy and Music School in 1920. Its first director, Henryk Opieński, was a dedicated eurhythmics enthusiast and a frequent guest at the Hellerau Institute. Deeply convinced of the Method's advantages, he introduced it to the curriculum of the developing school. The teaching staff included Emile Jaques-Dalcroze's Polish students educated in Hellerau: Flora Szczepankowska as well as Walentyna and Stanisław Wiechowicz.

In 1926 Walentyna Wiechowicz founded a private School of Eurhythmics and Plastic Arts in Poznań. Her student was Marcela Hildebrandt-Pruska, who presented movement illustrations of composition by J. S. Bach, F. Chopin, C. Debussy, A. Scriabin, S. Rachmaninov at numerous concerts in Europe: Berlin (1931), Warsaw (1933), Vienna (1934) and Paris (1936).

Hildebrandt-Pruska founded her own Poznań School of Eurhythmics and Plastic Arts in 1945. The 1970s saw her student, Monika Skazińska, spare no effort to initiate a Eurhythmics class at the State Higher School of Music in Poznań. In 1974 the first students commenced their course at the school.

Eurhythmics teachers are now trained at the Faculty of Composing, Conducting, Theory of Music and Eurhythmics, the I. J. Paderewski Academy of Music in Poznań. The artistic and academic development of the discipline is supervised by the Department of Eurhythmics and Piano Improvisation headed by Professor Małgorzata Kupsik.

Present-day Poznań is a significant and continually developing centre of eurhythmics in Poland. The city hosts national and international academic sessions, conferences and seminars devoted to eurhythmics, movement composition, ear training, piano improvisation and music therapy.

Experiencing the rhythm of music and mind during a Southern African youth choral competition of the Lesotho Evangelical Church

Carin Louw

North-West University, South Africa

Over 20 youth choirs gathered at Morija to participate in the annual Lesotho Evangelical Church Youth Choral Competition held on 5-6 January 2013. This exuberant event was attended by approximately 1000 people from all over Lesotho, including church members, ministers and conductors of the best community choirs. The competition was held at the historical site where the first church in Lesotho was built in 1858 which serves as the administration and education centre of the church. There are no local piano accompanists in Lesotho. Being an experienced piano accompanist for choirs all over the Free State, North West Province and at National Competitions in South Africa, I was invited as resident accompanist for the competition.

During a short stay of three days, I was taken to the choirs' rehearsal venues in and around Maseru. The schools and churches were not easily accessible by car due to poor road conditions. Where possible, I rehearsed with the local choirs and accompanied all the choirs at the competition on the 6th of January at Morija, situated 50 km from Maseru in rural Lesotho. Two church hymns by E. Lassebre and P.F. Bliss with Sesotho lyrics - Lesotho's National Language - and "Be not afraid" from "Elijah" by F. Mendelssohn were performed. Two unaccompanied African pieces were also presented by the two Senior Choir sections of the competition: Senkepeng and Koro-Koro.

After reading the book The rhythm inside: connecting body, mind and spirit through music by Julia Schnebly-Black and Stephen F. Moore, (2003), I have gained a new insight of how music, body, mind and spirit is part of everyday life in Lesotho.

I will give a short historical overview of the Evangelical church at Morija; the rehearsals at different churches and schools and my experiences at the day of the competition.

Early Childhood Music Education with Dalcroze Method

Giovanna Martinelli

Associazione Italiana Jaques-Dalcroze

Dalcroze Eurhythmics is especially suitable for children and it can be applied even to early childhood because it starts from children's skills and natural body movement and gradually leads to a feeling for and understanding of rhythm and sound. Through the musical experience children have a deep insight of music as well as a global growth of body, mind and emotion.

Every child's new experiences are made through whole body participation. This is true especially for young children because in early ages there are no distinctions between motor action and cognitive act.

The poster demonstrates how is possible to increase the music experience even of very young children with the Dalcroze method. Starting from the body structure knowledge and exploration, they can develop their musical skills, since they are very young, through a gradual presentation of different musical elements (pulse, silence, musical contrast, dynamics, pitches, phrasing...) using their natural body movement. By using simple and short melodies, various rhythmic poems, nursery rhyme, different and easy to handle objects (little soft balls, scarves, beanbags) each musical aspect is perceived, experienced and expressed through the movement.

Very young children have very strong individuality; the Dalcroze method helps them to work in a group, to be and feel part of it. Children take part individually and in a group improvising, observing other children and imitating them and learning to wait and take turns.

Lesson by lesson children's musical skills greatly improve. Their body awareness and control leads them to quickly respond to music: they understand and convert into movement a simple contrast, such as sound-silence, as well as different music time or pitches. They develop their creativity by improvising with movement, voice, using various objects.

Cecilia’s Causes

Joan Pope

Dalcroze Australia

Cecilia John was a Tasmanian-born, Melbourne-educated woman with an aptitude for practical action on behalf of others whose causes she espoused. She had a flair for promotional ideas and hard work and in the ten years between 1909 and 1919 was involved in an extraordinary range of activities in Australia: the causes of suffragettes; the need for Electoral Reform to allow Parliamentary representation for women; a Women’s Bank; a Women’s Peace Farm; variously editor and treasurer of a Women’s Newspaper; organiser of Rallies against Conscription in the Great War; a spokeswoman, in Court for women in rape cases and establishing refuges for them; organiser of a Children’s Peace Army and holiday camps ... and a fine Contralto appearing with significant Melbourne chorales and local Opera societies and a registered private music teacher (Licentiate Associated Board) who taught singing. In 1919 she was one of three Australian women representatives to travel to Switzerland for the International Women’s Peace conference. Her life changed dramatically. It seems that there she saw Jaques-Dalcroze Eurhythmics demonstrations and determined her future lay there. She returned briefly to Australia, became the first secretary in Australia for the Save the Children Fund, raised money for Europe’s war orphans, then later was appointed the International Overseas Secretary. In 1920 she enrolled at the London School of Dalcroze Eurhythmics and graduated in 1923, well over the age of 40. For the rest of her life she had the Dalcroze Cause firmly in her formidable sights. She was the Director of the School from 1932 until her death.

The significance of Jaques-Dalcroze’s view on listening

Hae Eun Shin

Université Laval, Québec, Canada

Listening occurs in every moment that we engage in musical activities, and it requires us to interpret and construct given sound information. Listening is often seen as dissociated from a learners’ whole experience, however, listening to music is a multi-dimensional process. It involves the individual’s conscious attention, memory, cognition, emotion, expression and decision.

How can listening be put into practice as a vital musical experience where learners can relate to music? Does bodily response facilitate understanding or interpreting music? In order to answer those questions, this presentation examines the significance of Jaques-Dalcroze’s view on listening.

Jaques-Dalcroze observed that music and body movement are intrinsically linked. He emphasised holistic listening, whereby learners not only distinguish the relationship between different sounds by ear, but also discriminate between subtle nuances in all expressive qualities of sound through bodily involvement. In this sense, music can be transformed into a physical experience, and vice-versa; bodily response—movement patterns, sensations, and feelings— plays a metaphorical role in construing musical concepts, structures and expressions, and thus musical concepts can be experienced as a dynamic, embodied structure (Urista, 2001).

Jaques-Dalcroze’s perspective on transformational and metaphorical body movement provides a holistic framework on which to discover and expand musical meaning in a listening experience. And, by using all the faculties, learners can relate to music as one’s own experience.

The two lesson plans—Korean folk song ‘Arirang’ and Bartók’s ‘For Children Vol. 2, No. 35’—will be presented as applications to demonstrate the various roles of bodily experience on listening. In the former lesson, students will experience several layers of musical subjects through body movement and only listen to the song as the last step. In contrast, the second class will be developed by exploring an individual’s spontaneous body response to the music as introduced in the initial step.

PERFORMANCES OPEN SPACE FINAL PLENARY

performance

Key/tonality

intervallic expansion

(gesture big)

tacatto + legato

velocity

PERFORMANCE 1

Wednesday 24 July 19:45 & 21:00 (the whole programme is repeated)

Programme

Tracing Stones (10’)

Bethan Habron-James

From Gagarin’s Point Of View (3’30”)

Anna Kokocińska (Esbjorn Svensson Trio)

Three Movements (for orchestra); Movement 2 (Reich)

London Dalcroze Plastique Ensemble

Sonata for Violin and Cello; II. Très vif (Ravel) (8’ total)

Six Songs for John Cage (30’)

John Habron

For a century (3’)

Teresa Nowak and a group of Polish teachers

Tracing Stones

Bethan Habron-James

Dancers: Mary O’Connor, Helen Gould, Drusilla Harris, Becca Spencer, Alison Woodward
Musician: John Habron

Emile Jaques-Dalcroze, in 1930, wrote, “It is often said that art should imitate nature; it would be more correct to say that art should be inspired by – and embellish – nature”.
In February of this year I took a group of Dalcroze practitioners up to the hills of Haworth Moor, West Yorkshire to go for a walk, to notice the landscape and to be drawn by images in nature which have parallels in music, such as rhythm, melodic line or phrase, repetition and contrast, texture, accent, and silence. These form part of a list of Dalcroze Subjects, through which the Dalcroze practitioner can experience and express music.
The observations from the walk formed the basis of a composition in movement and music. Each artist relived her journey through movement in the studio, and these improvisations became the basis of a choreography. A

From Gagarin’s Point Of View (Esbjorn Svensson Trio)

Anna Kokocińska (choreography, dance)

The piece is inspired by the jazz music of E.S.T. and the dancer carries this piece through her body.
The choreography of the piece “From Gagarin’s Point of View” is a sensitive, impressive and innovative creation mostly based on the floor.
The ideas, movements and composition of this work are characterised by versatility and physical movement, but accentuated by lightness and softness.

Anna Kokocińska

Three Movements (for orchestra); Movement 2 - Reich

Sonata for Violin and Cello; II. Très vif - Ravel

London Dalcroze Plastique Ensemble
Anita Strevens, Drusilla Harris, Helen Davies, Kaye Barker, Mary O’Connor, Myrtle Bruce-Mitford

The London Dalcroze Plastique Ensemble was set up in September 2012 by musicians working towards the Dalcroze Licence. Plastique Animée has always been an inspiring way to study repertoire, and as a group we have found it a fantastic challenge to work together on a long term and independent performance project. Many questions are raised by choreography; are we able to give the audience a better understanding of Reich’s canonic phrasing? Are we able to express both cello and violin timbres whilst demonstrating Ravel’s intertwining musical lines? One aim is that the performances aid and enhance the listening experience for the observer, whilst of course the choreography is also a powerful method of musical study for ourselves.
The two works compliment each other well; Ravel’s angular pizzicati rippling up and down the cello and violin pitch ranges are echoed in the lilting, circular shapes Reich layers in his orchestral textures. Weighty bass notes that shape Reich’s looping patterns contrast well with Ravel’s aggressive accents. It has been hugely satisfying to explore these exciting works through movement and to work towards a disciplined and expressive performance.

Helen Davies

Six Songs for John Cage (world premiere)

John Habron

Performers (Royal Northern College of Music students and alumni): Elisa Dye, Linda Harvey, Rabiya Plush-Noad, Sara Whichelow, Victoria Wilkie

Pasos	News Organism
Melody	Hymn
For Him I Sing	El Cuerpo Canta

These pieces are intended as an affectionate tribute to John Cage (1912-1992) and interact with his legacy in various ways: most obviously in the use of aleatoric procedures and indeterminacy, but also in more subtle ways, such as a concern for the beauty of a single line (as exemplified by Cage in The Wonderful Widow of Eighteen Springs) and allowing chords to result from the blurring of melodies rather than any ‘harmonic thinking’ as such.

Six Songs for John Cage also draws on many other experiences (playing in a gamelan, looking at the paintings of Jasper Johns), types of music (folk music, Josquin Desprez) and personal memories. Experiencing music through Dalcroze Eurhythmics has had a significant impact on the pieces.

Melody, Hymn and For Him I Sing are performed more traditionally. The other songs could be thought of more like musical ‘situations’ than pieces. This reflects my growing interest in the embodied and situated nature of musical activity.

My setting of the Walt Whitman poem (For Him I Sing) clearly pays tribute to Cage and his influence on my musical and intellectual life; as composers, we all ‘raise the present on the past’. Miguel de Unamuno’s poem (El Cuerpo Canta) evokes the never-ending rumbling of the world and the call for humanity to listen, a call that John Cage taught us to heed perhaps better than anyone else.

Six Songs for John Cage is dedicated with affection and gratitude to Monica Acosta and vocalik, who gave the first and second performances of four of the movements in Colombia (2012). This performance is the world premiere and is preceded by a paper presentation in the morning.

John Habron

For a century

Teresa Nowak and a group of Polish teachers

Elżbieta Aleksandrowicz, Beata Bąblińska, Kinga Ceynowa, Agnieszka Chenczke-Orłowska, Zofia Daroch, Barbara Dominiak, Barbara Dudkiewicz, Grażyna Grobelna, Anna Januszevska, Joanna Lange, Anna Kokocińska, Magdalena Owczarek, Anetta Pasternak, Aneta Skrzypczak, Justyna Sobieraj-Bednarek, Iwona Sztucka, Agata Trzepierczyńska, Ewa Wojtyga (Music Academy in Poznań, Łódź, Katowice and different music centres around Poland)

I feel attached to Eurhythmics in England as I studied at Elizabeth Vanderspar’s side for a year and I received Licentiate Diploma of Dalcroze Society London in 1977. For this reason my proposal is a sign of regards towards the London School of Dalcroze Eurhythmics and it is a piece prepared particularly for this occasion.

It is a piece of music by a modern Polish composer and painter Lech Jankowski. The title of the performance is “For a century” - the piece shows the development of a movement style from the 20 gestures of Dalcroze, which were used 100 years ago, up to modern techniques and movements of these days. It will be a choreography with elements of improvisation.

Teresa Nowak

PERFORMANCE 2

Thursday 25 July 09:00

Waldklang Dance Performance

Nina Minimayr

The „Waldklang Dance Performance“ is a 35min site-specific piece, which took place in December 2012 at the Waldklang Winterfestival in Salzburg, Austria. Waldklang itself follows the long carried tradition of a „Christkindlmarkt“ (Christmas Market), but interprets it in a new and more artistic way. It includes Land Art, Films, Concerts, Art Work and Performances. (See: www.waldklang.at).

The very special aspect of the piece is – besides the unique and stunning outdoor location itself – the cooperation and very close relationship between music and dance. The cellist Philipp Comploi (www.trioalba.com) plays his therefore composed and improvised music live, so it highly interacts with the three dancers Valerie Angermayr, Nina Minimayr and Hanna Tavalato in every moment. Also the process of developing and creating the performance happened in an intense collaboration.

In the beginning of the performance the audience is surprised with an unexpected beginning above their heads in the trees, it then moves towards the lake, onto the bridge and into a boat. It tries to embrace the site, the performers and the audience. Everything melts together into one performance.

The creatures and characters of the thousands of legends of the mountain ‘Untersberg’, which is located in the background, inspired both the costume design as well as the piece itself, which is being told in very strong pictures. It uses the structure of story telling in legends and tales and leaves enough space for the imagination of the audience.

Great but challenging – both for dancers and the musician – was to perform the piece outside in December, that means in Austria’s winter with rain, wind, and snowstorm.

Everything was handmade by the performers:

Nina Minimayr: artistic direction, choreography, dance, costumes, participation in making the music

Valerie Angermayr: dance, choreographic assistance, costumes

Hanna Tavalato: dance, costume assistance

Philipp Comploi: cello, composition and improvisation of live music

Nina Minimayr

OPEN SPACE (Thursday 19:45)

Mary O’Connor (convener)

Dalcroze research, what next?

Open Space Technology (OST) is a form developed to support groups to self-organise and collaborate around any question of shared concern. It gives all participants the chance to propose a starting point for discussion, take part in any of the conversations or flit between them all. It is particularly effective in dealing with complex issues where diverse and conflicting views are present.

Over the last 25 years OST has been used across the world in an incredible range of contexts: to design aeroplane doors, resolve land disputes, address economic, environmental, social, political and artistic issues of every kind. Groups of six and of six hundred have used it with equal success.

“In 1985 Open Space was born. It emerged not so much as a product of intentional design, but rather as an outgrowth of frustration and at some level...laziness. The frustration appeared as a result of my having spent an entire year organising an international gathering for 250 people, only to discover that the best part, as judged by myself and all the participants, were the coffee breaks. It was during the coffee breaks where the real juicy stuff happened. All the rest (featured speakers, panel discussions and the like) seemed almost an interruption to the core activity.” **Harrison Owen**

The conference committee invites you to this session, to ask questions about and to begin conversations around the future of Dalcroze research. All delegates are welcome.

FINAL PLENARY SESSION (Friday 17:00)

Dr John Habron (chair)

International panel

Marie-Laure Bachmann (Institut Jaques-Dalcroze, Geneva, Switzerland)
Dr William Bauer (President, Dalcroze Society of America; Assistant Professor of Music, College of Staten Island/CUNY)

Biographies

Dr **John Habron** is Senior Lecturer in Music at Coventry University, where he teaches on the BA Music Composition and supervises postgraduate students. He is a composer and music therapist. John researches into new music, music therapy and music education, and in 2010-11 held a PALATINE Development Award to investigate Dalcroze Eurhythmics for composition students. He is regularly invited to teach at universities in the UK and abroad, most recently in Colombia and South Africa. John's roles include: external examiner in music composition (University of Huddersfield), editorial board member (Journal of Dance and Somatic Practices), peer-reviewer (Psychology of Music and Dementia: The International Journal of Social Research and Practice), book reviewer for British Journal of Music Therapy.

As a child **Marie-Laure Bachmann** was raised in music and Dalcroze Eurhythmics. She took her higher studies in Geneva (Diploma in Pedagogy for Disabled Children and Licence in Experimental and Genetic Psychology) and she also holds the Licence and Diplôme Supérieur of the Institut Jaques-Dalcroze. Marie-Laure practised Dalcroze with disabled children for 30 years. She also taught at the Institut Jaques-Dalcroze (eurhythmics, solfège, improvisation and Dalcroze methodology) for some 17 years and was Director there from 1990 to 2006. She is President of AAJD (Association des Amis de Jaques-Dalcroze) and a member of the Collège de l'Institut Jaques-Dalcroze. Although retired, Marie-Laure occasionally gives Dalcroze workshops and lectures. She is author of Dalcroze Today (Clarendon, OUP, 1991/1993).

Karin Greenhead (Director of Studies, Dalcroze Society UK)
Mr Toru Sakai (Vice-President, Dalcroze Society of Japan)
Dr Jane Southcott (Associate Professor, Monash University, Australia)
Dr Liesl van der Merwe (Senior Lecturer, North-West University, SA)

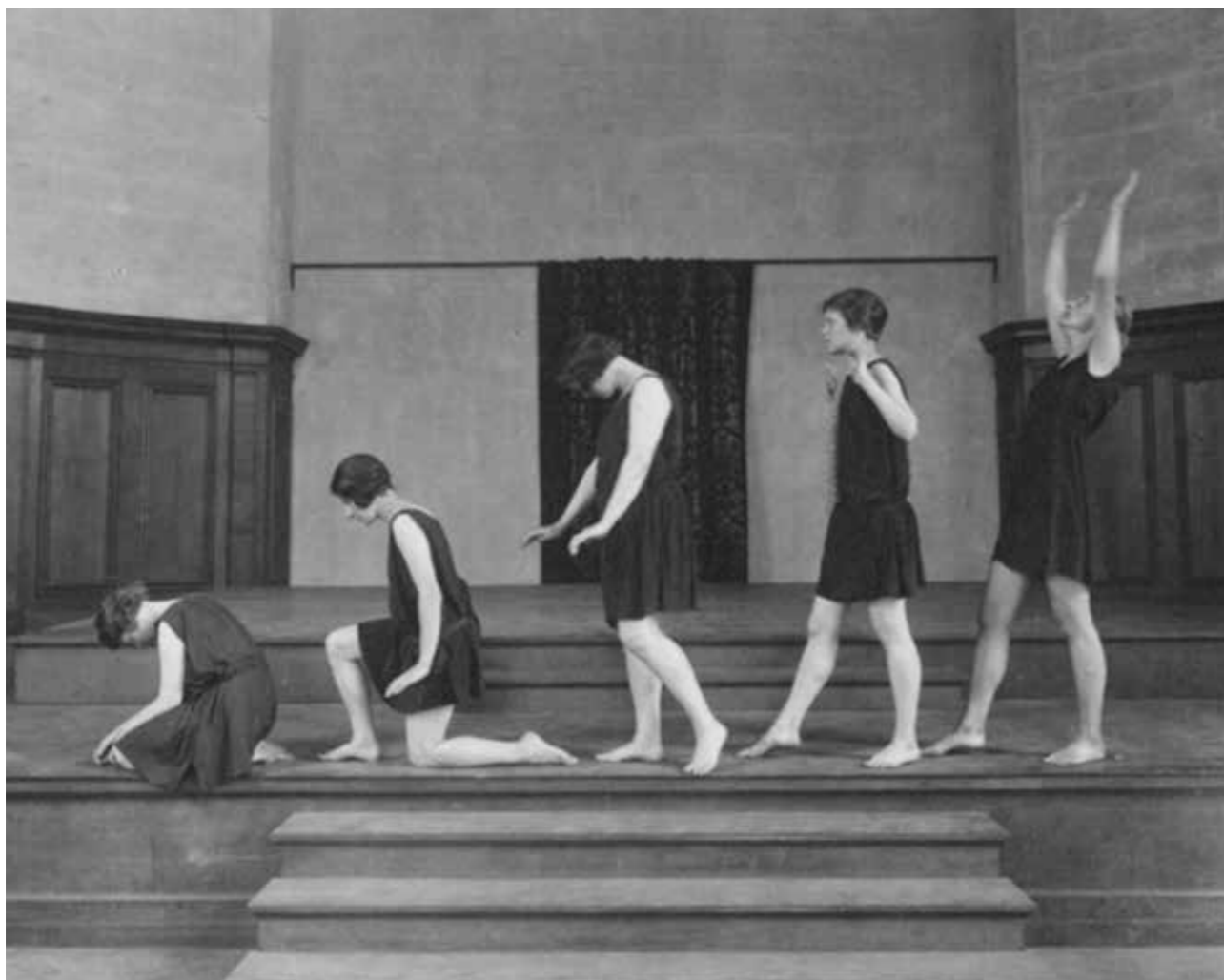
Dr **William Bauer**, President of the Dalcroze Society of America, earned his certificate and licence at the Manhattan Dalcroze Institute. Fulltime faculty at The College of Staten Island/CUNY, he holds advanced degrees in composition from Columbia University and the CUNY Graduate Center. Bill gives workshops in rhythmic education and improvisation, and has taught at Carnegie Mellon's and The Longy School's Summer Dalcroze Institutes. In 2002 The University of Michigan Press published his book Open the Door: The Life and Music of Betty Carter; his essays on jazz singing have appeared in Jazz Perspectives, Current Musicology and the Annual Review of Jazz Studies.

Karin Greenhead is a graduate of the Royal College of Music, London and Diplomée of the Institut Jaques-Dalcroze, Geneva. Karin is Director of Studies for the Dalcroze Society UK and Co-Director of the Dalcroze Eurhythmics International Examination Board (DEIEB). She teaches at the Royal Northern College of Music, Manchester and Central School of Ballet and sustains a professional career, nationally and internationally, teaching Dalcroze Eurhythmics and Dynamic Rehearsal techniques, an application of Dalcroze principles to the rehearsal and performance of repertoire. Currently a PhD candidate, Karin has presented at a number of conferences and been involved in making several films.

Mr **Toru Sakai** was awarded Bachelor of Music Education by Kunitachi College of Music, Tokyo. He gained his Dalcroze Licence at the Dalcroze School of Music (New York) and Longy School of Music (Boston), and took further Dalcroze study at Carnegie Mellon University. Toru completed his Diplôme Supérieur at the Institut Jaques-Dalcroze (Geneva). He is a Vice-President of the Dalcroze Society of Japan and supervises the Dalcroze Certification Programme at Hansei University in Korea. Toru is regularly invited to teach in Taiwan, Hong Kong, Korea and USA.

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 **Liesl van der Merwe** is Senior Lecturer in the School of Music at the North-West University, South Africa, and mainly responsible for teaching music education and bassoon. She also supervises postgraduate studies in the field of music education. Her research interests lie in the fields of self-directed learning, researching lived musical experiences and Dalcroze Eurhythmics. Liesl obtained the degrees BMus, BMus Honours, MMus and DMus in bassoon performance as well as a PGCE. She actively performs in professional orchestras, chamber music ensembles and she conducts the North-West Youth Orchestra.



Performance at Covy Hall, Wales, 1920s (NRCD ref: DS/3b/7/2)

THE DALCROZE SOCIETY UK ARCHIVE NEEDS YOU!

The archive of the Dalcroze Society UK is held at the National Resource Centre for Dance, (NRCD), University of Surrey, Guildford. The archive comprises the working papers of the Dalcroze Society, the London Training Centre, (LTC), the London Dalcroze Teachers Union, (LDTU), the London School of Dalcroze Eurhythmics (LSDE), and papers relating to the work of international Dalcroze Societies. The archive contains material dating from 1915 to 2003. Material was first donated to the NRCD in 1984 and over the years has grown with further donations from the society and its members. The archive comprises administrative, legal, educational and publicity papers, including minutes, accounts, calendars of events, correspondence, presentations, records of professional training courses, students records, contracts, legacies and deeds, membership records, publications, theatre programmes, news clippings, music scores, photographs, books written by and about Jaques-Dalcroze and his method, and periodicals produced by the Society including the Journal of the Dalcroze Society (1930-2003).

However the archive is not a complete record of the work of the Society so if you have material relating to the Society and its work, in your office, loft or garage and would like to donate this material to help record the activities of the Dalcroze Society UK for posterity, please do get in touch with the NRCD Archives. Recent items are of equal importance, as are all media (paper, photographs, audio, video, artefacts etc.) and all types of documents (teaching materials, music manuscript, books, pamphlets, adverts, press cuttings etc.).

For further information on the NRCD Archives or to donate material please contact Sharon Maxwell, NRCD & Shepard Archivist, Archives & Special Collections, University Library, George Edwards Building, University of Surrey, Guildford, Surrey, GU2 7XH

Email: archives@surrey.ac.uk
Tel: **01483 683030**

CONGRATULATIONS!

The committee of the First International Conference of Dalcroze Studies would like to congratulate the following two Dalcroze teachers from the UK, who have graduated in the centenary year:



Bethan Habron-James has recently gained the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva. She teaches at the Royal Northern College of Music, Manchester, delivers Dalcroze Certificate training in Manchester, London and Dublin and continues her work as a violin teacher. Bethan facilitates workshops nationwide, examines for the Dalcroze Society UK and is invited to teach internationally, most recently in Barcelona, Vienna and Malaga. During her diploma studies she completed research into the application of Dalcroze Eurhythmics to teaching children with special needs and will present this at the International Conference on Music & Wellbeing at North-West University, South Africa, next month.

Bethan is the first Diplôme Supérieur graduate from the UK since 1997 and the first Dalcroze teacher to do the teaching stages of this qualification on a distance-learning basis.



Passionate about music education in general and Dalcroze in particular, **Monica Wilkinson's** experience extends through instrumental teaching, primary classroom music, chamber music coaching and Dalcroze training for adults and children. She leads Dalcroze workshops for a diverse range of clients including Local Authorities, University of St Andrews, Royal Conservatoire of Scotland, Glasgow City Halls, Pro Corda and amateur music groups. Monica is the Director of Discover Dalcroze, a two-day event to be held in St Andrews on 02-03 November 2013 that aims to give practical experience of Dalcroze to a wide range of people and is part of the centenary celebrations of the London School of Dalcroze Eurhythmics.

Monica is the first Licence graduate from the UK since 2006.

The First International Conference of Dalcroze Studies

This major event begins a new direction in the development of Dalcroze Eurhythmics worldwide, especially in promoting debate about how research into the method is best carried out and developed, and how research and practice can be mutually supportive.

This three-day conference brings together delegates from more than twenty countries and every corner of the globe to share a remarkable wealth and variety of papers, workshops, symposia, keynote addresses, performances and posters.

It is fitting that the UK should be host to such a gathering in the centenary year of the London School of Dalcroze Eurhythmics, which was founded in 1913.



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