



4th International Conference of  
**Dalcroze Studies**

**28 July – 02 August 2019**

The Karol Szymanowski Academy of Music,  
Katowice, Poland

# The listening body in action

A transdisciplinary, international conference:  
papers, workshops, symposia, round tables,  
concerts and performances



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 Akademia Muzyczna  
im. Karola Szymanowskiego w Katowicach



**4TH INTERNATIONAL CONFERENCE OF DALCROZE STUDIES (ICDS4)  
'THE LISTENING BODY IN ACTION'**

**28 JULY – 02 AUGUST 2019  
THE KAROL SZYMANOWSKI ACADEMY OF MUSIC,  
KATOWICE, POLAND**



# PROGRAMME

**Edited by John Habron**



**Akademia Muzyczna**  
im. Karola Szymanowskiego  
w Katowicach

[www.dalcroze-studies.com](http://www.dalcroze-studies.com)



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## **Programme**

Edited by John Habron

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# 4th International Conference of Dalcroze Studies (ICDS4): Schedule

- P** = Paper  
**W** = Workshop  
**P&W** = Paper and Workshop  
**S** = Symposium  
**R** = Roundtable  
**GS** = Getting Started Seminar

Poster session: Wednesday 31 July, 16:30-17:00

## Sunday 28 July

- 14.00-16.30** Registration (Atrium)  
**17.00-18.00** Opening ceremony (Concert Hall)  
**18.00-20.00** Banquet (Restaurant Akolada, Atrium)

## Monday 29 July

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 3	Eurhythmics Hall
<b>09.00</b>	Maciejczyk (Chair), Lipiec & Rzepka: Embodiment of music through various activities in the Eurhythmics speciality of the Secondary Music School in Katowice	Nicolet: Dalcroze Rhythmics: Roots of a practice always in movement  Van der Merwe, Wentink, Van der Merwe & Wilkinson: Dalcroze-inspired activities at a care facility for older adults: An ethnography	Xie: Culture-sensitive Eurhythmics: A qualitative study with Chinese experts	Nivbrant Wedin: Show what you hear: Exploring an orchestral piece through movement	Greenhead: Getting started: Approaching research and publication for performers, teachers and other practitioners
<b>09.30</b>		Gould: Dancing with Parkinson's: A Ballet and Music intervention for people with Parkinson's Disease	Pretorius: A pathway of music acculturation: Heard and enacted upon  Yang: Physical Exam		
<b>10.00</b>					

**10.30-11.00 Refreshments**

	Concert Hall	Audiovisual Hall	Eurhythmics Hall	Chamber Room no. 3	Dance Hall Silesian Library
<b>11.00</b>	Pasternak (Chair), Januszewska & Stevenson:	Drosdek: Tradition points to Innovation	Baldi & Munabò: Turin 1908-1932: Emile Jaques-Dalcroze and his disciple Luigi Ernesto Ferrara	Nijs: Mind the body! The development of a movement-based approach to instrumental music teaching and learning	Pratson & Valencia-Turco: Harmony in space and sound: Exploring Laban's space harmony and its relationship to music; applications to Dalcroze education, plastique animée and performance
<b>11.30</b>	The meaning of Dalcroze's solfège in the development of musicianship and creativity of 1 <sup>st</sup> -3 <sup>rd</sup> Grade pupils attending a primary music school	Kruse-Weber & Hadji: Jaques-Dalcroze's influence on and significance for German piano pedagogy			
<b>12.00</b>		Itano (Kazuhiko): A study about the change of the perspective on music education of Jaques-Dalcroze			

**12.30-14.00 Lunch**

**14.00-15.00 Keynote 1 (Concert Hall): Liora Bresler**

*Lessons from music: The vitality and power of embodied inquiry*

Chair: Marja-Leena Juntunen

	Concert Hall	Boleslaw Szabelski Hall (Aula)	Senat Hall	Dance Hall Silesian Library	Chamber Room no. 3
<b>15.15-16.15</b>	Fischer: Voice in movement	Riva: From score to gesture: Listening to the pianist's body in action	Talking Circle with Liora Bresler, chaired by Marja-Leena Juntunen	Fois: Listening to the voice of the body in motion: <i>Espressione corporea</i> as a tool to a more dynamic interaction between movement and music	Bilińska & Eckert: An historical sketch of teaching practices for developing improvisation skills using aleatoric music, graphic scores and indeterminacy

**16.15-16.45 Refreshments**

**17.00 & 18.00 & 19.30 Evening performances**

## Tuesday 30 July

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 3	Eurhythmics Hall
<b>09.00</b>	Anderson & Maitland: Listening to our feet in action: Current scientific and ancient yogic support of barefootism and its primacy in Dalcroze pedagogy	Nijs: Getting started in designing an experiment	Laakkonen: Listening to unheard voices: Hellerau and dance historiography Habron: Listening to lives in Dalcroze	Alperson: Priming the instrument: Classic Dalcroze exercises to develop the listening body	Greenhead: I see you hear me: Exploring the rhythmic teacher's attitude in improvised, music-movement dialogue
<b>09.30</b>					
<b>10.00</b>			itano (Seiko): The history of how Eurhythmics was introduced to Japan as a method of music education: The influences of Inazou Nitobe and Sosaku Kobayashi		

### 10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 3	Dance Hall Silesian Library
<b>11.00</b>	Stevenson: Dalcroze solfège in the modern classroom	Culotta: The co-construction of an embodied knowledge within a performative music listening laboratory Fortuna & Nijs: Listening with your body: An intervention-based study	Habron (Chair), Alperson, Gammell, Greenhead & Redmond: Ruth Redmond (1932-2018): A roundtable to remember	Nenonen: Singing with body movements improves the singing process and vocal quality	Murray: A practical toolkit for improvisation dramaturgy: Mining and theatrically exploring the 'tight places' of dance and music collaborative improvisation
<b>11.30</b>					
<b>12.00</b>		Galkowska-Gajewska & Petrović: The perspective of embodiment in music education: The body as the constructive element of music perception and cognition	Including a performance by Teresa Nowak and colleagues		

**12.40**

Conference photo of all ICDS4 participants, corridor on the 1st floor

**12.50-14.00**

Lunch

**14.00-15.00** Keynote 2 (Concert Hall): Andrea Schiavio

Laying down a path in musicking

Chair: Luc Nijs



	Concert Hall	Senat Hall	Boleslaw Szabelski Hall (Aula)	Eurhythmics Hall	Dance Hall Silesian Library
<b>15.15-16.15</b>	Goldgruber-Galler & Pilgrim: Composing gestures: Kinaesthetic backgrounds in music and movement	Talking Circle with Andrea Schiavio, chaired by Luc Nijs	Bilińska & Eckert: An historical sketch of teaching practices for developing improvisation skills using aleatoric music, graphic scores and indeterminacy	Kamińska: The twenty gestures of Emile Jaques-Dalcroze rediscovered for Eurhythmics in the 21 <sup>st</sup> Century	Fois: Listening to the voice of the body in motion: <i>Espressione corporea</i> as a tool to a more dynamic interaction between movement and music
			<b>Repeat</b>		<b>Repeat</b>

### 16.15-16.45 Refreshments

### 17.00 & 19.30 Evening performances, with live-streaming in Audiovisual Hall

## Wednesday 31 July

	Concert Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 3	Eurhythmics Hall	Dance Hall Silesian Library
<b>09.00</b>	Greenhead: I see you hear me: Exploring the rhythmic teacher's attitude in improvised, music-movement dialogue	Davidson: The listening actor in process: A reflection on pedagogical practice	Nicolet: The role of movement in the professional training at the Haute Ecole de Musique, Geneva		Murray: A practical toolkit for improvisation
<b>09.30</b>		Chu: How movement replicates sound for musical experience			dramaturgy: Mining and theatrically exploring the 'tight places' of dance and music collaborative improvisation
<b>10.00</b>	<b>Repeat</b>	Della Pietra: Realizing movement qualities in music: An analysis of selected performances by accompanist-composers associated with Rudolf Laban in England			<b>Repeat</b>

### 10.30-11.00 Refreshments

	Concert Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 3	Eurhythmics Hall	Dance Hall Silesian Library
<b>11.00-12.30</b>	Mathieu: Applying Dalcroze Eurhythmics to conducting: A way to musical expression	Stepień (Chair), Widlarz, Lipiec, Galikowska-Gajewska and Kokocińska: Surveying a century: Dalcroze Eurhythmics in Poland (1907-2019)	Brotz: Listening and inner hearing during piano lessons at Winding Ropes Corral	Nash: The ear at the heart of Eurhythmics: Linking the ear with body, voice, musical expression and improvisation	Jordan: The act of listening (60 minutes)

**12.30-14.00** Lunch

**14.00-15.15** Keynote 3 (Concert Hall) Jacqueline Vann

*Sensing the Sound: The importance of movement and space in Dalcroze ear-training*

Chair: Louise Mathieu

	Concert Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 1	Chamber Room no. 3
<b>15.15-16.00</b>	Discussion groups and plenary, chaired by Louise Mathieu	Audiovisual Hall		
<b>16.00-16.30</b>	ICDS Lifetime Achievement Award Presentation; including a performance by Teresa Nowak and colleagues			

**16.30-17.00** Refreshments and poster session (the 1<sup>st</sup> floor in the Old Building)

**17.00-18.00** European meeting of Dalcroze educations, Chair: Eva Nivbrant Wedin (Audiovisual Hall)

**19.30** Evening performance, with live-streaming in Audiovisual Hall

## Thursday 01 August

	Concert Hall	Boleslaw Szabelski Hall (Aula)	Atrium	Chamber Room no. 3
09.00	Stevenson: Dalcroze solfège in the modern classroom <b>Repeat</b>	Sutela & Juntunen: Supporting students' development of agency through Dalcroze-based music education in a special school	PWM Edition shop	Alperson: Priming the instrument: Classic Dalcroze exercises to develop the listening body <b>Repeat</b>
09.30		Forecka-Waśko: Eurhythmics in speech therapy: Diagnostic and compensation values of Emile Jaques-Dalcroze's method		
10.00		Daroch: Eurhythmics, auditory training and Braille music notation with blind students of primary music school		

## 10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Atrium	Eurhythmics Hall	Dance Hall Silesian Library
11.00	Lombard: Inner listening and language	Owczarek: Embodiment of music in moved hands	Ridout: Three flute players' lived experiences of Dalcroze Eurhythmics in preparing contemporary music for performance	PWM Edition shop	Nivbrant Wedin: Show what you hear: Exploring an orchestral piece through movement <b>Repeat</b>	Fedak: Traditional Silesian Dances: Listening to the past
11.30		Dutkiewicz: Listening as a main condition necessary in working on music choreography when performing with live music	Wentink: Flow experiences of ensemble performers with Dalcroze Eurhythmics: An interpretative phenomenological analysis			
12.00		Malgeri: Expressing emotion through body in movement interpretations of music	Vann: "...one does not learn to ride by reading a book on horsemanship" (Jaques-Dalcroze 1915): The reflections of a practitioner-researcher			

## 12.30-14.00 Lunch and PWM Edition shop (Atrium)

	Concert Hall	Chamber Room no. 3	Eurhythmics Hall	Dance Hall Silesian Library
<b>14.00-15.00</b>	Kamińska: The twenty gestures of Emile Jaques-Dalcroze rediscovered for Eurhythmics in the 21 <sup>st</sup> Century <b>Repeat</b>	Riva, Munaò & Lipiec: Dalcroze's piano works: connections between instrument and movement	Kokocińska: Flying and falling through the space	Jordan: The act of listening <b>Repeat</b>
<b>15.15-16.15</b>	Riedmüller: Re/Flux: Encounters without words	Navarro Wagner: Musical bodies in action: A somatic experience through Dalcroze principles	Goldgruber-Galler & Pilgrim: Composing gestures: Kinaesthetic backgrounds in music and movement <b>Repeat</b>	Fedak: Traditional Silesian Dances: Listening to the past <b>Repeat workshop only</b>

**14.00-17.00 Folk bazaar (Chamber Room no. 1)**

**16.15-16.45 Refreshments**

**17.00 Evening performance**

**19.30 Dance party and workshop with folk musicians PoPieronie, from Żywiec (Direction: Brygida Sordyl), the Fedak Kapela band from Silesia and dancers from the folk music ensemble Magurzanie, from Łodygowice (Atrium)**

## Friday 02 August

	Concert Hall	Audiovisual Hall	Boleslaw Szabelski Hall (Aula)	Chamber Room no. 3	Eurhythmics Hall
<b>09.00</b>	Door, Leach & Whyman: Contact as 'listening' and the performer	Southcott & Bennett: Getting started in autoethnographic writing and research	Juntunen: Assessment in Dalcroze pedagogy	Lombard: Inner listening and language	Nash: The ear at the heart of Eurhythmics: Linking the ear with body, voice, musical expression and improvisation
<b>09.30</b>	Paper title (Leach): Plato's 'Battle of Gods and Giants' and the paradox of touch in Contact Improvisation		Metz: The Dalcroze method in scientific research in Turkey: A systematic review	<b>Repeat</b>	<b>Repeat</b>
<b>10.00</b>			Woo: Dalcroze-inspired analysis in the Music Theory classroom		

## 10.30-11.00 Refreshments

	Concert Hall	Audiovisual Hall	Organ museum	Chamber Room no. 3	Eurhythmics Hall
<b>11.00</b>	Nivbrant Wedin, Riedmüller, Xie, Rydin & Iketani: Pearls in the pocket	Bennett: The mindful body moving: Children's images of engagement through movement and dance to music	A historical perspective on the organs in Poland and Silesia: A visit to the Academy's Museum of Silesian Organs	Broetz: Listening and inner hearing during piano lessons at Winding Ropes Corral	Nenonen: Singing with body movements improves the singing process and vocal quality
<b>11.30</b>		Jaresand: Beauty/Schönheit/Skönhet	Group A 9.45-10.30	<b>Repeat</b>	<b>Repeat</b>
<b>12.00</b>		Petersone: Integrated development of music and movement improvisation and composition skills, interpretation skills and artistic value in the staging of musical performances at the Emīls Dārzins Music School	Group B 11.00-11.45		

## 12.35-12.55 A short concert of organ music with Bartłomiej Barwinek (Boleslaw Szabelski Hall - Aula) 13.00-13.45 Closing Ceremony (Concert Hall)

\* Please note that the conference committees cannot guarantee the appearance of individuals at the conference and take no responsibility for sessions cancelled due to the unavailability of presenters.



AKADEMIA MUZYCZNA



# INTRODUCTION



It is a great pleasure to welcome all delegates to the 4<sup>th</sup> International Conference of Dalcroze Studies (ICDS4)!

Whether you're returning, or have not been to an ICDS before, I hope you will soon feel at home within the conference community, as you explore what it has to offer and make new connections with people, practices and ideas. The event promises to be as inspiring, enjoyable and thought-provoking as ever, with more than 100 research, pedagogical and artistic contributions from delegates from all over the world, working in a wide range of disciplines, approaches and styles.

Our fourth conference sees us return to Europe, after very successful events in Coventry (2013), Vienna (2015) and Quebec City (2017). I am delighted our host is the Karol Szymanowski Academy of Music in Katowice, whose Eurhythmics speciality also celebrates its 30<sup>th</sup> anniversary this year. It is appropriate, then, that we have an exhibition of photos (Rogucki), posters (Kupsik; Lipiec & Pasternak) and a specially convened symposium (Chair: Magdalena Stępień), to help us explore and celebrate Dalcroze practice in Poland, a country with a longstanding tradition of Eurhythmics in schools and Higher Education as well as therapeutic and artistic contexts. We will also enjoy many performances by Polish students and teachers, and a rich variety of music – new and old – by Polish composers and other creative artists.

In a multi-disciplinary approach to the conference theme, the 'listening body in action', our keynotes will set us thinking, discussing, singing and mov-

ing: Jacqueline Vann will give a demonstration class of Dalcroze solfège, "showing how gesture, the use of space and group work enable students to explore pitch, intervals, texture, the journey of the music"; Liora Bresler will share how insights and lessons from musical training can enhance approaches to qualitative research; and Andrea Schiavio will introduce the enactive approach to music cognition to help us "develop more adaptive and relational pedagogies that embrace creativity and collaborative learning." We are very honoured to present them. At ICDS4, we are also experimenting with Talking Circles and discussion groups after all the keynotes, and encourage you to make the most of these opportunities to continue – and deepen – the dialogue with keynote presenters and other delegates.

The programme of performances at ICDS4 is very colourful and eclectic, ranging from *Plastiques Animées* (realizations of music in movement) and the music of Jaques-Dalcroze (including his comic opera *Les jumeaux des Bergame*) to performances incorporating improvisation, multimedia, newly composed music, puppetry and installation. There are also opportunities to participate in an evening of Polish folk music and dance, and to attend a lecture recital at the Academy's Museum of Silesian Organs.

ICDS is proud to be a travelling event and we see this as essential for disseminating practice, developing understanding across cultures and encouraging collaboration. Please make sure to attend the closing ceremony, when we will announce the host country for ICDS5. If you wish, you can also save

the dates now! The next conference will take place 22-26 March 2021.

I hope the next five days will lead to many life-giving experiences. Please enjoy listening, in the many ways available to us, and the opportunities for communication and understanding that accompany it, and may you and those with whom you work be enriched by what you have felt, sensed and learnt during ICDS4!

*John Habron | Chair, Scientific Committee*



# ACKNOWLEDGEMENTS



More than two years of planning and preparation have been needed for the 4th International Conference of Dalcroze Studies. Over this time, there has been exceptional collaboration and commitment from many different people.

First and foremost, our thanks go to the Scientific Committee (Ruth Alperson, Eckart Altenmüller, Andrew Goldman, Karin Greenhead, John Habron, Marja-Leena Juntunen, Johanna Laakkonen, Louise Mathieu, Jane Southcott and Liesl van der Merwe) and the Organizing Committee (Anetta Pasternak, Anna Lipiec, Iga Eckert, Anna Januszewska and Agata Trzepierczyńska) who have worked tirelessly towards the creation of ICDS4. Great thought and care has gone into planning the event, which is not easy given that committee members are flung across the globe, in many different time zones, and communicating mainly by Skype and email.

Special additional thanks are due to Karin Greenhead, Luc Nijs, Jane Southcott and Rosemary Bennett for leading Getting Started Seminars, and to Andrew Goldman for providing the initial plan for Luc's seminar. Also, thanks to Anetta Pasternak for translating several texts into English for this programme.

The conference committees are also grateful to Professor Selma Landen Odom, our Guest of Honour, for her attendance at, and contributions to, ICDS4. We would also like to express our immense gratitude to Teresa Nowak for preparing two special performances to celebrate Selma's ICDS Lifetime Achievement Award and Ruth Redmond's life in the Roundtable. These will be especially memorable and touching contributions.

We are very grateful for support from the Rector of the Karol Szymanowski Academy of Music, Professor dr hab. Władysław Szymański, who agreed to host ICDS4, and would also like to thank the Director of the Music Education Department, dr hab. Anna Waluga, prof. AM, for her kindness towards our initiative.

Special thanks are due to the Chancellor of the Academy, Katarzyna Pleśniak, for generous advice and administrative support, as well as her staff.

For providing space and technical support and equipment, we are grateful to: Andrzej Zejer for his contribution to creating stage lighting for artistic events; Krzysztof Ścieszka for the care of sound quality; Jarosław Bień for supervising the operation of audiovisual equipment; and Andrzej Porada for his help in equipping the rooms used during the conference.

We thank Michele Comeau for filming throughout ICDS4 and Krzysztof Przybysz for additional filming of performances and other events. We are grateful to Robert Rogucki and Nikola Szymańska for their skill in capturing the conference photographically.

Thanks also to Christian Michaels, for his continual support in managing and updating the ICDS website.

Thank you to the following students and graduates of the Eurhythmics Specialty at the Karol Szymanowski Academy of Music, for helping in the smooth running of the conference: Olga Daroch, Korneliusz Flisiak, Ewelina Gałysa, Marta Jarzyna,

Natalia Kidoń, Martyna Kotwasińska, Karolina Lisowska, Aleksandra Maciejczyk, Agnieszka Michalik, Blanka Moryc, Paulina Oskwarek, Jadwiga Paciej, Karolina Paczuła, Weronika Pańta, Agnieszka Pysz, Aleksandra Rzepka, Magdalena Tomkowicz, Katarzyna Tondyra, Joanna Waloszek, Patrycja Widlarz and Martyna Wojsyk (see photo below).

We express our gratitude to the Director of the Primary Music School in Sucha Beskidzka, Renata Trybała, for making possible a research project and enabling students to participate in the Eurhythmics and Solfège demonstration during the symposium chaired by Jack Stevenson. We especially thank parents for giving permission for their children to participate in this event.

We would also like to thank the Director of the Stanisław Moniuszko Primary State Music School

in Katowice, Anna Orlik, for allowing the preparation of an artistic presentation during the opening ceremony of the conference. We thank the pupils and parents for their involvement in the organization of their performance.

We are also grateful to all the paper session chairs for their help in looking after presenters and ensuring the conference runs on time.

Finally, our heartfelt thanks to our nearest and dearest, who have supported us throughout the long journey to ICDS4. John thanks especially his wife, Bethan Habron-James.

*Anetta Pasternak | Chair, Organizing Committee*  
*John Habron | Chair, Scientific Committee*



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# WELCOMES



## Welcome from Władysław Szymański

*Eurhythmics breaks internal inhibitors and mental resistance that often accompany human beings and impede their full development.*

Emile Jaques-Dalcroze

When Jaques-Dalcroze developed and formulated his method of Eurhythmics he discovered something incredibly important. Something that is inherently simple and natural since it stems from nature. Something that everyone, even people who are not musically gifted, feels intuitively – the truth that music and rhythm have their origin and grounds in human nature and psychophysical structure. Jaques-Dalcroze's theory is addressed both to young individuals (their upbringing, education, and child-centred formation) and to musicians oriented towards professional music careers. Its value resides, therefore, in its universality and general application to all who are willing to take the trouble and discover in themselves a wonderful nature embedded in rhythm and music. Today, all over the world we are able to observe the fruits of centres and individuals engaged in upbringing and education utilizing the principles developed by Jaques-Dalcroze.

It is with great joy that I welcome all participants at the 4<sup>th</sup> International Conference of Dalcroze Studies at the Karol Szymanowski Academy of Music. A decision to organize this event in Katowice – UNESCO's City of Music – and particularly in our Academy constitutes a special recognition of our music centre, city, region and the Academy of Music. This week, participants coming from various parts of the world have an opportunity to learn about the culture of our region as well as its rich traditions and experience places where great creators were born. The conference also forms part of the 90<sup>th</sup> anniversary of the Academy of Music in Katowice.

A rich and varied programme of events includes meetings, workshops, as well as lectures regarding diverse topics and presenting different perspectives, experiences and interpretations that aim at understanding and implementing the Dalcroze method better, and broadening the scope of its influence. Mutually reinforcing, the numerous theoretical presentations and artistic performances show the results of research and creative works in

a practical way. I am convinced that the Conference will lead to new developments and contribute to even wider application of the Dalcroze method in education and other developmental contexts.

I would like to thank all participants for their attendance and all contributors who helped organize this event. I wish you a pleasant and creative stay in Katowice.

**Professor Władysław Szymański**

*Rector of the Karol Szymanowski Academy of Music in Katowice*

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## **Welcome from Anna Waluga**

The 4th International Conference of Dalcroze Studies takes place this year at the Karol Szymanowski Academy of Music in Katowice. It is a great honour to host eminent pedagogues and experts in the method of Emile Jaques-Dalcroze. We look forward to learning about modern interpretations of his methods as well as their place in education and within the musical culture of different countries.

This conference coincides with the 90th anniversary of the University and the 30th anniversary of the eurhythmics specialty, which will be celebrated with a large festival during which we would like to present the achievements of our students and educators. The conference is also a great opportunity to exchange our views, experiences and interpretations of Dalcroze Eurhythmics.

I hope all participants have the opportunity to make new friendships as well as strengthen existing ones, while getting to know Poland's cultural heritage.

I wish all participants fruitful meetings and many new experiences!

**Dr Hab. Anna Waluga, prof. AM**

*Head of the Department of Music Pedagogy,  
Karol Szymanowski Academy of Music, Katowice, Poland*



## Welcome from Anetta Pasternak and Anna Lipiec

It is our pleasure and honour to welcome all of you to the 4th International Conference of Dalcroze Studies (ICDS4), which takes place in Poland – a country of rich tradition connected with Emile Jaques-Dalcroze's method. Eurhythmics sprang up here from the work of the first graduates from the Institute in Hellerau in the second decade of the 20<sup>th</sup> century. For more than a hundred years, this method has become part of Polish artistic education and nowadays it still plays a very important role.

We would like to welcome participants at ICDS4 to the Karol Szymanowski Academy of Music in Katowice, which celebrates its 90<sup>th</sup> anniversary this year. This conference is also a very significant event for the Eurhythmics Faculty (Specialty), located in the Academy of Music in Katowice, which celebrates its 30<sup>th</sup> anniversary of academic, didactic and artistic activity.

Nevertheless we would like to emphasize that it is not only the opportunity to present the activity of our Faculty (Specialty) but also a chance to present the specificity of Polish artistic education, where Eurhythmics plays an important role in all levels of education.

This edition of the conference, titled “The listening body in action,” will be a chance to exchange experiences between participants from 25 countries, in Europe, Asia, Africa, North America and Australia. We are honoured to host so many brilliant experts who represent leading academic centres in the world. We are happy that not only many presenters will take part in the 4th International Conference of Dalcroze Studies, but also a lot of students from many centres in Poland. The participation of these young people shows a great interest of Dalcroze method in our country. They will be the future of Jaques-Dalcroze's ideas.

We hope that the conference will be an unforgettable experience for all participants and a time of exploring new possibilities for the application of this method in your day-to-day work.

**Dr Hab. Anetta Pasternak**

*Associate Professor (Eurhythmics specialty), Karol Szymanowski Academy of Music,  
Katowice, Poland  
Chair of the Organizing Committee, 4th International Conference of Dalcroze Studies*

**Dr Anna Lipiec**

*Vice-Chair of the Organizing Committee, 4th International Conference of Dalcroze Studies*



## Guest of Honour

Our Guest of Honour during ICDS4 is Selma Landen Odom, Professor Emerita at York University, Toronto, Canada. Selma is a dance historian and was founding director of the university's MA and PhD programmes in dance and dance studies, the first offered in Canada. She is also Adjunct with the Centre for Drama, Theatre and Performance Studies of the University of Toronto.

As an active researcher since the 1960s, Selma's articles and reviews have appeared in a wide variety of journals, books, newsletters and online platforms, and have reached a wide audience. Selma co-edited *Canadian Dance: Visions and Stories* (2004).

Selma is world-leading authority on the sources, practices and influences of the Dalcroze method and served for over 25 years on the board of Dance Collection Danse, Canada's national dance archive and museum. For several decades, she has guest-lectured and presented at major conferences and symposia on the practice and history of the Dalcroze method.

Selma was a founder of the International Conference of Dalcroze Studies and served on the Scientific Committee during the first three conferences. The first (Coventry, 2013) saw the publication of *Practical Idealists: Founders of the London School of Dalcroze Eurhythmics*, a specially commissioned centenary essay that she co-authored with Dr Joan Pope, and which has already had a second printing.

With great pleasure, we will present Selma with the inaugural ICDS Lifetime Achievement Award at ICDS4. The award recognizes her extraordinary contribution to the development of Dalcroze studies worldwide through high-quality and influential research and dissemination, via publications, presentations, exhibitions, online platforms, teaching and supervision over more than half a century.

Please join us for the celebrations, at 4.00pm on Wednesday 31 August!



# GALA EVENING

17.00-18.00 Opening ceremony (Concert Hall)

18.00-20.00 Banquet (Restaurant Akolada, Atrium)

## OPENING CEREMONY



### **Fryderyk Chopin, *Polonaise in A flat major, op. 53***

Adalberto Maria Riva, piano



### **Welcome addresses**

Rector of the Karol Szymanowski Academy of Music,  
prof. dr hab. Władysław Szymański

Anetta Pasternak, Chair of Organizing Committee,  
ICDS4

John Habron, Chair of Scientific Committee, ICDS4

### ***Polish children's songs* – Selected children's songs by Witold Lutosławski**

Performers: Pupils of the Stanisław Moniuszko Pri-  
mary State Music School

Pedagogic and artistic supervision: Iga Eckert

Accompaniment: Iga Eckert

Singing is present in every place in the world, in every culture, in every home. For a child, singing is as natural as playing and can be part of it. The song accompanies us in life regardless of age, profession or origin.

Children's songs are graceful because they are a show of true, unbridled, youthful expression.

Witold Lutosławski (1913 -1994) - one of the most outstanding Polish musicians of the twentieth century, along with the works awarded all over the world, he also wrote pieces for the youngest performers and listeners - such a musical avant-garde for children. Witold Lutosławski's songs collected in series are kept in a funny mood and intertwined with songs of a slow and lyrical character. Their value is proved by the simplicity and unconventionality of the musical language.

Today selected works by the Polish composer will be presented by the pupils of the Stanisław Moniuszko State Primary Music School.

### **A message**

Anna Lipiec, Vice-Chair of Organizing Committee, ICDS4

### **Krzesany, by Wojciech Kilar**

**Plastique Animée: Anetta Pasternak, Anna Lipiec**

Performers:

Students of the Eurhythmics Specialty of the Karol Szymanowski Academy of Music in Katowice:

Natalia Kidoń, Karolina Lisowska, Agnieszka Michalik, Joanna Waloszek, Patrycja Widlarz, Martyna Wojsyk, Ewelina Gałysa, Jadwiga Paciej, Weronika Pańta, Katarzyna Tondyra, Korneliusz Flisiak, Karolina Paczuła, Agnieszka Pysz, Martyna Kotwasińska, Paulina Oskwarek, Magdalena Tomkowicz, Olga Daroch, Marta Jarzyna

**Artistic direction: Anetta Pasternak**



Students of the Karol Szymanowski State Secondary Music School in Katowice:  
Martyna Gorlicka, Hanna Praska, Dagmara Pobocho, Magdalena Siuda, Anna  
Morawiec, Patrycja Trzebińska  
Wiktoria Jańczyk, Karolina Gorol, Martyna Kica, Klaudia Cupiał, Paulina  
Radzik, Joanna Garbacz, Wiktoria Plata, Kinga Słupek  
**Artistic direction: Anna Lipiec**

Students of the Karol Szymanowski Secondary Music School in Rzeszów:  
Karolina Bednarek, Katarzyna Czarnota, Magdalena Doroba, Martyna  
Kuźniar, Róża Madej, Emilia Mróz, Paulina Sawuła, Rozanna Granda, Oliwia  
Skrzypczak, Maria Trzpis, Patrycja Wywrocka  
**Artistic direction: Barbara Kotwasińska and Beata Brzozowska**  
Mindy Shieh's Taiwan Group – Dalcroze Society of Taiwan:  
Chen-I Wu, Chiao-An Lee, Chiao-Yen Chang, I-Hua Chan-Chien, Lee-Fan  
Cheng, Melanie Chen Wang, Pei-Wen Chen, Sheng-En Li, Shing-Mu Cheng,  
Yi-Ai Chiu, Yi-Cheng Lin, Yi-Hsun Wang, Yi-Jou Chiu, Yu-Hsun Cho, Yuan-  
Hao Ting, Yung-Chen Hsu

Dancers of the Folk Ensemble Magurzanie from Łodygowice:  
Aleksandra Dobija, Klaudia Gruszecka, Magdalena Jakubiec, Agata Jakó-  
biec, Agnieszka Sikora, Sabina Słowiak, Ania Wróbel, Dominik Cwajna,  
Bartłomiej Mieszczak, Dawid Pietraszko, Kamil Pietraszko, Antonii Wandzel,  
Filip Wandzel  
**Artistic direction: Bartłomiej Mieszczak**

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## **BANQUET**

Please join us for food and conversation with friends old and new in the Res-  
taurant Akolada, Atrium!

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**Wojciech Kilar (1932 -2013)** was a Polish composer of classical and film music. He graduated from composition and piano at the Academy of Music in Katowice. Until the early seventies, the composer was considered the leading representative of the Polish musical avant-garde. In 1974, Kilar composed the symphonic poem *Krzesany*, in which he almost completely gave up the avant-garde technical means. This work was created as a result of the composer's inspiration in folk music, and in particular highlander folklore from Podhale, a region in the south of Poland, located at the foot of the Tatra Mountains. The title of the piece *Krzesany* means a group of dance steps characteristic of the Podhale dances, which is based on a figure called "striking" and consists in hitting a heel on a heel during a jump. *Krzesany* is a unique work due to the characteristics of the musical language, in which the composer referred to the tradition of tonal music, specific scales - Lydian and highland, dance rhythms and even quotes from authentic folk melodies. This work of extraordinary expressive power, which is an apotheosis of highlander music, inspired the authors to create the Dalcroze-based *Plastique Animée*. Although in their interpretation some references to dance folklore will be visible, the goal of this realization will not be a literal attempt to use highlander dances in movement interpretation, but above all to show the suggestiveness of music and its powerful vital energy. The movement interpretation of the *Krzesany* was created to commemorate the 30th anniversary of the Eurhythmics Specialization at the Karol Szymanowski Music Academy in Katowice and will be presented by five different executive teams with a total of 70 people.

# SPECIAL EVENTS

## During ICDS4, there are several special events:

- TALKING CIRCLES AND DISCUSSION GROUPS (Monday, Tuesday, Wednesday)
- ICDS LIFETIME ACHIEVEMENT AWARD: PRESENTATION (Wednesday)
- SELMA ODOM PRIZE FOR BEST STUDENT PAPER: PRESENTATION (Wednesday)
- PWM EDITION SHOP (Thursday)
- FOLK BAZAAR (Thursday)
- DANCE PARTY (Thursday)
- ORGAN LECTURE RECITAL (Friday)
- PHOTO EXHIBITION: THE ARTISTIC ACTIVITIES OF THE EURHYTHMICS SPECIALTY OF THE ACADEMY OF MUSIC IN KATOWICE THROUGH THE LENS OF ROBERT ROGUCKI (Sunday – Friday)

Please read on for more details...

## TALKING CIRCLES AND DISCUSSION GROUPS

### **Monday 29 July, 15.15-16.15, Senat Hall**

Talking Circle with Liora Bresler, chaired by Marja-Leena Juntunen

### **Tuesday 30 July, 15.15-16.15, Senat Hall**

Talking Circle with Andrea Schiavio, chaired by Luc Nijs

### **Wednesday 31 July, 15.15-16.00, Concert Hall**

Discussion groups and plenary with Jacqueline Vann, chaired by Louise Mathieu

At ICDS4, we are experimenting with Talking Circles and discussion groups after all the keynotes. These are designed to continue – and deepen – the dialogue that we begin with keynote presenters and other delegates. These sessions will be moderated by the keynote chairs.

Keynote speakers will offer questions to help get you started.

Come along and join the discussion!

## ICDS LIFETIME ACHIEVEMENT AWARD: PRESENTATION

**Wednesday 31 July, 16.00-16.30, Concert Hall**

During this short ceremony, we present the inaugural ICDS Lifetime Achievement Award to Selma Landen Odom, Professor Emerita, York University, Toronto, Canada. See p. 22 for more information.

### **“SPRING”: Awakening / Existence / Memory / Finale for Selma**

Music - Collage: Paweł Szymański / Tadeusz Sudnik / Igor Strawiński / Meredith Monk

Realization: Tadeusz Sudnik and Teresa Nowak

Choreography/Improvisation: Teresa Nowak and Ensemble (Marlena Burandt, Weronika Cegielska, Barbara Ciupidro, Barbara Dutkiewicz, Iga Eckert, Katarzyna Forecka-Waśko, Grażyna Grobelna, Weronika Jarzyńska, Monika Kionka, Anna Kokocińska, Daniela Lisowska, Dorota Mentel, Iza Miśkiewicz, Aleksandra Rzepka, Marcelina Schweda, Marta Wichłacz, Katarzyna Wyporska-Wawrzczak, Marta Zawadzka / Karolina Bera, Zuzanna Bera, Magda Czapicka, Kornelia Fedorczyk-Cabrera, Klau-dia Hübner, Aleksandra Olkiewicz, Joanna Siubdzia, Oliwia Szygulska and Alicja Wasilewska)

Marcela Hildebrandt studied Eurhythmics and Plastique Animée in 1924-1929 in the Music Conservatory in Poznań. She was directed by Walentyna Wiechowiczowa a student of Emile Jaques-Dalcroze and graduate of Hellerau. After the Conservatory Marcela Hildebrandt left for Austria to continue her education in the Dance School of Hellerau-Laxenburg. Here she encountered Rosalia Chladek and her method of body shaping. After coming back to Poland, she prepared her first dancing recital supervised by her professor. Marcela performed in Poland, Berlin and Paris (during studies in “Studio Corposano”) and took part in an International Contest of Artistic Dance. After World War II, she undertook pedagogic and choreographic work – first in her private school and then in a music and ballet state schools. Marcela created choreographies and movement for stage for her students, for television, for theatres and the Poznań Philharmonic.

## **SELMA ODOM PRIZE FOR BEST STUDENT PAPER: PRESENTATION**

**Wednesday 31 July, 16.00-16.30, Concert Hall**

On Wednesday, we also present the first Selma Odom Prize for Best Student Paper, which has been inaugurated to celebrate Selma as our Guest of Honour during ICDS4.

The prize is awarded to a student delegate whose paper the Scientific Committee evaluates as the most outstanding in terms of quality and rigour. The winner receives a small cash prize and certificate.

## **PWM EDITION SHOP**

**Thursday 01 August, 09.00-14.00, Atrium**

PWM Edition is a public institution of culture specializing in publishing musical scores and books in the field of Polish music from classicism through romanticism and the 20th and 21st century.

PWM publications are available all over the world thanks to cooperation with numerous music distributors who bring Chopin, Szymanowski, Wieniawski, Moniuszko, Bacewicz, as well as Polish educational music and works of contemporary composers to their markets.

PWM Edition is also the initiator of many activities promoting music and music education. Once a year, we organize a unique conference for teachers of music schools - Music Education Day. During this event, we present new publishing proposals issued by PWM, as well as by the publications we represent.

PWM represent many significant foreign publishers in Poland, including Schott Music, Boosey & Hawkes, Edition Peters, Baerenreiter, Breitkopf & Hartel.

In the structure of PWM, there is the Hire Department, which provides paid access to scores, piano extracts, orchestral and choral voices as well as librettos of Polish and foreign works for the performance of musical institutions. The collection of the library includes works by Polish and foreign composers from the Baroque era to modern times.

The company's office from the very beginning, is in Kraków (that is from 1945), and the Hire Library - at Fredry street 8 in Warsaw.

More information about PWM Edition on [www.pwm.com.pl](http://www.pwm.com.pl)



## FOLK BAZAAR

**Thursday 01 August, 14.00-17.00, Chamber Room no. 1**

During the bazaar you will be able to buy regional products from the southern Poland region called Beskid Żywiecki. On several stands you will be able to buy products such as: floral folk scarves in various sizes and colours, handmade clay and wooden instruments from Beskid Żywiecki (birds,

whistles, ocarinas, pipes) or wooden toys for children. The bazaar will also include albums of the best bands from the Beskid Żywiecki region, with traditional music. You will also find products inspired by traditional designs. Traditional chess 'oscypek' will also be on the stands.

## DANCE PARTY

**Thursday 01 August, 19.30, the Atrium**



Join us for a dance party and workshop with folk music! This is an opportunity to learn and enjoy with musicians PoPieronie, from Żywiec (Direc-

tion: Brygida Sordyl), the Fedak Kapela band from Silesia and dancers from the folk music ensemble Magurzanie, from Łodygowice.



## ORGAN LECTURE RECITAL

Friday 02 August, 12.35-12.55, Boleslaw Szabelski Hall - Aula



**Bartłomiej Barwinek**, born 1990 in Kielce (Poland), graduated from the Karol Szymanowski Academy of Music in Katowice in two specialties: theory of music (2016) and organ performance (under Professor Julian Gembałski, 2018), both with a top grade. He works as an assistant reader in the Department of Composition and Theory of Music at his home university. Bartłomiej is currently preparing a doctoral dissertation about Friedrich Hölderlin's poetry in 19<sup>th</sup>- and 20<sup>th</sup>-century music.

This lecture recital will be held at The Museum of Silesian Organs at the Karol Szymanowski Academy of Music in Katowice, the only museum of its type in Central and Eastern Europe, and in the Bolesław Szabelski Concert Hall.

### ORGAN RECITAL: JOHANN SEBASTIAN BACH AND HIS GREAT SUCCESSORS

Johann Sebastian Bach (1685-1750)  
Prelude in E-flat major, BWV 552/1

Johannes Brahms (1833-1897)  
Chorale prelude *Herzlich tut mich verlangen*, op. 122 no. 10

Moritz Brosig (1815-1887)  
Chorale fantasy on *Christ ist erstanden*, op. 6

The organ by Anton Škrabl (II/25, 2016) is built in the style of early German romanticism

## PHOTO EXHIBITION: THE ARTISTIC ACTIVITIES OF THE EURHYTHMICS SPECIALTY OF THE ACADEMY OF MUSIC IN KATOWICE THROUGH THE LENS OF ROBERT ROGUCKI

Sunday 28 July – Friday 02 August, The Karol Szymanowski Academy of Music Krasińskiego Street (Theatre Hall)

The exhibition presents the photography of Robert Rogucki, who for 10 years has cooperated with the Eurhythmics Specialty of the Academy of Music in Katowice. The images show artistic performances of students at undergraduate and graduate levels, as well as the work of pedagogues within this specialization. Material related to bachelor's diplomas includes musical performances with children in the form of musical fairytales as part of the students' pedagogical traineeship. Robert is aptly able to capture the expression of young artists in theatrical activities.

Photos related to masters' diplomas show musical movement interpretations, or Plastiques Animées, as defined in the method of Emile Jaques-Dalcroze. Robert is particularly interested in capturing the expressive qualities of combining movement and music. Through his lens, not only are beautiful body shapes captured, but also the emotions that inspire movement. The exhibition includes images of artistic work by Academy pedagogues performed in the context of the Theatre of Rhythm "Katalog".



*Born in Bytom, **Robert Rogucki** graduated from the University of Silesia Department of Technology. An IT worker by education and vocation, and a happy husband and father, Robert is also a fanatic of new technology. As an amateur photographer, he tries to photograph an impossible thing: the beauty of movement and music. Robert's journey with photography owes much to his daughter, who he wanted to immortalize during a performance which was part of the Eurhythmics students' licence exam at the Academy of Music in Katowice. This is the first time this work has been seen by the public, except on Facebook.*

# BURSARY AWARDS

ICDS is committed to internationality and aims to make the event as financially accessible as possible.

The conference currently has a suite of three bursaries, made possible by one-off gifts from donors, each of whose names the conference honours in perpetuity by setting aside funds for each event.

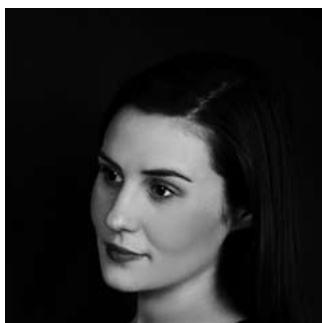
We congratulate the award holders and are very pleased to announce that the recipients for ICDS4 are as follows.



Meral Mete, Turkey

## **Fondation Emile Jaques-Dalcroze bursary**

*The Dalcroze method, which has been successfully applied in many countries in the world, unfortunately is not well-known in my country. My aim is to understand this method and its philosophy better through this conference, therefore being able to adapt it to my country's culture to expand this knowledge. I am very much excited and looking forward to meeting and exchanging ideas with keynote speakers, educators and colleagues, in order to follow Dalcroze studies internationally. I would like to extend my gratitude to ICDS for their support and for providing me this opportunity.*



Olga Daroch, Poland

## **l'Association des Amis de Jaques-Dalcroze bursary**

*It is a great honour for me to receive l'Association des Amis de Jaques-Dalcroze bursary. For many years I have been strongly connected with the Dalcroze method, as I am deeply interested in combining music and movement. I would like to continue gaining knowledge and developing skills in the field of Eurhythmics. This grant will allow me to take part in such an important event as the 4th International Conference of Dalcroze Studies. I will not only be able to meet specialists from around the world, but also see what methods other Dalcrozians work with. It will be a valuable experience for me!*

## Joan Pope bursary

### Students from the Secondary Music School, Rzeszów, Poland

*Being awarded the Joan Pope bursary made it possible for an 11-person group of students from the Secondary Music School in Rzeszów to fulfill their professional goals and take part in the 4th International Conference of Dalcroze Studies in Katowice. They all have studied rhythmic for 4-6 years and show true engagement and passion. The students also declare that in the future, they want to continue education and pursue their job careers in this field, so it is important for them to get as much knowledge on the subject as possible. ICDS4 gives them a unique opportunity to develop their experience and skills and definitely learn from the best in this field. Thank you, from Patrycja, Karolina, Oliwia, Kasia, Rozanna, Róża, Marysia, Martyna, Magda, Emilia and Paulina.*



# Keynotes





## LESSONS FROM MUSIC: THE VITALITY AND POWER OF EMBODIED INQUIRY

LIORA BRESLER

*University of Illinois, Champaign, USA*

While the social sciences have provided important foundations for the conduct of research in music education, I suggest that the experiential basis of musicians, too, can make vital methodological contributions. I will discuss my own journey and transition, from practicing musician (and musicologist) to educational researcher, reflecting on the insights and lessons from music that I gained, most of them implicitly, as part of my own musical training. These musical insights were critically important to the processes and products of my research studies of music and arts education in American schools, and to my teaching of qualitative research methodology.

Lessons from music include: (i) attuned, embodied listening and observing in fieldwork; (ii) improvisa-

tion in working with emergent themes; (iii) using resonance, including consonance and dissonance, for intensified perception and working with subjectivities; (iv) attending to the forms, rhythms, textures, timbres and orchestration of 'lived experience', both personal and cultural; and (v) juxtaposing an interplay of distances, close and far, through the research process, from data collection to data analysis and communication.

In this keynote, I will discuss the cultivation of research "habits of mind" – attuned listening and observing, improvising in research, learning to "play with" different types of distances – through experiential learning in museums and musical performances.

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*Liora Bresler is a Professor at the University of Illinois, Champaign at the College of Education and the School of Art and Design, and affiliate in the School of Music. She was the Hedda Anderson Chair (Emerita) in Lund University, Sweden (2010-2014) and in Stockholm University (2008-2009). Her research and teaching focus on qualitative, aesthetic-based research and arts education.*

*Liora is the editor of the book series "Landscapes: Aesthetics, the arts and education" (Springer, 2004-) and is the co-founder, with Tom Barone and Gene Glass, of the International Journal of Education and the Arts (1999-), which she co-edited until 2010. Professor Bresler has authored and edited 10 books and handbooks, 17 special issues of journals, and about 150 papers and book chapters. She has given 40+ keynotes and numerous invited talks in five continents and thirty some countries. Her work has been translated into*

*Spanish, French, German, Lithuanian, Hebrew, Chinese and Korean.*

*Teaching awards at the University of Illinois include the Distinguished Teaching Life-Long Career Award at the College of Education (2004), the University of Illinois Campus Award for Excellence in Graduate Teaching (2005) and the University of Illinois Campus Award for Mentoring of Graduate students (2018). Other awards include Distinguished Senior Scholar at the College of Education, University of Illinois; Distinguished Fellow in the National Art Education Association (2010); the Edwin Ziegfeld Award for distinguished international leadership in art education by the United States Society for Education Through Art (2007); and The Lin Wright Special Recognition Award by The American Alliance for Theatre and Education (2007).*



## SENSING THE SOUND: THE IMPORTANCE OF MOVEMENT AND SPACE IN DALCROZE EAR TRAINING

JACQUELINE VANN

*Independent, Dalcroze School, UK*

Solfège is one of the three main branches of the Dalcroze method and is intrinsically linked to the other two – rhythmic and improvisation. The uniqueness of the solfège training lies in Jaques-Dalcroze's understanding that "To be a sensitive musician, it is necessary to appreciate the nuance not only of pitch, but of the dynamic energy and the varying rapidity of the movements. These nuances must be appreciated not only by the ear but also by the muscular sense" (1921/1980, p. 51). Jaques-Dalcroze's experience at the Conservatory of Music in Geneva led him to develop games and exercises to enable his pupils to "recognise pitch sounds, estimate intervals, apprehend harmonies, distinguish different notes in chords" – in short, a sort of gymnastics for the whole body and nervous system aimed at connecting the brain, ear and larynx and developing the necessary channels "to form the entire organism into what one might call the inner ear" (1921/1980, p. 2).

This revolutionary education was not only way ahead of its time but also chimes perfectly with

current research in neuroscience which has demonstrated the auditory-motor nature of musical perception. Moreover, Damasio's findings (1994) show that emotion, body and reason are physiologically inseparable; indeed, when the emotions, bodily senses and thinking are dissociated, real learning does not occur.

This workshop will illustrate a Dalcrozian approach to ear-training, showing how gesture, the use of space and group work enable students to explore pitch, intervals, texture, the journey of the music and so on. It will show the listening body in action.

### References

Jaques-Dalcroze, É. (1921/1980). *Rhythm, Music and Education*. Translated by H. Rubinstein. London: The Dalcroze Society Inc.

Damasio, A. R. (1994). *Descartes's Error: Emotion, Reason, and the Human Brain*. New York: Putnam's Sons.

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*Jacqueline Vann is a harpsichordist, pianist, choir conductor and teacher of Dalcroze Eurhythmics. She graduated from Middlesex University in Performance Arts and the Institut Jaques-Dalcroze, Geneva with the Diplôme Supérieur and has been working internationally as a freelance Dalcroze teacher and trainer since 1997. She has given workshops and training courses in Japan, Hong Kong, Australia, Canada, Italy, and for the Institut*

*Jaques-Dalcroze and Hansei University, South Korea, and teaches regularly in Denmark, Norway, Ireland and the UK.*

*Jacqueline has built her career on acquiring experience in as diverse a range of teaching situations as possible and her work now spans all age groups. She has developed a special interest in two significant areas: Dalcroze solfège,*



*with its unique use of movement and space, and children with specific learning difficulties. She was for some years Head of Music at Fairley House, a pioneering school in London for children with specific learning difficulties, where she developed many of her ideas concerning the application of Dalcroze principles and practices to the needs of this population. Jacqueline has been on the faculty of a number of universities, music colleges and schools including Canterbury Christchurch College, Birmingham Conservatoire and the Guildhall School of Music & Drama.*

*She has trained adults at all levels of professional Dalcroze training from beginner through to the Licence and the Diplôme Supérieur, and is a frequent examiner and examiner for the Dalcroze Eurhythmics International Exami-*

*nation Board (DEIEB - Australia, Canada, Italy and the UK). She is also responsible for the delivery of Dalcroze examinations for children in the UK.*

*Jacqueline presented papers at ICDS1 on 'Dalcroze Eurhythmics: a way forward for children with learning difficulties and differences' and 'Dalcroze and the Young Musician: The Dalcroze Society UK graded exams for monitoring progress in experiential learning'. She has published a chapter in *Chemins de rythmique* vol. 2 and articles in the journals of the European Piano Teachers Association (EPTA), The European String Teachers Association (ESTA), the Associated Board of the Royal Schools of Music (ABRSM), Dalcroze UK and in *Acton for Inclusion*, *Piano Professional* and *Music Teacher*.*



## LAYING DOWN A PATH IN MUSICKING

ANDREA SCHIAVIO  
*University of Graz, Austria*

“Wanderer the road is your footsteps, nothing else; you lay down a path in walking”. More than 30 years ago, cognitive scientist and biologist Francisco Varela used these words (borrowed from Spanish poet Antonio Machado) to capture the core principle of the newly developed ‘enactive’ approach to cognition. By explaining mental life in terms of how cognizers and their niche recursively interact, ‘enaction’ proposes that living systems bring forth (or, indeed, enact) their cognitive domain to lay down a world rather than representing it internally. While this orientation fostered important debates across a vast array of psychological and philosophical areas, its core principle and applications remain poorly addressed in the domain

of musical education. To begin filling this gap, I will offer a preliminary framework of musical development inspired by the conceptual resources of the enactive approach, and present recent empirical findings on audio-motor integration in early musical experience, the memorization of novel musical phrases, and participatory forms of musicking based on peer-to-peer learning. This work offers valuable support to the growing number of music scholars who highlight the importance of (inter) action for musical experience, and can help music educators develop more adaptive and relational pedagogies that embrace creativity and collaborative learning.

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*Andrea Schiavio is postdoctoral researcher at the Centre for Systematic Musicology of the University of Graz, Austria, and honorary research fellow at the Department of Music, University of Sheffield, UK, from which he received his PhD in 2014. He has also held postdoctoral positions at the Cognitive and Systematic Musicology Laboratory of the Ohio State University, USA, the Department of Psychology of Boğaziçi University Istanbul, Turkey, and the University of Music and Performing Arts Graz, Austria.*

*Andrea’s work combines empirical and theoretical research at the crossroads of music psychology, cognitive (neuro)science and education. It explores the cognitive mechanisms at the basis of musical learning, the coupling of action and perception in musical experience, the phenomenology of musical performance and the role of exploratory behaviours in musical development.*

*He has published widely about these topics in journals that cover a broad range of fields in both humanities and sciences, including: Music Perception, Psychology of Music, Musicae Scientiae, PLoS ONE, Phenomenology and the Cognitive Sciences, Frontiers in Neurology, Empirical Musicology Review and Psychomusicology: Music, Mind and Brain. Additionally, Andrea has contributed chapters to edited editions, including the Routledge Companion to Embodied Music Interaction, and the forthcoming Oxford Handbook of Philosophical and Qualitative Perspectives on Assessment in Music Education.*

*Dr Schiavio is regularly invited to international conferences and research seminars across a variety of institutions. He has recently delivered keynote addresses at the Global Arts and Psychology Seminar, held at the University of Graz, and at the 19th Herbstakademie Conference held at the University of Heidelberg, Germany.*

# **Symposia**



## EMBODIMENT OF MUSIC THROUGH VARIOUS ACTIVITIES IN THE EURHYTHMICS SPECIALTY OF THE STATE SECONDARY MUSIC SCHOOL IN KATOWICE

ALEKSANDRA MACIEJCZYK (chair)

*Karol Szymanowski State Secondary Music School, Katowice, Poland*

ANNA LIPIEC

*Karol Szymanowski Academy of Music and Karol Szymanowski State Secondary Music School, Katowice, Poland*

ALEKSANDRA RZEPKA

*Karol Szymanowski State Secondary Music School, Katowice, Poland*

Artistic education in Poland, besides teaching children and students, also assumes the education of young people in various specialties. Music school education consists of training young instrumentalists, vocalists, conductors as well as people involved in the Eurhythmics method. One such school is The Karol Szymanowski State Secondary Music School in Katowice, in which the Eurhythmics Specialty has been practised for over 50 years.

Working with young people in Eurhythmics classes allows the realization of the most important goals of this method at this stage of education, including: learning through practical actions, using all human senses, developing creativity, preparing for imaginative problem solving in adulthood and treating the body, mind and intellect as an integrated unity, in which the individual elements interact closely

with each other. In addition, the practice of the Eurhythmics method is an excellent way for teenagers to develop self-awareness and to understand and interact with the environment by developing different types of intelligence.

During this symposium, we will show various forms of work with youth in the form of a live show. We will present exercises in the field of metrorhythmics, improvisation (vocal, movement and piano) and *Plastique Animée* performed by students of the Eurhythmics Specialty from The Karol Szymanowski State Secondary Music School in Katowice. We will show ways to develop sensitivity to all forms of musical rhythm, as well as exercises sensitizing to all elements of the musical work and exercises developing movement and spatial imagination.

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*Anna Lipiec (PhD, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has the first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and has been awarded with the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.*

*Aleksandra Maciejczyk (PhD, MA in Eurhythmics, MA in Choral Conducting and Music Education) graduated from the Academy of Music in Katowice. In 2011, Aleksandra defended her PhD in Choral Conducting at the Academy of Music in Wrocław. Aleksandra is the Head of Eurhythmics, Choir and Orchestra Specialty in The Karol Szymanowski Secondary Music School in Katowice. She conducts the schoolboys' choir and two mixed choirs in the protestant parishes in Katowice and Żory.*

**Aleksandra Rzepka** (MA in Eurhythmics) graduated from the Academy of Music in Katowice, Poland. She is an active musician (pianist and drummer), composer, teacher and performer. She participated in the scholarship programme at the Rhythmic Music Conservatory in Copenhagen, Denmark in the percussion and piano classes.

*Aleksandra teaches piano improvisation at The Karol Szymanowski State Secondary Music School in Katowice and also runs original musical workshops. Besides pedagogical activity, she deals with art forms that integrate music and other arts like theatre, film, poetry, sculpture and painting.*



## THE MEANING OF JAKUES-DALCROZE'S SOLFÈGE IN THE DEVELOPMENT OF MUSICIANSHIP AND CREATIVITY OF 1<sup>ST</sup> – TO 3<sup>RD</sup> – GRADE PUPILS ATTENDING A PRIMARY SCHOOL

ANETTA PASTERNAK (chair)

*The Karol Szymanowski Academy of Music, Katowice, Poland*

ANNA JANUSZEWSKA

*Primary Music School, Sucha Beskidzka, Poland*

JOHN ROBERT (JACK) STEVENSON (chair)

*Institute for Jaques-Dalcroze Education, Bethlehem, Pa, USA*

In the Polish adaptation of Dalcroze pedagogy, solfège has remained the weakest link of the method for many decades. In the 1970s, Polish primary music schools started to include an obligatory subject called “musicality with Eurhythmics,” which introduced Jaques-Dalcroze’s method effectively. However, several years ago, and because of reforms to primary music education, the subject was divided into “eurhythmics” and “ear training,” undermining the integrity of the education process.

This symposium aims to present the effects of an original programme including “Eurhythmics” and “ear training” that is conducted in an integrated way and taught to pupils of the Primary Music School in Sucha Beskidzka, a Polish town in the mountains. It is an attempt to re-combine the subjects and implement Jaques-Dalcroze’s solfège in the education programme. We will present the

initial results that respond to our aim of determining the efficacy of ear training conducted according to the Dalcroze method. It is an attempt to answer a question as to what extent Jaques-Dalcroze’s exercises, which integrate hearing, vocal and movement activities, may develop in a pupil the sharpness of perceiving musical phenomena and improve his/her music abilities.

The research work involved applying a method of observation, a standardized test for music abilities and a test of school achievements in which our own scale of assessment of tonal sense, proper intonation, rhythm sense, musical memory and the creative imagination and emotional response to music was used. During the symposium, a demonstration of the most characteristic parts of Jaques-Dalcroze’s solfège will take place with the participation of pupils participating in the project.

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*Anetta Pasternak (PhD hab, MA in Eurhythmics) works as an associate professor (specialty Eurhythmics) at the Academy of Music, Katowice, Poland. As its artistic director, she promotes the Scientific Circle of Eurhythmics with its artistic branch, the Theatre of Rhythm - “Katalog.” Anetta was awarded the first prize at the Second European Eurhythmics Competition in Trossingen, Germany. She specializes in modern music interpretation (Plastique Animée) and is particularly interested in the therapeutic aspect of Eurhythmics.*

*Anna Januszewska currently teaches at a Primary Music School in Sucha Beskidzka and a Secondary Music School in Wadowice, Poland. She participated in an Erasmus exchange program at the Universität für Musik und Darstellende Kunst Wien, Austria where she studied Music and Movement Education / Rhythmic-Musical Education (masters). Anna graduated with an MA in Eurhythmics and Music Theory from the Karol Szymanowski Academy of Music in Katowice, Poland.*

**John R. Stevenson** (Jack) holds the *Diplôme Supérieur* and the *License* from the *Institut Jaques-Dalcroze*, Geneva. 2019 marks Jack's 50th year as a Jaques-Dalcroze educator. Jack directs the Dalcroze "Milestone Programme" for the Ministry of Education, Singapore as the "Outstanding Educator in Residence." He is a programme director at the Institute for Jaques-Dalcroze Education in Bethlehem, Pa. Jack has authored two textbooks on Jaques-Dalcroze Solfège and is currently working on a third.





## **SURVEYING A CENTURY: DALCROZE EURHYTHMICS IN POLAND (1907-2019)**

MAGDALENA STĘPIEŃ (chair)

*The Frederic Chopin University of Music, Warsaw, Poland*

AGNIESZKA WIDLARZ

*The Frederic Chopin University of Music, Warsaw, Poland*

ANNA LIPIEC

*The Karol Szymanowski Academy of Music and The Karol Szymanowski State Secondary Music School, Katowice, Poland*

ANNA GALIKOWSKA-GAJEWSKA

*The Stanisław Moniuszko Academy of Music, Gdańsk, Poland*

MAGDALENA OWCZAREK

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

ANNA KOKOCIŃSKA

*The Ignacy J. Paderewski Academy of Music, Poznań, Poland*

The scientific goal of this symposium is to provide detailed information and discussion on the development and occurrence of Emile Jaques-Dalcroze's method in Poland in the years 1907-2019 including didactic, artistic and scientific activities.

The first part describes processes of assimilation and development of the method from 1907 to 1939. Since the beginning, Eurhythmics was very popular in Poland, with several eminent teachers being outstanding representatives of this approach. We intend to present their biographies and achievements. Another aspect is to show the great interest of Polish music teachers, composers, theorists and journalists in the Dalcroze method in this period. The press published enthusiastic and extensive reports about Jaques-Dalcroze's activities and provided an account of this new method of teaching music. In this part of the sym-

posium, presenters will use archival documents from the Department of Art of the Ministry of Religious Denominations and Public Enlightenment: statistical data, registers, reports, the drafts of acts and resolutions, and also press publications from the period.

In the second part we present the post-war history of Polish Eurhythmics and its contemporary face. The rich tradition of Dalcroze pedagogy includes public music education at all levels because Eurhythmics has been present not only in pre-school education and primary music schools, but also in secondary music schools (Eurhythmics departments) and at the university level in academies of music. Eurhythmics is also present in all Polish academies of theatre and public ballet schools. Representatives of each academy will present their region.

Besides those with an interest in the history and development of Dalcroze Eurhythmics, our symposium may also be of particular interest to people

who do not know the specificity of the artistic education system in Poland, which is significantly different from that in other countries.

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*Professor FCUM Magdalena Stępień (DMus Hab.) holds the post of Professor at the Fryderyk Chopin University of Music and at the Academy of Music in Cracow. She is Head of the Unit of Rhythmics and Piano Improvisation. Magdalena conducts classes in Rhythmics and Movement Composition. She is an author of the musical part of a few cycles of course books for early school education, numerous methodological publications and music editor of 17 albums.*

*Agnieszka Widlarz (DMus) graduated with honours from the Fryderyk Chopin Academy of Music, Department of Music Education, Section of Rhythmics. She is a teacher of Eurhythmics and Piano Improvisation at the Fryderyk Chopin University of Music and in the Karol Szymanowski Complex of State Music Schools in Warsaw where she heads the Eurhythmics Department. Agnieszka is also a composer of many songs for children. She participates and organizes numerous scholarly sessions, seminars and workshops devoted to music education.*

*Anna Lipiec (PhD in Eurhythmics, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has a first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and was awarded the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.*

*Dr Anna Galikowska-Gajewska is Associate Professor (specialty Eurhythmics) at the Stanislaw Moniuszko Academy of Music in Gdańsk, where she teaches Dalcroze Eurhythmics, music choreography and piano improvisation. She is also a rhythmics teacher at the Elementary and Secondary State Music Schools in Gdańsk and the State Voice-Acting Studio at the Music Theatre in Gdynia. Anna has conducted workshops, seminars, courses, presentations at home and abroad (Austria, Belgium, Canada, China, Estonia, Kosovo, Serbia, Spain, Switzerland, Turkey). She is the author of a multimedia work of art: a DVD, book and photo album, published as a combined work under the title: The sound in movement interpretation of a music piece - Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser.*

*Magdalena Owczarek (Doctor of Fine Arts) is adjunct at the Academy of Music in Łódź. Her portfolio includes numerous piano improvisation and music movement interpretation concerts performed within and outside Poland. Among her academic achievements are numerous publications, co-editing of academic publications and also conducting of national and international Eurhythmics workshops. Magdalena is also an author of many papers presented during international and domestic seminars, scientific sessions, conferences, festivals and workshops. She teaches students of Eurhythmics and music therapy.*

*Anna Kokocińska graduated from the Ignacy Jan Paderewski Academy of Music in Poznań in 2008 (MA in Eurhythmics). She presently works as Assistant Professor in the specialty of Eurhythmics, teaching rhythmics, piano improvisation and movement composition. Anna is interested in movement and contact improvisation and in using the Dalcroze method in work with instrumentalists and vocalists. She has recently taught and performed at several international Eurhythmics festivals in Poland, France, Germany, Great Britain and Sweden.*

# **Roundtable**



Teresa Nowak and Ruth Redmond (née Stewart) in Geneva, 1980s  
(photo courtesy of Teresa Nowak)

## RUTH REDMOND (1932-2018): A ROUNDTABLE TO REMEMBER

JOHN HABRON (chair)

JO REDMOND, ROSEMARY GAMMELL, KARIN GREENHEAD & RUTH ALPERSON

This roundtable remembers and celebrates Ruth Redmond, inspired and inspirational musician and teacher of Dalcroze Eurhythmics, and philosopher of the method.

Ruth Finnemore Redmond (known to many in the Dalcroze world by her maiden name, Stewart) trained as a pianist, violist and composer. In 1952, she was among the first graduates of the Dalcroze Society's Training Centre in Eurhythmics, Newton Road, London, whose teachers included several ex-students of Emile Jaques-Dalcroze, such as Nathalie Tingey, Joan Bottard and Vera James.

Along with Elizabeth Vanderspar and Laura Campbell, Ruth helped to form a generation of influential Dalcroze practitioners, often drawing on her passion for contemporary music. She is remembered for her creative and spontaneous classes, and her deeply thoughtful approach to music and movement, and the Dalcroze Subjects in particular. As Chair of the Dalcroze Society in the 1980s and editor of the English translation of Marie-Laure Bachmann's book *Dalcroze Today*:

*An Education through and into Music* (Oxford University Press, 1991), Ruth also worked behind the scenes to support Dalcroze pedagogy through organising others and writing about the method.

This panel brings together her family (Jo), past students (Karin and Ruth) and one of her fellow graduates (Rosemary) to share their memories of Ruth and to build a collective picture of her life, character and work. There will be time for contributions from the floor. Responding to the theme of ICDS4, we will also listen to archival recordings of Ruth's voice and her piano performance, using these to reflect on a life of musical and philosophical activity.

The roundtable will include a choreography performed by one of Ruth's ex-students, Teresa Nowak, and a group of Dalcroze Eurhythmics practitioners from across Poland. The music of this artistic tribute is Fryderyk Chopin's Etude in A flat major, op.25 No. 1, and the movement is a reconstruction of a piece devised by Marcela Hildebrandt-Pruska.

## PRAYER OF THE HANDS

Choreography and artistic direction: Teresa Nowak

Piano: Adalberto Riva

Dancers: Marlena Burandt, Weronika Cegielska, Barbara Ciupidro, Katarzyna Forecka-Waśko, Grażyna Grobelna, Weronika Jarzyńska, Daniela Lisowska, Dorota Mentel, Marcelina Schweda, Marta Wichłacz, Katarzyna Wyporska-Wawrzczak, Marta Zawadzka

For Ruth Stewart – a wonderful, wise teacher who showed us a broad spectrum of Emile Jaques-Dalcroze’s method through analysis and synthesis of musical concepts such as silence, accent, anacrusis, form, augmentation and diminution... through the integration of music with other fields of art, with pedagogy, with life!

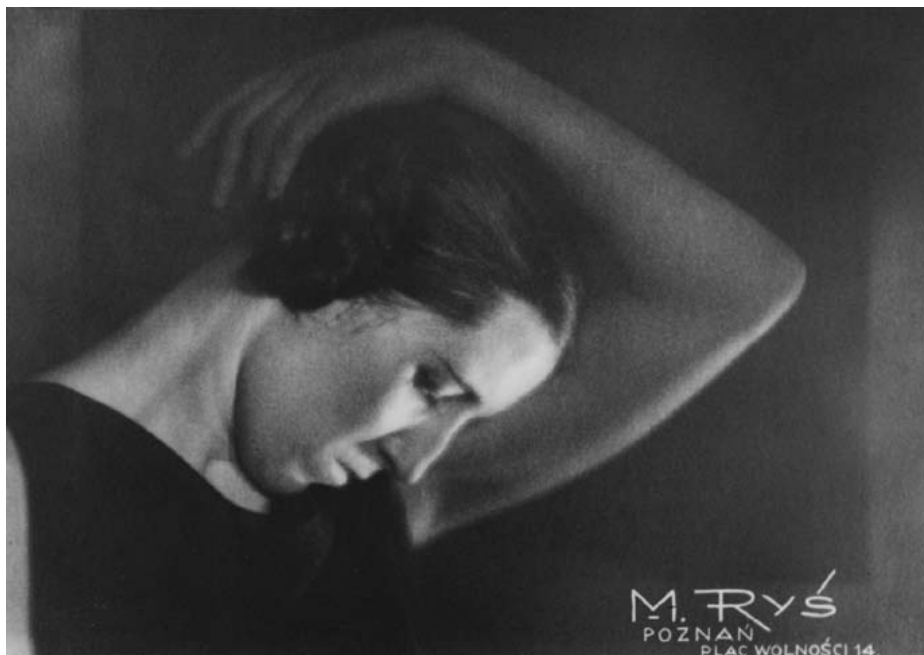
The news about her death made me very sad, but how everything related to Ruth, even this sadness is reflected in art! How to say goodbye to her? I chose the music of Fryderyk Chopin – peaceful but also full of strength – in the timeless choreography of Marcela Hildebrandt-Pruska.

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*Marcela Hildebrandt-Pruska studied Eurhythmics and Plastique Animée in 1924-1929 at the Music Conservatory in Poznań. She was directed by Walentyna Wiechowiczowa, a student of Emile Jaques-Dalcroze and graduate of Hellerau. After the Conservatory, Marcela left for Austria to continue education at the Dance School of Hellerau-Laxenburg. Here she met Rosalia Chladek and*

*encountered her method of body shaping. After returning to Poland, Marcela was supervised by her professor in the preparation of her first dance recital. She performed in Poland, Berlin and Paris (during her studies in “Studio Corposano”) and took part in an International Contest of Artistic Dance. After World War II, she undertook teaching and choreographic work, first in her private school and then in state music and ballet schools. Marcela created choreographies and movement for stage for her students and for television, theatres and the Poznań Philharmonic.*

*As a unique opportunity for joint remembrance, please note that this roundtable will be recorded for archival purposes and as a gift for Ruth’s family.*



**Papers**





## THE MINDFUL BODY MOVING: CHILDREN'S IMAGES OF ENGAGEMENT THROUGH MOVEMENT AND DANCE TO MUSIC

ROSEMARY BENNETT

*Monash University, Melbourne, Australia*

Young children's understanding of school-based performing arts and specifically creative improvisation is demonstrated by their participation in activities such as moving to music, dancing, playing, singing and improvising within groups or individually (Bresler, 2007). Children can be asked to speak or write about their movement and dance making, but for younger children it may be easier to reveal their thoughts through drawings. Increasingly arts education researchers are analyzing drawings of performing arts engagement by children (Anning, 2008; Coates & Coates, 2011; Jolley, 2010). Experiential and embodied learning through the performing arts is an area of interest to arts-based researchers and educators alike.

Two classes of participants, aged 8-10 years, at a suburban primary school in Australia were asked to produce a drawing and then participated in an

open-ended interview. The researchers' own background in both music and dance facilitated the qualitative analysis of this, using interpretative phenomenological analysis (IPA) (Bricki & Wearden, 2006; Smith, 2009).

A comparatively small set of drawings and interview transcripts provided complex rich data of representational, aspirational and fantasy narratives. The coding process indicated the importance of environment in the movement to music process. Memorable and significant dance moments were discussed eloquently.

This research shines a spotlight on the early formation of creative identity, celebrating the mindful 'living moment' of children dancing. It offers insight into the young child's mindful embodiment, foregrounding the voice of the child, and may inform arts educators.

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*Academic, researcher, musician and dancer, **Rosemary Bennett** has been teaching across a range of Australian universities for the last 25 years. Her focus is arts education and her qualitative research examines early music and dance experiences in relation to creativity, wellbeing,*

*improvisation and embodiment. Her masters research analyzed the issue of safe dance pedagogical practices across the arts community. Rosemary is currently completing a PhD in childhood dance education whilst lecturing at Monash University, Melbourne Australia.*

## HOW MOVEMENT REPLICATES SOUND FOR MUSICAL EXPERIENCE

SUI MING CHU

*Hong Kong Baptist University, Hong Kong*

My research focus is on how the method of Emile Jaques-Dalcroze (1865-1950) intersects with the movement theories of Rudolf von Laban (1879-1958) to inform, facilitate and articulate my artistic practice. This paper addresses the representation of the physicality of sound experience, or the representation of movement quality to inform sound experience, opening up possibilities for improvisation and creativity in cross-medium communication, which will in turn enhance our clarity, expressivity and creativity in artistic practice.

Both Laban and Jaques-Dalcroze dealt with the expressivity of the body. Jaques-Dalcroze's *Plastique animée* systematically links sound and movement. He said, "Plastique animée is the intimate relationship between movement in time and

movement in space, between rhythm in sound and rhythm in the body." Laban's kinaesthetic analysis of the three-dimensional body in space interlaces space, rhythm and action for a structured language of movement expression. Through Dalcroze exercises, we establish musical experience via the body's propulsion through space. How can Laban's movement concepts help define the same sense of music as experience and as expression? One may look at case studies of actual Dalcroze exercises, such as the examination of the use of spatial configuration, the dynamic in action and the relatedness of time, space and energy. Examples might also draw from music compositions such as György Kurtág's *Játékok* (Games) to heighten the relationship of expressivity between music and movement.

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*Sui Ming Chu* is a concert pianist and teacher of Dalcroze Eurhythmics, holding a GGSM, BA Music & Movement (Haute Ecole Spécialisée de Suisse Occidentale: Institut Jacques Dalcroze, Geneva), Dalcroze Certificate (UK) and Specialist Diploma in Choreological Studies (Trin-

ity Laban Conservatoire of Music and Dance). Sui Ming has taught for schools and tertiary performing arts and universities institutions in UK, Hong Kong, Macao and China, including the HKAPA, Shanghai Orchestra academy and Hong Kong Baptist University.

## THE COMPOSITION OF PEDAGOGICAL KNOWLEDGE WITHIN AN ENACTIVE MUSIC LISTENING LABORATORY

VINCENZO CULOTTA

*University of Milano-Bicocca, Italy*

This paper presents my doctoral research about carrying out a music enactive listening laboratory as training for trainers. It is a work in progress. First, I present the theoretical frame for the research: an embodied and enactive approach to music and to education. The core concepts are those of ‘musical gesture’ and ‘pedagogical gesture’, which are critically analyzed in a literature review. Second, the paper accounts for the data collection, data analysis and findings of two enactive (through corporeal movement) music listening laboratories. These were carried out in September 2018 and in February 2019, and involved two small volunteer groups of young, musically untrained, educators.

I expect that the enactive music listening laboratory, which is inspired by Dalcrozian principles, can be a room for a co-constructive pedagogical knowl-

edge based on an experiential and reflexive process. The participants can grasp an idea and practice of pedagogical action based on cross-modal elements of music (like intensity, form, tempo, rhythm). In this respect, my research is explorative and trans-disciplinary, between music education and adult education.

The philosophical frame of this research is phenomenological and it uses case study methodology. The data are collected through both ethnographic tools (interviews, focus groups) and integral video recording. The final findings of the research will be obtained through the Grounded Theory method of data analysis.

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*Born in Milan, Vincenzo Culotta graduated both in piano and philosophy. He is a pianist, music teacher (in a state school), doctoral student and teaching assistant for the Music Education course at the University of Milano-Bicocca. While teaching music, Vincenzo realized that*

*understanding music is better supported by a holistic psychophysical approach to it. Then, he started to study Jaques-Dalcroze’s pedagogical theories, and took part in Susanne Martinet’s summer school of corporeal expression.*

## EURHYTHMICS, AUDITORY TRAINING AND BRAILLE MUSIC NOTATION WITH BLIND STUDENTS IN A PRIMARY MUSIC SCHOOL

OLGA DAROCH

*Maria Zduniak's Primary School of Music in Wrocław & Educational Centre of The National Forum of Music, Poland*

Blind children, despite many difficulties in their proper growth and development, often start to speak early and surprise us with a very good verbal memory. As a result of sensory compensation, tactile as well as auditory qualities often become the focus of their interests. Getting professional music education might be one of their few chances for an independent and professionally active life.

Emile Jaques-Dalcroze turned to the blind in the second decade of the twentieth century. As stated by Claire-Lise Dutoit in 1920, he combined the results of research conducted by J. Llongueras in Barcelona and by M. Meredyll in London, who taught innovative eurhythmics classes for the blind. Vision dysfunction causes reduced expression of movement and contributes to psychodynamic tension, which generates an incorrect posture and an increase in uncontrolled reflexes called 'blindisms.'

This paper proposes the implementation of three interconnected subjects (Eurhythmics, Auditory training and Braille music notation) in the education of blind students in a Polish primary music school. It presents recordings of three semesters of activities with three blind students, two of whom were also diagnosed with autism. The video material along with the verbal description presents the work undertaken during individual and group classes in conjunction with sighted children.

The aim of this paper is to present previously published and original exercises enabling blind students to complete the course of subjects in theory of music at the level of first three grades of a primary music school. The presentation can serve as an introduction to the use of music and movement in the reduction of 'blindisms' and might also be an inspiration for teachers of other special needs students.

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*Olga Daroch graduated from the Academy of Music in Katowice (majored in Eurhythmics and Theory of Music subjects) and the Academy of Theatre Arts in Wrocław (majored in Theatre Directing for Children and Youth). She is a teacher of Dalcroze Eurhythmics in primary and secondary music schools. Olga cooperates with SWPS*

*University and Suzuki Center Education, and leads workshops and seminars about using Eurhythmics and theatre activities in music education. Since 2014, she has been an artistic educator at The National Forum of Music in Wrocław.*

## THE LISTENING ACTOR IN PROCESS: A REFLECTION ON PEDAGOGICAL PRACTICE

ANDREW DAVIDSON

*Guildford School of Acting, University of Surrey, UK*

*“Act before you think – your instincts are more honest than your thoughts.”*

– Sanford Meisner

This paper reflects on the phenomenon of teaching acting through the Meisner technique and the Dalcroze approach to arts education. Sanford Meisner (1905-1997) was an American actor and acting teacher who developed an approach to actor training that awakened instinct through listening and improvisation.

The paper begins with a brief introduction to the field of actor training. It then attempts to excavate, analyze and describe aspects of this practice as experienced by the author as a conservatoire actor trainer.

The paper draws data from interviews and the extant literature on the acting teacher’s role, including current and historical writing by practitioners working across and between art forms. The paper reflects on the listening and improvisatory skills that support actors in training and in performance.

The paper finishes by bringing together major themes, including the embodied, collaborative, semi-structured, and improvisatory nature of the work of actor trainer. Consideration is given to implications for future research.

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*Andrew Davidson is an Australian theatre practitioner and musician based in London. He studied Directing at the National Institute of Dramatic Art (NIDA) and Dalcroze at Longy School of Music, USA. Andrew is a full-time Teaching Fellow in Acting & Musical Theatre*

*at Guildford School of Acting (GSA). He is the former Head of Dramatic Arts at the Australian Institute of Music (AIM). Andrew is a faculty member for Dalcroze UK’s professional teacher training. He also plays piano for ballet and contemporary dance classes at The Place.*

## TRADITION POINTS TO INNOVATION

ISABELL DROSDEK

*Berufskolleg, Karlsruhe, Germany*

My presentation concentrates on the potential of *Plastique Animée*, exploring original exercises of Jaques-Dalcroze combined with examples of new music. In Eurhythmics lessons different kinds of embodied listening can be distinguished based on the sounds of instrumentally and vocally improvised or composed music. Jaques-Dalcroze's publications are accompanied by photos, illustrations and compositions to represent the elements of sound and movement. The following statements are examined in more detail:

- Jaques-Dalcroze exercises offer more than what is perceived so far. His ideas could be seen dynamically in terms of not being 'finished,' but still representing a growing discipline with innovative potential. More and different varieties of movements and embodied listening could be established and formed into new designs.

- The adaptation to contemporary music can be based on the current preferences of music and movement.
- An interdisciplinary approach can clarify the educational, musical, artistic, and sociological ramifications of this type of intervention in Jaques-Dalcroze's *Plastique Animée*.

Therefore, I think the relationship between hearing and moving, expressing emotions and concentrating on aesthetic perception, which Jaques-Dalcroze initiated for the development of Eurhythmics over a hundred years ago, is of topical interest. Moreover, I will discuss the potential of adapting Jaques-Dalcroze's ideas today in using the elements of his lessons for contemporary music.

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*Dr Isabell Drosdek received her PhD in music education at the University Mozarteum, Salzburg (2015). She graduated in Eurhythmics and recorder studies. With the Isabell Drosdek Company she performed her own choreographies. Since 1979, Isabell has taught in music schools, adult edu-*

*cation centres, colleges, universities and music academies. She researches into Eurhythmics practice and theory, early childhood education, body-based learning and music and movement in the 20th and 21st centuries.*

## LISTENING AS A MAIN CONDITION NECESSARY IN WORKING ON MUSIC CHOREOGRAPHY WHEN PERFORMING WITH LIVE MUSIC

BARBARA DUTKIEWICZ

*The Karol Szymanowski Academy of Music, Katowice, Poland*

This paper presents some observations which give interesting possible implications for practice and research. The background to these observations is the working process on the concert programme 'Chamber music of H. M. Górecki in choreographies of music', prepared for NOSPR (the Polish National Radio Symphony Orchestra), based in Katowice. Some observations were made during the rehearsals (whilst improvising, creating the movement material, during editing material, and working on musical interpretation and interpretative and expressive nuances), whilst others were made during the concert performance. All these factors will be discussed using examples of Górecki's music, such as: *Three diagrams* op. 15 (1959) for solo flute; and *For You, Anne-Lill* op. 58 (1986/90) for flute and piano.

Musical compositions selected for music choreography have a partially open form and their notation gives quite a lot of interpretative freedom to

performers and instrumentalists. In these conditions, attentive listening is a very important and necessary element of creation and in the cooperation between musicians, and between musicians and performers-movers. From these observations, conclusions are drawn that already during the work on reading the score, work on a common interpretation should be very consciously elaborated and result from the score and the motion of the movers (dancers) as well. During the concert, live rather than recorded music influences more effectively: the auditory-motor reactions, inhibition-incitation of movement, motor control (one cannot do anything only by muscle memory) and the ability to improvise nuances. The process of attentive listening also includes the instrumentalists. Certainly, it can be said that in the situation of music choreography to live music, the listening body in action becomes the main issue for performers and authors of choreography.

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**Barbara Dutkiewicz** (MA in Eurhythmics; PhD: *Improvisation as a creative method of theatre in the second half of the 20th century*; Post-doctoral book: *Polystylistics or Discourse with the Past: Choreography of Music in the Light of Postmodernism on the Basis of Chosen Musical Works*) is Associate Professor at the Academy of Music in

Katowice. Her artistic activities include: choreography of music (*Plastique Animée*), compositions of stage movement for theatre performances and improvisations. She was awarded the first prize at the First European Eurhythmics Competition in Trossingen.

## THE MOVING BODY AS A FACILITATOR FOR SPIRITUAL WISDOM

SHARON DUTTON

*Independent, Canada*

Recent research (Dutton 2015, Habron and Van der Merwe 2017, Van der Merwe and Habron 2018) validates and develops the notion of spiritual experiences resulting from embodied practices in Dalcroze classes. Personal experiences and sensations are imprinted in the body's memory; listening to the body enables us to access and develop the deep awareness and connections that personify spiritual wisdom.

Spiritual experience is understood as: making connections, experiencing relationships, or being *moved* toward a deeper, more powerful, often emotional understanding. When Jaques-Dalcroze declared that education in rhythm can “restore us to ourselves” (1930/1985 p. 57), I submit he was referring to the development of intra- and interpersonal relationships and understandings. This went against the philosophical adherence to dualism and

empirical thinking that dominated his world, foreshadowing more contemporary views of life and the universal elements as being interconnected.

Spiritual development and cultural knowledge have a long-standing association with movement; for example, through meditative movement practices such as yoga and qi gong, and through cultural dance practices of Indigenous North Americans. Sheets-Johnstone (2011) presents the body as the fundamental ‘place of knowing,’ reminding us that the body preceded the brain. Drawing additionally upon the writings of Palmer (2003), Olsen (2014), Snowber (2012, 2018) and Miller and Nigh (2018), this paper discusses academic notions of the body as a knowing entity, as a partner in epistemological understanding, and as a source of embodied spiritual knowledge and wisdom.

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*Sharon Dutton has studied Dalcroze pedagogy for over 20 years, and currently serves as vice-president for Dalcroze Canada. She is also affiliated with holistic educational researchers, and combined these two fields in her doctoral research (2015), producing a narrative study*

*that explores spiritual aspects of holistic education occurring in Dalcroze pedagogy. She is a full-time elementary Arts teacher, using her Dalcroze background to enrich her music classes, and the outdoors to inspire her arts classes.*



## EURHYTHMICS IN SPEECH THERAPY: DIAGNOSTIC AND COMPENSATION VALUES OF EMILE JAQUES-DALCROZE'S METHOD

KATARZYNA FORECKA-WAŚKO

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This paper presents the therapeutic application of Eurhythmics in the field of speech therapy. It is significant because of the increasing number of children with speech disorders and language delay, which effect the child's whole development. The aim is to underline that Eurhythmics exercises and listening to music help to improve children's motoric and language skills and can also help to diagnose them. Eurhythmics therapy is based on hearing, listening and analyzing sounds through movement. Working with non-verbal communication helps children develop several skills (e.g. coordination, auditory sensitivity, quick reaction), required to start the process of fluent verbal communication.

The paper is based on theoretical research and practical work and presents Eurhythmics exercises based on movement and developing motor skills and pronunciation through rhythm. These

have been evaluated by a speech therapist and are included in the author's therapy programme for children starting in 2019. The exercises focused on improving diagnosis were already included during the entrance exams for logopedic studies as one diagnostic tool.

The research is in progress, but the paper presents initial outcomes and findings based on qualitative measures to interpret the effectiveness of the Eurhythmics therapy programme: some exercises (differentiation of sounds, searching for the sound source) help in developing auditory and concentration skills, and in identifying difficulties in this area; subdivision exercises connecting verbal and motion activity are important; during speech therapy speaking exercises are usually done in isolation, seated; and whilst using motion and rhythm requires concentration, coordination, self-control, it makes those exercises more effective.

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*Katarzyna Forecka-Waśko (PhD in social science, in the field of pedagogy) is a political science graduate (Adam Mickiewicz University, Poznań) and Eurhythmics graduate (Paderewski Academy of Music, Poznań). She specializes in music methodology, Eurhythmics and music therapy.*

*Katarzyna's scientific interest lies in Dalcroze Eurhythmics, especially when it relates to children. Her research concentrates on radio broadcasts as a didactic method used to teach children about music. Katarzyna is the author of a book with songs and Eurhythmics games for children.*

## LISTENING WITH YOUR BODY: AN INTERVENTION-BASED STUDY

SANDRA FORTUNA & LUC NIJS

*Institute for Psychoacoustics and Electronic Music (IPEM), University of Ghent, Belgium*

The important role of body movement in music meaning formation is increasingly confirmed by studies on embodied music cognition (Lesaffre et al, 2017). It is shown that a listener's body movements support the processing of musical stimuli according to a spatial and temporal dimension (Kozak, 2015). Taking into account the multimodal nature of musical experience, we hypothesized that expressive bodily engagement with music would affect children's musical meaning formation and, consequently, their visualization or graphic representation of the music they interacted with.

To address this question, we conducted a comparative study in which primary school children (n= 52; age = 9-10) without any formal music education participated in a verbal-based vs. movement-based intervention focused mainly on the basic elements of movement analysis (LMA) of Rudolf Laban. Before and after the intervention, children were asked to create a graphic representation of the music according to their own mental image of the piece.

Data have been collected, analyzed and compared partially according to the categories suggested by previous literature on musical graphic representation such as global or versus differentiated notations in which one or more sonic musical parameters are described. A McNemar test revealed a significant increase of differentiated representations from pre-test to post-test among children involved in a bodily music interaction with a focus on the temporal organization of the piece. The enactment of the musical features with gesture, aligning with the temporal flow of the music seems to elicit different listening strategies based on an implicit bodily music analysis.

From a music education perspective, we believe it is therefore important to develop and integrate different types of interaction with music, such as verbal, bodily and visual, to provoke in-depth musical understanding and interpretation. At the same time, a multimodal approach in music listening could provide more creative and personal involvement.

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*Sandra Fortuna is Lecturer of Pedagogy and Psychology of Music at the Conservatory of Music, Frosinone (Italy). She holds MA degrees in Musicology, Music Education and Music Performance (Violin). Currently, Sandra is pursuing a PhD at IPEM (Ghent University, Belgium). Her work addresses the integration of musical activities during the process of learning music, investigating the relationships between body movement, visualization and expressivity.*

*Luc Nijs is postdoctoral researcher at IPEM. He holds a PhD in Systematic Musicology, MA degrees in Music Performance and Philosophy, and a Teacher Certificate. His research focuses on the musician-instrument relationship, on the role of body movement in instrumental music learning and on the role of technology in provoking an embodied approach to instrumental music education. He is chair of the Association of European Conservatoires (AEC) Digitization Working Group and Associate Editor for the International Journal of Music in Early Childhood.*

## THE PERSPECTIVE OF EMBODIMENT IN MUSIC EDUCATION: THE BODY AS THE CONSTRUCTIVE ELEMENT OF MUSIC PERCEPTION AND COGNITION

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MILENA PETROVIĆ

*Faculty of Music, University of Arts Belgrade, Serbia*

Embodiment considers musical subjectivity as dependent directly on the human body, rather than just on the brain. Dalcroze Eurhythmics is the practice of applying body movement in music education as a constitutive element of music perception and cognition. This method teaches students concepts of rhythm, harmony, melody, structure and musical expression through full-body movements before teaching them to read music.

In this paper we present two-part exploratory study on the influence of selected Eurhythmics exercises on (i) young students' (aged 8 to 13, N=150) motor skills and a sense of pulse; and (ii) music education students' (aged 20, N=15) singing in tune and sense of phrasing. In the first part, selected exercises performed by the students of the same age from Starogard Gdański (Poland)

State music school, are introduced in an experimental group (15 minutes of each solfeggio class in 2017-18 school year), while the control group had traditional solfeggio curriculum classes. In the second part, music education students performed musical songs, first without and then with the movement used to express the elements of musical structure.

Pretest and posttest performance (for the first part) and video recordings (for the second part) will be rated on a four-degree scale by three evaluators/music educators. Evaluation criteria will be pulse tracking precision and movement skill in the first, with accuracy in singing and phrasing in the second part. This paper will present the results and discuss the implications, such as the importance of bodily engagement in music learning.

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*Dr Anna Galikowska-Gajewska is Associate Professor (specialty Eurhythmics) at the Stanislaw Moniuszko Academy of Music in Gdańsk, where she teaches Dalcroze Eurhythmics, music choreography and piano improvisation. She is also a rhythmics teacher at the Elementary and Secondary State Music Schools in Gdańsk and the State Voice-Acting Studio at the Music Theatre in Gdynia. Anna has conducted workshops, seminars, courses, presentations at home and abroad (Austria, Belgium, Canada, China, Estonia, Kosovo, Serbia, Spain, Switzerland, Turkey). She is the author of a multimedia work of art: a DVD, book and photo album, published as a combined work under the title: The sound in movement interpretation of a music piece – Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser.*

*Dr Milena Petrović graduated from the Musicology Department and took her masters and PhD degree at the Music Education Department at the Faculty of Music, University of Arts in Belgrade. She completed her post-doctoral research at the Institute of Education in London. Milena's fields of interest are music education, music perception and cognition, zoomusicology and music and linguistics. She organizes the international Pedagogical Forum of Performing Arts each year in Belgrade. Milena is the European Association of Music in Schools' (EAS) national coordinator for Serbia.*

## DANCING WITH PARKINSON'S: A BALLET AND MUSIC INTERVENTION FOR PEOPLE WITH PARKINSON'S DISEASE

HELEN GOULD  
*Edinburgh University, UK*

Dance and music interventions for people with Parkinson's are reported as beneficial for a range of health indicators and quality of life. The aim of this study was (a) to evaluate the effects of the ballet intervention; and (b) to determine to what extent the application of music during the mobility testing played a role in the results.

Five subjects with Parkinson's disease participated once a week in a 60-minute dance intervention over a period of two months. Rhythmics exercises were integrated within the specialized ballet class differentiated for people living with Parkinson's. Classes were delivered with and without music at random. Results were compared.

To evaluate the intervention, standardized tests for Parkinson's disease were applied before and after the intervention period. Weekly sessions were filmed, and participants invited to provide written feedback. This data was thematically analyzed.

Movement vocabulary was analyzed using Laban analyses. Findings from qualitative and quantitative data were correlated providing increased reliability of results.

Findings suggested dance positively influenced social interaction, confidence, movement fluidity, coordination and motor control. Effects were witnessed with and without music, but musical accompaniment enhanced outcomes. Music was shown to contribute to mood, rhythmic accuracy, group cohesion and general well-being. Thematic analyses also suggested music may contribute to movement fluidity and movement vocabulary development both positively and negatively depending on application.

The small sample size is a limitation of this study. However, this research supports previous findings with regard to the short-term positive influence of dance for people living with Parkinson's.

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*Helen Gould is a dance artist, choreographer and dance theatre maker. She is regional associate artist for English National Ballet and Associate Tutor at Edge Hill University. Helen has studied on the Dalcroze Eurhythmics certificate courses at the Royal Northern College of Music.*

*She incorporates rhythmics into her teaching practice and promotes Dalcroze Eurhythmics as a relevant method of music training for dancers. Helen has recently completed her MSc in Dance Science and Education at Edinburgh University.*

## LISTENING TO LIVES IN DALCROZE

JOHN HABRON

*Royal Northern College of Music, Manchester, UK*

This presentation introduces an oral history project that documents and investigates students' experiences of Dalcroze training in post-war England. The narrators studied either at the London School of Dalcroze Eurhythmics (Kibblestone Hall and Milland Place), or the London Dalcroze Training Centre (Newton Road), between 1945 and 1960. The project began in 2014 and the data collection to date comprises fifteen interviews. Given the average age of 85 at the time of interview, this study engages with the oldest surviving group of Dalcroze-trained individuals who studied in England. To my knowledge, it is the first study of its kind in the field of Dalcroze studies.

I used snowball sampling to recruit interviewees, continuing until I had no more contacts. I also interviewed two people, who had studied at – but not

graduated from – Newton Road. Most interviews took place in person (Canada, England, France, Italy and Scotland) and some over the telephone.

This paper presents initial findings of the research, including memories of training (teachers, peers, curricula, assessment), insights into graduates' subsequent practice in various contexts and countries, testimonies of wide-ranging engagement with Dalcroze (with some students deciding not to pursue it as a career) and emotional aspects of the training experience, which hitherto have been rarely acknowledged in historical writing on Dalcroze practice. Finally, this paper will also reflect on the processes of listening to oral histories during the interviews and data analysis, and how attending to embodiment in oral history interviewing can deepen our engagement with narrators' stories.

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*Dr John Habron is Head of Music Education at the Royal Northern College of Music, Manchester, UK and Extraordinary Associate Professor in the MASARA (Musical Arts in South Africa: Resources and Applications) research entity at North-West University, South Africa.*

*Having trained as a composer and music therapist, he now undertakes transdisciplinary and archival research, with particular interests in the practice-based, theoretical and historical connections between music, movement and wellbeing.*

## JAKUES-DALCROZE'S CHANGING PERSPECTIVE ON MUSIC EDUCATION (1898-1914)

KAZUHIKO ITANO

*Meisei University, Tokyo, Japan*

In this study, I clarify the processes and reasons that shaped Jaques-Dalcroze's changing perspective on education. Early in his career, he suggested principles and exercises as a method of music education to develop only musical ability. Later he came to think that through Eurhythmics, founded on his theory, he could develop various abilities of the human being. This paper traces this change in Jaques-Dalcroze's perspective on education, starting from 'The place of ear training in music education' (1898), in which education is only mentioned to develop abilities in solfège and musical rhythm. In addition, in 'An essay in the reform of music teaching in schools' (1905) and 'The young lady of

the conservatoire and the piano' (1905), Jaques-Dalcroze spoke of education only as a means to gain musical ability. However, in *Der Rhythmus ein Jahrbuch* (1911), he discussed how to develop character, body control and sociality. Furthermore, in 'Rhythmic movement, solfège and improvisation' (1914) Jaques-Dalcroze wrote that Eurhythmics was destined "to unite all the vital forces of the individual" (p. 64). In this sense, Jaques-Dalcroze changed his perspective on Dalcroze Eurhythmics, developing from a narrow musical education to a broad human education. This changing perspective is fundamental to current Dalcroze practice and our understanding of the method.

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*Kazuhiko Itano is Professor of Music Education, Meisei University, Tokyo, Japan and Professor of the Graduate School and Dean of the Graduate School, Meisei University. Kazuhiko's scholarship concerns the educational thought of Jaques-Dalcroze and childhood education us-*

*ing Dalcroze Eurhythmics. His PhD is in pedagogy and he has translated Teaching music in the twentieth century (Choksy et al, 1986), Dalcroze Eurhythmics in Today's Music Classroom (Mead, 1994) and Rhythm One on One (Schnebly-Black and Moore, 2004).*

## HOW DALCROZE EURHYTHMICS WAS INTRODUCED TO JAPAN AS A METHOD OF MUSIC EDUCATION: THE INFLUENCES OF NITOBE, KOBAYASHI AND TAKEKO

SEIKO ITANO

*Rissho University, Saitama, Japan*

Dalcroze Eurhythmics was first introduced to Japan in the early 1900s by several people. However, it was initially considered to be a way of expression rather than music education. This study focuses on the influences of Inazo Nitobe and Sosaku Kobayashi, who introduced Eurhythmics as a method of music education in Japan in the 1920s, and of Nitobe's granddaughter Takeko Kato.

Nitobe was the vice minister of the League of Nations in the 1920s. He described the importance of music education in his internationally famous book *Bushido*. According to him, music greatly boosts people's personalities. Kobayashi was bored

with methods of music education in Japan. Therefore, he travelled to European countries to observe methods used over there. Kobayashi met Nitobe in Geneva. Takeko Kato studied Eurhythmics in Geneva around 1920. I was able to interview Takeko about nine years ago.

The influences of Nitobe and Kobayashi helped Eurhythmics become accepted as a method of music education. As a result of my research, I found that Takeko and her brother were the first Japanese children who learned Eurhythmics from Jaques-Dalcroze himself. This study clarifies some aspects of the history of how Eurhythmics was introduced to Japan in 1920s.

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*Seiko Itano* (MA, Musashino Academy of Music, Tokyo, Japan; MA Pedagogy, Shinshu University, Nagano, Japan; PhD Pedagogy, Meisei University, Tokyo, Japan) is Professor of the Faculty of Social Welfare, Rissho University,

Saitama, Japan and Executive Director of the Japanese Society for Dalcroze Eurhythmics and Music Education. Seiko received Diploma A from the Eurhythmics Centre in Japan.

## BEAUTY/SCHÖNHEIT/SKÖNHET

SUSANNE JARESAND

*Luleå University of Technology (LTU), Sweden*

This paper concerns an artistic research project, *Beauty/Schönheit/Skönhet*, which emphasizes the complexity of listening in the artistic processes that emerge in both dance and music, and the space in between.

The project exposed the similarities and differences between the audible in music and the physically audible in dance. It refers to a phenomenological discourse within the philosophy of hearing. Contrary to how the eyes relate to the world through objectification and classified distance, hearing is directed towards proximity and procedural openness. Listening has had a hidden place in philosophy, where sight is established as the primary sense.

The project consists of a choreographer, a composer, a conductor, 16 dancers, The Swedish Chamber Orchestra (18 musicians), a string quartet and a researcher. The dance was choreographed in

silence, which the composer listened to and created a sounding counter-voice for. The artistic research happens *in* and *through* the art.

The training of the body includes movement from breath, gravity, rotation and exploration of the body's centre. The concept of reflective listening is, an important parameter as a methodology for analysing how music and dance inter-operate, and how choreography creates a kind of listening, which can transform music into a physical experience. The project demonstrates a new way of creating meaning through the common denominator of listening.

One way to achieve this is the method of Dalcroze Eurhythmics. Every physical action can be related to a musical term and used to reproduce the music in movement. The method can be further developed into the art of dance, in which listening is the artistic point of departure and inspiration.

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*Susanne Jaresand* was appointed Professor of Eurhythmics in 2004 at the Royal College of Music, Stockholm. She is active as a freelance choreographer and professor at LTU (Bachelor of Arts Degree in Acting), and also artistic director at Balettakademien. Susanne is frequently guest

professor at academies in Europe and has also choreographed in London and New York. Susanne was awarded funding from the Swedish Research Council in 2014 and was the main director of the divertissement during the Nobel dinner in 2000.



## ASSESSMENT IN DALCROZE PEDAGOGY

MARJA-LEENA JUNTUNEN

*Sibelius-Academy, University of the Arts Helsinki, Finland*

This presentation discusses the target areas, forms, practices, and tools of assessment in Dalcroze pedagogy. The presentation draws on a recent publication (Juntunen and Eisenreich, 2019) that was informed by 26 Dalcroze teachers from all over the world, who by answering our survey kindly shared their ideas and experiences regarding assessment in Dalcroze teaching.

Assessment in Dalcroze pedagogy is primarily qualitative, but can also be quantitative, oral, or written, and use either grades or a pass/fail scale. It is mostly based on observation of student participation and their skills. However, it can also include other means of assessment. Assessment is usually carried out on an individual basis, but can also take place in group projects or discussions. Assessments can be done by the teacher, external evaluator, peers, or by the student. Observation,

self-assessment, peer-assessment, exams and tests are all common assessment methods and tools in Dalcroze pedagogy.

The teachers who took part in the survey identified several challenges regarding assessment; one example is defining explicit assessment criteria, since the approach does not offer ready-made assessment practices, target areas, or evaluation criteria. Many of the teachers also maintained that learning in Dalcroze is so complex and holistic that assessing a specific variety of skills individually does not speak to the depth of the actual learning that takes place. Many of the Dalcroze teachers have developed their own personal assessment tools for use in their classrooms, but those tools are seldom created or set in accordance with national or international assessment expectations.

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*Dr Marja-Leena Juntunen (PhD in music education) is Professor of Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. Her main research interest areas include school and instrumental music education, music teacher education, higher music education, assessment, narrative inquiry, embodiment*

*and Dalcroze pedagogy. Marja-Leena has edited books on music education and published several monographs, textbooks, book chapters and articles in research journals. She holds a Dalcroze Licence and has given Dalcroze workshops and presentations in various countries.*

## JAQUES-DALCROZE'S INFLUENCE ON AND SIGNIFICANCE FOR GERMAN PIANO PEDAGOGY

SILKE KRUSE-WEBER & NAZFAR HADJI

*University of Music and Performing Arts Graz, Austria*

At the turn of the 20th century, there was a burning discourse in piano pedagogy regarding learners' challenges in playing virtuosically and coping with teaching strategies that demanded rigid discipline and employed age-inappropriate methods. Émile Jaques-Dalcroze was mainly concerned with the disconnections of music theory and practice, rhythm and body, and techniques and expressiveness of emotions in instrumental music education. Longstanding problems in this context, such as 'score-fixation', somatophobia and the focus on reproductive and unilateral technical orientations, have been discussed in piano pedagogy for more than a hundred years. In the late 1920s and 1930s, there were elaborated and groundbreaking approaches to piano teaching and learning, which were deeply influenced by Jaques-Dalcroze. These integrated concepts were characterized by the fostering and development of students' skills of movement and artistic expressiveness through

improvisation and a constructivist view of learning. The piano was considered as a tool for individual musical development to facilitate an embodied music education that encompassed musical understanding and expression.

Based on an analysis of the principles of Jaques-Dalcroze's piano pedagogy in the context of contemporary tendencies of progressive educational movements (Reformpädagogik), we expound its central references to the integration of rhythm, aural training, music theory and improvisation. Consequently, we highlight the compatibility of Jaques-Dalcroze's influential pioneering work on German piano pedagogy with theoretical paradigms in cognitive sciences and current academic music education discourse such as embodiment and motor learning, confirming the approach's topicality and significance towards future concepts of instrumental pedagogy.

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*Silke Kruse-Weber holds a piano diploma as well as diplomas in musicology and philosophy. She lectured at the Ludwig-Maximilians-University in Munich for about twenty years, giving classes in piano teaching, music theory, aural training, chamber music and instrumental pedagogy. In 2005, Silke published her dissertation *Piano pedagogy in the first three decades of the 20th century*. From 2006 to 2010, she worked as a research associate for Music Pedagogy and Music Psychology at the Otto-Friedrich-University in Bamberg. Silke is currently Professor for Instrumental and Vocal Pedagogy at the University of Music and Performing Arts Graz, Austria (2010-), Chair of the Curriculum Commission for Instrumental Pedagogy (2013-) and Head of Department for Music Education (2015-).*

*Nazfar Hadji studied Piano Performance and Pedagogy (Master of Music, 2015), and Music Research and Music Education (Master of Arts, 2017) at the Hannover University of Music, Drama and Media. Her previous work has focused primarily on artistic-pedagogical projects as well as musical and aesthetic practice. Nazfar is currently university assistant at the University of Music and Performing Arts Graz, Austria.*

## LISTENING TO UNHEARD VOICES: HELLERAU AND DANCE HISTORIOGRAPHY

JOHANNA LAAKKONEN

*University of Helsinki, Finland*

This paper looks at dancers who studied and received a diploma from the Hellerau-Dresden (from 1925 on Hellerau-Laxenburg) school between the two World Wars and continued their careers in theatres, opera houses and as independent artists especially in Europe. What do we know about these (often) female dancers and do they have a place in national or international dance histories? The paper explores artistic, cultural and political factors that have influenced the way the post-Dalcroze Hellerau is discussed or, as often is the case, dismissed in dance historiography. In dance scholarship, written documents are important sources to the past, and I will ask what kinds of challenges does the textual nature of the archive pose for a researcher.

By close reading documents and publications of the Hellerau school and its former students, I will show that despite the current silence many of these artists were important in their own time. My focus will be on the Finnish artists and their work both in Finland and abroad. The paper challenges the universality and neutrality (e.g. Wilcox 2018) and presentism (Carter 2004) of canonical dance historiography and suggests that both local and transnational histories are needed to show the richness of dance's past and the role Hellerau has had in it.

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*Johanna Laakkonen* is University lecturer of Theatre Studies at the University of Helsinki. Her doctorate (2008) explored the tours of the Imperial Russian Ballet in Europe 1908–1910. Johanna's other publications include *Dancing*

*across borders: Transnational networks of early modern dance (in Finnish, 2018)* and articles on Finnish modern dance and Hellerau-Dresden (Laxenburg). She is currently working on the history of the Finnish National Ballet.

## EXPRESSING EMOTION THROUGH THE BODY IN MOVEMENT INTERPRETATIONS OF MUSIC

MAŁGORZATA MALGERI

*Stanisław Moniuszko Academy of Music, Gdańsk, Poland*

This paper concentrates on a certain problem faced many times during and after Eurhythmics performances, namely, how performers can best express, and their audience successfully read, emotions written and hidden in the music. Sometimes, after a concert we can hear from certain members of the audience that a performance was not a truly emotional experience for them, that the performers seemed “wooden” and “emotionless” and that the audience had no strong emotional reaction to what they viewed, but were left with a feeling of emptiness.

In response to this predicament, the author will discuss the importance of empathy, which she believes must exist between the artist and the audience. The author will provide possible ways to create empathy, specifically as it applies to movement interpretation of music, between performers and their audience. Her response will be based on suggestions from published materials (mainly journal articles and theses) and from her own methods which she has developed during years of work with her students.

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*Małgorzata Malgeri graduated with distinction from the Stanisław Moniuszko Academy of Music in Gdańsk, Poland, Department of Choral Conducting, Eurhythmics and Music Education, with an MA in Eurhythmics. In 2016, she obtained habilitation and currently is an adjunct in this department. Małgorzata has been a Teacher*

*of Eurhythmics and ear training at the Grażyna Bacewicz Music School in Gdańsk-Wrzeszcz since 1994. She is a regular and active participant in workshops, seminars, scientific conferences and courses in Poland and abroad concerning Dalcroze Eurhythmics, as well as other aspects of music education.*

## THE DALCROZE METHOD IN SCIENTIFIC RESEARCH IN TURKEY: A SYSTEMATIC REVIEW

MERAL METE

*Hacettepe University Faculty of Education, Ankara, Turkey*

Developing technology along with the needs of our age has made new searches inevitable in education among other fields. Undoubtedly, music and art lessons offered throughout formal education are important for cognitive, affective, dynamic and social reasons. Unfortunately among these methods, Dalcroze Eurhythmics is one of the less known in Turkey. Furthermore, regarding recognition and dissemination of the method, there is no Dalcroze association or institute in Turkey.

In the Turkish elementary curriculum, reference is made to the importance of the Dalcroze method in a paragraph on 'special methods of teaching music'. Still, there seem to exist no satisfactory practices regarding what aspects of the method are used and how they are applied. Among the reasons for this,

it can be said that the Dalcroze method does not receive as much attention in teacher training institutions as other methods.

This research aims to reveal awareness of the Dalcroze method and its implementation as a part of general music education in Turkey. The literature about Dalcroze Eurhythmics in Turkey was reviewed through the Turkish National Thesis Centre (10 masters and 7 doctoral theses), Science Direct (4), and Google Scholar (112) with key words "Dalcroze", "Dalcroze Method", and "Dalcroze Turkey." As a result, though 133 publications reveal opinions of teachers and teacher candidates about the Dalcroze method in Turkey, only a strikingly small amount of them seem to deal with the method in contexts where it is actively employed.

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*Meral Mete (PhD) was born in Ankara. For her first music education, she went to Ankara State Opera Children's Choir in 1988. She completed her bachelors, masters and PhD degree in Gazi University Department of Music Education. Mete, who started to work as a specialist at*

*the Faculty of Education in Hacettepe University in 2012, still works in the department of Elementary Education as a lecturer. She is a member of Orfeon Chamber Choir since 1998 and a board member of the Music Educators' Association since 2017.*

## DALCROZE RHYTHMICS: ROOTS OF A PRACTICE ALWAYS IN MOVEMENT

HÉLÈNE NICOLET

*Institut Jaques-Dalcroze, Geneva, Switzerland*

This paper will present the new publication by Mary Brice, Ruth Gianadda and Héléne Nicolet, in partnership with the Jaques-Dalcroze Institute (Geneva). This book, *Dalcroze Rhythmics – roots of a practice always in movement*, will be published in Spring 2019. After describing briefly Mademoiselle Naef's background and her link with Emile Jaques-Dalcroze (she was one of his close colleagues, one of the first rhythmicians, and had an immensely long career), I will analyze some exercises transcribed from her lesson notes. They will be illustrated by video excerpts filmed in 2017 with participants of "Le cours des dames". The selection of those video clips gathers different well-known topics from Dalcroze Rhythmics classes: unequal beats, changing measures, augmentation-diminution, different groups of eighth notes, etc., as well as aural reactions and space figures.

I will demonstrate how this practice improves the general condition of participants (body, mind, soul and health), and why this activity has led to modern day discoveries in its application to non-professional adults, seniors and children with learning difficulties. The role of the body will be underlined in several ways: coordination, space awareness, balance, multi-task activities, improvisation and social interaction. I will also analyze the role of the teacher's piano improvisation (a support, a regulator and a motivator), and how it affects the efficiency of the exercise, how the body adjusts itself to the music and vice versa. I will describe how innovation can be facilitated through such research: in the progression and the articulation of a lesson, in the musical choices applied to the exercises, and in the verbalisation and the written transcription of Mademoiselle Naef's ideas.

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*Héléne Nicolet obtained her Dalcroze License in 2006 at the Institut Jaques-Dalcroze (IJD) and her Master of Arts in Music Education from the University of Applied Sciences in 2008. She studied classical piano and cello. In 2011, Héléne became a Certified Movement Analyst at the Laban/Bartenieff Institute of Movement Studies in*

*New York. In 2013, she completed her Diplôme Supérieur. Héléne has taught in music schools, elementary schools, for adults and seniors, and is regularly invited to teach abroad. She teaches professional students at the Haute Ecole de Musique and is the administrative assistant at IJD.*

## THE EMBODIMENT OF MUSIC IN MOVING HANDS

MAGDALENA OWCZAREK

*Academy of Music, Łódź, Poland*

Hands are a source of human creativity. Hands possess many 'faces' and can create, act, speak, soothe or hurt. Hands are the most mobile and expressive parts of the human body. As Rodin claimed, the hand reveals man. Aristotle called the hand an instrument of instruments, and Anaxagoras said that man is a rational being because he has his hands. He believed that thanks to efficient hands, intelligence developed in man.

This paper focuses on hand gestures that are inspired by music, showing how listening activates the expression of the hands not only in the artistic field, but also in educational and therapeutic activities. In artistic performances, hands play a huge role in creating plasticity and expression of the body. Movement creation using hands and inspired by music is often present in Eurhythmics exercises with chil-

dren. Hands as a natural percussion instrument can be used in pedagogical activities as well as in rhythmic and music therapy. Improvisations and movement interpretations performed with the hands are useful in rhythmic therapy with disabled people who have lower-limb dysfunction. In this case, hands are the only organs that activate the body.

The paper also presents exercises that model creative explorations within the area of gestures, where listening to - and sensing - music stimulates training in the field of metro-rhythmics as well as movement plasticity. The creative potential of human hands is also stimulated by actions using props. The examples of movement improvisation with hands presented in this paper may inspire delegates' own ideas for using hands sparkling with sounds in art, medicine and pedagogy.

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*Magdalena Owczarek (Doctor of Fine Arts) is adjunct at the Academy of Music in Łódź. Her portfolio includes numerous piano improvisation and music movement interpretation concerts performed within and outside Poland. Among her academic achievements are numerous publications, co-editing of academic publications and also*

*conducting of national and international Eurhythmics workshops. Magadelpna is also an author of many papers presented during international and domestic seminars, scientific sessions, conferences, festivals and workshops. She teaches students of Eurhythmics and music therapy.*

## INTEGRATED DEVELOPMENT OF MUSIC AND MOVEMENT IMPROVISATION AND COMPOSITION SKILLS AND ARTISTIC VALUE IN THE STAGING OF MUSICAL PERFORMANCES AT THE EMĪLS DĀRZIŅŠ MUSIC SCHOOL

GINTA PĒTERSONE

*Jāzeps Vītols Academy of Music & Emīls Dārziņš Music School, Riga, Latvia*

In 1919, Jāzeps Vītols, a national figure in Latvian music, founder of the Latvian Conservatory, Head of Saint Petersburg Conservatory Department of Composition, teacher of Sergei Prokofiev and other composers, added Eurhythmics to the curriculum of the Latvian Conservatory. The lecturer was Anna Ašmane-Sietiņšone, a direct student of Emile Jaques-Dalcroze. Emīls Dārziņš Music School was established based on the aims of Jāzeps Vītols to give musically gifted children a chance to study at a school, where general subjects are acquired alongside music. Since the school was established (1948), its curriculum included Eurhythmics based on the teachings of Emile Jaques-Dalcroze.

The author has practiced teaching Eurhythmics at this school for nearly 25 years and has developed several exercises that were introduced to music and Eurhythmics teachers across Latvia through

various masterclasses. The Eurhythmics study programme is based on the principles by Emile Jaques-Dalcroze: solfège, rhythmic gymnastics and various types of improvisation, which grow into active creative expressions. Pupils are willingly involved in creating musical compositions, literary storylines and movement improvisations.

Annual performance staging has become a tradition involving all pupils from grades 1-4. This paper reflects the integrated development of pupils' skills in musical and movement improvisation, composition, interpretation and artistic value. In grade 4 these skills are used to compose and interpret music independently, sing and dance, and create large musical performances. The experience and competences acquired through staging a musical performance play a significant role in pupils' future personality.

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*Ginta Petersone (Dr.paed., MA) is a rhythmic teacher at Jāzeps Vītols Latvian Academy of Music, and Emīls Dārziņš Music School, Latvia. Her doctorate was in pedagogy of music perception development through rhythmic*

*lessons in music schools (2014). The thesis for Ginta's Master's degree at Jāzeps Vītols Latvian Academy of Music is in Dalcroze studies. Ginta undertook further study at the University of Music and Performing Arts Vienna (2007).*



## A PATHWAY OF MUSIC ACCULTURATION: HEARD AND ENACTED UPON

GERDA PRETORIUS

*Odeion School of Music, University of the Free State, South Africa*

The theory that underpins this research is that the parent-infant dyad's intuitive usage of the communicative system commonly known as baby-talk, and identified as an organisation of 'communicative musicality', affords opportunities during which the infant appears to experience a world of perceptual unity. In this sense, it is argued that a foundational process of music acculturation is embedded in enacting the world composed of both self and others. This approach challenges traditional 'information-processing' models of music cognition, which fail to appreciate the socio-emotional infant's inborn ability to spontaneously exchange body-mind actions.

From an inter-enactive paradigm, I examine the infant's innate capacity for amodal perception – an intermodal capacity to transfer perceptual experience from one sensory modality to another – as well as the cross-modal capacity to enact on features of the environment. Infants respond with

adapted coordination to intentional vocal gestures in experiences of primary inter-subjectivity. A secondary intersubjective state of affect attunement unfolds, which expresses the quality of a shared 'vitality' effect.

Pivotal to the argument is that the flourishing reciprocal conversation constitutes a musical narrative of intersubjective time and affords proximal processes useful for transformation and infant (music) development. Parents' appreciation of the potentialities of the bi-directional organisation could possibly direct a fresh and affordable model of early music learning, a prospect that could benefit the educational community. This paper follows an integrative literature review approach in the fields of music education, psychology, cognitive science and infant research in order to contribute to an appreciation of the proposed enactive music pedagogy.

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*Gerda Pretorius is Lecturer in Music Education and Practice at the Odeion School of Music of the University of the Free State, South Africa. She teaches undergraduate and postgraduate modules and organizes a variety of community projects in this particular field. Gerda's research*

*focus is on intuitive musical behaviors in infancy. Other research topics, branching from this niche, include Music Learning Theory, inter-subjective relations, spirituality and community intervention.*

## THREE FLUTE PLAYERS' LIVED EXPERIENCES OF DALCROZE EURHYTHMICS IN PREPARING CONTEMPORARY MUSIC FOR PERFORMANCE

ROSALIND RIDOUT  
*Independent, UK*

This study presents an interpretative phenomenological analysis (IPA) of the lived experiences of three flute players who practise Dalcroze Eurhythmics, an approach to learning and understanding music through exploring various music-movement relationships in social, creative and rigorous ways. It seeks to understand how these individuals make sense of their lived experiences of Dalcroze Eurhythmics in learning, rehearsing and performing contemporary music. Data were collected through semi-structured interviews which were transcribed and analyzed. Codes and categories were identified within each participant's data, before a cross-case analysis brought to light eight main themes: Body and breath; The body as a 'way in'; The body helps

specific technical difficulties; An embodied relationship with the score; Deeper knowledge and connection to music; Clarifying own interpretations; Communication with the audience; A bigger picture beyond the instrument. This study provides a deeper understanding of how Dalcroze Eurhythmics can help in preparing repertoire for performance, and may be relevant to teachers and performers, not only flute players. Contemporary repertoire presents numerous technical and interpretative challenges to the performer and Dalcroze has provided help in these areas for the participants in this study. Furthermore, the analysis reveals insights that are not confined to a specific style and may be relevant to other repertoires.

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*Rosalind Ridout is a flute player and educator. After reading music at the University of Cambridge, she completed her MMus with distinction at the Royal Northern College of Music as an ABRSM scholar. Alongside a full-time job teaching music in a nursery and prep school, her*

*performance career is divided between early and contemporary music. Rosalind regularly plays baroque flute with Endelienta Baroque, and works experimentally as part of SHOAL, a quartet which focuses on physical and multi-media performance.*

## SUPPORTING STUDENTS' DEVELOPMENT OF AGENCY THROUGH DALCROZE-BASED MUSIC EDUCATION IN A SPECIAL SCHOOL

KATJA SUTELA

*University of Oulu, Finland*

MARJA-LEENA JUNTUNEN

*Sibelius Academy, University of the Arts Helsinki, Finland*

This practitioner research is interested in the possibilities of Dalcroze pedagogy to foster the development of agency of 15-16-year-old students with special educational needs in the context of Finnish lower secondary education. The study asks: what changes in students' agency can be observed during a Dalcroze-based music teaching experiment? In this study, agency is understood as an embodied capacity for individual action and decision-making in changing interactional contexts, in which individuals adapt and accommodate their actions accordingly.

The teaching experiment was organized from August 2015 to March 2016 with a group (N=13) of 8th and 9<sup>th</sup> grade pupils. The lessons (one per week) were given by the teacher-researcher. The research data consists of video recordings of the lessons, student and teacher interviews, field notes and

a teacher diary. The study draws on *hermeneutics* as a *research* approach. The data analysis applies video analysis and qualitative content analysis. In the presentation, in addition to presenting the research results, the methodological challenges of observing the development of agency will be discussed.

The study suggests that since in Dalcroze exercises students participate actively, practice their bodily and social skills, constantly interact with music and other students, express through body movement, and get experiences of success, among other things, Dalcroze pedagogy has pedagogical potential to foster the development of students' agency. In this study, the change in agency was manifested in more active participation, in increased attention, initiative, self-confidence and autonomy, and in improved social interaction.

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*Katja Sutela (MEd) is a doctoral candidate and part-time lecturer at the University of Oulu, teaching music and movement, and special music education. She has taught music to children with special needs for 10 years in a special education school and is currently pursuing a PhD at the University of Oulu. Katja's research interests focus on special music education, embodiment and narrative inquiry. She is also active as a singer-songwriter and has released two albums.*

*Dr Marja-Leena Juntunen (PhD, music education) is Professor of Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. Her main research interest areas include school and instrumental music education, music teacher education, higher music education, assessment, narrative inquiry, embodiment and Dalcroze pedagogy. Juntunen has edited books on music education and published several monographs, textbooks, book chapters and articles in research journals. She holds a Dalcroze licence and has given Dalcroze workshops in various countries.*

## DALCROZE-INSPIRED ACTIVITIES AT A CARE FACILITY FOR OLDER ADULTS: AN ETHNOGRAPHY

JANELIZE VAN DER MERWE, CATRIEN WENTINK, LIESL VAN DER MERWE & TARINA WILKINSON  
*North-West University, South Africa*

Worldwide the ageing population is increasing. Older adults could contribute more to society if they age healthily and maintain functional ability. Dalcroze Eurhythmics involves physical activity as a response to musical stimuli or as a stimulus for musicing and could therefore contribute to healthy ageing. Our study differs from previous studies (Geschwind, Bridenbaugh & Kressig, 2010; Beaulieu, Kang & Hino, 2017) since many of our participants are in wheelchairs and the sessions take place seated. The purpose of this ethnography is to discover the ways in which Dalcroze-inspired activities create a counter-narrative for cultural assumptions of wellbeing and ageing at a care facility for older adults in South Africa.

Each Monday afternoon, since February 2018, we visit senior adults at a care facility and participate with them in music listening, playing instruments,

singing, movement and improvisation. Data were collected by viewing listening as a reciprocal social process which includes listening, observing, reflecting, conversing and musicing. We included all the data in one heuristic unit in ATLAS.ti and we co-coded it. Through critical debate, categories and themes emerged.

Our preliminary findings suggest that the music sessions not only contribute to temporary wellbeing, but that it also creates conflict in the institution. The participants report that the sessions bring them happiness; it shines light on their week; gives them an opportunity to participate in active musicing; motivates them to come out of their rooms and interact socially with other people. For some participants the Dalcroze-inspired sessions facilitated an awakening in physical mobility and communication.

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*Janelize van der Merwe is Lecturer in Music Education and Community Music at North-West University, and a Doctoral Fellow in Music Education at New York University, Steinhardt School of Culture, Education and Human Development. She is also an active community musician and manager of the Musikhane community music engagement programme. Janelize's research interests focus on ethical considerations in music education and community music, particularly informed by an ethic of care.*

*Catrien Wentink received her DMus in piano performance at North-West University in 2018, where she specialized in ensemble performance. She did her research on Dalcroze Eurhythmics and ensembles. In 2009, Catrien received the ABRSM performance licentiate (solo piano) and the Unisa performance licentiate (two pianos) with distinction. She performs regularly as accompanist and chamber musician. Catrien lectures in Music theory at the School of Music of the North-West University, South Africa.*

**Liesl van der Merwe** is Associate Professor in the School of Music at the North-West University, South Africa. Her research interests lie in the fields of music and wellbeing, Dalcroze Eurhythmics, spirituality and lived musical experiences. She supervises postgraduate studies, teaches research methodology, music education and bassoon. Liesl has published articles in high-impact journals. She also performs in chamber music ensembles and is the conductor of the North-West Youth Orchestra.

**Tarina Wilkinson** is a BA Music and Society student at North-West University (NWU). She graduated from Secunda Christian Academy. Her research interests are about the role music plays in the lives of people. Tarina is actively involved in the Musikhane community music engagement programme at the NWU School of Music.

**“...ONE DOES NOT LEARN TO RIDE BY READING A BOOK ON HORSEMANSHIP”  
(JAQUES-DALCROZE, 1915): THE REFLECTIONS OF A PRACTITIONER-RESEARCHER**

JACQUELINE VANN

*Independent, Dalcroze School, UK*

This paper presents insights gained from discovering connections between my practice of both Dalcroze Eurhythmics (DE) and horsemanship. As an experienced teacher of DE and a keen horsewoman, I have become fascinated by the parallels I see between these practices. Three years ago, I began to keep a journal of my reflections following each riding lesson in order to monitor my progress. I will share insights into my experience and findings as practitioner and researcher, and from the perspectives of both teacher and student. Such dual positioning or role-shift is common to those engaged in honing a craft or practice and committed to lifelong learning. The cyclical process of reflection, a key part of pedagogical tact, will underpin the discourse.

In re-reading my writings, I was drawn to the light they threw on to my teaching. In studying them, I developed a greater understanding of observational skills, of being present and of the act of somatic listening. These insights deepened my understanding of teaching and learning as dialogue, a never-ending dance of discovery. Examples discussed and common to both practices include: adapting in the moment, lesson pacing, tackling resistance, knowing when to encourage and when to demand more, risk-taking and taking responsibility for becoming a harmonious, adaptable unit. The experience of schooling a horse provided me with an unexpected metaphor which captured my imagination and through which I came to reassess the concept of learning by doing.

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*Jacqueline Vann is a harpsichordist, pianist, choir conductor and teacher of Dalcroze Eurhythmics. She graduated from Middlesex University in Performance Arts and the Institut Jaques-Dalcroze, Geneva with the Diplôme Supérieur and has been working internationally as a free-*

*lance Dalcroze teacher and trainer since 1997. Jacqueline has given workshops and training courses in Japan, Hong Kong, Australia, Canada, Italy, and for the Institut Jaques-Dalcroze and Hansei University, South Korea, and teaches regularly in Denmark, Norway, Ireland and the UK.*

## FLOW EXPERIENCES OF ENSEMBLE PERFORMERS WITH DALCROZE EURHYTHMICS: AN INTERPRETATIVE PHENOMENOLOGICAL ANALYSIS

CATRIEN WENTINK

*North-West University, South Africa*

The purpose of this interpretative phenomenological analysis was to explore how performers in an ensemble understand their experiences of Dalcroze Eurhythmics while preparing for an ensemble performance. This study was conducted with an ad hoc ensemble, of which I was also a member. I adapted the IPA design to creative qualitative research, as I was actively participating in my own research as an ensemble member, which is unusual, but not in conflict with the core principles of IPA. The members of the ensemble were my participants and there were two rounds of semi-structured interviews after the Dalcroze sessions with two experienced and qualified Dalcroze teachers. The six super-ordinate themes that emerged through the interviews were: 1. Heightened awareness of music, time and space; 2. Beneficial

for relationships in the ensemble; 3. Improved musicianship; 4. Enjoyment and well-being; 5. Informing pedagogy; and 6. Social and cognitive challenges. These super-ordinate themes could be linked with the experience of “flow”, as described extensively by Csikszentmihalyi and demonstrates that Dalcroze Eurhythmics can be linked with “flow”, because all the conditions of flow were met in the data. Experiences of flow are positive emotions where a person’s “attention is fully invested in the task at hand and the person functions at his or her fullest capacity” (Csikszentmihalyi *et al*, 2005: 230), which will be beneficial for the performers in an ensemble. This study would be of interest for solo performers and ensemble performers as it highlights the usefulness of Dalcroze Eurhythmics for performance preparation.

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*Catrien Wentink received her DMus in piano performance at the North-West University in 2018, where she specialized in ensemble performance. She did her research on Dalcroze Eurhythmics and ensembles. In 2009 she received the ABRSM performance licentiate (solo piano)*

*and the Unisa performance licentiate (two pianos) with distinction. She performs regularly as accompanist and chamber musician. She is currently a lecturer in Music theory at the School of Music of the North-West University, South Africa.*

## DALCROZE-INSPIRED ANALYSIS IN THE THEORY CLASSROOM

JI HYUN WOO

*State University of New York at Fredonia, USA*

Music analysis in collegiate music theory classes often focuses on score analysis at the expense of performance practice. Likewise, most traditional music theory curricula tend to focus on the training of the mind, with little emphasis on approaches that engage the moving body. My adoption of the Dalcroze approach attempts to bridge the mind/body gap that exists in the pedagogical tradition of analysis.

This paper provides a method for incorporating kinaesthetic movement into the teaching and learning of analysis. First, the pedagogical guidelines of a Dalcroze lesson are briefly summarized in relation to specific examples of Jaques-Dalcroze's methods for exercising aural, visual and kinaesthetic capacities in musical training. Next, empirical and pedagogical studies of the Dalcroze approach are presented by proposing a possible three-step model

of music analysis: aural, formal, and visual. The lesson plan based on the three-step model is developed using the second movement of the *Sonata for violin and cello* by Ravel (1920-1922).

Lastly, the paper discusses the music theory practice of college students analyzing music with the three-step model in their final projects; this provides empirical data as to how to measure the students' improvement by evaluating their physical realization of a piece focusing on how they conveyed the music in time, space, and energy. By introducing physical movement into music analysis focusing on student-oriented process and the harmonious experience of mind and body, this study proves that the students not only learned each part in greater detail, but also developed their aural skills, inner hearing, and memorization skills as well as enhanced their musicality.

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*Dr Ji Hyun Woo is a Lecturer of Music Theory and Organ at State University of New York at Fredonia, USA. Her primary research focuses on music analysis adopting the Dalcroze approach and in particular Dalcroze-inspired analysis in the music theory classroom. A native of*

*Seoul, Korea, she studied Dalcroze Eurhythmics and Dalcroze Pedagogy at the Marta Sanchez Dalcroze Training Center at Carnegie Mellon University, Pittsburgh, PA and the Institute for Jaques-Dalcroze Education, Bethlehem, PA.*



## CULTURE-SENSITIVE EURHYTHMICS: A QUALITATIVE STUDY WITH CHINESE EXPERTS

CHENG XIE

*Beijing Dance Academy, China*

This presentation summarizes a research project at the University of Music, Munich. The research question focused on the acceptance and use of Western concepts, especially Eurhythmics, in Chinese music education.

The central research method was the use of qualitative expert interviews. The experts were mainly selected from university professors of different ages, teaching in music faculties in different provinces of China. In addition, secondary school teachers were selected for their experience in teaching practice. The interviews were conducted as semi-structured, transcribed, analysed and organized with the help of MaxQDa, and evaluated.

Questions focused on the current state of music education in China, the acceptance of Western music pedagogical methods and the possibility of connecting Chinese culture and Eurhythmics. Besides that, questions concerned the importance of Eurhythmics in China, considering needs and deficits of students and the use of elements of 'Peking Opera'.

The experts underlined the dominance of Western influence in China and a lack of a Chinese music education system. The school system was questioned. They also identified that the current application of Eurhythmics in China is characterized by mere imitation without regard to Chinese culture and lack of understanding of the concepts.

On the other hand, a need to use Eurhythmics in music education became clear, namely due to economic incentive, government regulations or state funding, increasing academic interest and international influence.

We conclude that a Eurhythmics lesson using elements of Chinese culture, especially of 'Peking-Opera' and considering characteristics of Chinese education, can achieve a 'culture-sensitive' transformation of a Western method.

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*After working as a music teacher at a secondary school in Xi'an, China, **Cheng Xie** studied music education and Eurhythmics at the Hochschule für Musik, Weimar, Germany. In 2015, he won an award at the Internationales Rhythmikfestival, Remscheid, Germany for his performance 'Taiji'. His doctoral research focused on Eurhythmics in music education in China and was supervised by*

*Professor Wolfgang Mastnak (University of Music and Performing Arts, Munich, Germany). Completed in 2018, the doctorate was awarded a Kulturpreis Bayern 2018. Cheng presented at the ISME world conferences in Glasgow (2016) and Baku (2018), and since 2018 has worked as a lecturer at Beijing Dance Academy, Beijing, China.*

## PHYSICAL EXAM

(from a larger paper titled *Making clinical practices into works of art: learning from a new perspective*)

DA HYE (CLARA) YANG

*Guildhall School of Music and Drama, London, and Harvard Medical School*

The physical exam is the process of evaluating objective anatomic findings through use of observation, palpation, percussion and auscultation. It involves touch and close proximity between two strangers. Whenever I examined a patient, I would pose a silent question, “How does it feel to have untrained hands touch your body?” In an environment like the hospital, where physicians hold cultural power, I wondered to what extent patients exercised autonomy to give or deny consent to my participation in their care. Furthermore, as a trainee, I was acutely aware that the symbolic representations of power like the stethoscope or the white coat, which allowed me intimate access to patient bodies, were yet to be corroborated with robust medical knowledge or skill.

Therefore, following the methodology of practice-based research, I made *Physical Exam* to explore concepts of patient autonomy, physician-patient

power dynamics, and uncertainty. By making this clinical practice into a work of art, it became possible to re-evaluate normative relationships or practices. This paper describes processes involved in making the piece, such as understanding the stethoscope as a musical tool or instrument; finding resonances within the existing scholarly work around patient autonomy and power dynamics in medical ethics; and explaining aesthetic decisions. It also includes analyses of the performance, reflections, and findings, which include discussions around acoustic objectification and the asymmetrical relationship between a passive listening stimulus and active listener, with references to medical anthropology and performance studies.

This research has implications for medical education. It aims to uncover assumptions in the way and the context in which the medical professional listens to or interacts with patient bodies.

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*Da Hye (Clara) Yang is a Korean-American musician currently residing in London, UK. As a musician-physician in training, she is pursuing dual degrees at Guildhall School of Music and Drama, London and Harvard Medical School, Boston. Originally trained as a classical flute player, she now uses live and recorded sound from both*

*musical instruments and everyday objects. Currently, her artistic practice involves observing, revealing, manipulating, placing, recording and performing. Clara is motivated to notice complexity around the human condition.*

# **Paper & Workshops**



## PRIMING THE INSTRUMENT: DALCROZE EXERCISES FOR THE LISTENING BODY

RUTH ALPERSON

*Hoff-Barthelson Music School, New York, USA*

Dalcroze education relies on both experiential and analytical learning. Émile Jaques-Dalcroze taught through exercises that demanded aural perception and spontaneous body movements in response to music, forging a crucial connection between listening and moving. “The Listening Body in Action,” aptly describes the disposition of the student in a Dalcroze Eurhythmics class.

In order to understand the anatomy of the Dalcroze lesson, I undertook a qualitative study of Dalcroze Eurhythmics classes for my doctoral dissertation (1995), for which I observed lessons by four Master Dalcroze teachers in the USA: Robert Abramson, Anne Farber, Lisa Parker and Marta Sanchez. Certain procedures were included in all lessons; from the beginning, a gradual progression unfolded. Initial exercises involved simple actions; each exercise in the process introduced new and more demanding tasks, generally one at a time.

Learning music through movement requires students to be fully attentive and expressive. It seems clear that when utilizing the body as a medium for learning, the step-by-step approach is ideal. This allows students to process and retain information with an economy of effort. Instructions for each exercise are given simply, allowing students to maintain flow and balance in the body. Thus, as a rule, Dalcroze teachers build their exercises cumulatively.

Eurhythmics lessons typically open with exercises that are simple and straightforward, such as the classic ‘quick reaction,’ which develops concentration, and has the appeal of a game. To execute this exercise successfully, the student must be fully present, in the moment, in body and mind. As the lesson progresses, the student adapts as the teacher introduces increasingly difficult challenges. One hallmark of a Dalcroze Eurhythmics lesson is the application of particular exercises; these include variations on the *follow*, and the most demanding, the *canon*. As new elements are introduced into the exercises, the lesson builds; within the lesson, and from one lesson to the next, new skills are practiced. The Eurhythmics session often culminates in a composed work that integrates musical, aesthetic and conceptual subjects that have been presented throughout the lesson.

An oft-repeated quote by Jaques-Dalcroze reminds us that, at the conclusion of a Eurhythmics lesson, the student may well remark, “Not [only] ‘I know,’ but [also] ‘I have experienced.’” With regard to music education, Dalcroze emphasized experience above all. The first principle to which students of Dalcroze methodology are introduced is that experience precedes analysis; theory is predicated on practice. As a Dalcroze teacher, it behooves me to offer a workshop that well illustrates the ideas put forth in my research. Today’s workshop will provide a model for the step-by-step approach that is typical of a Dalcroze Eurhythmics lesson.

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*Dr Ruth Alperson is Dean of The Hoff-Barthelson Music School, in Scarsdale, New York, where she directs The Dalcroze Teacher Training Course. With a BA Music (Oberlin College) and a PhD in Arts and Humanities (NYU), Ruth also holds the Licenciante (Dalcroze Teachers Training Course in England) and the Diplôme Supérieur (L’Institut*

*Jaques-Dalcroze). She has presented Dalcroze workshops in the USA, Australia, Canada, Dominican Republic, England, Greece, Japan, Mexico, South Korea, Switzerland and Taiwan. Ruth is a member of the Scientific Committee of the International Conference of Dalcroze Studies (ICDS).*

## LISTENING TO OUR FEET IN ACTION: CURRENT SCIENTIFIC AND ANCIENT YOGIC SUPPORT OF BAREFOOTISM AND ITS PRIMACY IN DALCROZE PEDAGOGY

KENTON BRUCE ANDERSON

*University at Buffalo, State University of New York, Singapore Campus, Singapore Institute of Management, Singapore*

MARLENE YENI-MAITLAND

*Columbus Elementary School & Westminster Choir College, Rider University, USA*

Émile Jaques-Dalcroze based his musical pedagogy on several performative norms, chief amongst which was his emphasis of barefoot movement in response to music. While much has been written about Jaques-Dalcroze's method and even his musical expressiveness training justification for requiring barefootism in his classes, less has been revealed of the physiological benefits of barefoot movement in Dalcroze study. Historical forensic study of ancient foot bones shows a significant increase of modern foot maladies such as hallux valgus, hallux rigidis and plantar necrosis (once called fasciitis) linked to the introduction of pointed toed, raised-heel footwear. Modern podiatry laboratory research supports the notion that these debilitating conditions impeding our movement can be treated with the very recommendation Jaques-Dalcroze proposed: barefoot movement. This literature re-

view and foot exploration workshop thus focuses on recent developments in the scientific literature of podiatry and sports medicine, as well as historical forensics which give support and justification for the minimalist lack of footwear during Eurhythmics classes.

In the workshop, a certified yoga instructor and Dalcroze scholar will be exploring foot-activating Yogic movement principles and asanas (poses) as well as podiatric and sports medicine exercise recommendations. These activities will be framed in a musical Dalcroze context, led by a Dalcroze Certificate-holder on the piano. Workshop participants will experience various meditative, therapeutic, and musically expressive exercises focused on expanding the expressive and healthful movement potential of the feet.

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**Kenton Bruce Anderson** studied Dalcroze Eurhythmics at the Juilliard School Summer Dalcroze Institute and the Robert Abramson Dalcroze Institute from 2001 – 2008. His masters thesis explored the potential applications of Dalcroze Eurhythmics in the communication fields of speech, forensics, and theatre. His PhD dissertation proposed using rhythmic entrainment to study online persuasion. Currently he teaches Communication Science in Singapore, for the University at Buffalo, State University of New York. He received Kalaripayattu (Martial Arts) Yoga teacher certification from Rishikul Yogshala Ashram in Kerala, India.

**Marlene Yeni-Maitland** is on the piano faculty at Westminster Choir College and Rider University and is a music teacher at Columbus Elementary School in Trenton, New Jersey. She is a Dalcroze Certificate holder who has taught music in the Philadelphia school system and studied under Robert Abramson at the Juilliard School and the Robert Abramson Dalcroze Institute. She has also studied Eurhythmics with several other top practitioners, including Lisa Parker.

## LISTENING AND INNER HEARING DURING PIANO LESSONS AT WINDING ROPES CORRAL

THOMAS BROTZ  
*Independent, USA*

Dalcrozian ear training activities will be presented in relationship to piano pedagogy and research findings in the psychology of music regarding pitch perception. Some activities will be designed to clarify issues regarding absolute pitch (AP) and relative pitch (RP) so the presenter will be grateful to conference participants with absolute pitch who are willing to attend this workshop and share their perspectives with others attending the workshop who have varieties of relative pitch. Activities will include: using 'Dalcroze scales' (doh-to-doh scales with 'fixed-doh' solfège syllables) along with Montessori bells, developing skill in identification of tonal function (scale degree) and distinguishing musical intervals especially different kinds of dichords, trichords and tetrachords. Usually such exercises are taught in the context of

learning to read musical notation but, in this workshop, aural activities will be performed without reference to notation because reading will not be included in the presenter's proposed study of the effectiveness of Dalcrozian practices in piano pedagogy. In that study, Dalcrozian ear training, rhythmic movement, and improvisation activities away from the piano and at the piano are included and the effect of each kind of activity will be analyzed in learning Galop, Op. 39, No. 18 by Dmitri Kabalevsky. Come and gallop through the Winding Ropes Corral! Writings of Dalcroze on piano pedagogy will be reviewed briefly. Activities for ear training will be included from the method of teaching piano by Tova Berlin-Papish who graduated from the Eurhythmics course in Berlin 1927-1929.

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*Thomas Brotz received the full certificate from the Dalcroze School of Music (1972). He taught Eurhythmics in the dance department of the University of Wisconsin-Milwaukee (1973 - 1976), K-5 public school music (1969-1974), and Music and Movement for Young Children (1980-1996) at the University of Kentucky. His PhD*

*(1990) title was: Key-finding, fingering, and timing tasks in entry-level piano performance of children. Tom is a statistical programmer in the pharmaceutical industry (1996-present) and a certified vocologist (2011).*

## CONTACT AS 'LISTENING' AND THE PERFORMER

VICTORIA DOOR  
*Keele University, UK*

MARTIN LEACH  
*De Montfort University, UK*

ROSE WHYMAN  
*University of Birmingham, UK*

### Paper

*Plato's 'Battle of Gods and Giants' and the paradox of touch in Contact Improvisation*

*Martin Leach*

According to Anna Pakes, 'Dance's Mind-Body Problem' (2006) 'really is a problem for dance and not just for the philosophers' (Pakes 2006: 99). Arguably, the problem lies with the metaphors of solidity that colonise language and obscure the performative nature of Being. In *Sophist*, Plato discusses two opposing factions, 'Giants' and 'Gods' who disagree over the nature of reality: solidity or abstraction, substance or form. Enshrined as 'Cartesian Dualism,' this schism between corporeal and incorporeal, substantial and insubstantial haunts the discourse surrounding practice. It is evident in the use of the terms 'body' and 'mind' as well as the supposedly anti-dualistic terminology that tacitly implies what it is trying to avoid: the thinly concealed corporeality of the borrowed Greek in 'somatics' that, in claiming to speak of a 'living body,' implies more than just 'body'. All invoke by default the incorporeal other of a 'soul,' 'mind' or 'spirit'.

Contact Improvisation focuses on improvised contact between dancers. The paper uses concepts from stereochemistry and neurophysiology to deconstruct the phenomenon of contact to facilitate an understanding of a more meaningful (and safer)

contact than thinking of solid bodies generally affords and through this explores the concept of the 'listening body in action.'

### Workshop

Contact Improvisation (CI) is widely used in contemporary dance practice and risk of injury is unfortunately relatively high. From the practical perspective, how dancers conceive of themselves, and of themselves in relation to each other, will, we contend, inform their management both of the movement and the contact that they make. If dancers implicitly conceive of themselves as two things – 'dancer' and 'body' – and between those there is an implicit conception of discontinuity, then the propensity towards disadvantageous contact and possible resulting injury may be increased.

This workshop explores how contact can be conceived in a way that makes injury less likely and how it is possible to think instead of the dancer and performers of all kinds in terms of what Aristotle, in *De Anima*, calls *psūchē* or 'soul,' the biological animating principle that, Martin Heidegger argues: 'constitutes the proper presence of a living being' (1993: 12–13). Drawing on principles of psycho-mechanical advantage formulated by F. M. Alexander, the workshop considers how contact can be reconceptualized as a form of listening in action, informing and improving all aspects of performance. It is open to all whether or not there is any experience of CI or dance.



**Victoria Door** is an Honorary Fellow at Keele University, where she was involved with teacher education and practitioner development. Her current research is in well-being in the workplace. Publications include *The Creative and Critical Educational Practitioner*, Critical Publishing (2014) and *Save our Teachers' Souls: Professional and Social Well-being in a Managerial Environment*, Word and Deed Publishing (2016). Victoria is director of CPD for the Professional Association of Alexander Teachers.

**Rose Whyman** is a Senior Lecturer in Drama and Theatre Arts at the University of Birmingham. Her research is in actor training. Publications include *The Stanislavsky System of Acting: Legacy and Influence in Modern Performance*, CUP (2008) and *Stanislavski - the Basics*, Routledge (2012). She is currently working on a book entitled *Performance in Revolutionary Russia: the Art and Science of Biomechanics*. Rose is a member of the Professional Association of Alexander Teachers.

**Martin Leach** is a Senior Lecturer at De Montfort University where he teaches anatomy, physiology and philosophy to dance students. His research relates scientific and philosophical ideas to performance practice, developing ideas from his work both on Tadeusz Kantor and F. M. Alexander. Martin is currently working on a book entitled: *'Even the thing I am ...': Tadeusz Kantor and the Poetics of Being*. He is a member of the Professional Association of Alexander Teachers.



## TRADITIONAL SILESIAN DANCES: LISTENING TO THE PAST

IGA FEDAK

*Studies in Traditional Music, Karol Szymanowski Academy of Music, Katowice, Poland*

Traditional culture is a source of our identity. Nowadays, we often remain apart from tradition, which can make us a 'house without foundation' – unstable and uncertain. Listening to tradition, including folk music and dance, can give us a connection with our roots, and being enrooted can help us be freer in our actions.

### Paper

**(Please note the paper will be given only at 11.00 on Thursday 01 August, whereas the workshop part is repeated at 15.15)**

The paper will highlight the context of traditional Silesian folk dances, from the region of the conference host, the Karol Szymanowski Academy of Music. Participants will hear and see examples of archival recordings with Silesian traditional music and dances of different types, including more archaic forms, with the human voice as a leading instrument, as well as later examples of village brass bands playing during weddings. Examples of ritual uses of music and dance will also be shown.

Participants will learn about the specificity of Silesia, being both very traditional and highly developed, with its industry and complex history. This ethnographic introduction will help participants understand the meaning, structure and context of the dances they will learn in the workshop. However, the aim of the paper is not only to show the context of Silesian traditional folk dances, but also to encourage

participants to listen to their own past, to discover their own roots (musical and dance traditions), and thereby to discover a rootedness for their actions.

### Workshop

During the workshop, participants will learn different dance types – ritual and social – from different parts of Silesia. They will learn not only the steps, but also the meaning of the movements, such as in the dance 'kowol', imitating the work of a blacksmith. Furthermore, the social meaning of the dances will be shown, including social customs, such as how to set yourself up in a dance, in order not to offend. Silesian folk dances are often accompanied not only by instrumental music, but also by singing; so, participants should be prepared to sing some easy melodies (the lyrics will be a little more demanding!) with the presenter.

The workshop will be accompanied by live music performed by Kapela Fedaków – a group reconstructing traditional Silesian music, used formerly to dance in village communities. This type of musical action – both playing instruments and dancing – was not 'performing' as such, but participating in a common experience of music, where every participant influenced the final shape of the gathering, with no division of 'audience' and 'performers'. This influence was always connected with action – no passive reception was needed. That is why the presence of the band is so important in this context and will bring a lot to our common musical experience during the workshop.

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*Iga Fedak is an ethnologist, ethnomusicologist and folk dance instructor, associated with the region of Silesia. Traditional dance in a cultural context is the main field of her interest. Iga has undertaken a lot of ethnographic fieldwork in different parts of Silesia, exploring ceremonies, rites, perception of the past and musical traditions. In everyday work, she teaches traditional dances to ba-*

*bies, children and adults. Together with her family band, Kapela Fedaków, Iga plays for dance parties with traditional music.*

<b>Iga Fedak</b>	Voice, drum
<b>Karolina Fedak</b>	Violin, drum
<b>Andrzej Teofil (Teofil z Katowic)</b>	Accordion

## I SEE YOU HEAR ME: EXPLORING THE RHYTHMICS TEACHER'S ATTITUDE IN IMPROVISED, MUSIC-MOVEMENT DIALOGUE

KARIN GREENHEAD

*Royal Northern College of Music, Manchester, UK*

### Paper

The movement vocabulary used in Dalcroze Eurhythmics (DE) is based on natural movements such as walking, swaying and gesturing, and bodily responses to sound qualities. In rhythmics lessons, the teacher improvises music with a view to initiating a movement response in students. Once ear and bodily feeling have begun to tune to one another, the sensory-kinaesthetic system can be increasingly engaged in the experience, expression and study of music and music-making.

Although some typical rhythmics exercises, their purposes and students' responses have been described in a range of publications including instructional manuals, book chapters, journal articles and published research, scant attention has been paid to a core ingredient of Dalcroze pedagogy, namely, how the teacher attends to the students and engages them in a music-movement dialogue while improvising musical questions, instructions and responses. In these exercises DE is revealed as a situated and ethical practice for both teacher and student, but how this wordless conversation takes place may not be evident to the lay observer, academic researcher or even the inexperienced teacher although this process lies at the heart of effective Dalcroze teaching.

### Workshop

The workshop offers participants the opportunity to study various kinds of 'Follow' and quick-response exercise commonly used in rhythmics classes at all levels. A selection will be made from the following: tempo; rhythm pattern; metre; emphasis; dynamics; treble and bass; rests; texture and patterns in complementary, cross- and polyrhythms and quick-response exercises according to interest and the time available.

Each exercise involves establishing a style of playing which is modified or into which signals are inserted during the course of an exercise. Attention will be paid to how the exercise is introduced; the clarity, quality and content of playing and signals (spoken or played); timing and appropriateness of changes and how the player observes and responds to the students according to the way they handle the music improvised. Players learn to pick up when they need to adapt their music, simplify or add more challenge, reduce speed and complexity or change the use of the keyboard to achieve changes of space or direction in the room.

Exercises will be played on the piano. Those wishing to use another instrument must bring it with them. Participants should be ready both to play and to move for others.

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*Karin Greenhead has extensive international experience in teaching Dalcroze Eurhythmics (DE) to children and adults, and training and examining Dalcroze students and teachers from beginners to Diplôme Supérieur candidates. She has developed a keen awareness of and interest in*

*skills that are difficult to acquire, but essential to effective teaching. Both innovator and researcher in the practice of DE, she has published a number of articles and book chapters and is currently a PhD candidate.*

## INNER LISTENING AND LANGUAGE

FRANÇOISE LOMBARD

*Dalcroze Canada and the Centre de Pédagogie de l'Ecoute, Montreal, Canada*

Mastering a language requires the development of many skills. However, these are not enough to give it real meaning. The richness of language, whether physical, musical or other, is unveiled through the essential although unseen presence of an inner ear that connects the individual to his or her language. For the expression of language to be accurate and true, it must be connected to an inner impulse and therefore in harmony with the individual.

Listening plays a fundamental role in teaching methods as all learning is acquired through human relationships. The more focus is placed on listening, the greater the freedom to express oneself and communicate.

To develop effective listening skills, I use the sound of the voice. The perception of the vibrations of one's own voice in the body is kinaesthetic, auditory, affective and psychological; it also tells of the delicate movements of the soul. Our inner ear is the bearer and witness of an infinite number of movements within. It is often during moments of complete stillness that it can take root and grow.

The body is our first musical instrument. My approach provides numerous tools: to make the whole body vibrate and to become aware of it; to sing in tune; to gain confidence in one's musical abilities and to allow each individual to express themselves freely through their language.

The theoretical presentation includes: a short history of the origins of The Study of Listening; guidance on its content; examples of challenges encountered in my practice with possible solutions; and suggestions on how to implement this approach in the fields of education and the performing arts.

The objective of my workshop is to live the experience of listening in order to appreciate its significance on a personal level. I offer: vocal and body resonance improvisation exercises in groups, pairs, while immobile or walking, with or without movement; verbal exchanges on what was experienced, on the connection between motion and the quality of listening, on issues of concern from participants related to their personal development or their teaching practice.

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*Françoise Lombard is a musician and a teacher of both Eurhythmics and the 'Art of Listening'. Having gained the Diplôme of the Institut Jaques-Dalcroze and graduated from the Geneva Conservatoire (piano, solfège, harmony), she began to train teachers of Eurhythmics in Bienne (Switzerland). Françoise then undertook training in the 'Art of Listening' (the method of François Louche), which she now teaches to artists, teachers and therapists in Eu-*

*rope and Quebec. Françoise lives in Montreal and divides her professional life between Eurhythmics, 'Art of Listening' and composition. Together with Michel Comeau, singer and composer, Françoise signed the creation of three CDs: resonance (osteophonic voices a cappella), mon livre à moi (book-CD for children) and lullabies (piano/voices without words).*

## APPLYING DALCROZE EURHYTHMICS TO CONDUCTING: A WAY TO MUSICAL EXPRESSION

LOUISE MATHIEU  
*Dalcroze Canada*

The conductor interprets and performs music repertoire through body movement and gestures. He communicates his musical ideas and intentions in transforming the movements of sounds and their expressive qualities into body movement. This process requires on the part of the conductor a clear representation of the musical image he wants to project to the musicians. Hearing and feeling what the music is to sound like (often referred to as inner hearing and inner feeling) are the conductor's basic abilities. Although essential, these are not enough; they have to be combined with the ability of expressing 'through body movement' the actual energy of the sounds, the musical flow and momentum, the dynamic impulses of a piece of music in relation to its structural and harmonic development. In order to convey these expressive qualities to the singers and instrumentalists under his command, the conductor's whole person must become the living image of music. How can a conductor achieve such an embodiment of music?

According to Jaques-Dalcroze, 'musical consciousness is the result of physical experience', it is rooted in the body and needs to be developed through active bodily participation. In a Dalcroze class, we engage with the music's motional qualities, we

embody various melodic and rhythmic motifs, musical phrases and nuances, melodic contour and harmonic progression of the musical discourse; we experience all the elements of music through exercises combining listening and physical movement. In doing so, as the conductor, we become a 'listening body in action'.

This presentation will discuss how Dalcroze Eurhythmics can contribute to the training of the conductor and will provide the participants with a personal experience anchored in the embodiment of music. The participants will explore different motor and sensory exercises whose applications are intimately related to music. These exercises aim at providing participants with auditory and motor images that they can refer to while conducting. Special attention will be given to fundamental movement principles and techniques as applied to conducting. The following elements will be addressed: body posture, eye contact, points of departure and arrival of gestures (line, phrase, direction), preparatory gestures (crusic, anacrusic), use of space and weight (vertical, horizontal, curved gestures), precision of gestures (ictus, pulse, rebound), dissociation and coordination of movement, clarity of articulation (expressive gestures).

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*Louise Mathieu is a Retired Professor of the Faculty of Music of Université Laval (Quebec, Canada). Director of Studies of Dalcroze Canada, she also acts as Vice-President of the Collège of the Institute Jaques-Dalcroze (Geneva) and Vice-Chair of the International Conference*

*of Dalcroze Studies. Louise serves on the editorial board of the Journal Recherche en Éducation Musicale and on scientific committees. A frequent lecturer and workshop leader, she holds the Dalcroze Diplôme supérieur (IJD, Geneva) and a Doctor of Arts (New York University).*

## A PRACTICAL TOOLKIT FOR IMPROVISATION DRAMATURGY: MINING AND THEATRICALY EXPLORING THE 'TIGHT PLACES' OF DANCE AND MUSIC COLLABORATIVE IMPROVISATION

JESSICA MURRAY

*De Montford University, UK*

As a rhythm tap dance practitioner and researcher, I am interested in the nature of dance-music collaborative improvisation and the potential to explore concepts of freedom and constraint within the communication taking place. It is my belief that this can be mined dramatically to shed light on what Danielle Goldman describes as the constant and shifting negotiation of 'tight places' politically, technically and creatively in which individuals navigate and negotiate socio-political realities. Following from my experience as lead artist on *SoundMoves*, my PhD research explores approaches to dramaturgical thinking that can be utilized during collaboration between dancers and musicians. I am developing a devising toolkit that allows practitioners to expose and explore the inner workings of improvised communication and share this with audiences in new ways.

### **Paper**

This presentation will contextualize my own rhythm tap dance practice and the need to develop a 'fit for purpose' devising toolkit and framework for analysis that is appropriate to forms of dance-music improvised performance that include, but are not specific to, rhythm tap practice. I will connect this to wider dance and music collaborative improvisation practices (including Dalcroze Eurhythmics) through my experience in developing *SoundMoves*, before sharing a workshop that shares

my devising toolkit model as a 'work in progress' and creates an opportunity for informative feedback on it.

### **Workshop**

Participants will be paired or grouped to include musicians and movers/dancers and led through a series of activities that allow the group to highlight areas that can be explored dramaturgically as a collective. These will then be explored further to develop a score that considers dramaturgical aims specifically, and identifies methods for meeting these in performance whilst maintaining the improvisatory performance medium.

The workshop explores the role of collaborator as 'active listener' and also connects to an idea of an audience for improvised performance as active listeners. We ask how this audience experience might be facilitated in a manner that allows an audience to understand and engage with improvised performance more intrinsically as the craft of improvisation and collaborative communication is interrogated and re-presented to allow greater access.

The workshop will allow for participants to provide valuable user feedback on their experience of the score devising toolkit that will inform further research and development of this idea.

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*Jess Murray is a leading UK rhythm tap performer, teacher and host of Tap Rhythm Jam Nottingham and London Tap Jam. Her inspiration comes from 'Hoofing', which places musicality, improvisation and self-expression at the heart of the tap dancer's craft.*

*Jess is a lead artist in the SoundMoves performance research project and is a practice research PhD student at De Montford University, developing methodologies for improvisation dramaturgy within rhythm tap practices.*

## THE EAR AT THE HEART OF EURHYTHMICS: LINKING THE EAR WITH BODY, VOICE, MUSICAL EXPRESSION AND IMPROVISATION

SANDRA NASH

*Dalcroze Australia*

At the end of the nineteenth century, Emile Jaques-Dalcroze set out to reform the way music was taught in schools and conservatories by injecting life into harmony and solfège lessons. His new approach involved the body as the essential link between the ear, physical response, musical awareness, expression and improvisation. He developed a range of special exercises designed to master co-ordination of different parts of the body, trigger quick responses, explore the feeling for rhythm in time and space, and to enliven musical expression through group interaction, gesture and ensemble work. According to many written accounts, his own skills in improvisation and his ability to create imaginative lessons for his students that were not only physically and musically challenging, but also full of surprises and humour, gave early generations of Dalcroze teachers a lasting memory of the master.

This presentation will be in three sections: (i) an introduction to the subject with some historical references; (ii) a workshop with a variety of rhythmic movement experiences on chosen subjects using Dalcroze strategies, which then provide a rhythmic framework for solfège and improvisation. Finally, (iii) a summary and reflection on the experiences in movement, solfège and improvisation will consider Dalcroze principles and more recent research in cognition and learning. We ask the question: do the strategies of Jaques-Dalcroze continue to offer teachers of today the means of developing good rhythm and musical thinking in their students? Come prepared to move, sing and play your instrument.

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*Sandra Nash graduated with BMus (piano major), University of Sydney, followed by Dalcroze training in Sydney, London and Geneva (Diplôme Supérieur). She has taught in schools, universities, studio and early childhood settings, and since 1994 has conducted Summer Schools for Dalcroze Australia, presented workshops and examined*

*internationally. Sandra is a member of the Collège of the Institut Jaques-Dalcroze, Geneva, and is the Australian delegate to FIER. In 2011, Sandra gained her PhD with a thesis on Dalcroze influences in Australian music education.*



## SINGING WITH BODY MOVEMENTS IMPROVES THE SINGING PROCESS AND VOCAL QUALITY

PIRJO NENONEN

*University of Jyväskylä, Finland*

The research aim was to develop an approach to singing education with natural body movements and qualitatively investigate how body movements can improve the singing process. The study was conducted as action research in which the singing pedagogue worked as a researcher. The data included interviews with singing students, participant journals and researcher's field notes. A holistic approach was applied in the analysis.

The results of this empirical study revealed that singing with body movements involved the whole person. The students achieved awareness of their body, voice and vocal technique. They learned to evaluate and compare their body, also singing quality with and without body movements, and which body movements improve singing. The students sang with natural, free voice and singing qualities improved. The students experienced joy as well as a strengthening of self-esteem.

The conclusion is that singing with body movements can serve as a valuable tool for singers in their learning process to improve singing, vocal quality and strengthen them holistically. The usage of their own body language improves creativity and develops personal expression. Teaching singing with body movements can be used broadly in singing and music education and it suits all ages and all kinds of singing.

### Workshop

The workshop is based on my research and the approach teaching singing with body movements, which I have developed in practice and from the need to help singing students. Natural body movements activate the abdominal and back muscles, develop kinaesthetic awareness and lead to good breathing and singing with a natural voice.

The aim of this workshop is to learn and to indicate how natural body movements can facilitate singing and improve vocal quality, and to explore which body movements improve singing. Learning happens through several channels: auditory, kinaesthetic, visual and cognitive.

The workshop includes practical exercises combining singing and body movements. Verbal instructions guide singing and body movements, also imagination and thinking leading to different kinds of expression. Participants will learn to use body movements consciously, also their own body language, to achieve the expected singing quality. They also learn to sense and hear what kind of singing qualities one achieves with different kinds of body movements and moreover how body movements can help to sing in harmony (ensemble, choir).

The basic ideas come from the pedagogies of Jaques-Dalcroze and Laban. Teaching singing with body movements can be used broadly as in singing and class music education.

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*Dr Pirjo Nenonen is a singing teacher, music teacher, singer and author. She studied at the University of Jyväskylä, the Helsinki Music Conservatory and the University of Salzburg, Mozarteum. She has presented at conferences internationally. Pirjo is a Commissioner for the ISME*

*Forum for Instrumental and Vocal Teaching. Her previous teaching activities at schools, the Helsinki Music Conservatory, Universities of Helsinki, Oulu and the Private Music University of Vienna. Pirjo teaches and lives in Vienna.*



## THE ROLE OF MOVEMENT IN THE PROFESSIONAL TRAINING AT THE HAUTE ECOLE DE MUSIQUE, GENEVA

HÉLÈNE NICOLET

*Haute Ecole de Musique, Geneva, Switzerland*

Since 2009, the professional study of Dalcroze Eurhythmics has been integrated in the music and movement department at the Haute Ecole de Musique in Geneva. A Bachelor's (3 years) and a Master's (2 years) degree have been set up, in order to train Dalcroze teachers. Consequently, the content of the studies has been adjusted from the previous license programme (4 years). This additional year has brought more practice and deepened the focus on body experience, with emphases on movement technique, improvisation and composition. Thus, the role of movement in the training has transformed, not only because of the intensity of the full-time programme, but also because of the specificity of the music and movement department.

During the presentation, I will describe: how movement influences the study of the main Dalcroze branches (Rhythmics, Solfège and Improvisation), standards for which have been set up by the faculty for assessment; how the movement vocabulary has been enriched (beyond hands and feet); and how it affects the content of the lessons and the students' performances. I will illustrate this with some exer-

cises performed by professional students shown on video clips.

During the workshop, participants will practice concrete examples in the three fields around the same musical subject (the twelve eighth notes, or 'douze croches').

Firstly, in the Rhythmics part, I will introduce the subject by exploring the main body skills: verticality, weight shift, elasticity, use of space and quality of presence. Different Dalcroze principles will be applied in those exercises: transfer from global to fine movement, quick reactions, improvisation, social interaction and time-space-energy relationships. The aim is to create a wide muscular memory in order to give participants an enriching movement experience. Secondly, a Solfège experience will connect the previous motor images to aural awareness and the use of the voice. The goal is to offer a relevant connection from practice to theory. Finally, the application of improvisation will show how to use elements previously covered in the workshop in instrumental practice.

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*Hélène Nicolet* obtained her Dalcroze License in 2006 at the Institut Jaques-Dalcroze (IJD) and her Master of Arts in Music Education from the University of Applied Sciences in 2008. She studied classical piano and cello. In 2011, Hélène became a Certified Movement Analyst at the Laban/Bartenieff Institute of Movement Studies in

New York. In 2013, she completed her Diplôme Supérieur. Hélène has taught in music schools, elementary schools, for adults and seniors, and is regularly invited to teach abroad. She teaches professional students at the Haute Ecole de Musique and is the administrative assistant at IJD.

## MIND THE BODY! THE DEVELOPMENT OF A MOVEMENT-BASED APPROACH TO INSTRUMENTAL MUSIC TEACHING AND LEARNING

LUC NIJS

*Institute for Psychoacoustics and Electronic Music, University of Ghent, Belgium*

### Paper

Instrumental music teaching is often tailored to the master-apprentice model (e.g. Long et al., 2014). This model has been criticized for being too teacher-centred (e.g. Woody, 2007), based upon a didactics of transmission and reproductive imitation and dominated by verbal instruction and feedback (e.g. Young et al., 2003) and by aural modeling (e.g. Lehmann et al., 2007). Such a model easily fosters a disembodied understanding of music and an instrumentalist conception of musical instrument and body. Arguably, it limits an embodied expressive interaction with the music by focusing on technique (e.g. Jorgensen, 2000; Karlsson and Juslin, 2008).

Acknowledging recent insights into the role of the body in musical meaning formation (e.g. Leman, 2016), instrumental music education cannot neglect the importance of “educating the (musical) body” beyond such instrumentalist approach. In this theory and practice-oriented paper, I present a movement-based approach to instrumental music education, based on the theory of embodied music cognition (Leman, 2016) and a related view on the musician-instrument relationship (Nijs et al., 2013; Nijs, 2017). In this approach, the deliberate and explicit use of non-instrumental body movements, involving locomotor (travelling, e.g. walking) and non-locomotor (on-the-spot, e.g. movements with the torso, stepping) expressive movements while playing, is proposed as a viable way to promote the *incorporation* of the instrument, the *subjectification* of the body in performance and

the *integration* of different types of performance gestures and, as such, to enable an embodied interaction with the music during performance. I first unfold the theoretical background and discuss its educational implications. Next I present the conceptual framework for a movement-based approach, exemplified by different classroom activities.

### Workshop

In this workshop participants are given an opportunity to experience the movement-based approach to instrumental music teaching and learning, as introduced in the paper presentation. The workshop combines hands-on experience with reflection through group discussion.

The hands-on experience consists of Laban- and Dalcroze-inspired movement activities that combine playing/improvising music together with both locomotor and non-locomotor movements. Participants go through a series of activities that address specific aspects of the theoretical framework (e.g. layers of embodiment, basic mechanisms of musical interaction). These activities are the basis for discussion on the musician-instrument relationship and on the role of body and body movement in learning how to play a musical instrument.

This workshop is open to musicians playing the following instruments: woodwind, violin, viola, small brass. Participants of this workshop are expected to bring their instrument.

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*Luc Nijs is a postdoctoral researcher at the Institute for Psychoacoustics and Electronic Music (IPEM), University of Ghent, Belgium and a guest lecturer in Music Educational Technology at the Royal Conservatory, The Hague, Netherlands. He holds a PhD in Systematic Musicology and MA degrees in Music Performance and Philosophy. Luc's re-*

*search focuses on the musician-instrument relationship, on the role of body movement in the instrumental learning processes and on the supportive role of technology in provoking an embodied approach to instrumental music education. He was a teacher (clarinet, saxophone, ensemble, experimental atelier) in music schools for more than 20 years.*

## SHOW WHAT YOU HEAR: EXPLORING AN ORCHESTRAL PIECE THROUGH MOVEMENT

EVA NIVBRANT WEDIN

*Royal College of Music, Stockholm, Sweden*

When playing in orchestra or ensemble, musicians must focus on their separate part at the same time they are listening to the whole. However, in youth orchestras or amateur orchestras, many of the musicians are so focused on playing correctly that they are not able to listen to the other voices or to experience the music as a whole. This makes it harder to play together and to get to a shared interpretation.

Exploring the musical piece through movement will help the musicians to learn and understand the music from a more holistic perspective. It will also help them to listen to the different voices, understanding the structure and experiencing the character of the music. After experiencing the music in this way, the musicians often find it easier to play together and have an enriched experience of the music. They also express that they enjoy working with music in this way and that they make better contact with each other.

This workshop will take the form of a Eurhythmics class, where the participants are active and work both individually and in various group constellations. Within clear frames, the participants will have the opportunity to explore the music through movement and objects. After the practical activi-

ties, there will be a presentation on our findings after working this way with a youth orchestra in South Africa. During this presentation, some videos will be shown with examples from the work and from interviews undertaken with the musicians.

The North-West Youth Orchestra is a reputable orchestra for young musicians in the North-West Province. Together with one of the conductors, Dr Liesl van der Merwe, I have several times used movement to help the musicians to learn and understand the orchestra pieces. During one of the rehearsals the orchestra started with playing the piece, and then we had an hour of movement activities where we focused on different parts. After this they played the piece again.

During interviews after the workshop, I asked the musicians about their experiences and if their playing or interpretation changed. The musicians said that they enjoyed the workshop and that they got better contact with each other after moving together. Many of them described how their way of listening changed after the movement activities and that they started to listen for the other instruments in a new way. They also gave examples of how they got a better understanding for the rhythms, for the different solos and for the musical structure.

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*Eva Nivbrant Wedin graduated in Dalcroze Eurhythmics from Malmö Academy of Music and continued her further studies at the Royal College of Music in Stockholm. She also studied Educational Sciences and Psychology at Stockholm University. Eva has taught Eurhythmics at all*

*levels from young children to professional musicians. She is Senior Lecturer at the Royal College of Music in Stockholm and also teaches at North-West University in South Africa on a regular basis.*

## PEARLS IN THE POCKET

EVA NIVBRANT WEDIN

*Royal College of Music, Stockholm, Sweden*

ALEXANDER RIEDMÜLLER

*University for Music and Theatre Hamburg,  
Germany*

CHENG XIE

*Beijing Dance Academy, China*

BARBRO RYDIN

*Independent, Sweden*

MIYUKI IKETANI

*Rolland Music School, Rythmique Land  
Eurhythmics School, Japan*

Most teachers and educators have a lot of treasures in terms of songs, musical pieces, activities and experiences. When we share these with each other we all grow and get new ideas. And if we get the chance to share the treasures from people who live in other countries or in cultures we are not familiar with, new doors can be opened and totally new aspects can be seen.

In this project, 20 people from six continents are taking part, people from different cultures and from various backgrounds, to share some of the pearls they have in their respective pockets. As music educators and Dalcroze practitioners, we felt a need to create a book resource which could speak to the diverse settings in which we work. Through our research and practice, we have come to understand that intercultural and transcultural understanding may be fostered during moments of movement and musical expression.

Dalcroze Eurhythmics is an approach to music education which is well-established and may be adapted to suit diverse contexts. We hope this new book will be a resource that can be used in many educational contexts all over the world and that sharing activities from this book will serve as an opportunity for participants to broaden and reflect on their own music educational praxis.

In this workshop we invite participants to join our community of practice and to share in the creation of new knowledge through Dalcroze-inspired music educational experiences.

This workshop will reflect the project as a site for the creation of new knowledge. Through the process of compiling this book we, as music educators and/or Dalcroze practitioners, have come together to create a community of practice, seeking to understand the ways in which we may teach and learn musics within different contexts, through diverse musical materials and the tools afforded to us by movement. As a community of musical practice we share a common passion for music as a site for social transformation and care. As such, the activities and musics presented in this workshop explore the concept of care in and through music education from diverse perspectives. These activities are interspersed with theoretical musings in the form of pocket pearls, each reflecting on the theoretical lens behind the presented music and music educational experiences. Through this reflection we hope to share our journey to creating a resource which music educators may use to enrich the participatory nature of their own practices.

**Eva Nivbrant Wedin** graduated in Dalcroze Eurhythmics from Malmö Academy of Music and continued her further studies at the Royal College of Music in Stockholm. She also studied Educational Sciences and Psychology at Stockholm University. Eva has taught Eurhythmics at all levels from young children to professional musicians. She is Senior Lecturer at the Royal College of Music in Stockholm and also teaches at North-West University in South Africa on a regular basis.

**Alexander Riedmüller** studied Rhythmics in Vienna, Austria. After his degree he moved for some years to South America, where he built up the network RITMICA VI-ENA, based in Buenos Aires, Argentina. Back in Germany since 2016, he is currently coordinating the project 'International Music Education' at the University for Music and Theatre Hamburg, a training programme in Early Childhood Music Education for musicians and educators with different cultural backgrounds.

**Cheng Xie** was born in China. He studied music education and Eurhythmics at the Franz Liszt Hochschule für Musik, Weimar, Germany, and won an award at the Internationales Rhythmikfestival in Remscheid 2015. He re-

ceived his doctorate from the University of Music and Performing Arts in Munich and was awarded a Kulturpreis Bayern 2018. Cheng's research focused on Eurhythmics in music education in China. Since 2018, he has worked as a lecturer at Beijing Dance Academy.

**Barbro Rydin** graduated as teacher of Dalcroze Eurhythmics from Malmö Academy of Music in Sweden. She has taught both children and adults for many years, primarily working in partnership with teachers in compulsory schools. Together with a teacher specialized in mathematics, she developed a way of combining Eurhythmics and mathematics. She has also given several workshops 'Interplay Eurhythmics – Mathematics' for teachers in schools and at national and international conferences.

**Miyuki Iketani** received her Dalcroze Certificate from the Jaques-Dalcroze Society of Japan. She teaches at Rolland Music School, Rythmique Land Eurhythmics School, Bell Club International Preschool and the elementary school attached to Sugiyama Jogakuen College.



## **HARMONY IN SPACE AND SOUND: EXPLORING LABAN'S SPACE HARMONY AND ITS RELATIONSHIP TO MUSIC, APPLICATIONS TO DALCROZE EDUCATION, PLASTIQUE ANIMÉE AND PERFORMANCE**

DAWN PRATSON

*Dalcroze Philadelphia, USA*

GEMA VALENCIA-TURCO

*Dalcroze Philadelphia, USA*

Rudolf von Laban created a theory and practice of movement that included “scales” and spatial principles which he referred to as “space harmony.” What is the relationship between these movement parameters and music, if any? How can the study and practice of these spatial elements enrich and inform Dalcroze practitioners in terms of developing movement repertoire, finding embodied responses to aural stimuli and creating music visualizations for choreography/Plastique Animée?

Secondly, Laban was passionate about the integrity of movement standing on its own, without music. Many of his dances are done in silence or accompanied by breath. This might have been what Laban meant when he spoke of organic *rhythm*. How does

understanding this organic or natural rhythm of movement relate to the rhythmic skills in Dalcroze education? Does understanding and experiencing natural rhythm - rhythm that arises organically out of created movement, without external sound/music - enhance the education of a Dalcroze specialist?

In this workshop participants will explore several spatial scale patterns and use improvisation within these patterns to explore organic rhythmic elements. We will look at the practical application of the collaboration between aural and physical rhythms. The main objective is to creatively and expressively shape, or embody, thoughts and actions by any type of performer.

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*Dancer/choreographer, musician and educator, Dawn Pratson holds a BA in music and dance, a masters degree in Creative Arts in Therapy, a Dalcroze license and is certified in Orff-Schulwerk. A life-long student of Laban and Bartenieff, her studies in this area began through the Institute for Movement Exploration's summer courses at Wesleyan University. She is on the summer studies faculty of the Longy School of Music of Bard College and the University of the Arts, Philadelphia, PA..*

*Gema Valencia-Turco holds a BM in Piano and Dance Performance, Professional Diploma from Trinity-Laban Conservatory and an MA in Movement Studies. It was throughout her masters studies that she first explored the Dalcroze approach to music education, with the focus on rhythm and movement (Eurhythmics and Laban). Gema has participated in Dalcroze Philadelphia workshops and she will continue her Dalcroze training in order to integrate an interdisciplinary approach to musicality and self-expression.*

## DALCROZE SOLFÈGE IN THE MODERN CLASSROOM

JOHN ROBERT STEVENSON (JACK)

*Institute for Jaques-Dalcroze Education, Bethlehem, Pa, USA*

### Paper

While in residence at the Geneva Conservatory Emile Jaques-Dalcroze began a journey to uncover a pedagogy based on the physical sensation produced by listening. Within four years Jaques-Dalcroze issued the results of his countless experiments and unusual ideas in a three-part, five-volume Method Jaques-Dalcroze published by Jobin & Ci, Paris, France. We will explore these textbooks and demonstrate how they can be reconstituted and reordered for use in the modern classroom for students at all age levels.

Furthermore, we will engage in a specific discussion on the details of the seven 'pitch sets' and the seven 'species' of seventh chords as developed by Jaques-Dalcroze. The presentation of the lower pitch sets will lead to the 'doh-to-doh' scales while treatment of the upper pitch sets and their inversions will lead to triads and seventh chords. We will present the 'doh-to-doh' scales to demonstrate best how the fixed-doh system becomes a moveable doh system as developed by Jaques-Dalcroze.

Finally, the presentation will conclude with a thorough exposition of the Greek rhythm modes in the Roman and Greek tradition and the rationale for using this system, especially when listening to music. We will also see how these modes live at the root of every piece of western music literature beginning in the 15th century.

### Workshop

Teaching Jaques-Dalcroze solfège calls for the use of physical movement at all levels from early childhood through post-graduate studies, and with the use of movement the student experiences meter, rhythm, phrase structure, and agogic and dynamic nuance in space. The parameters of pitch, interval, chord structure, and harmonic progression are also explored using the body all while listening. At no time is rhythm separated from pitch or pitch separated from harmony, which necessitates the use of piano improvisation throughout the entire teaching process. Vocal improvisation with a partner or small group is nurtured and cultivated and serves as an essential medium to evaluate the student's progress at all levels.

This workshop will allow participants to explore in movement the distinct difference between a half step (semitone) and a whole step (tone), through the use of the dichord, trichord, and tetrachord. We will investigate triads and their inversions by taking into consideration the pentachord and the hexachord and what physical sensations they may evoke. By exploring the heptachord, we will also explore the more common species of seventh chords such as the major-minor seventh chord, (first species, dominant seventh) the minor-minor seventh chord (third species), and the major-major seventh chord (fourth species). There will be time for questions and short discussions throughout the workshop and at the conclusion.

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*John R. Stevenson (Jack) holds the Diplôme Supérieur and the License from the Institut Jaques-Dalcroze, Geneva. 2019 marks Jack's 50th year as a Jaques-Dalcroze educator. Jack directs the Dalcroze "Milestone Programme" for the Ministry of Education, Singapore as the "Outstanding*

*Educator in Residence."* He is a programme director at the Institute for Jaques-Dalcroze Education in Bethlehem, Pa. Jack has authored two textbooks on Jaques-Dalcroze Solfège and is currently working on a third.



## **TURIN 1908-1932: EMILE JAQUES-DALCROZE AND HIS DISCIPLE LUIGI ERNESTO FERRARIA**

ERIKA BALDI & PAOLO MUNAÒ

*Ministry of Education, University and Research (MIUR), Florence, Italy*

In the early 1900s, Jaques-Dalcroze's methods were already catching the interest of students and musicians in Europe. Jaques-Dalcroze himself gave lessons and summer meetings in Geneva. The Italian pianist and composer Luigi Ernesto Ferrara (1852-1933) was trained in the piano tradition of Turin, close to the styles of Cesare Boerio and Ermenegildo Gilardini. Ferrara met Jaques-Dalcroze in 1908 and, in preparing this workshop, it has been interesting to discover how Dalcrozian principles influenced his pedagogical approach and his piano catalogue, all of which was composed during the first half of the 20th century.

The purpose of this workshop, combined with elements of lecture recital, is to re-live a slice of Italian music history, considering the 'listening body in action' as expressed in Ferrara's piano works, as result of the transmission of ideas and practices

from Jaques-Dalcroze. The aim is also to reassert the role of "Dalcroze... questo geniale riformatore della pedagogia musicale [Dalcroze... this genial reformer of music pedagogy]" (Ferraria, 1930) in the Italian artistic and cultural context.

After an introduction on the reception of Emile Jaques-Dalcroze in Italy, there will be time for movement and exploration, followed by a short lecture recital and a unique presentation of documents and manuscripts. The Eurhythmics exercises and the performances are based on Ferrara's exercises and piano works published by Ricordi and Carish & Janichen.

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*Erika Baldi is a classical guitar teacher and music teacher in Florence. She has studied musicology at the University of Florence and classical guitar and music education at the Music Conservatory of Florence. Erika studied Jaques-Dalcroze's method at the Insitut Jaques-Dalcroze, Geneva (CAS).*

*Sicilian Paolo Munaò is a recipient of the prestigious AFAM Premio Claudio Abbado (2015) and UNESCO Aschberg Prize for Artists (2004). Disciple of Sergio Fiorentino and assistant at Musik-Akademie Basel, he is now a passionate researcher-pedagogue in Florence (MIUR). Tour dates include: AKA Budapest (Dohnányi manuscripts), Victoria Hall Geneva (HEM Baroque with J. Savall), Bergen Festival (Grieg songs), Maggio Fiorentino (Mozart KV505), Cantiere d'Arte Montepulciano (Dallapiccola). He has received an Artist Award 2018 from Koninklijk Conservatorium Den Haag.*



# **Workshops**



## AN HISTORICAL SKETCH OF TEACHING PRACTICES FOR DEVELOPING IMPROVISATION SKILLS USING ALEATORIC MUSIC, GRAPHIC SCORES AND INDETERMINACY

ALEKSANDRA BILIŃSKA & IGA ECKERT

*Fryderyk Chopin University of Music, Warsaw, Poland /*

*Karol Szymanowski Academy of Music in Katowice, Poland*

One of the basics in Emile Jaques-Dalcroze's pedagogical method was to let his students know better the music of their time, that is, contemporary music. When we analyzed his compositions, we found harmony taken from the 19<sup>th</sup> century alongside a modern way to structure rhythm patterns. Also, in space and melody, we see influences coming from Debussy, or even Messiaen. For many years the scope of our research comprises techniques of 20<sup>th</sup>-century music and their use in Dalcroze Eurhythmics. This workshop in the field of music and movement will focus on aleatoric music and graphic scores as a phenomenon of contemporary compositional technique. Working with musical scores, we will carry out an analysis, using works by Bogusław Schaeffer, one of the most influential Polish artists.

This workshop has relevance to the primary education process. Our pupils learn musical analysis through knowing the graphic score of a musical piece, and through the process of creating their own score, learn the secrets of compositional techniques. Thanks to this, more traditional music notations become more understandable and clearer for them. We would like to share with delegates our experiences, specifically exercises that we created for improvisation lessons and try these out during our workshop. These Eurhythmics exercises are used to prepare Aleksandra Bilińska's students from the University in Warsaw and Iga Eckert's pupils at primary school to improvise. In this, we will follow the definitions of aleatoric music, graphic scores and indeterminate music by W. Meyer-Eppeler (1955), J. Cage (1961), P. Griffiths (2001), Roig-Franconi (2008) and B. Schaeffer (1963).

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***Aleksandra Bilińska** (PhD) is a composer, ethnomusicologist and improviser. She graduated from the Academy of Music in Katowice and the University in Warsaw (specialization in ethnomusicology). Aleksandra has taken part in international conferences as a theorist and created workshops with piano improvisation (ISME Conference, Brazil; Jaques-Dalcroze Institutes in many countries). The scope of her research comprises techniques of 20th-century music and artistic work with choreographers. Aleksandra's compositions have been performed across the world.*

***Iga Eckert** (MA) graduated from the Karol Szymanowski Academy of Music in Katowice (speciality: Eurhythmics and conducting). She is two-time laureate of the Promotion of Young Culture Creators Prize of the City Katowice. Iga has participated in numerous courses and workshops across the field of music education in Poland and abroad. She works in the W. Kilar Complex of State Music Schools and at the Karol Szymanowski Academy of Music, and is also the co-founder of Poddanczy Theatre.*

## VOICE IN MOVEMENT

ANNE FISCHER

*Independent, France*

This voice workshop combines the F. M. Alexander Technique with Dalcroze Eurhythmics. The voice is essentially where the body becomes sound and the sound can become music. It is the link between what is happening internally and externally all around the body. Both approaches (Alexander Technique and Dalcroze Eurhythmics) seek to sharpen organic sensitivity. To increase this sensitivity, we will sing whilst experimenting with proprioception, thought and through hands-on work, alone or in pairs. These experiments develop a precise, but fluid, attention to one's internal space. With this heightened attention, we will sing whilst moving around, doing rhythmic and acting exercises guided by the piano. Little by little, as the students' awareness of the space they inhabit becomes more acute, it will be transformed into a vibrant, expressive stage.

At the same time, we will be observing the way attention, reaction and acting games combine to develop vocal freedom and fluid movement. This is a totally indirect way of working on the voice. The voice is never broached directly during the lesson in order not to push the students to 'sing well' or make a 'good sound.' The piano guides the voice and the verbal instructions guide the thinking and imagination. Using a repertoire of songs in different languages, the students' playful movements will contribute to vocal spontaneity. Working together without sheet music encourages body-mind memory, reactivity and increased awareness, which in turn enhances the imagination and expression. This work renders the future performer's voice, body and mind more fully available to them whilst on stage.

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*Anne Fischer graduated from the Jaques-Dalcroze Institute and Music Conservatory of Geneva (1976) and the Alexander Technique School for teachers in Paris. She works directly with theatre casts in productions where musical direction is needed and uses her own method to*

*teach actors through sung and spoken chorus throughout France's National Theatre Schools and also in Italy and South America. Anne has collaborated with directors such as Mathias Langhof, Georges Lavaudant, Dominique Pitoiset and Marc Paquien.*

## LISTENING TO THE VOICE OF THE BODY IN MOTION: ESPRESSIONE CORPOREA AS A TOOL TO A MORE DYNAMIC INTERACTION BETWEEN MOVEMENT AND MUSIC

LORETTA D FOIS

*Raritan Valley College, New Jersey, USA*

Sound permeates movement. Every musician's sound is inextricably linked to the movement of their body. How do we create a physicalized dialogue with music? How do we tune in to sound and physicalize what we hear? *Espressione Corporea* uses the language of the body as a mode of communication and interaction. It stimulates, develops, and refines all the capacities we use when we engage in the arts: our sense of hearing, sight, and touch; our faculty of knowing and reasoning; our ability to feel and communicate; and our desire to be in dialogue with others. Coordinating these capacities is the kinaesthetic sense, which conveys information between the mind and the body. This workshop will help develop this sense to the purposes of movement and musicality.

I have developed a personal approach to *Espressione Corporea* that combines principles of Laban, Hawkins technique, Dalcroze, Alexander, Qigong, as well as theatre and contact improvisation. I teach this approach using movement and vocal games that train the kinaesthetic sense and create relationships between sound, image, movement and musical language. Participants will explore how the extension of sound into movement can alter our perception and activate space, time and energy differently than sound alone. They will experience a dialogue between voice and movement, and discover how this interplay can expand performative and pedagogical choices, allowing for a greater awareness of their own listening ability and a fuller means of expression.

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**Loretta Fois** (MFA in Choreography, Ohio State; BA in Theatre/Chemistry, Holy Cross) is a performing artist, choreographer and teacher who works with movement, music and language. She is the Director of Dance at Raritan Valley College, Vice President of Dance NJ and Artistic Director of The *Espressione Corporea* Project. Loretta studied Dalcroze in Italy and New York, and received

a 2017 and 2011 NJ Council on the Arts Choreography Fellowship. She presents *Espressione Corporea* sessions for national and regional conferences. Loretta is currently working on her Certificate of Advanced Graduate Studies in Creative and Expressive Arts Training at Salve Regina University, Rhode Island, USA.

## COMPOSING GESTURES: KINAESTHETIC BACKGROUNDS IN MUSIC AND MOVEMENT

JUTTA GOLDGRUBER-GALLER & HANNE PILGRIM  
*University of Music and Performing Arts Vienna, Austria*

In this workshop the phenomenon of gesture in music and dance (specifically in the Dalcroze field of movement and piano composition) as constitutional element of improvisation and composition builds the core. The idea is to contextualize Jaques-Dalcroze's materials such as "les vingt gestes" and the "études de plastique animée" in a contemporary field of artistic exploration and research. How can physical gestures as kinaesthetic responses to music create meaning in space? How can gestures be transformed into sound or more concretely into musical motives? Where can a gesture be placed between abstraction and narration? And how can movement in general be distinguished from gesture?

The question of kinaesthetic backgrounds of gestures in music and movement is linked to the idea of the listening body in action: in what way is listening in the broadest sense connected with perceiving, creating and acting out gestures?

The basis of the workshop is an artistic research study which took place at the University of Music and Performing Arts Vienna in cooperation with the Institute of Dance Arts (IDA), Anton Bruckner University, Linz. Within this study the questions above were applied to Gertud Bodenwieser Dances and the piano music composed for them, for example by Marcel Lorbeer.

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**Hanne Pilgrim** – rhythmician, pianist and performer - is currently based in Vienna, leading the department of Eurhythmics at the University of Music and Performing Arts (since October 2017).

After her studies of Eurhythmics and Piano at the University of the Arts in Berlin, Hanne worked in different fields as a pianist in chamber music, theatre and band projects, as a performer in contemporary dance and contemporary musical theatre, as a piano and Eurhythmics teacher and lecturer at the Berlin University of the Arts and the Franz Liszt Hochschule in Weimar.

**Jutta Goldgruber-Galler** graduated in Eurhythmics at the University of Music and Performing Arts Vienna and in elementary Music and Dance Education at the Orff-Institut/Mozarteum Salzburg. She is Senior Lecturer in Eurhythmics at the University of Music and Performing Arts Vienna and also teaches Eurhythmics and movement/movement analysis to various groups and as an advance training. Furthermore, she performs with narration artists as a clarinetist and accordionist. Besides her focus on music and movement, Jutta works with painting and the art of graphic illustration.

## THE ACT OF LISTENING

MARTINA JORDAN

*Independent, Stockholm, Sweden*

This workshop aims at exploring what for me is at the core of Eurhythmics - the act of listening. Listening is the base for all human interplay, not least music making. The workshop is based on movements of everyday life and is performed in silence, both aspects aiming to enable full focus on the listening act itself, in order to widen and tune the listening and communicative abilities before indulging in given, complex material.

Listening while moving is a way of extending our listening to the whole body, perceiving not only performed music, but the space, the bodies in the space and the shifting space between them. Apart from enhancing interplay on a group level, the work also offers space for observing and under-

standing of self in relation to others. In each moment, what will my body choose? Regardless of the action, I have to maintain the listening and as part of a group; this becomes an act of balancing an inner listening to my own voice with an outer listening to the voices of others.

I find that setting listening bodies in improvised motion enlarges the act of listening in a visible/audible (spectators) as well as experienced (participants) way. Watching listening bodies in motion, bodies that, whether they follow each other or move apart, stay connected by the single element of listening, raises questions as to how the listening skills of a group relate to individual freedom and diversity within the group.

*Martina Jordan is a performer and teacher of music and movement with a degree of Master of Education in Eurhythmics from the Royal College of Music in Stockholm and an Artistic Degree in Dance from the College of Dance and Circus in Stockholm. As a freelancer, Martina is developing artistic projects as well as working on commissions from various colleges of music. Her work often takes departure from the improvised interaction of movement and music.*

## THE TWENTY GESTURES OF EMILE JAQUES-DALCROZE REDESCOVERED FOR EURHYTHMICS IN THE 21<sup>ST</sup> CENTURY

MARZENA KAMIŃSKA

*The Stanislaw Moniuszko Academy of Music, Gdańsk, Poland*

The main aim of this workshop is to return to the sources of inspiration in ancient Greek culture, while exploring the new form of education through music and movement (Eurhythmics), of Emile Jaques-Dalcroze. As a Hellenist, Jaques-Dalcroze was inspired by ancient Greek sculptures and used them as the basis for his 20 gestures, which were used in *plastique animée*.

During the workshop the participants will be able to perform the tasks from *plastique movement*, such as: improvising by movement, composing static images, which will be built from their bodies in space, and

metro-rhythmical and inhibition-incitation exercises that improve movement memory. All exercises will be based on Jaques-Dalcroze's gestures and will be used in various ways. These tasks can be conducted individually, in small groups and in one big group, consisting of all participants.

The exercises done during the workshop will include following activities and forms: listening, moving in space, using gestures, movement improvisation and communication. At the end, the leader of the workshop would like to show her movement interpretation of music using Jaques-Dalcroze's gestures.



*Marzena Kamińska graduated from the Stanislaw Moniuszko Academy of Music in Gdańsk, Poland, in Eurhythmics. She has completed her education in Logorhythmics, Dance and Gymnastic Forms, Music Therapy and Art Therapy. Marzena is a teacher of subjects connected to Eurhythmics with teenagers, adults and seniors. She is an author of many lectures and workshops, and has taken part in scientific sessions, conferences and congresses in Poland and abroad. Marzena has organized Eurhythmics concerts, conferences and the Baltic Festival of Eurhythmics Ensembles.*



## FLYING AND FALLING THROUGH THE SPACE

ANNA KOKOCIŃSKA

*Ignacy Jan Paderewski Academy of Music, Poznań, Poland*

In dance I am interested in the feeling of flow and soft movement. A feeling of dancing is created by being able to switch the body from total relaxation to extreme intensity and tension. I call this the body's ability to breathe and create movement. My ideal is total presence, which makes every moment true and meaningful.

The workshop emphasises the relationship between listening the music, body, floor and space. 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. 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.

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

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*Anna Kokocińska graduated from The Ignacy Jan Paderewski Academy of Music in Poznań, 2008 (MA in Eurhythmics). She presently works as a professor assistant in the specialty of Eurhythmics, Department of Composition, Conducting, Music Theory and Eurhythmics, where she teaches rhythmic, piano and movement improvisation, and movement composition. Anna is interested in movement and contact improvisation and using the Dalcroze*

*method in work with instrumentalists, vocalists and actors. She has taught and performed in several international Eurhythmics festivals, in Germany, Great Britain, Latvia and Sweden, and danced with Compagnie Trajectoire in France and Poland. Recently Anna cooperated and performed movement projects with Andrzej Adamczak, Tomasz Kłodawski and Jolanta Kazimierowicz.*

## MUSICAL BODIES IN ACTION: A SOMATIC EXPERIENCE THROUGH DALCROZE PRINCIPLES

ANA NAVARRO WAGNER

*Independent, Spain*

The aim of this workshop is to explore one of Jaques-Dalcroze's statements: "The laws of musical expression originate in the human organism, born of the natural observation of our physiological life." By using Dalcroze's principles of Eurhythmics (time, space, energy), aural perception and improvisation, we will explore some of the basic elements of music: timbre, rhythm, melody, harmony, intensity, form. Our starting point to explore these elements will be our own bodies: our voice, our pulse, our pace, our patterns, our emotions, our sense of consonance and dissonance, our vibrant bodies... The presenter will offer a variety of games and group dynamics, which will allow the participants to explore the relationship between body and music in two ways:

- 1 – Listening to our body: where and how the elements of music take place in each body, how the musical elements of our bodies are translated into sound and music.
- 2 – Expressing our (e)motions: how our bodies respond to musical elements and how music makes our bodies move and feel. How does this expression help us in our everyday life?

Jaques-Dalcroze's principles as well as other somatic practices, such as Río Abierto or Feldenkrais, will guide these games. The workshop will end with a short *Plastique Animée* performance and a discussion of the participants' experience.

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*Ana Navarro Wagner has worked as a primary music teacher for twelve years in Barcelona, Spain. She holds her Dalcroze Certificate from L'Institut Joan Llongueres and has worked there as an Eurhythmics teacher for six years. She received her MA Degree in Music Therapy from Aal-*

*borg University (Denmark) and wrote her master's thesis on her experience as a music therapist in Uganda (Africa). She is also a coordinator of movement and somatic therapy (Sistema Río Abierto) and holds weekly movement sessions with adults.*

## RE/FLUX – ENCOUNTERS WITHOUT WORDS

ALEXANDER RIEDMÜLLER

*University for Music and Theatre Hamburg, Germany*

Finding different and adequate ways of communication is the main key when working with heterogeneous groups that consist of participants with diverse abilities or different ages, but also with different mother tongues, cultural backgrounds or habits. As a group leader it is as important to make yourself understood as it is to listen to the participants in your course. In fact, listening – in a wider sense – can be the device to help them communicate with each other. Working with music, movement and different senses of the body makes sharing possible, even when not even one single word is exchanged.

In this workshop the participants will explore different ways of getting in contact with each other using elements of the method of Eurhythmics, which are based on a variety of tactile, visual, auditory and kinaesthetic inputs and outputs. The exercises presented here have been used by the workshop leader in many different contexts over the last years: in the work with children of different ages; in workshops for people with diverse abilities; in the work with refugees; in language classes; and in international group encounters. The workshop aims to share new exercises as well as reflect on already known ones, under the aspect of being able to use them as a tool for exchange and wordless communication, in which giving and receiving are the leading principles.

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*Alexander Riedmüller studied Rhythmics in Vienna, Austria. After his degree he moved for some years to South America, where he built up the network RITMICA VI-ENA, based in Buenos Aires, Argentina. Back in Germany since 2016, he is currently coordinating the project “In-*

*ternational Music Education” at the University for Music and Theatre Hamburg, a training programme in Early Childhood Music Education for musicians and educators with different cultural backgrounds.*

## FROM SCORE TO GESTURE: LISTENING TO THE PIANIST'S BODY IN ACTION

ADALBERTO MARIA RIVA  
*Independent, Switzerland*

Performing a score is a very complex process involving both physical and intellectual skills. As is common knowledge amongst instrumental teachers, the act of playing an instrument, and particularly piano, is achieved through its 'technique.' This is the grouping together of all the physical gestures necessary to re-create on the instrument what the composer wrote in the score.

Technique is a psycho-physical process; starting from the written score, the pianist is required to detect and use the best combinations of movements to achieve the right quality of sound (or sounds) related to the passage which he or she is performing. Sound is the final result of this process, which not only links together analysis of the score, physical movement, the listening ear and awareness of the body, but is also influenced by all these factors.

To show connections between these different elements, the lecture will focus first on a short analysis of the main types of piano touch (such as legato, staccato, non-legato) and their principal combinations. This exposition will mix together different sources, such as passages taken from piano literature and quotations from technical treatises, to show the evolution of piano technique, which progressively includes the concept of weight, related to forearms and shoulder action together with the fingers. In the second part, through examples at the piano, participants will be welcome to ask questions and eventually try to play some passages, in order to experience the pianist's 'listening body in action' and feel the connections between body movement and different sound qualities.

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*Adalberto Riva, from Milan, graduated at the Milan Conservatory of music and then at the Lausanne Conservatory. As a concert pianist, he performs regularly in Europe and North America. Very fond of musical discoveries, he dedicated several CDs to forgotten composers belonging*

*to the 19th and 20th centuries, released by VDE-Gallo, Cascavella and Toccata Classics. These recordings include some world premières and have had excellent reviews worldwide, including in The Guardian, American Record Guide and Fanfare Magazine.*

## DALCROZE'S PIANO WORKS: CONNECTIONS BETWEEN INSTRUMENT AND MOVEMENT

ADALBERTO MARIA RIVA  
*Independent, Switzerland*

PAOLO MUNAÒ  
*Ministry of Education, University and Research (MIUR), Florence, Italy*

ANNA LIPIEC  
*Academy of Music, Katowice, Poland*

In this workshop we hope to show the possible links between the ways musicians and rhythmicians build expressive gestures derived from a score. Whether you are a pianist realizing a musical work in sound, or a rhythmician realizing it in *Plastique*, you must find the most natural way of expressing the composer's musical gestures through your physical movements. Of course, these movements will vary from performer to performer, but they must be drawn from the same source: the musical gestures the composer translated into symbols on the page.

Are there connections between the ways these different kinds of performer work toward this goal? Of course, any performer's first step should be to study the score. But to arrive at the most natural expression of the notation, and to find the right physical gesture for each musical gesture, we must go beyond score analysis. Our knowledge of harmony and phrasing enables us to understand the phrase structure and the formal design—and, most critically, to find the climaxes.

To realize any given passage and create the most expressive combination of actions possible, both kinds of performer must continually adjust their physical technique. These adjustments involve controlling every body part during every moment of the physical gesture, continually adapting the dynamics of each body part so as to correlate weight control with sound balance and timbre. By showing how the pianist may build a physical interpretation of the musical gestures represented in the score, we hope to shed light on ways rhythmicians can build a choreography out of such passages too. The workshop will be opened up to discussion, at times, to create a dialogue with the audience. We welcome questions from participants.

This workshop relates to two performances at ICDS4:

Adalberto Maria Riva, piano:  
**Tuesday 30 July, 17.00, Theatre Hall**

Paolo Munaò, piano:  
**Thursday 01 August, 17.00,  
Boleslaw Szabelski Hall (Aula)**

**Adalberto Riva**, from Milan, graduated at the Milan Conservatory of music and then at the Lausanne Conservatory. As a concert pianist, he performs regularly in Europe and North America. Very fond of musical discoveries, he dedicated several CDs to forgotten composers belonging to the 19th and 20th centuries, released by VDE-Gallo, Cascavalle and Toccata Classics. These recordings include some world premières and have had excellent reviews worldwide, including in *The Guardian*, *American Record Guide* and *Fanfare Magazine*.

**Paolo Munaò**, Sicilian, is recipient of the prestigious AFAM Premio Claudio Abbado (2015) and UNESCO Aschberg Prize for Artists (2004). Disciple of Sergio Fiorentino and assistant at Musik-Akademie Basel, he is now a passionate researcher-pedagogue in Florence (MIUR). Recent tour dates include: AKA Budapest (Dohnányi manuscripts), Victoria Hall Geneva (HEM Baroque with J. Savall), Bergen Festival (Grieg songs), Maggio Fiorentino (Mozart KV505) and Cantiere d'Arte Montepulciano (Dallapiccola). Paolo received the Artist Award 2018 from Koninklijk Conservatorium Den Haag.

**Anna Lipiec** (PhD, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has a first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and was awarded the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.



# **Getting Started Seminars**





## GETTING STARTED: APPROACHING RESEARCH AND PUBLICATION FOR PERFORMERS, TEACHERS AND OTHER PRACTITIONERS

KARIN GREENHEAD

*Royal Northern College of Music, Manchester, UK*

Engaging in research and publication often seems daunting to performing artists, teachers and practitioners whose expertise lies 'doing' rather than writing. However, the insider knowledge of practitioners offers unique insights unavailable to scholars whose approach is primarily theoretical. This seminar considers how such experiential knowledge of practice can be revealed to and in the academic world and looks at the benefits, difficulties and general issues involved for the beginner in research.

The seminar is informed by the experience of the presenter, a teacher of Dalcroze Eurhythmics with a background in performance whose work has focussed on the professional training of musicians, dancers and Dalcroze teachers. Having presented at a number of conferences and published in academic journals, she considers that learning to use academic

tools creatively and appropriately provides an opportunity for practitioners to look at and understand their work afresh: to deepen it, reveal it and communicate it to those for whom it is essentially unknowable. The different kinds of rigour involved in teaching, artistic and academic practice will be considered alongside the issues involved in approaching research, identifying a question or problem worth considering and asking and answering questions. The strengths and limitations of different research approaches and methods will be considered from a practitioner perspective as will the writing of abstracts and proposals and the defence of arguments. This seminar will focus on qualitative and especially phenomenological approaches.

Participants should prepare subjects for investigation that interest them and be willing to discuss them.

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*Karin Greenhead has extensive international experience in teaching Dalcroze Eurhythmics (DE) to children and adults, and training and examining Dalcroze students and teachers from beginners to Diplôme Supérieur candidates. She has developed a keen awareness of and interest in*

*skills that are difficult to acquire, but essential to effective teaching. Both innovator and researcher in the practice of DE, she has published a number of articles and book chapters and is currently a PhD candidate.*

## GETTING STARTED IN DESIGNING AN EXPERIMENT

LUC NIJS

*Institute for Psychoacoustics and Electronic Music, University of Ghent, Belgium*

Many topics in Dalcroze studies are also studied by researchers working in the field of music cognition, such as improvisation and embodiment. In order to conduct a meaningful experiment, one's research questions ought to be critically informed by knowledge of musical practice. For this reason, it is important for scientists to communicate with practitioners and pedagogues. It is also important for musicians to be able to appreciate and critique scientific work, which requires some knowledge and experience of their methods.

To this end, this workshop will introduce delegates to experimental methods to help facilitate this cross-disciplinary conversation. It will begin by reviewing two published scientific studies—one on embodiment, and one on improvisation—explaining how the researchers in each formulated their research questions, and how they made and interpreted certain measurements.

Next, we will conduct an experiment in the session based on another published study on improvisation. We will collect data from workshop partici-

pants using an electronic MIDI piano keyboard. Participants will be asked to play the keyboard under different experimental conditions. Then, participants will explore how MIDI data can be analyzed and interpreted, a.o. by using statistics, and how inferences about improvisational processes can be made. A general discussion will follow, during which resources for further learning will be provided.

Recommended reading prior to the session:

Norgaard, M., Emerson, S. N., Dawn, K., & Fidlou, J. D. (2016). Creating under pressure: Effects of divided attention on the improvised output of skilled jazz pianists. *Music Perception*, 33(5), 561–570.

Leman, M., Desmet, F., Styns, F., Van Noorden, L., & Moelants, D. (2009). Sharing musical expression through embodied listening: A case study based on Chinese guqin music. *Music Perception: An Interdisciplinary Journal*, 26(3), 263–278.

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*Luc Nijs is a postdoctoral researcher at the Institute for Psychoacoustics and Electronic Music (IPEM), University of Ghent, Belgium and a guest lecturer in Music Educational Technology at the Royal Conservatory, The Hague, Netherlands. He holds a PhD in Systematic Musicology and MA degrees in Music Performance and Philosophy. Luc's research focuses on the musician-instrument re-*

*lationship, on the role of body movement in the instrumental learning processes and on the supportive role of technology in provoking an embodied approach to instrumental music education. He was a teacher (clarinet, saxophone, ensemble, experimental atelier) in music schools for more than 20 years.*

## GETTING STARTED IN AUTOETHNOGRAPHIC WRITING AND RESEARCH

JANE SOUTHCOTT & ROSEMARY BENNETT

*Monash University, Melbourne, Australia*

For many practitioner researchers, research can begin with a study of self and practice. We reflect on what we do, we observe ourselves observing, we interrogate what we are thinking and believing, and we challenge our own assumptions. Much of this we do as expert teachers, but as researchers we go deeper. We rethink and revise our lives, making conscious decisions about who and how we want to be. Autoethnographic research involves writing about the self in cultural, social and artistic contexts. Increasingly, arts-based practitioners are exploring their research via autoethnographies (which can be based on ethnography, phenom-

enology or post-qualitative approaches). In this workshop, I will outline the basic principles and practices of writing autoethnographies. In addition, Dalcroze and dance-based researchers will discuss their own autoethnographic research.

Recommended reading prior to the session:

de Bruin, L. R. (2016). The influence of situated and experiential music education in teacher practitioner formation: An autoethnography. *The Qualitative Report*, 21(2), 407-427.

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*Dr Jane Southcott is an Associate Professor in the Faculty of Education, Monash University, Australia. As a phenomenologist, Jane researches education, cultural identities and hybridity, and community engagement with the arts focusing on positive ageing. Jane also undertakes historical research in music education in Australia, Europe, England and the USA. She is Immediate Past President of the Australian and New Zealand Association for Research in Music Education and on the editorial boards of international refereed journals.*

*Academic, researcher, musician and dancer, Rosemary Bennett has been teaching across a range of Australian universities for the last 25 years. Her focus is arts education and her qualitative research examines early music and dance experiences in relation to creativity, wellbeing, improvisation and embodiment. Her Masters research analyzed the issue of safe dance pedagogical practices across the arts community. Rosemary is currently completing a PhD in childhood dance education whilst lecturing at Monash University, Melbourne, Australia.*



**Posters**

## THE DEVELOPMENT OF DALCROZE EURHYTHMICS IN POZNAŃ, 1920–2015

MAŁGORZATA KUPSIK & ANNA KOKOCIŃSKA

*Ignacy Jan Paderewski Academy of Music, Poznań, Poland*

This poster exhibition depicts the history of Emile Jaques-Dalcroze's Eurhythmics Method in the city of Poznań, and shows contemporary achievements in this respect.

Popularization 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 compositions by J. S. Bach, F. Chopin, C. Debussy, A. Skriabin and 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 at the Ignacy Jan 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 Dalcroze 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.

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*Prof. dr hab. Małgorzata Kupsik is employed as full professor at the I. J. Paderewski Academy of Music in Poznań and the S. Moniuszko Academy of Music in Gdańsk, where she heads the Chairs of Eurhythmics and Piano Improvisation. Her publications cover issues related to Eurhythmics, music choreography, piano improvisation and music therapy. Małgorzata is author of over 60 movement compositions illustrating music works that have been performed in Poland, Switzerland, Belgium, Germany, Russia, Ukraine and Latvia. She is an expert of the State Accreditation Committee and member of the Arts Section of the Central Commission for Degrees and Titles in Warsaw. Małgorzata also acts as President of the Polish Association of Teachers of Eurhyth-*

*mics and member of the Board of the Poznań Branch of the Association of Polish Artists Musicians.*

*Anna Kokocińska graduated from the Ignacy Jan Paderewski Academy of Music in Poznań in 2008 (MA in Eurhythmics). She presently works as Assistant Professor in the specialty of Eurhythmics, teaching rhythmic, piano improvisation and movement composition. Anna is interested in movement and contact improvisation and in using the Dalcroze method in work with instrumentalists and vocalists. She has recently taught and performed at several international Eurhythmics festivals in Poland, France, Germany, Great Britain and Sweden.*

## 30 YEARS OF EURHYTHMICS SPECIALTY ACTIVITIES AT THE KAROL SZYMANOWSKI ACADEMY OF MUSIC IN KATOWICE

ANNA LIPIEC

*The Karol Szymanowski Academy of Music, Katowice and The Karol Szymanowski State Secondary Music School, Katowice, Poland*

ANETTA PASTERNAK

*The Karol Szymanowski Academy of Music, Katowice, Poland*

The poster is about the Eurhythmics Specialty at The Karol Szymanowski Academy of Music in Katowice. In 2019, this specialty celebrates the 30<sup>th</sup> anniversary of its foundation. The posters are a summary of 30 years of work of teachers and students and present key pedagogical, artistic and scientific events. The material contains archival photos of teachers and students taken during classes, concerts, workshops and also conferences, and includes:

- the history of the creation of the Eurhythmic Specialty in Katowice, its early activity and specificity
- type of studies, characteristics of studies
- pedagogical and scientific activity of teachers (research work)
- organization of workshops, sessions, international conferences and seminars in the field of Eurhythmics
- Bachelor's artistic diploma in the form of presentation of musical fairy tales for children and master's exams in the form of presentation *Plastique Animée*
- artistic activity of the Scientific Circle of Eurhythmics with its artistic branch Theatre of Rhythm „Katalog”.

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**Anna Lipiec** (PhD in Eurhythmics, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has a first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and was awarded the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.

**Anetta Pasternak** (PhD hab, MA in Eurhythmics) works as an associate professor (specialty Eurhythmics) at the Academy of Music, Katowice, Poland. As its artistic director, she promotes the Scientific Circle of Eurhythmics with its artistic branch, the Theatre of Rhythm “Katalog.” Anetta was awarded the first prize at the Second European Eurhythmics Competition in Trossingen, Germany. She specializes in modern music interpretation (*Plastique Animée*) and is particularly interested in the therapeutic aspect of Eurhythmics.

## **'INTERNATIONAL MUSIC EDUCATION': A PROJECT FOR IMMIGRANT MUSICIANS IN HAMBURG**

ALEXANDER RIEDMÜLLER

*University for Music and Theatre Hamburg, Germany*

The integration of people from different countries has become an important issue for the contemporary job market. In particular, it is not easy to build up a new professional environment, when one has left a well-known environment and finds oneself relocated in a new society that might have different rules for employment than one's home country. Therefore, the University for Music and Theatre Hamburg created the project 'International Music Education' (IME) for immigrant musicians.

For one year they are trained, together with a German tandem partner from a Hamburg kindergarten, in the field of Elementary Music Education with elements of Edwin Gordon's Music Learning Theory. Through a voluntary service in a kindergarten they can put their experiences straightaway

into practice. In this way, IME opens a door into the job market and at the same time uses the cultural heritage of the musicians for the culturally diverse kindergartens in Hamburg. The project, furthermore, connects advanced students and fresh graduates of the University for Music and Theatre from the programmes of Elementary Music Education and Rhythmics with parts of the training process. The aim of this procedure is to open up new possibilities for them as disseminators in their professional field.

The poster will have a short description of the programme as a text, photos to illustrate the work as well as a diagram of the contents the participants of IME learn in their trainings.

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*Alexander Riedmüller studied Rhythmics in Vienna, Austria. After his degree he moved for some years to South America, where he built up the network RITMICA VI-ENA, based in Buenos Aires, Argentina. Back in Germany since 2016, he is currently coordinating the project 'Inter-*

*national Music Education' at the University for Music and Theatre Hamburg, a training programme in Early Childhood Music Education for musicians and educators with different cultural backgrounds.*



## THE WORLD OF DST

MINDY SHIEH

*Dalcroze Society of Taiwan, Taipei, Taiwan*

This poster is about the Dalcroze Society of Taiwan (DST). Founded by Mindy Shieh on 07 June 1998, the DST had the honour of becoming a member of FIER and one of fifteen National Associations and Delegates in 1999.

In order to encourage the development of Dalcroze music education in Taiwan, the DST has set up programmes, activities and seminars. These include the Taiwanese Dalcroze Journal, workshops in co-operation with the Educational Bureaus of cities and Eurhythmics Curricula in the Music Departments of the National Tsing Hua University, the University of Taipei and the Soochow University.

DST hosts a Children's Eurhythmics programme 'Piano-Improvisation Comprehensive Curriculum of DST' and the Dalcroze Arts and Humanities Teachers' Certified Programme for the National Academy for Educational Research, Ministry of Education. It has attended international Dalcroze workshops in Pittsburgh, Boston, Tokyo, Geneva, Taipei, Hellerau, Warsaw and Katowice. The Society has also hosted 33 workshops led by Dalcroze

Eurhythmics teachers from the Institut Jaques-Dalcroze, Geneva, Switzerland, as well as the USA, Poland, UK, Germany, Australia, Austria, Japan and Finland.

Since 1999, the DST has held an annual Piano Improvisation Recital and *Plastique Animée* by Little Dalcrozians and apprentices from the Teacher Training Programme. After completion of this curriculum, five DST members (intern-teachers) were accepted to attend the graduate school of Master of Music in Eurhythmics at the Longy School of Music, Boston and earned four Dalcroze certificates and one Dalcroze License. Another three intern-teachers are studying in Geneva (one in the Diploma programme and two in certificate).

This poster will include images of the events of the above programmes, activities and performances, including *The creative land of Dalcroze interdisciplinary performances* (Taipei), *The adventure of the little raindrop* (Tokyo), *Formosa 100* (Hellerau), *Pachelbel's Canon* (Geneva), *Myth* (Warsaw), *J.S. Bach Badinerie* (Katowice) and senior classes.

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*The Dalcroze Society of Taiwan, founded in 1998 by Mindy Shieh, has held 33 international workshops, including by M. Hatt-Arnold, M. Duret, A. Pasternak, B. Gruberne-Bernacka, K. Greenhead, L. Parker, J. Pope, S.*

*Nash, P. Hille, A. Mabuchi, E. Inoue and M.-L. Juntunen. DST also has a Dalcroze Eurhythmics programme for music students and a teacher training course.*



# PERFORMANCES: OVERVIEW

## Monday 29 July

**17.00 and 18.00 Theatre Hall**  
(repeated performance)

**MUSICAL EXPRESSION IN POLISH  
SECONDARY MUSIC SCHOOLS (p. 115)**

**19.30 Concert Hall**  
**LES JUMEAUX DE BERGAME:  
A COMIC OPERA BY EMILE  
JAQUES-DALCROZE (p. 120)**

## Tuesday 30 July

**17.00 Theatre Hall**  
**A CONCERT OF EMILE JAQUES-DALCROZE'S  
PIANO PIECES AND PLASTIQUES ANIMÉES (p.  
121)**

**19.30 Theatre Hall**  
**PLASTIQUE ANIMÉE CONCERT (p. 123)**

## Wednesday 31 July

**13.00-13.30 Eurhythmics Hall**  
**THE PHYSICAL EXAM (p. 129)**

**19.30 Theatre Hall**  
**AROUND DALCROZE'S IDEA AND BEYOND  
(p. 130)**

## Thursday 01 August

**13.00-13.30 Eurhythmics Hall**  
**THE PHYSICAL EXAM (p. 135)**

**17.00 Boleslaw Szabelski Hall (Aula)**  
**RECITAL OF JAQUES-DALCROZE'S PIANO MU-  
SIC (p. 136)**

## Friday 02 August

**12.35 Boleslaw Szabelski Hall (Aula)**  
**ORGAN RECITAL: JOHANN SEBASTIAN BACH  
AND HIS GREAT SUCCESSORS (p. 137)**



## **Performances: Detailed descriptions**



# MONDAY 29 JULY

**17.00 and 18.00 Theatre Hall (repeated performance)**

## MUSICAL EXPRESSION IN POLISH SECONDARY MUSIC SCHOOLS

**Total duration: 45 minutes**

The performers of these *plastiques animées* are students and graduates of two centres:

First, the Eurhythmics Department in the Music High School in Rzeszów, led by Barbara Kotwasińska and Beata Brzozowska, has been educating students in the Dalcroze method for 60 years. Over 200 graduates have successfully completed so far. All *Plastiques Animées* are diploma projects developed by students as the final school exam.

Second, the Eurhythmics Department in State Secondary Music School in Katowice, led by Aleksandra Maciejczyk and Anna Lipiec, has been educating students in the Dalcroze method for 52 years. Developing music and movement awareness as well as the ability to play music for movement is one of the goals of Dalcroze Eurhythmics in the 2nd degree music school in the Polish music education system. Students aged 13-19 broaden their skills in music and movement through the following

subjects: Eurhythmics, movement technique, composition of movement, piano, piano improvisation, Eurhythmics teaching methodology, pedagogy and psychology.

Contemporary education in Dalcroze Eurhythmics requires the simultaneous and integral development of movement skills, auditory-motor coordination and musical expression of movement. *Plastique Animée* meets these criteria and is closely related to the educational process of Dalcroze Eurhythmics. Such realizations should be real “studies of music and movement”, in other words, the search for the most coherent movement with music through movement improvisation and the selection of the most adequate and expressive movements. During this concert, we will present a series of movement interpretations performed by students of the Eurhythmics Specialty, which will show the artistic results of vocational education in Poland.

## 1. SERGEI RACHMANINOFF, *PRELUDE IN G MINOR*, OP. 23 NO. 5

### THE KAROL SZYMANOWSKI SECONDARY MUSIC SCHOOL IN RZESZÓW

Piano: Wojciech Styś – piano, ZSM nr 1 w Rzeszowie

Plastique Animée: Patrycja Widlarz, graduate from 2017, currently a student of the first year of Eurhythmics specialty at the Karol Szymanowski Academy of Music in Katowice.

Artistic direction: Barbara Kotwasińska

Performer: Patrycja Widlarz

The prelude is very dynamic and energetic. It is written in the Spanish music style. It has three parts ABA.

Part A is an energetic and tense march inspired by the *paso doble*. Therefore, characteristic movements, expressions and poses of this dance are adopted in the performance. This is the part in which the rhythm, accents and dynamics are in the foreground. The performer shows this exactly using the listening body in action. The style of the music of this part of the composition is faithfully represented by precise expression and mastered techniques which help maintain the internal tension and dynamics of movement.

In part B the expression changes. It is melancholic and lyrical. The melody flows from upper to lower register of the piano. In this part of the movement composition, the performer uses hand gestures and body postures typical for the Spanish dance. The melody flows in motion between the upper and

lower parts of the body, fully reflecting the flow of movement and the emotions of this part.

The return of part A is preceded by the rhythmical development of the initial motif in which the performer taps the rhythm with her feet. Consequently, energy, dynamics and tempo are gradually increasing, reaching the culmination at the end of the part, which can be seen in the image of the music that the performer creates. The end is evanescent and fleeting.

This *Plastique Animée* is performed to live music, so the performer has to unite with the pianist so she can fully interpret it. Therefore, each performance is a creative work of the student who has to interpret the composition with all its details and uniqueness. The character of this composition is also emphasized by the performers outfit. It is a wide, blown in front, black skirt, Spanish blouse in red colour with fancy sleeves and low-heeled shoes.



## 2. SERGEI RACHMANINOFF, *ITALIAN POLKA*

### THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE

Musical arrangement by Vyacheslav Gryzanov

Plastique Animée: Anna Lipiec

Performers (students of the 2nd and 5th grades): Joanna Garbacz, Dagmara Pobocho, Hanna Praska, Paulina Radzik, Magdalena Siuda

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## 3. RYŪICHI SAKAMOTO, *THE REVENANT SOUNDTRACK (THE REVENANT MAIN THEME, ARRIVING AT FORT KIOWA, CHURCH DREAM)*

### THE KAROL SZYMANOWSKI SECONDARY MUSIC SCHOOL IN RZESZÓW

Plastique Animée: Patrycja Wywrocka

Artistic direction: Beata Brzozowska

Performers (students of the 4th grade): Karolina Bednarek, Magdalena Doroba, Katarzyna Czarnota, Róża Madej, Martyna Kuźniar, Emilia Mróz, Paulina Sawuła

These three compositions are part of the soundtrack by Japanese composer Ryūichi Sakamoto for Alejandro González Iñárritu's film *The Revenant*.

The action of *The Revenant* is based on the true story and events that took place in 1823. After receiving serious wounds in a bear attack an American trapper, Hugh Glass, is abandoned by his companions and left alone to die. However, not only does he survive, but he also manages to travel over 300 kilometers through icebound and snowy territory in Northern America and arrive at Fort Kiowa. The film is created in a way that makes its reception highly realistic. The substantial role in producing such reaction in the audience is its soundtrack, which emphasizes the gravity of Glass's situation and evokes mental pictures of cold, desolate forests in the mountainous landscapes of Northern America. The music is minimalistic; it does not include a great variety of either means of expression nor instruments (strings, prepared piano and electronic equipment). The main theme intro-

duced at the very beginning of the film is the most recognizable and the most unique among the compositions included in the soundtrack. What is notable is the use of the electronic instruments between the short, intermittent music sections, which conjures the effect of the sound of chilly gusts of wind in the mind of the audience.

The movement composition is not concerned with the plot of the film itself, but is a reflection of the means of expression used in the composition as interpreted emotionally by the author as well as performers and conveyed by the listening body in action. The means of expression used by the author include simple hand gestures, modest body movements, minimal changes to spatial drawings. The preparation of the choreography required a high level of emotional maturity and revealed deeply intimate parts of the souls of the author and performers alike. The author's aim is to evoke these emotions in the audience of the performance as well.

#### **4. GEORGE GERSHWIN, *PRELUDE NO. 1***

**THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE**

Musical arrangement by Kathryn Stott, Yo-Yo Ma

Plastique Animée: Joanna Garbacz, Wiktoria Plata, Paulina Radzik

Artistic direction: Anna Lipiec

Performers (students of the 5th grade): Joanna Garbacz, Wiktoria Plata, Paulina Radzik

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#### **5. TADEUSZ BAIRD, *COLAS BREUGNON – THE SUITE IN THE OLD STYLE FOR STRING ORCHESTRA AND FLUTE, PART 6 – POSTLUDE***

**THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE**

Musical arrangement by Jerzy Maksymiuk, Polish Chamber Orchestra

Plastique Animée: Aleksandra Maciejczyk

Performers (students of the 3rd grades): Karolina Gorol, Wiktoria Jańczyk, Martyna Kica, Anna Morawiec

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#### **6. SERGEI PROKOFIEV, *THE VISION FUGATIVES OP. 22 NO. 7 AND NO. 15***

**THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE**

Musical arrangement by Olli Mustonen

Plastique Animée: Anna Lipiec

Performers (students of the 4th and 5th grades): Klaudia Cupiał, Joanna Garbacz, Wiktoria Plata, Paulina Radzik

## 7. PAUL MCCARTNEY & WINGS, *LIVE AND LET DIE*

### THE KAROL SZYMANOWSKI SECONDARY MUSIC SCHOOL IN RZESZÓW

Musical arrangement by 2 CELLOS, Lang Lang

Plastique Animée: Granda Rozanna

Artistic direction: Beata Brzozowska

Performers (students of the 4th grade): Magdalena Doroba, Martyna Kuźniar, Emilia Mróz, Paulina Sawuła

The rock ballad 'Live and Let Die' was composed in 1972 by the band Paul McCartney & Wings for the eponymous James Bond film. The composition was covered by a large number of artists, the most popular version being the one recorded by the American band Guns N' Roses.

A Croatian-Slovenian cello duet 2CELLO, together with Chinese pianist Lang Lang, are among the artists who decided to record a cover of the work. Despite the fact that the cello and grand piano are usually associated with the sophisticated ambience of the concert hall, this composition reveals a whole other face of these instruments: their rock face. The music video, although seemingly static – the musicians sitting on one bench facing away from one another – is, in fact, very dynamic. The conversation that they are having by means of music is full of emotions and leads to heated banter, as well as competition over the bench on which they are all tightly squeezed.

This also serves as the main concept of the movement composition. It is funny, breezy, unpredictable, and spontaneous in the choice of the means of expression. The competition over the space on the bench mentioned above is reflected in the movement composition as well; it includes the elements of banter and rivalry. The fast pace characteristic of most of the composition, which requires strong focus and excellent dexterity from the performers, makes spectators feel like they are watching an action movie.

A great inspiration to the author of the movement composition was an improvised performance given by a group appointed for this very project. Apart from serving as an inspiration, the modified effects thereof became the base on which the movement composition was prepared.

## **8. JOHN WILLIAMS, *CATCH ME IF YOU CAN***

### **THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE**

Soundtrack from the Motion Picture

Plastique Animée: Monika Kitłowska

Artistic direction: Anna Lipiec

Performers (students of the 1st, 2nd, 3rd, 4th and 5th grades): Klaudia Cupiał, Joanna Garbacz, Karolina Gorol, Karolina Kahnert, Anna Morawiec, Magdalena Siuda, Paulina Radzik

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## **9. EMIL TABAKOV, *THE MOTIVY***

### **THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE**

Musical arrangement by Christine Hook

Plastique Animée: Blanka Moryc

Artistic direction: Anna Lipiec

Performer: Blanka Moryc, graduate of the Karol Szymanowski State Secondary Music School in Katowice

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## **10. BOBBY McFERRIN, *SWEET IN THE MORNING***

### **THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE**

Plastique Animée: Monika Kionka

Performers (students of the 4th and 5th grade): Klaudia Cupiał, Joanna Garbacz, Wiktoria Plata, Paulina Radzik

## 11. BREAK OF REALITY, *CIRCLES* FROM THE ALBUM *THE SOUND BETWEEN*

### THE KAROL SZYMANOWSKI SECONDARY MUSIC SCHOOL IN RZESZÓW

Plastique Animée: Ewa Polak

Artistic direction: Barbara Kotwasińska

Performers (students of the 5th and 6th grade): Karolina Bednarek, Katarzyna Czarnota, Rozanna Granda, Róża Madej, Oliwia Skrzypczak, Maria Trzpis, Patrycja Wywrocka.

This is a classic rock song from the album *The sound between*. 'Circles' does not have a specific form, because its structure is based on transformations of the main rhythmic theme presented at the beginning. The theme is presented in its original version twice more, in the middle and at the end of the song, which creates a coherent compositional frame. This can also be seen in the movement composition as the return to the initial spatial drawing. In movements, the author refers to musical circles that inspired her to create the image of musical circles - one or two at a time. In the middle of these circles there is a melody presented by two performers, conducting a dialogue with each other. In the

course of the composition, you can also hear the drums, which are significant in the image of the music and give an ethnic character to some fragments. There are also links played, performed in unison, which increase the tension of the performance, through irregular accents and dynamics, which can be observed in the creative work of the student during the interpretation of the song.

The movement in Plastique Animée is natural and combined with music and it uses the listening body in action. The costumes of performers relate slightly to ethnic dance music, especially because of the black fringes.



## 12. GEORGE ANTHEIL, JAZZ SYMPHONY PART 1

### THE KAROL SZYMANOWSKI STATE SECONDARY MUSIC SCHOOL IN KATOWICE

Musical arrangement by Frank Dupree, Deutsche Staatsphilharmonie Rheinland-Pfalz

Plastique Animée: Karolina Kulesza

Artistic direction: Anna Lipiec

Performers (students of the 2nd, 3rd and 5th grades): Joanna Garbacz, Wiktoria Jańczyk, Martyna Kica, Wiktoria Plata, Dagmara Pobocho, Hanna Praska, Paulina Radzik, Kinga Słupek, Natalia Stępień, Patrycja Trzebińska

Artistic directors:

**Barbara Kotwasińska** is a graduate of the Music High School in Rzeszów (1983) and Music Academy in Poznań (1987) with a major in Musical Education, speciality Eurhythmics, in the class of Professor Monika Skazińska. As a teacher of Eurhythmics, piano improvisation, movement technique, methodology of teaching Eurhythmics in the Secondary Music School in Rzeszów with 30 years of experience, 42 students have accomplished her classes and most of them successfully continued their education at different Music Academies in Poland. Barbara is actively involved in international events related with Eurhythmics, in Poznań, Katowice, Warszawa, Łódź and Gdańsk.

**Beata Brzozowska** graduated from the Music High School in Rzeszów (1988) and the Music Academy in Poznań (1992) with a major in Musical Education, speciality Eurhythmics, in the class of Professor Monika Skazińska. As a teacher of Eurhythmics, piano improvisation, movement technique in the Secondary Music School in Rzeszów with 25 years of experience, 39 students have accomplished her classes and most of them successfully continued their education at different Music Academies in Poland. She is actively involved in international events related with rhythmic, in Poznań, Katowice, Łódź and Warszawa.

**Aleksandra Maciejczyk** (PhD, MA in Eurhythmics, MA in Choral Conducting and Music Education) graduated from the Academy of Music in Katowice. In 2011, Aleksandra defended her PhD in Choral Conducting at the Academy of Music in Wrocław. Aleksandra is the Head of Eurhythmics, Choir and Orchestra Specialty in The Karol Szymanowski Secondary Music School in Katowice. She conducts the schoolboys' choir and two mixed choirs in the protestant parishes in Katowice and Żory.

**Anna Lipiec** (PhD, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has a first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and was awarded the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.

## 19.30 Concert Hall

### **LES JUMEAUX DE BERGAME: A COMIC OPERA BY EMILE JAQUES-DALCROZE**

MICHAEL SCHNACK, Musical and Stage Direction  
*Music and Arts University of the City of Vienna, Austria (MUK)*

ELISABETH ORLOWSKY, Movement  
*University of Music and Performing Arts, Vienna, Austria (mdw)*

BENEDIKT BERNER, ALICJA CIESIELCZUK, TINA JOSEPHINE JÄGER, LUKAS KARZEL, JUNGHYUN LEE,  
LOÏC DAMIEN SCHLENTZ & YIJING ZHOU  
*Students of the Music and Arts University of the City of Vienna (MUK), the University of Music and  
Performing Arts Vienna (mdw) and the University of Arts Berlin (UdK)*

Jaques-Dalcroze's tuneful and rhythmically inventive opera features a dashing Italian Harlequin – a foreigner working for an unkind boss in Paris. This tenor is in love with Rosette (the soprano, of course) and needs to serve notice and quit his job in order to marry her the next day. However, Harlequin has jilted the jealous mezzo-soprano Nérine, and she will do anything for revenge, including blocking the couple's wedding plans. This explosive situation is further confused by the unexpected nighttime arrival of Harlequin's charismatic twin brother, whose baritone voice nicely rounds out the quartet.

Originally scored for large orchestra, our chamber production of Jaques-Dalcroze's opera will include singers, dancers, piano and several additional instruments. We will perform on a bare stage with portable scenic elements, using creative physical movement by all participants to musically and dramatically interpret this comedy of errors.

Bachelor's and master's students from three European music universities hailing from Austria, China, Korea, Luxembourg, Poland and Switzerland will prepare this piece in a process including Dalcroze Eurhythmics exercises, movement improvisation and the creation of our own costumes and props. In an atmosphere of play and experimentation we will seek to find our own creative language – including various intersections of music and movement – to reintroduce this charming piece to a modern audience.

The audience will be invited to listen to Jaques-Dalcroze's rediscovered work with eye, ear and heart.

Sung in the original French.

The performance will be introduced by Michael Schnack.

**Duration: 75 minutes**

**Michael Schnack** (USA) has worked as vocal coach, pianist, musical director, conductor and stage director for innumerable theatre productions. He holds a BA in Music from Yale University and Master and Doctor of Musical Arts degrees in Choral Conducting and Pedagogy from the University of Iowa. After 16 years of academy teaching in Vienna and four at Muhlenberg College (Pennsylvania), Michael currently chairs the Musical Theatre Department at Vienna's MUK. Michael is training for his Dalcroze license with Jack Stevenson.

**Elisabeth Orlowsky** (USA) studied Dance Pedagogy at the Conservatory of Vienna and Musical Theatre Performance at the Studio Theater an der Wien. Concurrently with formal Feldenkrais training in Basel (1997-2001), Elisabeth founded her own dance company, Compagnie Smafu, and in the role of Artistic Director has worked with musicians and composers such as Oskar Aichinger, Hannes Raffaseder, Klaus Wienerroither and Ingrid Oberkanins to produce pieces for festivals in Austria and abroad. Additionally, Elisabeth has taught in acting programs in Vienna (Schauspielschule Volkstheater, Max Reinhard Seminar) and leads workshops in Austria and abroad. Since 2001, she has taught in the Department of Music and Movement Pedagogy/Rhythmics at the mdw in Vienna.





# TUESDAY 30 JULY

**17.00 Theatre Hall**

## **A CONCERT OF EMILE JAQUES-DALCROZE'S PIANO PIECES AND PLASTIQUES ANIMÉES**

**Total duration: 45 minutes**

ADALBERTO MARIA RIVA, *piano*  
ANNA LIPIEC, *Plastique Animées*

Movement: Ewelina Gałysa, Natalia Kidoń, Blanka Moryc, Karolina Lisowska, Karolina Paczuła, Weronika Pańta, Agnieszka Pysz, Katarzyna Tondyra, Patrycja Widlarz

Mia Drewniak- movie animation

Karol Jarzyna- graphic animation

Adam Litwin- light animation

Pieces choreographed by Anna Lipiec **in bold**

**Arabesque op. 44 no. 1;** dance: Blanka Moryc with light effects

### **Skizzen op. 10**

**Kobolde** (dance: Natalia Kidoń, Patrycja Widlarz)

**Träumerei** (dance: Katarzyna Tondyra, Ewelina Gałysa, Weronika Pańta, Blanka Moryc)

Capriccio

**Schmetterlinge** (dance: Agnieszka Pysz with multimedia animation)

Canon

**Stänchen** (dance: Katarzyna Tondyra, Ewelina Gałysa, Weronika Pańta, Blanka Moryc)

Nocturne op. 45 no. 3

**Aria op. 46 no. 3** (dance: Natalia Kidoń, Patrycja Widlarz with multimedia animation)

Ballade op. 46 no. 1

**Capriccio appassionato op. 46 no. 2** (dance: Blanka Moryc, Katarzyna Tondyra, Weronika Pańta, Agnieszka Pysz, Natalia Kidoń, Karolina Paczuła)

In the coming months, the UK label Toccata Classics will release three compact discs that offer listeners a wide variety of Jaques-Dalcroze's best piano works in world première recordings. At ICDS4, two of the four pianists involved in this project will perform several selections from these releases in two separate concerts. In this performance, some of Jaques-Dalcroze's works will also be choreographed by Anna Lipiec and interpreted in movement by students of the Eurhythmics Specialty at the Academy of Music in Katowice.

In addition to four operas, several important orchestral works, and a lot of chamber music, Jaques-Dalcroze's catalogue of compositions features many, many works for the piano. An excellent pianist himself, the composer showed through his pedagogical method ways that teachers can exploit the

instrument's vast orchestral and contrapuntal possibilities in their teaching, not only in their performance of written works, but also and especially via keyboard improvisation.

We should not feel surprised, then, to learn that, as a true extension of his musical thought, the instrument held a prominent place in his creative life, too. In the roughly sixty years during which his creative output unfolded, the piano music documents a stylistic evolution that took him from the highly chromatic and rather Germanic approach we associate with the late nineteenth-century French milieu of Saint-Saëns, Massenet and Chabrier, to an extremely personal language. While his style retained these personal qualities to the end, the later work shows influences of the early jazz that was fascinating Europe between the wars.

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***Adalberto Riva**, from Milan, graduated at the Milan Conservatory of music and then at the Lausanne Conservatory. As a concert pianist, he performs regularly in Europe and North America. Very fond of musical discoveries, he dedicated several CDs to forgotten composers belonging to the 19th and 20th centuries, including a world première recording of Jaques-Dalcroze's music, released by VDE-Gallo, Cascavelle and Toccata Classics. These recordings include some world premières and have had excellent reviews worldwide, including in *The Guardian*, *American Record Guide* and *Fanfare Magazine*.*

***Anna Lipiec** (PhD, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has a first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and was awarded the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.*

19.30 Theatre Hall

## PLASTIQUE ANIMÉE CONCERT

Total duration: 45 minutes

THE KAROL SZYMANOWSKI ACADEMY OF MUSIC IN KATOWICE AND UNIVERSITY OF GHENT

MARTA KLESZCZ – LISTENING, PLAYING, MOVING ON PIANO, FLUTE, CLARINET AND MOVERS (PREMIERE)

Plastique Animée: Barbara Dutkiewicz

Performers: Jakub Gerula (piano), Katarzyna Pudełko (flute), Luc Nijs (clarinet)

Movement: Natalia Kidoń, Karolina Lisowska, Karolina Paczuła, Agnieszka Pysz, Patrycja Widlarz, Barbara Dutkiewicz, Marta Kleszcz

*Listening, Playing, Moving* for piano, flute, clarinet and movers was composed by Marta Kleszcz especially for the 4<sup>th</sup> International Conference of Dalcroze Studies (premiere performance). It is a musical composition with a game between sound and movement based on contemporary compositional techniques and interaction between instrumentalists and movers. Despite the preliminary division into these two groups, as a result of interaction, all performers together create a sound layer and

a movement layer of this composition. The performers become the listening body in action. The choreography was made by Barbara Dutkiewicz according to the principles of Dalcroze Eurhythmics, Plastique Animée in particular. The performance was created collaboratively by university lecturers from Poland and Belgium (Luc Nijs, Jakub Gerula, Barbara Dutkiewicz) and students of the Academy of Music in Katowice.

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**Barbara Dutkiewicz** is Associate Professor at the Academy of Music in Katowice (MA in Eurhythmics; PhD: *Improvisation as a creative method of theatre in the second half of the 20th century*; Post-doctoral book: *Polystylistics or Discourse with the Past: Choreography of Music in the Light of Postmodernism on the Basis of Chosen Musical Works*). Her artistic activities include: choreography of music (*plastique animée*), compositions of stage movement for theatre performances and improvisations. She was awarded the first prize at the First European Eurhythmics Competition in Trossingen.

**Luc Nijs** is a postdoctoral researcher at the Institute for Psychoacoustics and Electronic Music (IPEM), Ghent University. He holds a PhD in Systematic Musicology, MA degrees in Music Performance and Philosophy, and a Teacher Certificate. His research focuses on the musician-instrument relationship, on the role of body movement in instrumental music learning and on the role of technology in provoking an embodied approach to music learning. He is the chair of the Association of European Conservatoires (AEC) Digitization Working Group and Associate Editor for the *International Journal of Music in Early Childhood*.

**Jakub Gerula** (BA in piano, Hochschule für Music und Tanz Köln and Escola Superior de Música de Catalunya) graduated (MA studies in piano) at the Karol Szymanowski Academy of Music in Katowice, where he works as a lecturer. He is the winner of many international competitions including the Ginett Gaubert Concours Musical de France in Paris (Grand Prix). Jakub has performed as a soloist, a chamber musician and as a soloist with orchestras such as Sudcarpathian Orchestra of Philharmony Rzeszów, Toruń Symphony Orchestra and Latvian National Symphony Orchestra.

**Katarzyna Pudelko** studied at the Academies of Music in Wrocław and Łódź. Currently she is studying for a PhD at the Academy of Music in Katowice in the flute class of Prof. Janos Balint. Katarzyna has received many awards in Polish competitions and scholarships from the Ministries of Culture in Luxembourg and Poland. As a soloist, she has performed with the Polish National Symphony Radio Orchestra (Katowice) and Chamber Orchestra AUKSO (Tychy).

**Marta Kleszcz** takes composition lessons in the class of professor Aleksander Lasoń at the Karol Szymanowski Academy of Music in Katowice, where she also graduated with honours in the field of Eurhythmics. She is the laureate of awards in the National Composers Competitions in Olsztyn and distinctions in Kalisz. Marta composed the music for the play *Krzywicka /Krew* directed by Alina Moś-Kerger, premiered in 2016 at the H. Modrzejewska Theatre in Legnica.

**Natalia Kidoń, Karolina Lisowska, Karolina Paczuła, Agnieszka Pysz and Patrycja Widlarz** are students of Eurhythmics at the Academy of Music in Katowice.



## **POLISH CONTEMPORARY MUSIC**

**THE STANISLAW MONIUSZKO ACADEMY OF MUSIC IN GDAŃSK  
– EURHYTHMICS SPECIALTY**

### **AGATA KRAWCZYK, *IMAGES SANS IMAGES (2007) FOR STRING ORCHESTRA, PART I***

The title of this piece, in a quite subversive way, inspired the author of this movement interpretation to connect in her work the paintings by Andrzej Śramkiewicz, an artist from Gdańsk, with moving images and to present in this way this multi-dimensional symbolism in the space of the stage.

Plastique Animée: Marzena Kamińska  
Performers: Dominika Domańska, Magdalena Garbecka, Katarzyna Koziel, Marzena Kamińska, Anna Nowakowska, Agnieszka Orlikowska, Justyna Szczucka, Dominika Świdowska, Magdalena Zawadzka  
Visualisations (multimedia): Paweł Wajde

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### **AGNIESZKA STULGIŃSKA, *CIENIE NA MURZE (2000) FOR VIOLIN AND FLUTE***

This piece is the second part from a three-piece cycle, *Material*, for violin and flute. All parts are combined, communing with “matter” (trees, walls, buildings). Experiments with sound, along with the emotionality of the piece, intrigued and inspired the creator of the choreography to show the movement of figures and shadows expressed in the mu-

sic. The aim of the performers is also to experience in movement a new sound quality creation.

Plastique Animée: Małgorzata Malgeri  
Performers: Dominika Domańska, Katarzyna Koziel

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### **KRZYSZTOF KNITTEL – *FREE FOR(M) MACWIN2 (2012) ELECTRO-ACOUSTIC PIECE OF MUSIC GENERATED BY ELECTRONIC MEDIA, DIGITAL MEDIA AND SOUNDS MADE BY ISA HARP.***

*free for(m) macwin2* is an electro-acoustic piece of music generated through electronic media, digital media and sounds made by an ISA harp. The author's own creative concept is an individual suggestion making use of contemporary media-video recordings, visualizations of select-

ed sound fields and movement performed live on stage.

Plastique Animée and performer: Anna Galikowska-Gajewska,  
Visualisations (multimedia): Paweł Wajde

For many years, the pedagogues of Eurhythmics at the Stanislaw Moniuszko Academy of Music in Gdańsk have been cooperating with artists representing various art forms (composition, instrumentation, vocal performance or visual arts). Together they have taken on different initiatives and have organized concerts in the cycle *Music-movement-space-image*. The idea of intertwining arts was a central idea in the process of creating movement interpretations of music presented during these concerts.

The three selected pieces by contemporary composers are rich and varied in terms of sound content. A different approach to musical material and a diversified structure of particular compositions are the impulses for seeking original solutions in the spatial aspect, and in the scope of visual arts and movement. An important structural element of the authors' own music choreographies is visualization.

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The authors of the *Plastiques Animées* are pedagogues of Eurhythmics at the Stanislaw Moniuszko Academy of Music in Gdańsk:

*Dr Marzena Kamińska*, Associate Professor (specialty Eurhythmics), graduated from the Stanislaw Moniuszko Academy of Music in Gdańsk, Poland, in Eurhythmics. She has completed her education in Logorhythmics, Dance and Gymnastic Forms, Music Therapy and Art Therapy. Marzena is a teacher of subjects connected to Eurhythmics with teenagers, adults and seniors. She is an author of many lectures and workshops, and has taken part in scientific sessions, conferences and congresses in Poland and abroad (Austria, Belgium, Canada, Serbia, Spain, United Kingdom). Marzena has organized Eurhythmics concerts, conferences and the Baltic Festival of Eurhythmics Ensembles.

*Dr Małgorzata Malgeri* graduated with distinction from the Stanislaw Moniuszko Academy of Music in Gdańsk, Poland, Department of Choral Conducting, Eurhythmics and Music Education, with an MA in Eurhythmics. In 2016, she obtained habilitation and currently is an adjunct in this department. Małgorzata has been a Teacher of Eurhythmics and Ear training at the Grażyna Bacewicz Music School in Gdańsk-Wrzeszcz since 1994. Both in Poland and abroad, she is a regular and active participant in workshops, seminars, scientific conferences and courses concerning Dalcroze Eurhythmics, as well as other aspects of music education.

*Dr Anna Galikowska-Gajewska* is Associate Professor (specialty Eurhythmics) at the Stanislaw Moniuszko Academy of Music in Gdańsk, where she teaches Dalcroze Eurhythmics, music choreography and piano improvisation. She also as a rhythmics teacher at the Elementary and Secondary State Music Schools in Gdańsk and the State Voice-Acting Studio at the Music Theatre in Gdynia. Anna has conducted workshops, seminars, courses, presentations at home and abroad (Austria, Belgium, Canada, China, Estonia, Kosovo, Serbia, Spain, Switzerland, Turkey). She is an author of the work of art: a DVD, book and photo album, published as a combined work under the title: *The sound in movement interpretation of a music piece Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser*.

Performers of *Plastique Animée*: students of Eurhythmics at the Stanislaw Moniuszko Academy of Music in Gdańsk: Dominika Domańska, Magdalena Garbecka, Katarzyna Koziel, Anna Nowakowska, Agnieszka Orlikowska, Dominika Świdorska, Magdalena Zawadzka; and pedagogues Anna Galikowska-Gajewska and Marzena Kamińska.

Visualisations (multimedia): Paweł Wajde.

## TUG-OF-WAR WITH TIME

### MINDY SHIEH'S TAIWAN GROUP

*Dalcroze Society of Taiwan (DST), Taipei, Taiwan*

Plastique Animée: Mindy Shieh, Su-Yin Liu

In this Plastique Animée, directed by Direction: Mindy Shieh, the music is a set of mixed Chinese song melodies played by the Taipei Quartet. The performance presents a vibrant and energetic impression of Taiwan - land, culture, civilization and arts. There will be games and canonic movement in this piece, showing how the voices of the music move in relation to one another.

On the farmland of Taiwan, there are differently coloured rocks scattered across the horizon. When the music starts like thunder in spring, it wakes the little animals under the rocks. As the roosters crow, the world awakens and everything starts its day. The chromatic scale from the violin connotes the appearance of dark clouds and, in response, the roosters, grasshoppers and farmers spin and hide under the fabric.

In Taiwan's subtropical island climate, there is a term called 'Northwest Rain' that describes sudden downpours in the summer afternoons. The girls bring the wind and rain onto the soil, their movement with scarves representing pouring rain, ocean waves and whirlpools. The boys' strong movements with sticks show the bravery of the ancestors, who battle with rough conditions and environments.

Tug-of-war with time is a multi-disciplinary collaboration, combining visual, musical and performative elements (Plastique Animée and improvisational dance) in a live, interactive setting. The performers run, jump and roll, responding to the music's rhythmic patterns and sequences, and melodic motives.

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*Mindy Shieh's Taiwan Group has extensive stage performance experience. Last year, they presented 11 performances in Warsaw, 13 in Katowice and 23 at the Institut Jaques-Dalcroze, Geneva. In Mindy's regular class, students undertake Plastique Animée work to piano music by Beethoven, Pieczonka, Massenet and Schubert, in order to understand and demonstrate music-movement relationships, as they apply to musical performance. They also study solfège, rhythmic, improvisation, piano and piano improvisation*

*All the performers except one have studied with Mindy Shieh since they were 4-5 years old in the Dalcroze school of DST: Sharron Yuan-Cheng LI, Lisa Yi-Jou CHIU, James Shing-Mu CHENG, Joanne Chiao-An LEE, Leon Lee-Fan CHENG, Yuan-Hao TING, Joseph Yung-Chen HSU, Shulammitte Yi-Ai CHIU, McQueen Yi-Hsun WANG, Sean Sheng-En LI, Melanie Chen WANG and Steve Yi-Cheng LIN.*

## THE CONTEMPORARY MUSIC IN OUR BODIES

### STUDENTS AND TEACHERS OF THE EURHYTHMICS SPECIALTY

*Ignacy Jan Paderewski Academy of Music, Poznań, Poland*

In our choreographies we will show how the beauty of music, the pieces' structures and different inspirations influence the movement and a moving space. We will focus on what listening is in the

process of creating and performing choreographies and how to show the relationships between movement and music.

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### OLA GJEILO – NORTHERN LIGHTS

Plastique Animée: Anna Kokocińska  
Performers: Karolina Bera, Magda Czypicka, Kornelia Fedorczyk-Cabrera, Klaudia Hübner, Aleksandra Olkiewicz, Joanna Siubdzia, Oliwia Szygulska, Alicja Wasilewska  
Teachers: Kinga Ceynowa, Anna Kokocińska

*Northern lights* leads you into a peaceful journey of sensitivity and simplicity. Gjeilo's inspiration

for this piece is the beauty of the exquisite prose reflecting the words of Christ to His bride, the Church, and the terrible beauty of one of nature's most powerful phenomena, the *aurora borealis*. He wrote *Northern Lights* in the winter of 2007 while staying near Oslo, Norway. "It is one of the most beautiful natural phenomena I've ever witnessed," he says. "And it has such a powerful, electric quality that must have been both mesmerising and terrifying to people in the past, when no one knew what it was..."

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### FRYDERYK CHOPIN – MAZURKA D MAJOR, OP. 33

Plastique Animée: Kinga Ceynowa  
Performers: Magda Czypicka and Klaudia Hübner

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### JAREK KORDACZUK – MULTIROOM PART I FOYER

Plastique Animée: Agnieszka Chenczke-Orłowska  
Performers: Karolina Bera, Magda Czypicka, Kornelia Fedorczyk-Cabrera, Klaudia Hübner, Aleksandra Olkiewicz, Joanna Siubdzia, Oliwia Szygulska, Alicja Wasilewska

*Multiroom* is a kind of installation and live sound theatre at the same time. Its title refers to distributed audio or whole house audio system based on connecting all rooms into one audio structure by using cables and relays.

Eurhythmics Ensemble

Students: Karolina Bera, Weronika Bohdan, Magda Czypicka, Kornelia Fedorczyk Cabrera, Klaudia Hübner, Aleksandra Olkiewicz, Joanna Siubdzia, Oliwia Szygulska, Alicja Wasilewska, Marta Wybraniec.

Teachers: Kinga Ceynowa, Anna Kokocińska.



**Anna Kokocińska** graduated from the Ignacy Jan Paderewski Academy of Music in Poznań in 2008 (MA in Eurhythmics). She presently works as Assistant Professor in the specialty of Eurhythmics, teaching rhythmics, piano improvisation and movement composition. Anna is interested in movement and contact improvisation and in using the Dalcroze method in work with instrumentalists and vocalists. She has recently taught and performed at several international Eurhythmics festivals in Poland, France, Germany, Great Britain and Sweden.

**Kinga Ceynowa** was born in Poland in 1974. After graduating in Eurhythmics as a Master of Arts, she has taught at The Ignacy Jan Paderewski Academy of Music in Poznań in the field of Eurhythmics, piano improvisation, technique of movement and music choreography. Kinga has worked with preschool children, young people and seniors, and has presented workshops and music choreographies in Poland and other European countries.

**Agnieszka Chenczke-Orłowska** has a PhD in Eurhythmics and Dance. She was born in 1971 in Poland. Agnieszka graduated from the Ignacy Jan Paderewski Academy of Music, Poznań and currently works there. She received a prestigious scholarship Internationale Gesellschaft Rosalia Chladek in Vienna. Agnieszka also teaches Eurhythmics in primary music schools and kindergartens. She has led courses, and workshops, given lectures and presented various choreographies in Switzerland, Latvia, Russia, Ukraine, Germany, England, France, Belgium and Austria. Agnieszka received a 2nd Place Award at 1st International Competition DALCROZE 2016 in Hellerau.

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## **KORNELIUSZ FLISIAK, NUANCES NO.1 AND NO.2 FOR ELECTRONIC MUSIC, MOVEMENT AND LIGHT**

### **THE KAROL SZYMANOWSKI ACADEMY OF MUSIC IN KATOWICE - EURHYTHMICS SPECIALTY**

Choreography of music – Nuances no.1 Anna Lipiec, Nuances no.2 students of the Eurhythmics Specialty

Performers: Karolina Lisowska, Karolina Paczuła, Agnieszka Pysz, Weronika Pańta, Martyna Kotwasińska, Paulina Oskwarek

Music choreography: *NUANCES no.1*, Anna Lipiec; *NUANCES no.2*, students of the Eurhythmics Specialty at the Academy of Music in Katowice under the direction of Anna Lipiec

*Nuances* is a composition that was created from the inspiration of the movements of dancers. The musical layer results from the movements and reflects

all their elements such as tempo, energy, dynamics and articulation. The sound layer is based entirely on the movement element. Electronic music is a modification of the sound of an analogue piano combined with various effects of many overlapping instruments, which were also presented by dancers on the stage. An additional effect that reflects the character of electronic music was presented by the play of the stage lights, which also harmonizes with the movements of the dancers. This *Plastique Animée* was devised with the students of the Eurhythmics Specialty in the musical expressive movement classes.

*Anna Lipiec (PhD, MA in Eurhythmics) graduated from the Academy of Music in Katowice, undertook three years of study in Music and Movement in Therapy and has a first degree certificate of Veronica Sherborne Developmental Movement method. In 2014, Anna defended her PhD at the Fryderyk Chopin University*

*of Music in Warsaw. She has lectured and conducted workshops in Poland and abroad (Austria, Ukraine and Portugal) and was awarded the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.*



# WEDNESDAY 31 JULY

13.00-13.30 Eurhythmics Hall

## THE PHYSICAL EXAM

DA HYE (CLARA) YANG

*Guildhall School of Music and Drama, London, and Harvard Medical School*

*Physical Exam* is an interactive installation involving two people—the artist and any individual sitting across from the artist. On a low standing surface beside two chairs are a stethoscope and a drawing of four auscultation locations, where medical students are trained to place their stethoscopes to listen to heart sounds.

The piece is an invitation for the individual to listen to the artist's heart, an internal sound that first requires the listener to search for it, which implicates a tactile exploration of the chest area with a proper use of the stethoscope, and then to listen with concentration, which requires a dedication and stillness to experience the sound. It also experiments with how the listener approaches the artist in an uncertain situation, where the score is composed of visual cues-- the stethoscope and drawing. The artist sits in silence throughout the piece without giving any directions.

The piece is intended to be a happening among other happenings. It does not require an attentive audience or stage. Each performance can be fifteen to twenty minutes long, which allows three or four individuals

*Da Hye (Clara) Yang* is a Korean-American musician currently residing in London, UK. As a musician-physician in training, she is pursuing dual degrees at Guildhall School of Music and Drama, London and Harvard Medical School, Boston. Originally trained as a classical flute player, she now uses live and recorded sound from both musical instruments and everyday

to experience a listening event. The performances can be placed throughout the day, and throughout the duration of the conference. It takes place in a semi-private space, which allows the listener some semblance of being engaged in a private relationship, while at the edge of being exposed to the public; this is the same edge that patients and physicians exist in during any encounter in the hospital.

*Physical Exam* was first performed at Barbican Exhibition Halls in London in 2017 as part of *Unfinished*, a day-long exhibition.

This piece will draw the participant's attention to the physical gesture of listening, and the listener's relationship to a listening object. It will attempt to create a controlled environment in which one can raise questions around the habit of listening. As a piece that was devised to explore concepts of patient autonomy and physician-patient power dynamics (described in more detail in the paper at 11.00, Wednesday), it will anchor the act of listening within a context that resembles the physical exam.

*objects. Currently, her artistic practice involves observing, revealing, manipulating, placing, recording and performing. Clara is motivated to notice complexity around the human condition.*

**This is repeated, 13.00, Thursday 01 August.**

## AROUND DALCROZE'S IDEA AND BEYOND

Total duration: 85 minutes

### PULSING SHAPE: COMPILATION OF MAX RICHTER'S MUSIC

NINA MINOR (choreography)

*The Karol Szymanowski Academy of Music, Katowice, Poland*

NATALIA KIDOŃ, MARTYNA KOTWASIŃSKA, KAROLINA LISOWSKA, PAULINA OSKWAREK, JOANNA WALOSZEK, PATRYCJA WIDLARZ, MARTYNA WOJSYK (performers)

*Students of Eurhythmics Specialization at the Karol Szymanowski Academy of Music, Katowice, Poland*

*Pulsing Shape* is a choreographic work created during contemporary dance classes within the Eurhythmics Specialization at the Karol Szymanowski Academy of Music in Katowice. Although not a musical interpretation, music is significant; it does not only stand for background. While creating the choreography, I focused on relationships between body, movement and sound.

Because the students I worked with on the choreography are not professional dancers, it was necessary to start with the basics: getting to know one's own body and entering into dialogue with it. Our first sessions started with movement improvisation based on listening to our bodies, our pulse flows and inner rhythm. Next, we worked on activating the natural intelligence of the body, its dynamics

and expression. The choreography, apart from the movement material created during improvisation sessions, is based on contemporary dance techniques. It explores movement starting from impulses of specific parts of the body, redirection of movement and surprising ourselves with it.

The choreography will be presented to Max Richter's music. The whole piece is also inspired by a fragment from Sarah Kane's *Crave*:

And I want to sit on the steps smoking till your neighbour comes home and sit on the steps smoking till you come home and worry when you're late and be amazed when you're early and give you sunflowers and go to your party and dance till I'm black...

---

*Nina Minor* is the rewarded absolvent of the Dance Theatre Department in Bytom, National Academy of Theatre Arts, Cracow. Since 2013, she has collaborated with Jerzy Stuhr. Nina has received an award from the S. Wyspiański Scene Foundation, has twice held the scholarship of the

Marshal of the Silesian Voivodeship and plays in Ochtheatre in Warsaw. She has performed in Moscow, Erivan (Armenia), in The Grand Theatre - National Opera in Warsaw and during the Gdansk Shakespeare Festival.

## CONTOUR I-SCHAEFFERIANA (DEDICATED TO BOGUSŁAW SCHAEFFER)

**ALEKSANDRA BILIŃSKA**

*Frederic Chopin University of Music, Warsaw, Poland*

In the stage activities of this piece we will see references to instrumental theatre. The movement layer of this work assumes the connection between the performance of the instrumentalist and the expression of the body, the graphic aspect of the score and the dramatic layer contained in the abstract visual impressions. These dependencies are based on the mutual feeling of the creative moment and listening to the expression of the performer, who is also the co-creator of the work. The experimental nature of the presentation implies the possibility of changing the number of performers both in the area of movement and instrumental performance.

Aleksandra Bilińska – graphic score/electronic music/piano

Iga Eckert – choreography of music/improvisation

Emma Shubin – flute/movement/improvisation

Katarzyna Kawończyk – piano/movement/improvisation

Other performers: Katarzyna Kawończyk, Ewelina Gałysa, Weronika Pańta, Katarzyna Tondyra

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***Aleksandra Bilińska** (PhD) is a composer, ethnomusicologist and improviser. She graduated from the Academy of Music in Katowice and the University in Warsaw (specialization in ethnomusicology). Aleksandra has taken part in international conferences as a theorist and created workshops with piano improvisation (ISME Conference, Brazil; Jaques-Dalcroze Institutes in many countries). The scope of her research comprises techniques of 20th-century music and artistic work with choreographers. Aleksandra's compositions have been performed across the world.*

***Iga Eckert** (MA) graduated from the Karol Szymanowski Academy of Music in Katowice (speciality: Eurhythmics and conducting). She is two-time laureate of the Promotion of Young Culture Creators Prize of the City Katowice. Iga has participated in numerous courses and workshops across the field of music education in Poland and abroad. She works in the W. Kilar Complex of State Music Schools and at the Karol Szymanowski Academy of Music, and is also the co-founder of Poddanczy Theatre.*

*Flutist, Dalcroze, and Suzuki Educator **Emma Shubin** holds a Dalcroze License, MM in Flute Performance, and BA in Ecology and Evolutionary Biology. As a Wm.S. Haynes Flutes Ambassador Clinician, she has appeared as a soloist worldwide and serves as the piccolist for the Steamboat Symphony Orchestra. As the Co-Executive Director of Integral Steps, she has a passion for integrating education, developing community, and connecting to audiences from the performance stage. She serves as the Coordinator for New Programming with the Dalcroze School of the Rockies.*

## THE WAY OF THE WIND

JAMES SHING-MU CHENG

*Utheatre Performing Arts School, Taipei, Taiwan*

The improvised movement of *The Way of the Wind* is performed by James Shing-Mu Cheng to Howells's *Fantasy String Quartet*, Op. 25.

The wind, a silent walker.

The wind is like the breath of a mountain, inhaling and exhaling.

In the beginning, the wind blows slowly. Slow, but not halting; fast, but not urgent. In the middle passage, after flowing across the mountain forest, the wind climbs up to the peak of the mountain, meanwhile, it tests the will of a human climber on the road. Then the wind gradually calms down after passing the peak. It flows and swirls among mountains. When the wind blows, it leads us to move forward into the deeper part of our mind. Dalcroze technique, martial arts, elements of Tai Chi, and Whirling Dervishes of the Gurdjieff movements are blended into this work.

Section A: Through the commencing form of Tai Chi, slowly and calmly, the performer indicates the transfer of the wind into silk-like string and thought, stretching into the air.

Section B: Faster tempo and force of martial art are integrated to feature the wind passing through trees and over the hills. Following the melody, the performance imitates the forms, the speed, and the weight of the wind.

Section C: Physically the performer is back at the original starting point, yet full of emotions after the journey.

Section D: The performance dives deep into the core of the wind and leads the viewers to concentrate on what flows in their minds.

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*James Shing-Mu Cheng, from Taiwan, is 18 years old and has studied Dalcroze Eurhythmics with Mindy Shieh since he was four. At Utheatre Performing Arts School, he also studied meditation, music, body movement, objective theatre and cross-disciplinary approaches to the arts since he was sixteen. James studies Eurhythmics, combining it with practices such as Grotowski's body training, oriental*

*traditional martial arts, drumming, sit-in, Taiji guidance and sacred dance. The training at the school uses music, drama, literature, dance, rituals and other materials to realize the concept of harmony between the arts and a unique way of performing.*

## DEBUSSY'S SYRINX IN SILENCE, SOUND AND MOVEMENT

**DAWN PRATSON**

*Dalcroze Philadelphia, USA*

**EMMA SHUBIN**

*Integral Steps & The Dalcroze School of the Rockies, USA*

A performance of the famous flute solo *Syrinx* by Claude Debussy by Dawn Pratson and Emma Shubin, using gesture, sound, silence and movement. This performance will explore the questions: How can movement in silence bring a musical score to life? Can movement spark the sound of music? How can the embodied experience of playing a piece of music (breath, posture, embouchure, etc.) inform the choreographic choices in the plastique? The performers will present three versions of this work - one with movement only, one with one player and one mover, and one with two movers and players - both Dawn and Emma performing on their 'first' instrument, their body, as well as their flutes.

In 2015 Emma Shubin was invited as a scholarship recipient to present a workshop on audience engagement and using movement as a performer's tool through Claude Debussy's work for solo flute, *Syrinx*, at the IDCS conference in Vienna. This experience sparked a series of workshops, presentations, and diverse performances of this work, varying from audience participation to choreographed *Plastiques Animeés* (<https://youtu.be/ePnDw-BWU-cA>). We propose to follow the development of this thread and present a collaboration between Dalcroze Educators, flutists and movers Emma Shubin and Dawn Pratson. The collaboration between Dawn and Emma has come from a shared journey as flutists, Dalcroze Educators, and interest in the use of movement to bring music alive.

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*Dancer/choreographer, musician and educator, Dawn Pratson holds a BA in music and dance, a master's degree in Creative Arts in Therapy, a Dalcroze license and is certified in Orff-Schulwerk. She is on the summer studies faculty of the Longy School of Music of Bard College and the University of the Arts, Philadelphia, PA and started Dalcroze Philadelphia, a proposed chapter of the Dalcroze Society of America, in 2016. She is an artist-in-residence at Mascher Space Dance Cooperative, Philadelphia, PA.*

*Flutist, Dalcroze, and Suzuki Educator Emma Shubin holds a Dalcroze License, MM in Flute Performance, and BA in Ecology and Evolutionary Biology. As a Wm.S. Haynes Flutes Ambassador Clinician, she has appeared as a soloist worldwide and serves as the piccolist for the Steamboat Symphony Orchestra. As the Co-Executive Director of Integral Steps, she has a passion for integrating education, developing community, and connecting to audiences from the performance stage. She serves as the Coordinator for New Programming with the Dalcroze School of the Rockies.*

## ANALOG. MONOLOGUE

ALEXANDER RIEDMÜLLER

*University for Music and Theatre Hamburg, Germany*

ANITA LOPES-GRITSCH

*Independent, Vienna, Austria*

Listening, communication, dialogue and performance make up the texture of the interdisciplinary performance “Analog. Dialog”, which premiered at the University of Music and Performing Arts in Vienna in October 2017. The two performers and makers of this short piece, Anita Gritsch and Alexander Riedmüller, have been experimenting with a lot of different artistic formats in the past years, which they bring together in this one. Playing with snippets of childhood memories, changes in technology, scientific language, communication breakdowns and how sound and movement influence each other, the two performers record and play back their own performance in both analog and digital ways. The random analog recording mirrors the way in which our attention travels during listening, whereas the digital recording, looped

accumulatively, hints at the overload of information we listen to in our digital age.

Due to recent happy family events, the original piece was adapted for only one performer for its showing in Katowice. Alexander is going to improvise exactly and accurately 90 seconds in different artistic languages, building up live on stage two kinds of sound environments with the help of Martina Jordan, his assistant on the cassette recorder. Listening to these two worlds, the body reflects in movement what the former journey of memories and attempts of verbal expression has put together in a digital and in an analog way. Improvising around a set structure, the outcome ultimately depends on how the listening in the moment of performance is going to take place.

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*Alexander Riedmüller studied Rhythmics in Vienna, Austria. After his degree he moved for some years to South America, where he worked with several theatre groups in Buenos Aires, Argentina and the body music group “Bande” in Montevideo, Uruguay. In 2016 he moved back to Germany and is currently part of the Department for Elementary Music Education at the University for Music in Theatre Hamburg. He dedicates his performance research to finding ways of bringing Rhythmics on stage.*

*Anita Lopes-Gritsch studied Rhythmics in Vienna (graduating in 2012) and has been working internationally as an independent trainer and performer since. Her areas of specialization are body music/body percussion as well as linking language learning and rhythmics. She has worked with the most diverse target groups, teaching at universities, festivals, conferences, schools and private institutions. Her performance projects include children’s theatre and body music shows. Her book Move & Groove in English was published in 2016.*



## EMIL'S LAB

### THEATRE OF RHYTHM “KATALOG”

*The Karol Szymanowski Academy of Music in Katowice, Poland*

**Scenario and direction:** Anetta Pasternak, *The Karol Szymanowski Academy of Music in Katowice*

**Performers:** Adalberto Maria Riva - piano, Olga Daroch - piano, Aleksandra Rzepka - percussion, Iga Eckert, Ewelina Gałysa, Natalia Kidoń, Karolina Paczuła, Agnieszka Pysz, Katarzyna Tondyra, Patrycja Widlarz

**Music:** Emile Jaques-Dalcroze, Christoph Willibald Gluck, Robert Schumann, Fryderyk Chopin, Franz Liszt, Felix Mendelssohn-Bartholdy, Igor Stravinsky, George Templeton Strong, Lalo Schifrin, John Kander

**Multimedia animation:** first-year MA students from the Faculty of Video Games and Virtual Space Design of the University of Silesia, Arts Department in Cieszyn, under the supervision of Justyna Stefańczyk and Wojciech Osuchowski: Patrycja Bobrowicz, Bartłomiej Bogusz, Marcin Gorycki, Mateusz Jaworzyn, Marlena Kiepel, Adrian Kuś, Witold Suchoń, Adrianna Szyszka, Katarzyna Wodzis, Maciej Zug

**Music in multimedia:** students of the Specialty Sound in Games, Faculty of Video Games and Virtual Space Design of the University of Silesia, Arts Department in Cieszyn, under the supervision of Paulina Bieleś: Dawid Biegun, Adam Boruta, Tomasz Chyra, Klaudia Dziewięcka, Elfryda Kubica, Maja Kupiec

Anetta Pasternak founded the Theatre of Rhythm “Katalog” at the Music Academy in Katowice in 1997. This team integrates graduates and students of the Eurhythmics specialty who feel the need to participate in additional creative and experimental activities. The “Katalog” performs theatrical interpretations of music derived from the Dalcroze practice of *Plastique Animée*, as well as original short theatrical forms in which music plays a key role.

On this occasion, we are going to present a performance inspired by Emile Jaques-Dalcroze’s philosophy of music and education. It will be an at-

tempt to look at Dalcroze practice at his institute in Hellerau. This place became a kind of “Laboratory of the New Life”, where the pedagogical and artistic ideas of his method crystallized and in which relations with outstanding artists of that time played a significant role. In our performance, we look at this special time with a longing for those ideals, but also with a sense of humour resulting from a century’s distance. Multimedia created by computer graphic designers provides a kind of lively scenography, which completes the course of action of individual scenes. In the main role you will see the Italian pianist Adalberto Maria Riva.

**Anetta Pasternak** (PhD hab, MA in Eurhythmics) works as an associate professor (specialty Eurhythmics) at the Academy of Music, Katowice, Poland. As its artistic director, she promotes the Scientific Circle of Eurhythmics with its artistic branch, the Theatre of Rhythm "Katalog". Anetta was awarded the first prize at the Second European Eurhythmics Competition in Trossingen, Germany. She specializes in modern music interpretation (*Plastique Animée*) and is particularly interested in the therapeutic aspect of Eurhythmics.

**Adalberto Riva**, from Milan, graduated at the Milan Conservatory of music and then at the Lausanne Conservatory. As a concert pianist, he performs regularly in Europe and North America. Very fond of musical discoveries, he dedicated several CDs to forgotten composers belonging to the 19th and 20th centuries, including a world première recording of Jaques-Dalcroze's music, released by VDE-Gallo, Cascavelle and Toccata Classics. These recordings include some world premières and have had excellent reviews worldwide, including in *The Guardian*, *American Record Guide* and *Fanfare Magazine*.

**Justyna Stefańczyk** (PhD) graduated from the Academy of Fine Arts in Katowice and received a diploma, with distinction, from the Faculty of Graphic Design. In 2018, she received a PhD degree at the University of Silesia Arts Department in Cieszyn, Faculty of Graphic Design, where

she currently works in the Faculty of Video Games and Virtual Space Design. Justyna illustrates poetry and creates picture books for children. With an interest in poster art, typography and animation, she has also participated in multiple individual and collective exhibitions.

**Wojciech Osuchowski** is a graphic designer and pre-press specialist. A graduate of the Art Institute in Cieszyn, the Faculty of Arts of the Silesian University, in 2017 Wojciech received a PhD degree at his alma mater, where he currently works as an assistant professor in the New Media Department. He works as a graphic designer, a photographer, a multimedia artist, a web and logo designer. Wojciech's works have been presented at over 150 private and public exhibitions.

**Paulina Bielez** is a sound engineer, recording musician and flutist. She is an assistant in the Department of Theory and Music at the Silesian University in Cieszyn and teaches at the Faculty of Games and Virtual Reality Design, in the specialty of Sound in Games and Faculty of Music in Multimedia. Paulina graduated from the Faculty of Jazz at the Music Academy in Katowice and Acoustic Engineering at the University of Science and Technology in Cracow. Currently, she is a PhD student at the Fryderyk Chopin University of Music in Warsaw.



# THURSDAY 01 AUGUST

## 13.00-13.30 Eurhythmics Hall

### THE PHYSICAL EXAM (repeat, see Wednesday for description)

DA HYE (CLARA) YANG

*Guildhall School of Music and Drama, London, and Harvard Medical School*

## 17.00 Concert Hall

### RECITAL OF JAQUES-DALCROZE'S PIANO MUSIC

PAOLO MUNAÒ

*Cascades* (c. 1910, manuscript)

*Esquisse pour un exercice de cordes* (c. 1930, manuscript)

*Vingt Caprices et Etudes Rythmiques* (Book 1, publ. 1920)

- I. *Allegro giusto*
- II. *Tranquillo e soave*
- III. *Agitato*
- IV. *Poco lento e calmo*
- V. *Lento deciso*
- VI. *Con forza e ritmo*
- VII. *Tranquillo*
- VIII. *Strepitoso*
- IX. *Moderato con dignità*
- X. *Allegramente*

In the coming months, the UK label Toccata Classics will release three compact discs that offer listeners a wide variety of Jaques-Dalcroze's best piano works in world première recordings. At ICDS4, two of the four pianists involved in this project will perform several selections from these releases in two separate concerts.

In addition to four operas, several important orchestral works, and a lot of chamber music, Jaques-Dalcroze's catalogue of compositions features many, many works for the piano. An excellent pianist himself, the composer showed through his pedagogical method ways that teachers can exploit the instrument's vast orchestral and contrapuntal possibilities in their teaching, not only in their performance of written works, but also and especially via keyboard improvisation.

We should not feel surprised, then, to learn that, as a true extension of his musical thought, the instrument held a prominent place in his creative life, too. In the roughly sixty years during which his creative output unfolded, the piano music documents a stylistic evolution that took him from the highly chromatic and rather Germanic approach we associate with the late nineteenth-century French milieu of Saint-Saëns, Massenet and Chabrier, to an extremely personal language. While his style retained these personal qualities to the end, the later work shows influences of the early jazz that was fascinating Europe between the wars.

**Duration: 40 minutes**

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*Sicilian **Paolo Munaò** is a recipient of the prestigious AFAM Premio Claudio Abbado (2015) and UNESCO Aschberg Prize for Artists (2004). Disciple of Sergio Fiorentino and assistant at Musik-Akademie Basel, he is now a passionate researcher-pedagogue in Florence (MIUR). Tour dates include: AKA Budapest (Dohnányi manu-*

*scripts), Victoria Hall Geneve (HEM Baroque with J. Savall), Bergen Festival (Grieg songs), Maggio Fiorentino (Mozart KV505), Cantiere d'Arte Montepulciano (Dallapiccola). He has received an Artist Award 2018 from Koninklijk Conservatorium Den Haag.*

# FRIDAY 02 AUGUST

**12.35 Boleslaw Szabelski Hall (Aula)**

## **ORGAN RECITAL: JOHANN SEBASTIAN BACH AND HIS GREAT SUCCESSORS**

**BARTŁOMIEJ BARWINEK**

*The Karol Szymanowski Academy of Music, Katowice, Poland*

**JOHANN SEBASTIAN BACH**

**PRELUDE IN E FLAT MAJOR, BWV 552/1**

**JOHANNES BRAHMS**

**CHORALE PRELUDE HERZLICH TUT MICH VERLANGEN, OP. 122 NO. 10**

**MORITZ BROSIK**

**CHORALE FANTASY ON CHRIST IST ERSTANDEN, OP. 6**

The organ by Anton Škrabl (II/25, 2016) built in the style of early German romanticism

**Duration: 20 minutes**

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***Bartłomiej Barwinek**, born 1990 in Kielce (Poland), graduated from the Karol Szymanowski Academy of Music in Katowice in two specialties: theory of music (2016) and organ performance (under Professor Julian Gembałski, 2018), both with a top grade. He works as an assistant*

*reader in the Department of Composition and Theory of Music at his home university. Bartłomiej is currently preparing a doctoral dissertation about Friedrich Hölderlin's poetry in 19th- and 20th-century music.*



## **The 4th International Conference of Dalcroze Studies (ICDS4)**

The 4th International Conference of Dalcroze Studies brings together more than 220 delegates from all over the world to share their work in the overlapping fields of pedagogy, performance, therapy and research. Following successful conferences in Coventry (2013), Vienna (2015) and Quebec City (2017), ICDS4 continues to be the premiere platform for exchange in Dalcroze studies, an evolving transdisciplinary endeavour. Over five days, delegates from twenty-five countries will engage with a wealth of papers, workshops, symposia, roundtables, posters, research training seminars, keynote addresses, talking circles, discussion groups and performances. In 2019, the Eurhythmics speciality at the Karol Szymanowski Academy of Music celebrates its 30th anniversary, making it a very fitting host.

### **Save the date!**

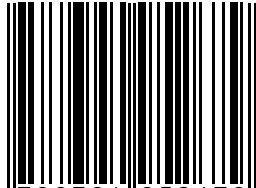
The 5<sup>th</sup> International Conference of Dalcroze Studies will take place 22-26 March 2021. To find out where, make sure to attend the Closing Ceremony...!

Please note, given the time of year, the deadline for submissions will be several months earlier than usual.

### **Contact**

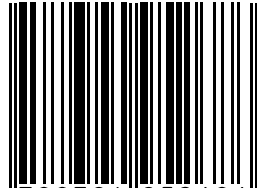
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