



6th International Conference of Dalcroze Studies

Program and Abstracts

*Ecologies of practice in
music and movement*

Carnegie Mellon University
School of Music

MARTA SANCHEZ DALCROZE TRAINING CENTER
PITTSBURGH, PENNSYLVANIA, USA

August 2-5, 2023

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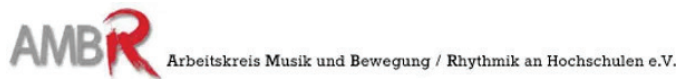
115 DEMONSTRATION CLASSES / POSTER / ROUNDTABLE

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Welcome from John Habron-James

On behalf of the Scientific Committee, welcome to the 6th International Conference of Dalcroze Studies (ICDS6)!

For this conference we move for the first time to the United States of America and are delighted that our host is Carnegie Mellon University in Pittsburgh, a place with a century-long tradition of Dalcroze training. The ICDS6 Organizing Committee is led by Dr Stephen Neely, Director of the university's Marta Sanchez Dalcroze Training Center, Director of Graduate Studies, and member of the Scientific Committee.

I am thrilled that this conference will allow delegates to meet in person once again, after the major disruptions caused by the COVID-19 pandemic. I am equally excited that we are experimenting with a level of hybridity, following the highly successful online conference (ICDS5) in October 2021. This innovation not only reflects one of our key values – sustainability – but also echoes the theme of our sixth conference: Ecologies of practice in music and movement.

Taking this theme as our inspiration, ICDS6 will explore the different meanings of ecology as they relate to Dalcroze and related practices. By sharing our knowledge and experiences, our research, pedagogy, and artistic outputs, we hope to arrive at new understandings of our practices on the individual, communal, societal, and systemic levels and how these levels interrelate. In so doing, we would also like to formulate proposals for how we can cultivate strong, enduring, and care-filled relationships between ourselves, music, movement, and the planet that is our home.

The Scientific Committee is made up of leading experts in a variety of fields, all of which have relevance to Dalcroze and related fields. We also have Dalcroze teachers and teacher educators on the committee, who themselves undertake and supervise research. I am very proud to work alongside all of them and am immensely grateful for their ongoing support and advice.

ICDS6 will mark 10 years since the first conference and celebrate this important milestone in our history. It will also be my sixth and last conference as Chair of the Scientific Committee and as such I look forward to sharing in many memorable moments that will help to round off a very special decade in my life.

Thank you in advance for your contributions to ICDS6. I hope you will leave the conference with fond memories of a flourishing international community, new friends, and with renewed energy and enthusiasm for your work, whatever your walk in life.



Dr John Habron-James
*Chair of the Scientific Committee,
6th International Conference of Dalcroze Studies*

Welcome from Stephen Neely

Greetings from the Carnegie Mellon School of Music and the Marta Sanchez Dalcroze Training Center!

I am so pleased to welcome everyone to our School and to our campus. It is an absolute thrill to bring the community together at CMU for the 6th International Conference of Dalcroze Studies.

Dalcroze studies are deeply revered in our Carnegie Mellon School of Music. The Dalcroze coursework was first brought to Pittsburgh, Pennsylvania in 1913 by a student of M. Jaques, Prof. Susan Canfield, and shortly thereafter became an official part of our undergraduate curriculum in 1921. **This year marks 102 years of compulsory Dalcroze Eurhythmics at Carnegie Mellon!**

Starting in 1956, we benefitted from an impressive line-up of Dalcroze professors including Mary McNair, Diplome from London, Doris Portman, Diplome and teacher from Hellereau and Geneva (1929–1930; she also established the program at Oberlin in 1927), Cecil Kitcat (1931–1936; studied in Geneva), Henrietta Rosensterauch, Diplome (1937–1952), Joan Wright (1953), Colleen Smith (1954), and Therese Collet (1955–1957). Dr. Marta Sanchez, Diplome, started teaching here in 1958 and established the CMU Dalcroze Training Center in 1967. Dr. Annabelle Joseph, Diplome, joined Marta in 1989, Dr. Stephen Moore, Diplome, joined the summer training center faculty in 1997, and I was brought on the team in 1999 to work with both the undergraduates and the summer students! **This summer the Dalcroze Training Center hosts our 48th Summer Dalcroze Workshops in conjunction with the ICDS.** We are so pleased to be here, with this community, continuing this work.

2023 seems so far away from 1913, yet here we are, improvising, singing, walking and clapping and finding music in the vibrating body. Beyond these well-rehearsed traditions, we continue M. Jaques' "experiments" every time we discover a new connection between our music, the body, motion, and [insert your research here]. As I sat through the many presentations at my first ICDS (2017 in Quebec City), I was blown away by the depth and breadth of the research presented. Not only were there amazing performances and examples of excellent teaching, but there were also all variety of academics and researchers from wide-ranging fields showing us the many ways that these Dalcrozian principles, philosophies, and connections were relevant in various other contexts. I walked away in awe with my head spinning as I pictured my own burgeoning research aspirations, excited to continue the conversations.

And here we are! 2023, together, with more than 95 presentations, from researchers spanning more than 20 countries, 5 continents, and many different fields. We again have amazing performances and examples of excellent teaching at the ready and a treasure trove of papers and discussions that will certainly inspire us all.

WELCOME. Enjoy. Discuss. Take notes. Scribble new ideas. Make connections. And join the international community in expanding our work into the next generations.



With gratitude,

Stephen Neely, PhD

Chair, ICDS6 Organizing Committee

Milton and Cynthia Friedman Assistant Professor of Music

Director, School of Music Graduate Studies

Director, Marta Sanchez Dalcroze Training Center

Carnegie Mellon University

Co-Founder and Co-Host, Virtual Dalcroze Meet-up

Acknowledgements

An enormous debt of gratitude is owed to the Scientific Committee, who have successfully steered the ICDS through choppy waters to be where we are today. Thanks to Ruth Alpers, Eric Barnhill, Karin Greenhead, Marja-Leena Juntunen, Louise Mathieu, Stephen Neely, Luc Nijs, Rosalind Ridout, Andrea Sangiorgio, and Liesl van der Merwe. Louise and Liesl chaired the Peer Review & Programming and Awards & Prizes Working Groups respectively and deserve special mention. We also extend our thanks to Selma Odom and Jane Southcott who contributed to the peer review process, and to Johanna Laakkonen, who stepped down from the Scientific Committee in 2022.

Both the Scientific and Organizing Committees have been very ably assisted by Agata Trzepierczyńska, the ICDS Media and Communications Officer over the last two years. We are extremely grateful for her commitment, care, and attention to detail in facilitating many aspects of the conference's smooth operation.

Finally, we would like to acknowledge our loved ones: Melissa Neely and Bethan Habron-James for walking alongside us throughout the journey to ICDS6.

Stephen Neely Chair, Organizing Committee

John Habron Chair, Scientific Committee

Guest of Honor: Joan Pope



Our Guest of Honor at ICDS6 is Dr Joan Pope. She will receive the ICDS Lifetime Achievement Award during the conference.

Western Australian, Joan Pope OAM, is a Dalcroze Eurhythmics teacher who has conducted courses and participated in conferences in Australia, Fiji, Germany, Hong Kong, Japan, Malaysia, New Zealand, Singapore, Switzerland, Taiwan, Thailand and the UK. After attending the Dalcroze Society Training Centre in Eurhythmics during 1953, she went on to gain a Dalcroze Licentiate (Sydney, 1957) and the Diplôme Supérieur Jaques-Dalcroze Honoris Causa (Geneva, 1999). Joan is Immediate Past President of Dalcroze Australia and examines for the Dalcroze Eurhythmics International Examining Board (DEIEB).

Joan's PhD (Monash University, 2008) investigated early Dalcroze teachers in Australasia and earned the Australian Society of Music Education (ASME) bi-ennial Sir Frank Callaway Award for the best doctoral thesis in Music Education (2009). Her publications on Dalcroze Eurhythmics are extensive. Besides several books collating, editing and annotating the lesson plans of Heather Gell, Joan contributed a chapter to *Chemins de rythmique*, Vol. 3 (Geneva 2020) and nine chapters to *Dalcroze from a Distance: A miscellany of current Australian research* (Sydney, 2007). In 2013, she co-authored *Practical idealists: Founders of the London School of Dalcroze Eurhythmics* (Coventry University) with Selma Odom. Joan's research articles have appeared in *Le Rythme*, *Australian Journal of Music Education* and *Brolga: An Australian Journal about Dance*, among others.

Joan's degrees from the University of Western Australia (UWA) and Edith Cowan University (ECU) are MEd, BEd, BA and DipEd; she also holds LRAM (Mime), LRAM (Speech & Drama) and Advanced Certificate Arts & Design (TAFE WA). She is well-known in Australia for creative approaches to community arts, playgrounds, children's arts festivals, youth theatre, recreation activities for seniors, and has tutored in Early Childhood Education for a range of institutions since the late 1950s. Stage roles with UWA and Graduate Dramatic Societies, and WA Playhouse, have been interspersed with directing for the Guild of Young Artists, WA Gilbert and Sullivan Society, The WA Opera Company, Ballet Workshop and numerous student and community dance and theatre associations.

Joan has served on numerous boards including State and National Arts Grants, Festival of Perth, and WA Theatre Company. She was a founding member of CATS (Childrens Activities Time Society), ASME (WA), POD (Playgrounds on Demand), DaCi (Dance and the Child International) and AADE (later Ausdance). Inaugural President of AYPAA (Australian Youth Performing Arts), she was Australian delegate to ASSITEJ (International Association of Theatre for Children and Young People) with meetings in Madrid, Stockholm, Sibenik, New York, Washington DC and Lyons. Vice-President of WA Girl Guides, Joan has served as elected Warden of UWA Convocation of Graduates. Travel study projects were enabled by significant awards including the Australia Council's Inaugural Community Arts Fellowship (1980) and a WA Govt Women's Fellowship (1984). She is a popular volunteer presenter of 'Music Movement and Memories' with seniors' community groups.

In 2001 Joan was honoured with both the Medal of the Order of Australia (OAM) and the Centenary Medal of the Australian Government. In 2006 she received The Chancellor's Medal of The University of WA and in 2018 the Australia Dance Council's Award for Services to Dance Education. Dr Pope is a Fellow of the Australian Australian Council for Health Physical Education Recreation (ACHPER) and Honorary Life Member of AUSDANCE, ASME and Dalcroze Australia.

ICDS6 Scientific Committee

Chair:

Dr John Habron-James

Head of Music, Health and Wellbeing
Royal Northern College of Music, Manchester, UK

Vice-Chair:

Professor Liesl van der Merwe

Professor, School of Music and the Faculty of Humanities
North-West University, Potchefstroom, South Africa

Professor Louise Mathieu (retired)

Retired Professor, Université Laval, Quebec City, Canada
Director of Studies, Dalcroze Canada; Co-Director of the Dalcroze
Eurhythmics International Examination Board (DEIEB)

Dr. Ruth Alperson

Dean Emerita, Hoff-Barthelson Music School, New York, USA

Professor Karin Greenhead

Professor of Music (Dalcroze Eurhythmics); Teacher of Dalcroze
Eurhythmics; research supervisor, Royal Northern College of
Music, Manchester, UK; Director of Studies, Dalcroze UK;
Co-Director of the Dalcroze Eurhythmics International
Examination Board (DEIEB)

Professor Marja-Leena Juntunen

Professor in Music Education, Sibelius Academy,
University of the Arts, Helsinki, Finland; Dalcroze Pedagogue.

Dr. Luc Nijs

Associate Professor in Early Childhood Music Education and
Head of the Bachelor in Music Education at the University of
Luxembourg. Visiting Professor at Ghent University, affiliated with
IPEM and the JONET Chair on Social Action and Music Making.

Rosalind Ridout

PhD student, Royal Northern College of Music, Manchester, UK

Professor Dr Andrea Sangiorgio

Professor of Elemental Music Education (EMP Elementare
Musikpädagogik) at the University of Music and Performing Arts
Munich, Germany

Dr. Stephen Neely (Co-Chair Elect)

Milton and Cynthia Friedman Assistant Professor of Music,
Director of the Marta Sanchez Dalcroze Training Center, Director
of Graduate Studies, Carnegie Mellon University School of Music,
Pittsburgh, PA, USA

Dr. Eric Barnhill (Co-Chair Elect)

Senior Research Engineer at iRhythm Technologies, Inc. Salt Lake
City, Utah, United States

Agata Trzepierczyńska

Media and Communications Officer

Organizing Committee

Grace Alai, Assistant Chair and Presenter Liaison Team Lead
BFA student in Vocal Performance, Carnegie Mellon School of Music

Charlie Claffey, Photography

Carlos Ortega, Videography

Melissa Neely, Design, Publicity, Marketing
neelyhousedesign.com

Stephen Neely, PhD, Chair of the ICDS6 Organizing Committee

Matthew Reeder, Assistant Chair and Catering Lead
Master's student in Flute Performance, Carnegie Mellon School of Music

Preston Steimel, Digital Assets Team lead
BS student in Music Technology, Carnegie Mellon School of Music

Lenny Young, Conference Registration, University Registrar, and housing. Artist Lecturer in Solfege, Carnegie Mellon School of Music. Administrative Coordinator, Marta Sanchez Dalcroze Training Center

Presenter Liaison team

Grace Alai
Matthew Reeder
Jonathan Wang

Live-streaming and Digital assets team

Martin Baker
James O'Malley Gorbea
Billy Holtz
Liam Neely
Preston Steimel
Allen Zhu

ICDS Presentation/Zoom, Social Media, and Facilities teams

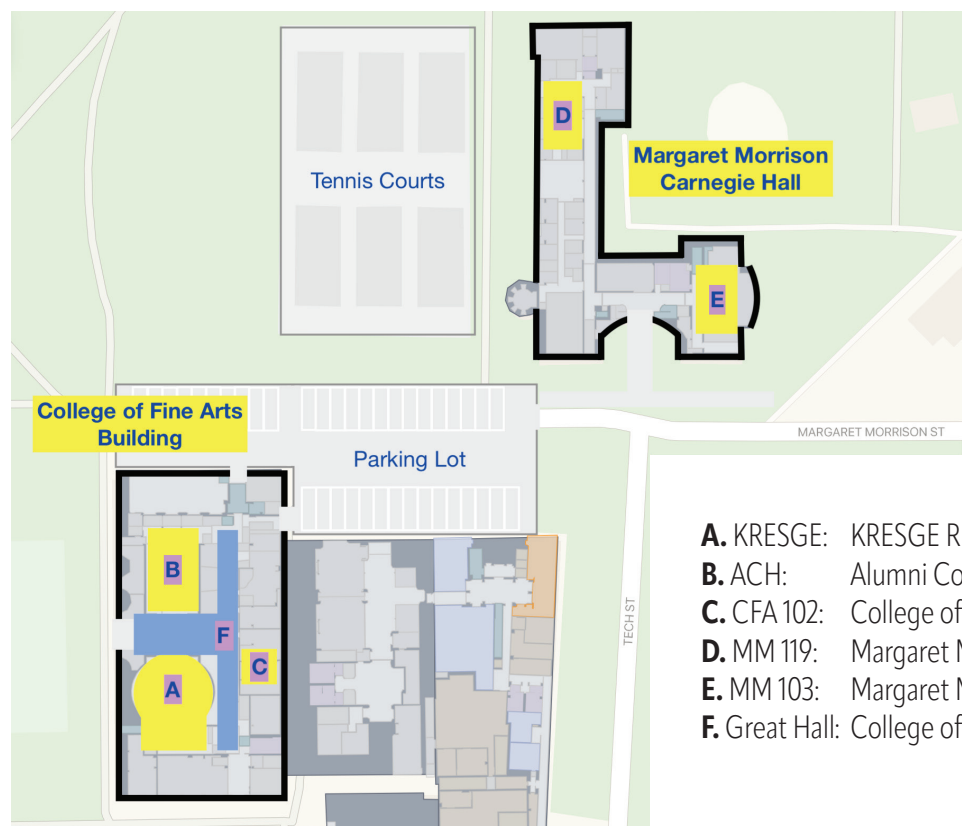
Viviana Antonio
Blaine Black
Ariana Blevins
Leila Gottlieb
Nicole Guccione
Claire Gunsbury
Arilyn Mitchell
Alice Statham

SCHEDULE

OPENING ACTIVITIES • WEDNESDAY AUGUST 2























4-6 pm	REGISTRATION – GREAT HALL
4:45 – 5:45 pm	<p>OPENING SPECTACLE – OUTDOORS</p> <p><i>The Long Rain</i> Dierk Zaiser <i>Zoom on Eco Boom</i> Anetta Pasternak</p>
6 – 7:30 pm	<p>KEYNOTE – KRESGE</p> <p>David Buley — <i>And suddenly, a tree: roots and routes of practice</i></p> <p>PERFORMANCE – KRESGE</p> <p><i>Joyful Dances: a Collaboration Across Borders</i> Catrien Wentink, André Oosthuizen, Liesl van der Merwe (<i>Trio Joie De Vivre</i>) North-West University, South Africa <i>Movement: Ewelina Gałysa, Marta Jarzyna, Wiktoria Jańczyk, Karolina Paczuła</i> <i>Supporting Performers: Anetta Pasternak, Martyna Borowska, Karolina Lisowska, Wojciech Smółka</i></p>
7:30 – 9 pm	<p>SPECIAL EVENT – ACH</p> <p>Opening Reception <i>Join us for light refreshments in the Alumni Concert Hall</i></p>

























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- A. KRESGE: KRESGE RECITAL HALL
- B. ACH: Alumni Concert Hall
- C. CFA 102: College of Fine Arts
- D. MM 119: Margaret Morrison
- E. MM 103: Margaret Morrison
- F. Great Hall: College of Fine Arts

THURSDAY AUGUST 3 IN PERSON ONLINE

	GREAT HALL	KRESGE	ACH	MM 119	MM 103	CFA 102	
8:30 – 10 am	REGISTRATION	PAPER WORKSHOP – KRESGE Ruth Alpers  <i>Moving to learn a theme by Beethoven, in and through the group, the Dalcroze way</i>		WORKSHOP – MM 119 Dierk Zaiser  <i>Alone and Together: Solo, Duo and Trio Interpretations of Music With Objects in Different Social Constellations</i>	PRACTICE PAPER -MM 103: Sui Ming Chu  <i>Reflections on the Identity and Essence of Dalcroze Eurhythmics and its Application to Hong Kong and China</i>	PRACTICE PAPER – CFA 102: Marlies Muijzers  <i>De Klank Van Mijn Vermogen / The Sound of My Ability: How Physical Limitation Led to the Creation of a Dance Performance About Acceptance</i>	8:30 – 10 am
10 – 10:30 am	REFRESHMENTS IN GREAT HALL	PERFORMANCE – KRESGE <i>Plastique Animée of Witold Lutoslawski's Works</i> Anna Dańda					10 – 10:30 am
10:30 – 12 (noon)	POSTER – GREAT HALL Alexander Riedmüller <i>Rhythmics / Music and Movement @ Hamburg. Open Online University – Creating OER for a Broad International Audience</i>	PAPER WORKSHOP – KRESGE John Robert Stevenson Anetta Pasternak  <i>The Seven Espèces of Emile Jaques-Dalcroze and Their Effect and Prominence in American Music Education: A Lost Work Rediscovered and Redefined.</i>		PAPER WORKSHOP – MM 119 Bethan Habron-James  <i>Celebrating the Riches of Heritage as a Resource Within Dalcroze Practice</i>	PRACTICE PAPER -MM 103: Mary Price-O'Connor  <i>What Happens When People's Response to Music in Group Plastique Animée is Framed/Contextualised/ Devised Within an Ecology That Allows for Authentic Responses, Amplified and Shared to Extract Commonalities?</i>	KEYNOTE #1 TALKBACK WITH DAVID BULEY – CFA 102: David Buley  <i>And suddenly, a tree: roots and routes of practice</i>	10:30 – 12 (noon)
12 – 1:30 pm	LUNCH BUFFET IN CFA GREAT HALL						12 – 1:30 pm
1:30 – 2:30 pm		KEYNOTE – KRESGE Tawnya Smith — <i>Moving and Sounding in an EcoScape of Belonging: Healing from False Notions of the Separate Self</i>					1:30 – 2:30 pm
		PERFORMANCE – KRESGE <i>De Klank Van Mijn Vermogen / The Sound of My Ability</i> Marlies Muijzers					
2:55 – 3:55 pm		WORKSHOP – KRESGE Katarzyna Wyporska-Wawrzczak  <i>Folk music in the works of Polish composers. Cultural values and pedagogical inspirations.</i>	DEMO CLASS – ACH Leslie Upchurch  <i>Dalcroze Eurhythmics for Seniors Citizens</i>	WORKSHOP – MM 119 Terry L Boyarksy  <i>Dalcroze Eurhythmics with a Russian Accent</i>	PRACTICE PAPER -MM 103: Karolina Bera  <i>The Use of Polish Folk Music in Dalcroze Rhythmics Lessons in Primary Music School</i>	RESEARCH PAPER – CFA 102: Karin Greenhead  <i>Dialogical processes in the practice of Dalcroze Eurhythmics</i>	2:55 – 3:55 pm
3:55 – 4:25 pm	REFRESHMENTS IN GREAT HALL	PERFORMANCE – KRESGE <i>The Roots</i> Anna Lipiec <i>Untitled Solo for One</i> Loretta D Fois					3:55 – 4:25 pm
4:25 – 5:25 pm		WORKSHOP – KRESGE Caron Daley, Gregory Ristow  <i>Creating a Collaborative Choral Rehearsal Environment Through Eurhythmics</i>	WORKSHOP – ACH Nicole Brockman  <i>Applied Eurhythmics Instrumental/ Vocal Masterclass</i>	WORKSHOP – MM 119 William R. Bauer  <i>"Rude Et Incisif" Movement Study of a Dalcroze Composition</i>	ROUNDTABLE -MM 103: Emma Shubin  <i>The Community Effect — Using Dalcroze Methods in the Service of Enriching Communities</i>	KEYNOTE #2 TALKBACK WITH TAWNIA SMITH – CFA 102: Tawnya Smith  <i>Moving and Sounding in an EcoScape of Belonging: Healing from False Notions of the Separate Self</i>	4:25 – 5:25 pm
5:35 – 6:35 pm		WORKSHOP – KRESGE Angelika Hauser-Dellefant  <i>"Neutral Mask" and Music- and Movement Education/Rhythmics</i>	WORKSHOP – ACH Helen Gould  <i>Dance and Parkinson's: Music and Flow</i>	WORKSHOP – MM 119 Anna Lipiec  <i>Animated Art – Fine Arts as Inspiration for Movement Improvisation</i>	PRACTICE PAPER -MM 103: Barbara Dutkiewicz  <i>Plastique animée as a specific form of activity whose Dalcroze lens inform one's perception of music artworks – on the example of H.M. Górecki's – "Kleines Requiem für eine Polka op. 66"</i>		5:35 – 6:35 pm
6:45 – 7:45 pm	DINNER ON YOUR OWN						6:45 – 7:45 pm
8 pm		SPECIAL EVENT – ACH Terry Boyarsky – Folk Dance <i>An Evening With Russian Duo: Balalaika-Piano Music & Dance Party</i>					8 pm

	GREAT HALL	KRESGE	ACH	MM 119	MM 103	CFA 102	
8:30 – 10 am		PAPER WORKSHOP – KRESGE Marja-Leena Juntunen  <i>Intersubjectivity and prosocial implications of interaction and interpersonal synchrony in music-movement activities</i>		PAPER WORKSHOP – MM 119 Paczula, Karolina  <i>Freedom and Randomness in the Emil Jaques-Dalcroze's Methode – How to Apply Indeterminism in Eurhythmics?</i>	PRACTICE PAPER – MM 103: Sui Ming Chu  <i>Through Rudolf Laban's praxis to open the expressive possibility in movement in creating plastique animée</i>	RESEARCH PAPER – CFA 102: Rosalind Ridout  <i>Crafting an Ecoliterate Teaching Practice Through Dalcroze Eurhythmics</i>	8:30 – 10 am
10 – 10:30 am	REFRESHMENTS IN GREAT HALL	PERFORMANCE – KRESGE <i>"Syrinx" by Claude Debussy</i> Marta Jarzyna, André Oosthuizen <i>Plastique Animée, R. Murray Schafer, "The Crown of Ariadne," Movements 1,2,5,6</i> The Theater of Rhythm Katalog: Karolina Lisowska, Karolina Paczula, Wiktoria Jańczyk, Ewelina Gałysa, Marta Jarzyna, Alice Statham, Harp					10 – 10:30 am
10:30 – 12 (noon)		PAPER WORKSHOP – KRESGE Elda Nelly Treviño Flores  <i>Dalcroze Eurhythmics Practice in Latinamerica</i>		PAPER WORKSHOP – MM 119 Marzena Kamińska  <i>Contrasts and similarities in music and in movement based on the author's piano miniatures from the 'Transformations' cycle</i>	RESEARCH PAPER – MM 103: Eric Barnhill  <i>Does Rhythmic Movement Sparsify Your Brain? An AI Perspective on Dalcroze</i>	RESEARCH PAPER – CFA 102: Liesl van der Merwe, André Oosthuizen, Catrien Wentink  <i>Understanding How Dalcroze Facilitates Collaborative Learning in a Trio: A Collaborative Autoethnography</i>	10:30 – 12 (noon)
12 – 1:30 pm	LUNCH BUFFET IN CFA GREAT HALL						12 – 1:30 pm
1:30 – 2:30 pm		KEYNOTE – KRESGE Beatriz Ilari — <i>The Resounding Time Machine: Music, Togetherness and Well-being</i>					1:30 – 2:30 pm
		PERFORMANCE – KRESGE <i>There is Only Sea Between Us</i> Marlies Muijzers, John Habron-James					
2:55 – 3:55 pm		WORKSHOP – KRESGE Jan Buley  <i>River of Life: Speaking Identities Through Story Objects, Gesture, and Movement</i>		WORKSHOP – MM 119 Marlene Yeni-Maitland  <i>Adapting Lesson Plans to Empower Inner City Students</i>	PRACTICE PAPER – CFA 102: Onpavee Nitsingkarin  <i>Provoking Musical Minds: Dalcroze Activities in Piano Lessons for All Ages</i>	KEYNOTE TALKBACK #3 WITH BEATRIZ ILARI – CFA 102: Beatriz Ilari <i>The Resounding Time Machine: Music, Togetherness and Well-being</i>	2:55 – 3:55 pm
					RESEARCH PAPER – MM 103 Giuseppina (Giusi) Mazzella  <i>Teacher and Parents as Partners in the Dalcroze Eurhythmics Early Years Class: A Preliminary Observation Exercise</i>		
3:55 – 4:25 pm	REFRESHMENTS IN GREAT HALL	PERFORMANCE – KRESGE <i>Movement Interpretation of Piano Miniatures Composed by Marzena Kamińska and Taida Wiśniewska</i> Marzena Kamińska and Taida Wiśniewska					3:55 – 4:25 pm
4:25 – 5:25 pm		WORKSHOP – KRESGE Loretta D Fois  <i>Body/Voice Dialogue as a Language of Musical Expression</i>		WORKSHOP – MM 119 Michael Schnack  <i>Paul Hille's Pedagogical Legacy</i>	PRACTICE PAPER – MM 103: Kathryn Kay  <i>Discovering Our Own Musical Voice – Improvisation Projects with Children</i>	PRACTICE PAPER – CFA 102: Malgorzata Malgeri  <i>Managing Stress and Related Problems Through Eurhythmics</i>	4:25 – 5:25 pm
					PRACTICE PAPER – MM 103: Anna Lipiec  <i>Interaction Between Natural Movement and Multimedia Projection While Working on Choreographed Music</i>	RESEARCH PAPER – MM 103 Luc Nijs  <i>Instrumental Music Learning in Early Childhood: Exploring a Kinemusical Approach with Pre-schoolers Learning to Play the Dood</i>	
5:35 – 6:35 pm		WORKSHOP – KRESGE Danica Schofer  <i>EMBODIED Conversations: Exploring Dance, Music, and Speech to Enhance Creative Connections</i>		WORKSHOP – MM 119 Toru Sakai  <i>Subdivision and Rhythm</i>	RESEARCH PAPER – MM 103: Emilia Pankowiak  <i>The Use of Dalroze Eurhythmics in Early Support of the Development of Children With Hearing Impairment</i>	RESEARCH PAPER – CFA 102: Andrew Davidson  <i>The Principles of Solfege Systems and the Sociology of Student Life</i>	5:35 – 6:35 pm
					RESEARCH PAPER – MM 103: Katarzyna Forecka-Waśko  <i>First steps in the world of sounds. The mother as a musical guide in the concept of Emil Jaques-Dalcroze</i>	RESEARCH PAPER – CFA 102: Liesl van der Merwe, André Oosthuizen, Catrien Wentink  <i>Laban's Effort-Actions as a Trio Rehearsal Strategy to Create an "Ecology of Practice": A Collaborative Autoethnography</i>	
7 pm	Banquet – ACH						7 pm
8:30 pm	CHOSKY THEATER IN THE PURNELL CENTER FOR THE ARTS BUILDING SPECIAL PERFORMANCE – ROOMFUL OF TEETH/ATTACK THEATRE <i>Blurred Bodies</i>						8:30 pm

	GREAT HALL	KRESGE	ACH	MM 119	MM 103	CFA 102	
9 – 10:30 am		PAPER WORKSHOP – KRESGE Eva Nivbrant Wedin Ingela Kågebo  <i>Eurhythmics in Education and Artistic Practice</i>	PAPER WORKSHOP – ACH Jack Stevenson  <i>The Experience of Balanced and Imbalanced Gestures of the Human Body and Their Connection to Music-Making Through the Time-Space-Energy Connection Promulgated by Emile Jaques-Dalcroze</i>	PAPER WORKSHOP – MM 119 David Buley  <i>Saltwater Joys of Atlantic Blue</i>	RESEARCH PAPER – CFA 103: Seiko Itano  <i>Research on the Introduction of “Principes Et But De La Gymnastique Rythmique” to Japan: Focusing on Sosaku Kobayashi’s Efforts</i>	RESEARCH PAPER – CFA 102: Xiaoling Zhou, Huizhe Li  <i>Exploring the Experiences of Non-Music Students with Rhythmic Movement Activities in Chinese Choral Training: A Phenomenological Study</i>	9 – 10:30 am
10:30 – 11 am	REFRESHMENTS IN GREAT HALL	PERFORMANCE – KRESGE <i>Mexican Solo Piano Music From the XX Century</i> Elda Nelly Treviño Flores					10:30 – 11 am
11 – 12:30		WORKSHOP – KRESGE Ruth Alpersen Greg Ristow  <i>The Life and Work of Lisa Parker</i>	PAPER WORKSHOP – ACH Patrick Cerria  <i>Dalcroze Eurhythmics Based Interventions in Student Populations with Speech Delays</i>	DEMO – MM 119 Anthony Molinaro  <i>Games and Songs in 5 — Childrens Demonstration Class</i>	PRACTICE PAPER – MM 103: Magdalena Owczarek  <i>Landscape of Bodies — Music and Movement Explorations of Nature</i>	PRACTICE PAPER – CFA 102: Sharon Dutton  <i>Beyond Nuance: Finding Spiritual Meaning in Dalcroze Pedagogy</i>	11 – 12:30
					PRACTICE PAPER – MM 103: Lara Liu  <i>When Scaramuzza meets Dalcroze</i>	PRACTICE PAPER – CFA 102: Angelika Dellefant-Hauser  <i>Colleagues and the Creation of a Book</i>	
					PRACTICE PAPER – MM 103: Rachel W. R. Dueck  <i>An Application of the Dalcroze Method in Self-Learning: Its Impact on the Learning Process and Performance</i>	RESEARCH PAPER – CFA 102: Karin Greenhead  <i>Nine interviews: An analysis of nine professional musicians’ music making and learning and accounts of their Dalcroze experiences</i>	
12:30 – 2 pm	LUNCH BUFFET IN CFA GREAT HALL						12:30 – 2 pm
2 – 3:30 pm			KEYNOTE – ACH  Meredith Monk — <i>Dancing Voice / Singing Body</i>				2 – 3:30 pm
3:30 – 3:45 pm	BREAK		KEYNOTE TALKBACK #4 WITH MEREDITH MONK – ACH <i>Dancing Voice / Singing Body</i>				3:30 – 3:45 pm
3:45 – 4:45 pm		WORKSHOP – KRESGE Tamara Wilcox  <i>Jin SHin Jyutsu: An Ancient Healing Art for the Modern Dalcrozian</i>	WORKSHOP – ACH Meike Schmitz  <i>Soundscapes – Voice, Loops, and Movement</i>	WORKSHOP – MM 119 Taida Wiśniewska  <i>Harmonic Progressions in Piano Improvisation During Eurhythmics Classes</i>			3:45 – 4:45 pm
4:45 – 5:30 pm		Closing Session – KRESGE					4:45 – 5:30 pm

KEYNOTES

Wednesday Aug 2 — Keynote #1

page 16	Wednesday, Aug 2 KRESGE	6 PM	David Buley	<i>And suddenly, a tree: roots and routes of practice</i>
	Thursday, Aug 3 CFA 102	10:30am	David Buley	<i>Keynote #1 Talkback with David Buley</i>

Thursday Aug 3 — Keynote #2

page 17	Thursday, Aug 3 KRESGE	1:30 PM	Tawnya Smith	<i>Moving and Sounding in an EcoScape of Belonging: Healing from False Notions of the Separate Self</i>
	Thursday, Aug 3 CFA 102	4:25 PM	Tawnya Smith	<i>Keynote Talkback #2 with Tawnya Smith</i>

Friday Aug 4 — Keynote #3

page 18	Friday, Aug 4 KRESGE	1:30 PM	Beatriz Ilari	<i>The Resounding Time Machine: Music, Togetherness and Well-being</i>
	Friday, Aug 4 CFA 102	2:55 PM	Beatriz Ilari	<i>Keynote Talkback #3 with Beatriz Ilari</i>

Saturday Aug 5 — Keynote #4

page 19	Saturday, Aug 5 ACH	2:00 PM	Meredith Monk	<i>Dancing Voice / Singing Body</i>
	Saturday, Aug 5 ACH	3:30 PM	Meredith Monk	<i>Keynote Talkback #4 with Meredith Monk</i>

KEYNOTE

David Buley

*Memorial University of Newfoundland
and Labrador, Canada*

WEDNESDAY, AUG 2

6:00 PM

KRESGE 

And suddenly, a tree: roots and routes of practice

Surprise, wonder, exploration, curiosity — how might journeys that celebrate these four components impact the eco-system of music education? What happens when the roots of creativity are confined or thwarted? What happens when we doubt our abilities or the abilities of others?

Often, sadly, our first experiences in education settings are prescribed. Curriculum expectations imprison both teacher and learner, and learning invitations may seem contrived or distant. In some educational situations, a clearly set-out menu for the lesson is required and posted at the beginning of the session. This assumes that the teacher is in control of what the learners are going to encounter. We are told exactly what we are going to be expected to know by the end of the lesson. Learning objectives are outlined and explained. We are warned of emotional triggers in advance. We are told about emotional surprises that 'some may find upsetting'. Sometimes the word 'safe' is bandied about. How might safety thwart knowing?

Surprise, wonder, exploration, curiosity — how might journeys that celebrate these four components the ecosystem of practice in music education? How might we, in the words of Maxine Greene, imagine learning as other?



David Buley enjoys his lengthy career of teaching classroom and private lessons in music, conducting choirs, accompanying for ballet companies and playing various instruments. David is Associate Professor of Music Education in the Faculty of Education at Memorial University in St. John's, Newfoundland and Labrador. In addition to the fun of university life, David

is the Music Director at St. Mary's Anglican Church in St. John's, and the Artistic Director of Coastal Sounds Community Choir, and also leads and sings with the a cappella vocal ensemble, Octatonic Decadence.

He is a graduate of the University of Kings' College and St. Mary's University in Halifax, NS, and holds graduate degrees in choral conducting, sacred music, liturgical studies and musicology through study at Westminster Choir College and Drew University, NJ. David holds a Professional Certificate and is a License candidate (DEIEB) in Jaques-Dalcroze Eurhythmics.

With deep interest in music and education in and through community, David is a recipient of the Rainbow District School Board's Joan Mantle Music Trust Community Award as well as the Sudbury Community Builders Award of Excellence. He is currently a member of the Board of Directors of Strong Harbour Strings and of the Bruneau Center For Excellence in Choral Music.

Current community partnerships that David enjoys being part of include the Lullaby Project-NL; the HMP-Phoenix Garden Project; and the SSHRC- funded project: Community Music in Coastal Labrador; as well as the joy and privilege of making music weekly with the Lauda Ensemble of Shallaway Youth Choir.

Married and devoted to Jan, David is also owned by a vibrant border-collie, Nellie, and spends a good deal of time singing outdoors with the largest choir on earth.

KEYNOTE

Tawnya Smith

*Assistant Professor of Music,
Music Education at Boston University*

THURSDAY AUG 3

1:30 PM

KRESGE 

Moving and Sounding in an EcoScape of Belonging: Healing from False Notions of the Separate Self

Feelings of isolation and disconnection are at the heart of many relational mental illnesses. Given the adolescent and young adult mental health crisis that started prior to the pandemic and the collective trauma of the pandemic which we have fortunately survived, many of us are searching for the means to strengthen the mental wellbeing of ourselves and those with whom we are in relation. Engaging with music and movement can be seen as powerful means to connect with community, family, and friends. Yet, some forms of engagement are structured to segregate and isolate people based upon their ability or traditions. I draw upon ecopsychology, ecofeminism, and ecojustice education perspectives to show how notions of separation disconnect us from our identity as earth and as a welcome member of the human community. I critique practices, language, and structures that separate and harm; and I offer criteria for identifying forms of engagement that are sustainable, lifegiving, and foster a sense of belonging.



Tawnya Smith is Assistant Professor of Music, Music Education at Boston University. Dr. Smith is an integrative researcher who explores expressive arts principles to promote holistic learning that is grounded in the learner's authentic and developing self. Her background in music education has led her to experiment with free musical improvisation and multi-modal art response as a means for learners to explore the self in a community setting. Her current interests include pedagogical approaches that draw from EcoJustice Education and EcoPsychology.

Tawnya has published articles in *Action, Criticism, and Theory*, *International Journal of Music Education*, *Journal of Music Teacher Education*, *Frontiers in Education*, *String Research Journal*, *Journal of Applied Arts and Health*, *Music Educators Journal*, and *Gender and Education*.

She has contributed book chapters to *Haunted Melodies: Trauma and Music Education*; *The Oxford Handbook of Musical Performance*; *Art as Research, Key Issues in Arts Education*; *Queering Freedom: Music, Identity, and Spirituality*; and *Music, Wellbeing, and Spirituality*.

She is co-author of the book *Performance Anxiety Strategies and co-editor of Narratives and Reflections in Music Education: Listening to Voices Seldom Heard*.

She currently serves as the Senior Editor of the *International Journal of Education & the Arts*, is a co-facilitator of the Music Teacher Health and Wellness Area for Strategic Planning and Action for the Society of Music Teacher Education and serves on the American String Teachers Association Wellness Committee. She has presented numerous research papers and practitioner workshops at state, national, and international conferences.

Beatriz Ilari

*Associate Professor of Music Teaching and Learning
at the University of Southern California in Los Angeles*

FRIDAY AUG 4

1:30 PM

KRESGE 

The Resounding Time Machine: Music, Togetherness and Well-being

Scholars in multiple fields—from musicology, education and sociology to the neurosciences, music therapy, and evolutionary psychology have offered multiple accounts on the role of music in social life and in human well-being. Unsurprisingly most of these works have focused on the experiences of adults, not children and adolescents. Studying the role of music in the lives of children and adolescents brings up additional complexities. This includes the adoption of methodologies and theoretical frameworks that can assist with explaining the emergence, construction and development of specific skills like singing, being together in time, improvising, and performing, to name a few. Using Bronfenbrenner's bioecological theory of human development and his PPCT-model as a main theoretical framework, I will present data from two studies conducted with children and adolescents who were learning music through different programs. The first study draws from a longitudinal project that followed child musicians for 7 consecutive years, offering insights into children's developing social skills, rhythmic entrainment and prosocial behaviors. The second study focuses on positive youth development and well-being of adolescents who were learning music through an innovative enrichment program that was designed in response to the challenges posed by the pandemic. Taken together, both studies suggest that music education may have a protective role in childhood and adolescence, through the development of musical and social skills, and links to positive functioning and well-being. Implications for music education, human development and Dalcroze studies will be presented.



Beatriz Ilari, PhD, is Associate Professor of Music Teaching and Learning at the University of Southern California in Los Angeles. Using both quantitative and qualitative approaches, she has conducted extensive research with infants, children and more recently with adolescents, to examine the intersections between music, human development, cognition, and

culture. Ilari is a research fellow at USC's Brain & Creativity Institute and collaborates regularly with colleagues from the Bionic Ear Lab, and scholars from various fields in Brazil, Portugal, Spain, UK, USA, and Hong Kong. Her research has appeared in venues such as the Journal of Cross-Cultural Psychology, Journal of Research in Music Education, Music & Science, PNAS, and Psychology of Music.

Born and raised in Brazil, Beatriz's earlier musical memories are related to movement and dance in response to Brazilian Popular Music (MPB), French and Japanese children's songs and Italian operas. In the summer of 1997, when she was participating in the Dalcroze Program at Carnegie Mellon University, she realised that her childhood and teaching experiences came together in an organic way. Dalcroze's approach with its emphasis on musical embodiment has been a source of inspiration in her future teaching and research.

Beatriz is currently an Associate Professor of Music Teaching and Learning at the University of Southern California. Her research focuses on the intersections between music, human development, cognition and culture. She is a research fellow at USC's Brain & Creativity Institute and collaborates regularly with colleagues from the Bionic Ear Lab and scholars from various fields in Brazil, Portugal, Spain, UK, USA, and Hong Kong. Her research has appeared in the Journal of Cross-Cultural Psychology, Journal of Research in Music Education, Music & Science, PNAS, and Psychology of Music.

KEYNOTE

Meredith Monk

Composer, Singer, Director, Choreographer, Filmmaker, and Creator of New Opera, Music-theater Works, Films and Installations

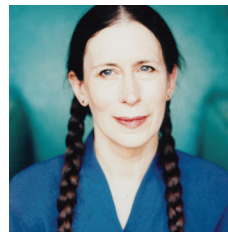
SATURDAY AUG 5

2:00 PM

ACH 

Dancing Voice / Singing Body

For her keynote presentation, Meredith Monk will speak about her process and artistic trajectory over the last six decades as well as some of the ways in which her early exposure to Dalcroze Eurhythmics has influenced her life and work. Beginning with her visionary exploration of the human voice and her concurrent creation of multifaceted music-theater works and films, Monk explains how she weaves together music, image, movement, light and object in order to discover new modes of perception. Throughout her talk she will offer video clips of her work, share a vocal/movement a cappella piece to learn and improvise with, and end with an informal Q&A.



Meredith Monk is a composer, singer, director, choreographer, filmmaker, and creator of new opera, music-theater works, films and installations. Recognized as one of the most unique and influential artists of our time, she is a pioneer of what is now called “extended vocal technique” and “interdisciplinary performance”. Over the last six decades Ms. Monk has been

hailed as one of National Public Radio’s 50 Great Voices and “one of America’s coolest composers”.

Her numerous awards and honors include a MacArthur Fellowship and an Officer of the Order of Arts and Letters from the Republic of France. Celebrated internationally, her work has been presented at major venues throughout the world. Monk has recorded with the ECM New Series label since 1981, and was recently honored with a 13-disc box set of her work, *Meredith Monk: The Recordings*, which includes the 2008 GRAMMY-nominated *impermanence*. Selected scores of her work are available through Boosey & Hawkes.

In conjunction with her 50th Season of creating and performing, Monk was appointed the 2014-15 Richard and Barbara Debs Composer’s Chair at Carnegie Hall. Since that time she has received three of the highest honors bestowed on a living artist in the United States: induction into the American Academy of Arts and Letters (2019), the 2017 Dorothy and Lillian Gish Prize and a 2015 National Medal of Arts from President Barack Obama. Monk’s newest work, *Indra’s Net*, is scheduled to premiere in the Holland Festival this June and is the third part of a trilogy of music-theater works exploring our interdependent relationship with nature, following the highly acclaimed *On Behalf of Nature* (2013) and *Cellular Songs* (2018).

RESEARCH PAPERS

Thursday Aug 3

page 21	8:30 AM CFA 102	Xiaoling Zhou	<i>Dalcroze Meets Literature Mapping: Hotspots and Trends Analysis with Citespace</i>
page 22	8:30 AM CFA 102	Marja-Leena Juntunen	<i>Embodied interaction as part of interdisciplinary arts education in promoting global citizenship</i>
page 23	2:55 PM CFA 102	Karin Greenhead	<i>Dialogical processes in the practice of Dalcroze Eurhythmics</i>
page 24	5:35 PM MM 103	Pei-Chen Chen	<i>Off the Bench, Sing, and Play: The Results From Examining the Lived Experiences in Dalcroze-Inspired Piano Lessons for Amateur Adults</i>

Friday Aug 4

page 25	8:30 AM CFA 102	Rosalind Ridout	<i>Crafting an Ecoliterate Teaching Practice Through Dalcroze Eurhythmics</i>
page 26	8:30 AM CFA 102	Hanne Pilgrim, Leonhard Horstmeyer, Adrián Artacho	<i>Symbiotic Spaces: Dialogues Between a Pianist and a Self-Playing Piano</i>
page 27	10:30 AM MM 103	Eric Barnhill	<i>Does Rhythmic Movement Sparsify Your Brain? An AI Perspective on Dalcroze</i>
page 28	10:30 AM MM 103	Katherine Pukinskis	<i>The Ownership Continuum: Creating and Tracing Interpretive Agency in Music</i>
page 29	10:30 AM MM 103	Stephanie Schroedter	<i>Kinesthetic listening as a central issue of a practice-based theory of eurhythmics</i>
page 30	10:30 AM CFA 102	Liesl van der Merwe, André Oosthuizen, Catrien Wentink	<i>Understanding How Dalcroze Facilitates Collaborative Learning in a Trio: A Collaborative Autoethnography</i>
page 31	10:30 AM CFA 102	Anna Harrison	<i>The Evolving Ecology of a Dalcroze Mindset</i>
page 32	10:30 AM CFA 102	Liu Kai	<i>Applying Jaques-Dalcroze Eurhythmics to the Study of Informed Historical Interpretation</i>
page 33	2:55 PM MM 103	Giuseppina (Giusi) Mazzella	<i>Teacher and Parents as Partners in the Dalcroze Eurhythmics Early Years Class: A Preliminary Observation Exercise</i>
page 34	4:25 PM CFA 102	Luc Nijs	<i>Instrumental Music Learning in Early Childhood: Exploring a Kinemusical Approach with Pre-schoolers Learning to Play the Dood</i>
page 35	5:35 PM MM 103	Emilia Pankowiak	<i>The Use of Dalroze Eurhythmics in Early Support of the Development of Children With Hearing Impairment</i>
page 36	5:35 PM MM 103	Katarzyna Forecka-Waško	<i>First steps in the world of sounds. The mother as a musical guide in the concept of Emil Jaques-Dalcroze</i>
page 37	5:35 PM CFA 102	Andrew Davidson	<i>The Principles of Solfege Systems and the Sociology of Student Life</i>
page 38	5:35 PM CFA 102	Liesl van der Merwe, André Oosthuizen, Catrien Wentink	<i>Laban's Effort-Actions as a Trio Rehearsal Strategy to Create an "Ecology of Practice": A Collaborative Autoethnography</i>

Saturday Aug 5

page 39	9:00 AM CFA 102	Seiko Itano	<i>Research on the Introduction of "Principes Et But De La Gymnastique Rythmique" to Japan: Focusing on Sosaku Kobayashi's Efforts</i>
page 40	9:00 AM MM 103	Kazuhiro Itano	<i>A Study of "Exercice De Plastique Animée" (1917): Analysis Using the "The Dalcroze Subject" and its Application to Contemporary Physical Expression Education</i>
page 41	9:00 AM MM 102	Xiaoling Zhou Huizhe Li	<i>Exploring the Experiences of Non-Music Students with Rhythmic Movement Activities in Chinese Choral Training: A Phenomenological Study</i>
page 42	11:00 CFA 102	Karin Greenhead	<i>Nine interviews: An analysis of nine professional musicians' music making and learning and accounts of their Dalcroze experiences</i>

Xiaoling Zhou

Shanghai Conservatory of Music, China

THURSDAY AUG 3

8:30 – 10:00 AM

CFA 102 

Dalcroze Meets Literature Mapping: Hotspots and Trends Analysis with Citespace

This study focused on analyzing the status of recent research on Dalcroze studies and identifying research hotspots and trends with the CiteSpace software. Research data of 118 papers was obtained from the Web of Science Core Collection (WoSCC) database, covering the period from 1 January 2000 to 30 November 2022. CiteSpace was used to generate knowledge maps of worldwide cooperation among countries, institutions, and authors, and systematically summarize research hotspots and trends. The results indicated that the recent hotspots in Dalcroze studies included gerontology, Dalcroze history, general school and early music education, music therapy and special music education, and a trend of interdisciplinary cooperation and trial in research process and methodology.

Xiaoling Zhou is a pianist and researcher studying for a master degree of music education at Shanghai Conservatory of Music, China. She discovered Dalcroze Eurhythmics through master classes, workshops, and summer school both in China and in the UK. She is also a member of ISME (International Society for Music Education) and has presented at the 35th ISME conference on Dalcroze-related research.

Marja-Leena Juntunen

Sibelius Academy, University of the Arts Helsinki, Finland

THURSDAY AUG 3

8:30 – 10:00 AM

CFA 102 

Embodied interaction as part of interdisciplinary arts education in promoting global citizenship

In this paper presentation, I will discuss the pedagogical possibilities offered by interdisciplinary arts education in contributing to living in dialogue with global challenges and current societal and environmental issues.

The presentation draws on an already published case study (see, Juntunen & Partti 2022, <http://www.ijea.org/v23n13>) but further reflects on the role of body movement and embodied participation and experience in such work, especially as related to imagination, intersubjectivity, and empathy. For example, the role of joint movement will be addressed as it calls for and exercises kinaesthetic empathy, which can be considered central to understanding social interaction in creative and cultural practices. Adjusting to the movement qualities of the Other assists in understanding the experience of the Other.

The context of the work discussed is the course Introduction to Interdisciplinary Arts Pedagogy, belonging to the Teacher's Pedagogical Studies in the teacher education programs at the University of the Arts Helsinki and Aalto University in Finland, bringing together students from music, dance, theatre, and visual arts education.


Marja-Leena Juntunen (PhD, MMus) is Professor of Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. For thirty years, she has been working in the (music) teacher education programs in Finland. She holds a Dalcroze License from Carnegie Mellon University and has given Dalcroze inspired workshops and lectures both in Finland and abroad. Her research has focused, among other topics, on aspects of embodiment in Dalcroze based practices. She has over one hundred publications, 30 of which examine the Dalcroze approach.

Karin Greenhead

Royal Northern College of Music, Manchester, UK;
Dalcroze UK

THURSDAY AUG 3

2:55 – 3:45 PM

CFA 102 

Dialogical processes in the practice of Dalcroze Eurhythmics

Personal engagement in various kinds of dialogue is central to the practice and principles of Dalcroze teaching and learning. Such dialogues involve music and self-movement; students and other students; students and teachers. They rely on multiple senses, particularly audition, sight and kinaesthesia and include dialogical relationships with materials used in lessons, the floor and the space in which movement takes place. Such experiences foster a variety of feelings, emotions and perceptions including epiphanies, discoveries, feelings of rightness, freedom, authenticity and empowerment while engraining knowledge and know-how in participants' bodies. The paper looks at the nature of the dialogues and multilogues on which Dalcroze processes rely and some of the agents that engender them.

This research is based on the findings of my doctoral thesis: *Dynamic Rehearsal and Dalcroze Eurhythmics: A phenomenological investigation into participants' experiences and their implications for the practice, teaching and learning of music and musical performance*, (2019). Data was gathered from semi-structured interviews with professional musicians aged 19 to 64. They were of different nationalities, played diverse instruments and had at some point studied rhythmics and Dynamic Rehearsal with me. The findings reveal Dalcrozian dialogical processes to be both ecological and ethical in their simultaneous furtherance of knowledge, self-knowledge, creativity, memory, sociability and agency by means of experiences in largely improvised music and movement.

Pei-Chen Chen

University of Toronto, Canada

THURSDAY AUG 3

5:35 – 6:35 PM

MM 103 

Off the Bench, Sing, and Play: The Results From Examining the Lived Experiences in Dalcroze-Inspired Piano Lessons for Amateur Adults

This presentation is a continuation of a presentation given at ICDS5. Previously, I discussed the research literature involving career-aged (30-55 year old) adult piano learning and outlined the methodology for a study using Interpretative Phenomenological Analysis to investigate a Dalcroze-inspired approach to adult piano lessons. In this presentation, I will disclose results from this research and answer two research questions: What are the perceptions of career-aged amateur adults who learn piano through Dalcroze-inspired activities? How do the perceptions of the lived experiences of adult students participating in Dalcroze-inspired piano lessons further inform and broaden adult piano education? The results show that career-aged amateur adults have specific intentions and motivations for learning piano that hold deep personal meaning. Adult students' motivations tend to be more intrinsic than school-aged students, who may have more extrinsic motivations. The results also show that age and life experience result in various social, physiological, and psychological factors that affect learning. By taking Dalcroze-inspired piano lessons, three adult learners revealed that they had improved their musical knowledge, practice skill, and overall experience of making music. This process allowed them to become fully engaged in their piano lessons and practice. Moreover, playing piano became a medium to experience the joy of music, and they deepened and expanded this musical joy into their daily lives. The ultimate goal of this study was to advance the understanding of adult piano education and broaden the options available for teachers and adult students learning the piano.

Dr. Pei-Chen Chen has received numerous awards throughout North America and Asia as a pianist, piano educator, and researcher. She was the recipient of the ICDS5 Selma Odom Prize for Best Student Paper. Currently, she is the Teacher Trainer in the Piano Pedagogy Program at the University of Toronto. She is also an RCM Practical Examiner, co-founder and co-director of MUSIC INSIDEOUT. Pei-Chen's interests are in actively applying Dalcroze Eurhythmics to her piano teaching and research.

Rosalind Ridout

Royal Northern College of Music

FRIDAY AUG 4
8:30 – 10:00 AM
CFA 102 

Crafting an Ecoliterate Teaching Practice Through Dalcroze Eurhythmics

If our boAn ecoliterate person understands the world – all human and non-human life, all social and ecological networks – as interconnected. To cultivate ecoliteracy requires an experiential, interdisciplinary and ‘whole-person’ approach to educate the head, heart, hand and spirit. Dalcroze Eurhythmics promotes a similarly holistic educational process and has potential to incorporate the aims of ecoliteracy. A truly ecoliterate education disrupts fragmented mono-disciplinary approaches and seeks to bring together knowledge across often deep-rooted subject boundaries. I argue that Dalcroze, with its multitude of applications, can be a valuable part of a transdisciplinary approach.

This paper discusses how the theory and practices of Dalcroze and ecoliteracy can inform each other. Initial literature reviewing showed the importance of the education of Head, Heart, Hand and Spirit (HHHS) in both disciplines, so I used HHHS as a lens through which to study the literature and created a framework which brings together key shared principles. These principles are: Awareness, Self-knowledge, Relationality, Ethical Practice, Reflection, Creativity, Adaptability, Experience of (S)P(I) ace, Sensory experience and Wonder.

My wider doctoral research project uses an autoethnographic methodology which seeks to understand culture from the perspective of the self. In this paper, I interweave my personal experiences as a Dalcroze practitioner with threads from the HHHS framework to make sense of how the relationships between the aims and practices of both Dalcroze and ecoliteracy shape my work as a music educator. This paper bears relevance for those interested in harnessing the potential of Dalcroze to tackle today’s social and ecological crises.

Rosalind Ridout is an educator, researcher and performer who lives on the border between London and the Surrey Hills, UK. Her work explores the connections between music, place and the more-than-human world, rejecting the anthropocentrism that dominates the society she inhabits. Rosalind is a part-time PhD candidate at the Royal Northern College of Music, Manchester, where her autoethnographical project studies the cultivation of an ecoliterate teaching practice within the context of Dalcroze Eurhythmics.

Hanne Pilgrim

University of Music and Performing Arts Vienna

Leonhard Horstmeyer

Adrián Artacho

FRIDAY AUG 4

8:30 – 10:00 AM

CFA 102 

Symbiotic Spaces: Dialogues Between a Pianist and a Self-Playing Piano

In our paper, together with multimedia excerpts, we share sketches from our research process investigating spatial qualities in eurhythmics performance as a specific audio-corporeal practice, within the context of the artistic research project 'Atlas of Smooth Spaces'. We are particularly interested in those emergent qualities of space that exist outside of—but not without—the performer, and seek to develop concepts and methods for mapping them effectively. Based on the premise that we can never capture and notate these spatial qualities from one singular perspective, we made a methodological point to produce descriptions from different disciplinary perspectives. The sketches that conform our paper contribution give insight into six case studies 'for a pianist and a self-playing piano' which were conducted by pianist and eurhythmician Hanne Pilgrim, composer Adrián Artacho, complexity scientist Leonhard Horstmeyer and music theater director and video artist Markus Kupferblum. Each one of the audiovisual pieces ("Six Memos") created by the team in the course of our artistic investigations is seen as an intermediate step in the process of approaching our research goal of notating, creating and communicating audio-corporeal space phenomena. The complex, real-time interaction with the instrument constitutes a change in the phenomenological mode that informs the performer's actions in a way that can only be described as symbiotic. In our presentation we illustrate the artistic research methods and tools set in place by means of excursions into various disciplinary fields such as piano performance, physics and technology-mediated performance.

Hanne Pilgrim is a eurhythmician, pianist and performer with a focus on experimental projects that combine music and movement. She is currently working as an artistic researcher in the PEEK project "Atlas of Smooth Spaces", funded by the Austrian Science Fund. Together with colleagues from Berlin, Stockholm and Katowice she is also conducting the Erasmus+ funded cooperation partnership "Eurhythmics in Education and Artistic Practice".

Leonhard Horstmeyer has written his PhD thesis on the dimensional reduction of smooth dynamical systems at the Max Planck Institute for Mathematics in the Sciences. He subsequently worked at the Complexity Science Hub Vienna, studying systemic effects of networked systems. His current research focuses on the dialogue between the field of complexity science and audio-corporeal artistic practices at the University of Music and Performing Arts Vienna.

Adrián Artacho is a composer and an artistic researcher at the crossroads between movement and sound. As a PhD candidate at the Institute for Composition and Electroacoustics, he researches the use of technology to augment performer capabilities. Additionally, Artacho holds a BA in translation, and as a certified cultural mediator he develops science communication projects on behalf of the University of Vienna.

Eric Barnhill

iRhythm Technologies, Inc.

FRIDAY AUG 4

10:30 – 12:00

MM 103 

Does Rhythmic Movement Sparsify Your Brain? An AI Perspective on Dalcroze

Venerable methodologies often find fresh support in new waves of scientific insights. This theoretical presentation will consider what advancements in two of the 21st century's most successful scientific fields -- signal processing and artificial intelligence -- may offer in relation to the Dalcroze method.

This presentation will particularly consider the importance of sparse representation (maximizing the number of zeros in the representation of a signal) and joint time-frequency representation (representing a signal, originally in time, as a mix of time and frequency). These are the optimal ways engineers model many systems and signals, and are further the ways AI engines represent signals when given free reign to represent information from the world in the most efficient way possible.

I'll combine these two concepts to argue that music is, at least in the abstract case, the only phenomenon represented by windowed time-frequency representations with ideal sparsity, suggesting music may be an idealized medium of communication from the brain's point of view. Finally, a model of cognition as occurring in the joint time-frequency domain fuses easily with an emerging psychological model of behavior known as the Action-Perception-Action loop model. These three concepts argue for the centrality of rhythmicity in our understanding of biological self-motion. From this I argue for a model of neurobiological learning in which musicking and rhythmic movement have pride of place in human action, communication and change.

Eric Barnhill is a staff research engineer at iRhythm Technologies. He received a PhD in Medical Physics from the University of Edinburgh, an M.Mus in piano performance from the Juilliard School, and a Dalcroze Certificate from the Dalcroze School of New York. He performs piano improvisations wherever people let him.

Katherine Pukinskis

Carnegie Mellon University, USA

FRIDAY AUG 4

10:30 – 12:00

MM 103 

The Ownership Continuum: Creating and Tracing Interpretive Agency in Music

Music is an ecosystem: an interconnected community of individual entities whose collective work creates the environment in which they thrive. In western classical spaces, the composer has often been situated at the center of the discussion, an entity around which all other discussions of the music emanate. In non-western, non-classical spaces, however, the life of a song is primarily bound up in the work of performers and audiences, those who assign value and imbue individuality into the musical frame of a composition. Drawing on the work of Daphne Leong (2019), Alexandra Pierce (2007), Pauline Oliveros (2005), and my own decades of experiential data as a practicing composer, this paper traces the transitions and distributions of musical ownership along a continuum from composer, through performers, to listeners, cycling and recycling along the spectrum.

A composer curates musical parameters—duration, feel or style, motivic material, large-scale form—but a score can also create or restrict interpretive space. By challenging the perceptions and historical frames of the composer in western classical traditions, I shift the artistic attentions of music-making into a more equitable balance, recognizing the ways in which a performer’s interpretive and analytic work shapes an audience’s opportunity to access or respond to a piece of music. I further posit that by framing a composer’s work as a form of collaboration, the world of a composition reflects an historical artifact and a current snapshot, ever-expanding to include the complex networks made up of each in-time, bodied iteration.

Katherine Pukinskis is a composer-scholar whose work explores storytelling and voice—tracking how words and ideas travel in music, across the world, and over time. Dr. Pukinskis’s research and practice revolve around notions of cultural identity, diaspora, music for voices, and activism. She has presented her original compositions and research across the United States and Europe. Pukinskis is an Assistant Professor of Music in Composition and Theory at Carnegie Mellon University’s School of Music.

Stephanie Schroedter

University for Music and Performing Arts Vienna

FRIDAY AUG 4

10:30 – 12:00

MM 103 


Kinesthetic listening as a central issue of a practice-based theory of eurhythmics

Starting with Émile Jaques-Dalcroze's reflections on a "muscle sense" (as presented in his early lectures "Der Rhythmus als Erziehungsmittel für das Leben und die Kunst", 1907), it will be examined to what extent these explanations already trace contours of a "kinaesthetic listening", by which a cross-modal interweaving of hearing and moving is meant, i.e. a hearing of music "as" movement and likewise an experience of movement "as" music. Despite its longtime existence especially in music/dance pedagogical and artistic contexts, it is remarkable that this phenomenon still awaits in-depth research in order to explain its richness of facets. Studies from the field of music theory and choreomusical research based on cognitive sciences as well as from the field of phenomenologically oriented dance studies/movement research provide valuable theoretical starting points to emphasize the importance of movement experiences as well as movement imaginings for our understanding of music (cognition). In my paper, I will propose some lines of reasoning to define what I call "kinaesthetic listening", which I consider as a central issue for the development of a practice-based theory of eurhythmics.

Stephanie Schroedter has been active in musicology and dance studies. For her second monograph ("habilitation") entitled *Paris qui danse. Bewegungs- und Klangräume einer Großstadt der Moderne (Movement and Sound Spaces in a Modern City)* she received a "venia legendi" for musicology and dance studies from the Freie Universität Berlin (2015). Since 2021 she is professor for theories of music and movement at the University for Music and Performing Arts Vienna/ Department of Music and Movement Education.

Liesl van der Merwe
André Oosthuizen
Catrien Wentink

North West University (MASARA), South-Africa

FRIDAY AUG 4
10:30 – 12:00
CFA 102 

Understanding How Dalcroze Facilitates Collaborative Learning in a Trio: A Collaborative Autoethnography

The psychological well-being of performing musicians is a topic of great concern, and there is a pressing need for musicians to learn healthy ways to cope with the stress associated with performing. Since collaboration is essential in Dalcroze sessions, a study involving collaborative learning as a rehearsal strategy could address this problem. The purpose of this collaborative autoethnography is to understand how Dalcroze facilitates collaborative learning in a trio while preparing a suite from Porgy and Bess by Gershwin. Therefore, the research question that guided this inquiry is: How can Dalcroze facilitate collaborative learning in a trio while preparing for a performance? The co-participants in this collaborative autoethnography are the members of Trio Joie de Vivre. Most of the data were dialogic data collected during and after Dalcroze sessions with Eva Nivbrant Wedin. Data consisted of memory, archival, self-reflective, and self-analytical data. We used [ATLAS.ti](#) to facilitate collaborative thematic data analysis. Preliminary findings indicate that making use of Dalcroze in the preparation process of a musical work facilitated positive interdependence, individual and group accountability, interpersonal and small group skills, face-to-face promotive interaction, and group processing, which led to collaborative learning. We argue that Dalcroze can promote musicians' psychological well-being since it facilitates collaborative learning, enhancing musicians' self-acceptance, positive relationships, personal growth, purpose and autonomy.

André Oosthuizen is a flautist and conductor lecturing at North-West University. As an instrumentalist, André is an active solo, chamber music and orchestral performer and forms part of the Joie de Vivre trio (flute, bassoon and piano). He is currently the co-conductor of the North-West Youth Orchestra and the conductor of the NWU Wind Ensemble and the NWU Symphony orchestra. André is currently busy with his DMus in flute performance, researching the use of self-compassion.

Catrien Wentink completed her DMus degree in piano performance at North-West University. In 2009 after postgraduate studies in Youngstown, USA, she received the ABRSM performance licentiate and the Unisa performance licentiate with distinction. She has been a member of Trio Joie de Vivre since 2018, and together they have performed at numerous festivals. She is currently a senior lecturer in Music Theory in the School of Music at NWU.

Liesl van der Merwe is a professor in the School of Music at the North-West University, South Africa. Some of her research interests include music and well-being, positive psychology and music education, Dalcroze Eurhythmics, spirituality and lived musical experiences. She supervises postgraduate studies and 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.

Anna Harrison

Independent researcher, Australia

FRIDAY AUG 4

10:30 – 12:00

CFA 102 

The Evolving Ecology of a Dalcroze Mindset

This autoethnographic paper discusses the multifaceted perspectives Dalcroze practice and research have inspired in my performance, research, and teaching. Both autoethnographic research and the Dalcroze approach recognise human experience holistically and both encourage ongoing reflective and reflexive practice which has been found to promote a sense of control and well-being.

Since dipping my toes in the ocean of Dalcroze practice and research during my masters at the Royal Northern College of Music, UK, I have become aware of a growing Dalcroze mindset. What I have learned from Dalcroze classes, courses, and conferences has built a perspective that informs my work in the world. For instance, Dalcroze practice calls for constant awareness of kinaesthetic sensations. This inspires focus on how I move through the world, translating into conscious movements around a room in response to a student's position while teaching individual violin lessons.

My paper presentation at ICDS5 espoused the therapeutic benefits of Dalcroze drawing comparisons between Dalcroze Eurhythmics and Cognitive Behavioural Therapy. This paper builds on that idea, discussing how the tools I learned from Dalcroze continue to promote a sense of well-being.

This paper explores how awareness cultivated through Dalcroze practice and research combined with autoethnography can penetrate day-to-day interactions and experiences. It examines an intricate Dalcroze mindset as part of a wider ecology of recognising and fostering holistic process for reflection, practice, and learning. It provides unique perspective for discussions of well-being for musicians, researchers, and educators, adding to the growing body of autoethnographic studies on Dalcroze.

Anna Harrison is an Australian violinist who recently completed a Master of Music in Performance and Music Psychology with distinction from the Royal Northern College of Music, UK. Anna is an independent researcher, peripatetic music teacher and regular volunteer with extra-curricular music groups at Orana Steiner School, Australia. She previously worked as a play leader at Songbirds Music UK delivering specialised music projects to children and families affected by medical conditions, hospitalisation and disability.

Liu Kai

Central Conservatory of Music, Beijing, China

FRIDAY AUG 4

10:30 – 12:00

CFA 102 

Applying Jaques-Dalcroze Eurhythmics to the Study of Informed Historical Interpretation

In the book *Rhythm Music and Education*, Jaques Dalcroze wrote in 1915, "Music is a combination of rhythm and sound. How come it that, since Beethoven, our musicians have sought progress only in harmony and tone, and have lost the mastery of sound-movements in which the great Flemish composers and John Sebastian Bach excelled?" In here, Dalcroze highlighted the dramatic change of music taste and rhythmic aesthetics since Beethoven, which also echoed later by some of the leading figures of early music movement, such as Wanda Landowska and Nikolaus Harnoncourt in their studies of informed historical interpretation. As an early keyboard specialist and a Dalcroze Diplômé, I find some of the teaching subjects of Dalcroze eurhythmics can be applied to the study of early music. As I adapt the Dalcroze practice into my teachings of early music, I begin to gain a deeper appreciation for Dalcroze as a valuable method to professional musicians.

Liu Kai, full time associate professor, chief coordinator of music and movement section, Institute of Music Education (IME), Central Conservatory of Music (CCOM), Jazz and historical keyboards specialist. *Jaques-Dalcroze Diplôme Supérieur*, IJD (2019), MA in HES-SO en Pédagogie Musicale avec orientation en Rythmique Jaques-Dalcroze, IJD, HEM (2012), MA in Music Education, IME, CCOM (2012), BA in HES-SO en Musique et Mouvement, IJD, HEM (2010), BA in Ethnomusicology, IME, CCOM (2007). Fortepiano and harpsichord under Michel Kiener, Clavichord under Pierre Goy, Certificat d'études supérieures d'improvisation au piano under David Marteau, Contemporary dance and improvisation under Emilio Artessero Quesada.

Giuseppina (Giusi) Mazzella

Independent researcher, Luxembourg

FRIDAY AUG 4

2:55 – 3:55 PM

MM 103 

Teacher and Parents as Partners in the Dalcroze Eurhythmics Early Years Class: A Preliminary Observation Exercise

I have been running musicianship classes for toddlers accompanied by an adult since 2018, while training in Dalcroze Eurhythmics (DE). During my teaching, I observed how some parents were natural enablers for their child's self-discovery and self-expression, so central in DE. In fact, though not trained in DE, they worked in synergy with the teacher. The role of parents in EY music settings is fairly well documented, though not specifically in DE. This study, in which I am both teacher and researcher, will observe the parents and reflect on their contribution in my classes. Before attempting an analysis, a description of this dual role in a Dalcroze context is needed: I chose ethnographic observation, combined with fieldnotes of my own experience, as the most suitable research tools owing to their adaptability to real-life situations.

The study consists of five phases:

1. Questionnaires to EY DE practitioners and parents (09/2022), to gain a sense of what "success" means in a DE class.
2. Data collection, using videos of classes during one term, integrated with teacher notes and impressions. (09-12/2022)
3. Second questionnaire to parents following experience of DE, have perceptions/expectations changed? (12/2022)
4. Data analysis: characterization of musical parenting behaviours and investigation of their effects. (After 12/2022)
5. Presentation of findings and recommendations on how to effectively support the adults in my classes.

This study could stimulate a wider reflection on DE in EY settings and further investigations with a view to formulating some general recommendations for DE EY practitioners.


Giuseppina (Giusi) Mazzella graduated from the Venice Conservatorio in 1997, and became a piano teacher. Following a degree in English, and an MMus in Musicology, she pursued her research interests in Baroque music as an Assistant Librarian at the RCM, London. In 2008, she resumed teaching music focusing on the Early Years. She achieved the DE Professional Certificate in 2021 and is currently attending Licence training in the UK. She teaches DE in Luxembourg, where she lives.

Luc Nijs

*University of Luxembourg, LU. Institute
of Musicology and the Arts*

FRIDAY AUG 4

4:25 – 5:25 PM

CFA 102 

Instrumental Music Learning in Early Childhood: Exploring a Kinemusical Approach with Pre-schoolers Learning to Play the Dood

The earlier children learn, the better. This adagio of current times has led to an increasing number of programs for instrumental music education in the early years. Surprisingly, despite the increase in instrumental early childhood music education (iECME) programs, studies on learning to play an instrument in the early years are very scarce, and little is known about the teaching and learning process in iECME. The goal of the presented research was to explore instrumental early childhood music teaching and learning, adopting an innovative approach focused on embodied, collaborative and creative learning (kinemusical approach; see Nijs, 2019).

In an longitudinal explorative practitioner research study, six 5-year-old children learned to play the DooD, a child-friendly version of the clarinet. They attended a weekly one-hour lesson, thought by the author. Lessons combined a kinemusical approach (i.e., movement activities with(out) the instrument), with a multimodal approach (e.g., drawing, visual prompts), and composition. To support parents in joining their child's learning process, a dedicated website provided materials (explanations, songs, tasks). Data collection encompassed (1) pretests on self-regulation, personality and home environment, (2) a weekly questionnaire on the children's lesson experience, using pictorial likert scales, (3) an online questionnaire on the children's practice behavior at home (completed by the parents), (4) a questionnaire on the global experience of the lessons per cycle of 3 months (jointly completed by the parents and the children), and (5) a video recording of each lesson. As the study has ended end May 2022, data analysis is ongoing but will be completed for the presentation.

Luc Nijs is Associate Professor in Early Childhood Music Education & Head of the Bachelor in Music Education (University of Luxembourg), and Visiting Professor at Ghent University, affiliated to IPEM and – as co-founder – to the Jonet Chair on Music Making and Social Action. His research integrates theory development, empirical studies and practice, focusing on the musician-instrument relationship and on the role of body movement and technology in instrumental music learning.

Emilia Pankowiak

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

FRIDAY AUG 4

5:35 – 6:35 PM

MM 103 

The Use of Dalcroze Eurhythmics in Early Support of the Development of Children With Hearing Impairment

The article discusses the use of the Dalcroze method in early support of the development of children with hearing impairments. Systematic classes were conducted using the Dalcroze method, in which children with hearing impairment aged 1 to 4 years participated. The method of pedagogical experiment was used and the parallel group technique. The main research problem was to determine the relationship between the use of the program according to the Emil Jaques-Dalcroze method and changes in motor, cognitive, emotional-social and speech development children-hearing implant users. Classes were conducted in relation to the stages of speech therapy rehabilitation and constructed taking into account the auditory parameters. The subject of the research was the observation of children's behavior, analysis of their reactions to music, sound perception of the world through the prism of an imperfect prosthesis in relation to the behavior of their peers with fully functional hearing organs. The following research tools were used in the research: Communicative Behavior Evaluation Card, Language Skills Worksheet, 6 Ling sounds, MAIS scale, MUSS, the TAPS test and original music tests. The basis for the analysis of the achieved effects of the experiment was primarily quantitative data obtained at individual stages of the research, which were developed statistically. The paper also discusses the specific construction of songs used during rhythmic classes for children with hearing impairments and indicates their importance in the process of supporting speech development. The Dalcroze method can serve as an important complement to speech therapy leading not only to the development of speech but also to the improvement of intellectual, emotional and dexterous abilities.

Emilia Pankowiak is a lecturer at the I. J. Paderewski Academy of Music in Poznań, Poland. Her research interest focuses on the implementation of the Dalcroze method in the rehabilitation process of hearing-impaired children. She regularly conducts workshops for teachers and students dealing with Dalcroze Eurhythmics, piano improvisation and music therapy. Educational materials created by Emily are successfully used in therapeutic centers across Poland. Her research has resulted in several scientific publications concerning the importance of music in education and therapy.

Katarzyna Forecka-Waśko

*Adam Mickiewicz University, Educational Studies
Department, Poznań, Poland*

FRIDAY AUG 4

5:35 – 6:35 PM

MM 103 

First steps in the world of sounds. The mother as a musical guide in the concept of Emil Jaques-Dalcroze

The role of the mother in the development of the child's musicality in Jaques-Dalcroze's method is present but not often discussed. In my speech, I will therefore turn to the pedagogy of Dalcroze, who perceived the natural mother's role in the child's upbringing and education, which is in line with the assumptions of music pedagogy and the idea of non-formal music learning. In Dalcroze's works "Rhythm, music and education" and "La jolie musique" he paid a lot of attention to the mother. What is more, he took into account her role in the musical education of the child. In my analysis, Dalcroze's mother-and-child exercises will be discussed. The literature on shaping the musical language that connects mother and child will also be subject to qualitative analysis. Based on the literature on the subject, it can be concluded that in the first period of life it is the rhythm of rocking together, the mother's singing, but also the mother's speech that introduces the child to the world of music. Through this natural process, based on the combination of music and movement (coherent with the Dalcroze method), and the singing of lullabies, the child begins to learn to understand verbal and musical utterances and intuitively understand their emotional character. The aim of this theoretical work is to underline the mother's place in the eurhythmics method and the possibility of using this natural, intuitive musical material of a therapeutic nature during eurhythmics lessons.


Katarzyna Forecka-Waśko, PhD in social science, in the field of pedagogy. Political science graduate (Adam Mickiewicz University) and eurhythmics graduate (Paderewski Academy of Music, Poznan). She specializes in music methodology, eurhythmics and music therapy. Her scientific interest lies in the eurhythmics method, especially regarding children and elderly people. Her research concentrates on radio music broadcasts as a form of didactic method. Head of Music Education Laboratory at Adam Mickiewicz University.

Andrew Davidson

*Guildford School of Acting (GSA),
University of Surrey, UK*

FRIDAY AUG 4

5:35 – 6:35 PM


CFA 102 

The Principles of Solfege Systems and the Sociology of Student Life

Across higher music education, significant misunderstanding exists between the various solfege systems used for ear-training and sight-singing, as each system boasts a different motivation for labelling and analysing pitch. This paper posits that all solfege systems can be categorised in one of three ways, depending on what is being studied: 1) the identity of the note, 2) the relationship between notes, and 3) the function of the note. These three principles (identity, relationship, and function) are an efficient way to cut through the complicated pedagogical baggage that currently surrounds and segregates solfege systems. The paper then takes a sociological turn to consider recent research in which a similar vocabulary emerges to describe aspects of university student life: 1) the student's sense of self (identity), 2) the student's sense of belonging (relationship), and 3) the student's sense of purpose (function). Using these three principles, common to solfege and sociology, the paper offers a practical framework for the higher music educator to engage with and reflect on their students' experience of personhood, sociality, and achievement.

Andrew Davidson is an Australian theatre practitioner and musician based in London, UK. He is a Senior Lecturer at Guildford School of Acting (GSA), University of Surrey. Andrew is a Fellow of the Higher Education Academy (FHEA) and the Royal Society for the Arts (FRSA). He holds the *Diplôme Supérieur Méthode Jaques-Dalcroze* from the *Institut Jaques-Dalcroze (IJD)*, Switzerland. Andrew has taught drama and music at all levels and presents at international conferences and workshops.

Liesl van der Merwe
André Oosthuizen
Catrien Wentink

FRIDAY AUG 4
5:35 – 6:35 PM
CFA 102 

Laban's Effort-Actions as a Trio Rehearsal Strategy to Create an "Ecology of Practice": A Collaborative Autoethnography

Because music is sometimes taught as a set of abstractions, music performance is often presented in terms of a kind of Cartesian dualism, with a disconnect between musicians' minds and bodies, as well as between ensemble performers. This separation creates not only performance problems for the individual performer, but also interpretation and connection problems within the ensemble. This collaborative autoethnography aims to explain Laban's effort-actions as a trio rehearsal strategy to create an "Ecology of Practice". Therefore, the research question that guided this inquiry is: How can Laban's effort-actions be used as a trio rehearsal strategy to create an ecology of practice? In this collaborative autoethnography, the co-participants are the members of Trio Joie de Vivre. We engaged in full concurrent collaboration, collecting personal memories as well as archival, self-reflective and self-analytical data. Most data were dialogical, and collected during and after rehearsals in preparation for a concert consisting of dance music. We used [ATLAS.ti 22](#) to facilitate collaborative thematic data analysis. Five themes emerged. Findings indicated that implementing Laban's effort-actions as a rehearsal strategy afforded embodied communication, shared intentions, enhanced musicality, and promoted a mutually beneficial symbiotic relationship. We argue that the use of Laban's effort-actions as a rehearsal strategy not only led to a more coherent interpretation of the music, but also created an "Ecology of Practice", dissolving the mind-body dualism in music performance, which has important implications for embodied music education.

References

Harlow, R. (2018). *Ecologies of practice in musical performance*. *MUSICultures*, 45(1/2), 215–237.

Catrien Wentink completed her DMus degree in piano performance at North-West University. In 2009 after postgraduate studies in Youngstown, USA, she received the ABRSM performance licentiate and the Unisa performance licentiate with distinction. She has been a member of Trio Joie de Vivre since 2018, and together they have performed at numerous festivals. She is currently a senior lecturer in Music Theory in the School of Music at NWU.

Liesl van der Merwe is a professor in the School of Music at the North-West University, South Africa. Some of her research interests include music and well-being, positive psychology and music education, Dalcroze Eurhythmics, spirituality and lived musical experiences. She supervises postgraduate studies and 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.


André Oosthuizen is a flautist and conductor lecturing at North-West University. As an instrumentalist, André is an active solo, chamber music and orchestral performer and forms part of the Joie de Vivre trio (flute, bassoon and piano). He is currently the co-conductor of the North-West Youth Orchestra and the conductor of the NWU Wind Ensemble and the NWU Symphony orchestra. André is currently busy with his DMus in flute performance, researching the use of self-compassion.

Seiko Itano

Rissho University, Japan

SATURDAY AUG 5

9:00 – 10:30 AM

MM 103 

Research on the Introduction of “Principes Et But De La Gymnastique Rythmique” to Japan: Focusing on Sosaku Kobayashi’s Efforts

This study relates to the main theme of the conference, “Ecologies of practice in music and movement,” associated with the topic, “Dalcroze pedagogical processes, interactions and adaptations.”

This study clarifies how the principles and objectives of eurhythmics by Jaques-Dalcroze were understood and introduced to the educational field in Japan. At the beginning of *Gymnastique rythmique*, Jaques-Dalcroze showed “*Principes et but de la Gymnastique rythmique*,” where he explained the purpose and aim of eurhythmics education. It is necessary to understand how eurhythmics was accepted in Japan from a historical perspective, for the principles and objectives of Jaques-Dalcroze to be accurately understood, practiced, and researched.

This study focuses on the efforts of Sosaku Kobayashi. Kobayashi traveled to Europe in 1923 and 1930. He thought of using the eurhythmics he observed for music education in Japan. This study clarifies how Kobayashi perceived the principles and objectives of eurhythmics described by Jaques-Dalcroze through literature research to convey music education and early childhood education in Japan.

The findings will provide clues to understand how the principles and conceptions of eurhythmics have influenced eurhythmics education in Japan from its introduction to the present day, which is of great significance in eurhythmics research.

Seiko Itano graduated from Faculty of Music in 1986, Musashino Academia Musicae. 2002 Completed the Graduate School of Education, Shinshu University, Master (Education). 2014 Completed, Graduate School of Humanities, Meisei University, Doctor (Education). Current: Professor at the Department of Child Education and Welfare, Faculty of Social Welfare, Rissho University, Japan. Member of the Japan Music Education Society. Member of the Music Education Method & Pedagogy Studies. Member of International Conference of Dalcroze Studies

Kazuhiko Itano

Meisei University, Tokyo

SATURDAY AUG 5

9:00 – 10:30 AM

MM 103 

A Study of “Exercice De Plastique Animée” (1917): Analysis Using the “The Dalcroze Subject” and its Application to Contemporary Physical Expression Education

The purpose of this study is to analyze “Exercices de plastique animée” by “Dalcroze subject” and to clarify the relationship between the movements and music of the practice of plastic animation, the educational significance of plastic animation. In “Exercices de plastique animée” (1917), after describing the purpose, principles, and origin of rhythmic education, Jacques Dalcroze presents and explains examples of plastique animée, in which he has added movement to his compositions. The plastic animation lesson presented is only an example, and it is believed that other indicators will be needed to create their own.

The “Dalcroze Identity” published by the Jacques-Dalcroze Conservatory College (Supreme Council) includes “List A – Music/Movement,” “List B – Processes and methods of learning and teaching,” and “List C – Abilities and qualities developed through practice. This study will analyze the practices articulated in “Exercices de plastique animée” by the items listed in this list A, B, and C. Through this analysis, we believe we can clarify the structure of the exercises that Jacques Dalcroze envisioned in order to closely link music and physical movement, and identify ways to apply this structure in contemporary education.

Kazuhiko Itano is a Professor of Music Education at Meisei University from 2010. He is also a professor of the corresponding graduate school of Meisei University from 2012, and from 2022, dean of the Correspondance Course. His scholarship concerns Educational thought of Jaque-Dalcroze and childhood education using Dalcroze Eurhythymics. Ph.D. (Pedagogy) He is a translator of “Teaching music in twenties century” by Abramson(1986), “Rhythm One on One” by Schnebly-Black, F.Moore(2004). He is the founder of the Music Education Method and Pedagogy Studies.

Xiaoling Zhou

Shanghai Conservatory of Music, China

Huizhe Li

Shanghai Conservatory of Music, China

SATURDAY AUG 5

9:00 – 10:30 AM

CFA 102 

Exploring the Experiences of Non-Music Students with Rhythmic Movement Activities in Chinese Choral Training: A Phenomenological Study

This study investigated the effectiveness of rhythmic movement activities in extra-curricular choral training for non-music major students. The students in this study were postgraduates at the Institute of Plant Physiology and Ecology CAS (Shanghai, China), with no prior experience in Dalcroze Eurhythmics. The two teachers in this study were final year postgraduate students majoring in music education and choral conducting at Shanghai Conservatory of Music, who gained their Dalcroze Eurhythmics experiences in training and workshops at home and abroad. During a total of ten choral training sessions, the teachers designed rhythmic movement activities based on Dalcroze principles and combined them with the elements of traditional Chinese songs taught. Data were obtained through semi-structured interviews and reflections. The following superordinate themes emerged: (1) Improving the analysis and understanding of music (2) Improving the discrimination and expression of tonal fusion in choral singing (3) Maintaining a good state of mind (4) Improving the fun of choral training (5) The understanding and expression of body rhythms for Chinese element music.

Xiaoling Zhou is a pianist and researcher studying for a master degree of music education at Shanghai Conservatory of Music, China. She discovered Dalcroze Eurhythmics through master classes, workshops, and summer school both in China and in the UK. She is also a member of ISME (International Society for Music Education) and has presented at the 35th ISME conference on Dalcroze-related research.

Huizhe Li is studying for a master degree of music majoring in choral conducting at Shanghai Conservatory of Music, China. She also works as a freelance choral conductor and performed in local festivals. Her Dalcroze Eurhythmics experiences come from music pedagogy courses and workshops.

Karin Greenhead

SATURDAY AUG 5

11:00 – 12:30

CFA 102 

Nine interviews: An analysis of nine professional musicians' music making and learning and accounts of their Dalcroze experiences

Seeking insight into adult musicians' experiences in my lessons, I interviewed nine performers, men and women of different nationalities at different stages in their careers. The interviewees comprised two flautists, two pianists, a violinist, viola player, 'cellist, guitarist, and a singer and included one duo. All they had in common was a training in the Western Classical tradition of music-making and rhythmic and Dynamic Rehearsal lessons with me.

The data collected at interview was accompanied by comments corresponding to my twin roles as teacher and researcher in the research and was summarised in two sets of tables. The first set record what they brought to their adult learning and music-making such as previous background and training; hopes and concerns; approach to learning; sociability and connection to others and the difficulties and impediments affecting the ease or success of their music-making. The second set summarise the main themes drawn from the cross-case analysis of their experiences and discoveries in their Dalcroze lessons. These themes were analysed in the context of other studies of musical experience and performance, the role of movement in learning and phenomenological studies of teaching and learning.

The participants described similar experiences of transformation connected to their musicianship, performance and previous training regardless of age, background or length of Dalcroze study - the main difference being in the depth and complexity of their accounts. This paper discusses the accounts of their experiences and their implications for Dalcroze teachers and for the teaching and learning of music generally.

PRACTICE PAPERS

Thursday, Aug 3

page 44	8:30 AM MM 103	Sui Ming Chu	<i>Reflections on the Identity and Essence of Dalcroze Eurhythmics and its Application to Hong Kong and China</i>
page 45	8:30 AM MM 103	Kaye Barker	<i>Sharing Dalcroze Eurhythmics: How Can We Increase Participation Among Adults?</i>
page 46	8:30 AM MM 103	Karolina Lisowska	<i>Elements of the Emile Jaques-Dalcroze Method in Supporting Musical and Psychomotor Development and Improving the Social Competences of Infants and Young Children</i>
page 47	8:30 AM CFA 102	Marlies Muijzers	<i>De Klank Van Mijn Vermogen / The Sound of My Ability: How Physical Limitation Led to the Creation of a Dance Performance About Acceptance</i>
page 48	10:30AM MM 103	Mary Price-O'Connor	<i>What Happens When People'S Response to Music in Group Plastique Animeé is Framed/ Contextualised/ Devised Within an Ecology That Allows for Authentic Responses, Amplified and Shared to Extract Commonalities?</i>
page 49	10:30AM MM 103	Christa St. John, Jaime Johnson	<i>Creativity and Conflict: Collective Interactivity in Higher Education</i>
page 50	10:30AM MM 103	Zuzanna Bera	<i>First Rhythmic Lessons in the Arctic! How to Find a Common Language with Inuit</i>
page 51	2:55 PM MM 103	Karolina Bera	<i>The Use of Polish Folk Music in Dalcroze Rhythmics Lessons in Primary Music School</i>
page 52	2:55 PM MM 103	Dr.paed. Ginta Petersone	<i>Integration of Latvian Folk Traditional Culture and Dalcroze Methods</i>
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Sui Ming Chu

MA student Trinity Laban Conservatory
of Music and Dance

THURSDAY AUG 3

8:30 – 10:00 AM

MM 103 

Reflections on the Identity and Essence of Dalcroze Eurhythmics and its Application to Hong Kong and China

Through my time teaching Dalcroze eurhythmics over the past decade in Hong Kong and China, I have thought deeply about the identity of Dalcroze eurhythmics. What are its essentials? How can I transmit them best in my work environments? I face difficulties in both these places, which value conventional teaching and emphasize fast results. Schools encourage students to stay seated while they learn, recite and memorize. Teachers give students the answers to questions. Individual expression is not encouraged. How do I carry out a holistic education that values the body, the senses and individual expression? Large class sizes of mixed abilities and small spaces all compound the issues. I would like to explore the question of what is essential, given these limitations. What possibilities are there for bringing out potential in people when faced with such limits? Is it still Dalcroze Eurhythmics? This paper is based on practice as research to reflect on my past teaching experience in Hong Kong.

SUI MING CHU is a concert pianist and teacher of Dalcroze Eurhythmics, holding a GGSM, BA Music & Movement (Haute Ecole Spécialisée de Suisse Occidentale: Institute Jaques Dalcroze, Geneva) and Dalcroze Certificate (UK). She also a holder of Specialist Diploma in Choreological Studies (Trinity Laban Conservatoire of Music and Dance). She teaches in HK and China since 2010 in schools, tertiary performing arts and university, including the HKAPA, Shanghai Orchestra academy and Baptist university.

Kaye Barker

Dalcroze Eurhythmics Teacher, London

THURSDAY AUG 3

8:30 – 10:00 AM

MM 103 

Sharing Dalcroze Eurhythmics: How Can We Increase Participation Among Adults?

There is very little regular adult participation in Dalcroze Eurhythmics in the United Kingdom. This paper seeks to explore the reasons for this and to hypothesize how the 'reach' of the method can be improved. Participation currently takes place in the training programmes of Dalcroze UK and its two annual international courses. It is also taught to adults in some UK conservatoires as modules of a qualification. Otherwise, participation is mainly achieved in one-off 'taster' sessions or continuing professional development sessions which are organized by Dalcroze UK, educational establishments and individuals.

A hypothesis on how interest in the method can be increased was tested through the use of questionnaires and interviews. The paper considers the practical difficulties of setting up classes for adults and looks for examples where Dalcroze practitioners have worked with a range of organisations. It considers how Dalcroze Eurhythmics benefits both physical and mental health and whether promoting this could attract a wider clientele.

The relevance of this paper could not be more important, at a time when numbers attending courses and training are low in the aftermath of the Covid pandemic. It addresses the sustainability of the method and how it can achieve its potential.

Kaye Barker gained the *Diplôme Supérieur, Dalcroze Eurhythmics* in 2022. She teaches for the Guildhall School of Music & Drama for its String & Brass Training Programme and for Dalcroze UK on the Teacher Training programmes and courses. She also freelances and has given taster sessions to a range of educational establishments. She organized her first Dalcroze Moves Course in October 2022 and offers weekly rhythmics classes to adults in London.

Karolina Lisowska

Karol Szymanowski Music Academy (Poland)

THURSDAY AUG 3

8:30 – 10:00 AM

MM 103 

Elements of the Emile Jaques-Dalcroze Method in Supporting Musical and Psychomotor Development and Improving the Social Competences of Infants and Young Children

This paper discusses the results of a one-year research program that Karolina Lisowska carried out with children from the age of 6 months to 3 years as part of her eurhythmics classes. Lisowska's research work was the basis for writing her MA thesis. She carried out the project with two different groups: a group of children who practiced supported by their parents and a group of children who practiced on their own with a little help from their nursery carriers. During the classes, Lisowska used elements of the Dalcroze method that she adapted to the capabilities of the research groups.

The aim of the study was to question how Dalcroze's exercises affect the development of musical ear and natural psycho-physical abilities connected with attention, perception, memory, auditory-motor coordination, visual-motor skills, body awareness, and spatial orientation. It was also the aim of the study to indicate how Dalcroze's exercises affect the development of social abilities, e.g. relations with a peer group and relations between children and adults. The conducted classes prompted Lisowska to ask the following questions: What Dalcroze exercises are most effective in the development of the abilities and skills mentioned above? Does the presence of children's parents improve the effectiveness of the development? She will present suggestions for exercises and compare the two groups course of work.

Karolina Lisowska – Student of the master's diploma year specializing in Eurhythmics at the Karol Szymanowski Music Academy (Poland). She develops artistically and scientifically in the Eurhythmics Scientific Circle and in the Theater of Rhythm Katalog. Karolina works as a eurhythmics teacher at the primary music school Elementarz. She conducts music classes for infants and young children in numerous places. At the Young Theater, Karolina create music arrangements and plays the piano at live performances.

Marlies Muijzers

*Private cello teacher Muijzers Muziek, Eindhoven,
The Netherlands*

THURSDAY AUG 3

8:30 – 10:00 AM

CFA 102 

De Klank Van Mijn Vermogen / The Sound of My Ability: How Physical Limitation Led to the Creation of a Dance Performance About Acceptance

This paper analyzes the meaning and creation of a dance performance, which is part of the collaborative autoethnography by myself and John Habron-James as presented in ICDS5. Reflecting on my possibilities as a music teacher with physical restrictions led to writing poems, which instinctively inspired me to translate one of them (De klank van mijn vermogen / The sound of my ability) into a movement piece. It became another research process in itself: how can I connect to music with my pain and my wheelchair? The music I dance to is a solo cello piece, composed especially for me by Orkun Ağır. I recorded and performed it before my illness. In the choreography I dance to my own cello sounds in a wheelchair. The musician in me has met the dancer in me: when dancing, I only need to be the cellist.

My experiences from the Professional Dalcroze Certificate have given me the tools to enter modern dance, and this personal movement piece is my first choreography. The bodily awareness of time, space and energy have been a solid base for exploring my restricted body. Moving in a wheelchair needs even much more time, space and energy to move comfortably. My limitations trigger my creativity and lead to new areas of musical expression. Resilience needs movement.

Marlies Muijzers is a private cello teacher based in Eindhoven, The Netherlands. Her background includes Bachelor degrees in teaching cello (classical and improvisation) and Social Studies. She performed in several ensembles until her illness (neurological disorder: Small Fiber Neuropathy) forced her to stop playing cello and using a wheelchair. Nevertheless, Marlies completed her Professional Certificate in Dalcroze Eurhythmics (UK) and continued working with string players and teachers, and developing a movement workshop on resilience.

Mary Price-O'Connor

MA Dance Research For Professional Practitioners Student

THURSDAY AUG 3

10:30 – 12:00

MM 103 

What Happens When People'S Response to Music in Group Plastique Animée is Framed/Contextualised/ Devised Within an Ecology That Allows for Authentic Responses, Amplified and Shared to Extract Commonalities?

"In this paper I shall be sharing the findings of my MA first year research project at the Rambert School of Ballet and Contemporary Dance. With this research project I shall be introducing a piece of chamber music from the classical music canon and inviting participants to analyse and embody the piece, with structured approaches from somatic practices to elicit an authentic response and collaborate to create a movement piece, Plastique Animée in response.

I want to expand on an area of Dalcroze Eurhythmics which has engaged me since I started training in 2008, Plastique Animée. As stated on the website of Institute Jaques Dalcroze

"...Dalcroze Education is an explicit study in music interpretation and music performance. In its final form, plastique animée provides evidence that the body is a musical instrument without qualification."

What I am particularly interested in are the questions arising from an Equality/Equity Diversity and Inclusion (EDI) perspective around institutionalised aestheticism and how expectations of how a body moves might lure Dalcroze teachers away from the somatic principles underlying Dalcroze Eurhythmics; and how crossing borders into somatic practices might bring teachers and facilitators to elicit a more authentic response from participants. I want to spend the first section of my research on autoethnographic work and sourcing

repertoire that would be useful to use with small groups, also establish and decide on any particular somatic approaches that might be used across different groups of participants. "

Mary Price-O'Connor is a composer educator and interdisciplinary artist living in London. She has been involved in creating performances in London for the past thirty-five years –collaborating with artists from a wide range of fields: from dance to film to theatre working with and across disciplines. In 2014 she created *The Moving Theatre Lab* a research project looking at the connections between music and movement based on her Dalcroze Eurhythmics practice. Her masters research at the Rambert School is investigating and recontextualising the embodiment of music through and in movement (*Plastique Animée*) using somatic approaches

Christa St. John

Utah Valley University, USA

Jaime Johnson

Utah Valley University, USA

THURSDAY AUG 3

10:30 – 12:00

MM 103 

Creativity and Conflict: Collective Interactivity in Higher Education


Tired of working in isolation, as a result of the pandemic, we, the co-artistic directors of a student performing ballet ensemble, sought to create an interdisciplinary collaboration at our university to reignite our creative practice and utilize Dalcroze techniques to foster collaborative learning. Participation in collective interactivity is essential to students' professional development. Scholars Gaunt and Treacy (2019, 420) state in their article Ensemble Practices in the Arts: A Reflective Matrix to Enhance Team Work and Collaborative Learning in Higher Education, "Teamwork and collaborative learning are also increasingly understood in higher education to be transferable skills, critical to employability across a range of professional fields." We were excited to choreograph a new, narrative work that embodies the Dalcroze practice of imbuing meaning to music and movement. We found our institution did not have the infrastructure in place to support this type of endeavor. Despite not having institutional precedence, we reached out to colleagues from music, art & design, and theatre as well as individuals in the local community to build the support network needed to launch a project of this scale. The process of interdisciplinary collaboration brought on several challenges from hyper-specialization to gaps in communication and funding. Despite its complexity, the project sparked great creativity and fostered lasting relationships with participants. We advocate that after several years of social distancing, collective interactivity can be a powerful educational and community-building tool. This project helped lay the groundwork to address institutional deficits that hinder collaborative learning between music, dance, and other artforms.

Christa St. John holds an MFA in Dance from the University of Oklahoma and is an Assistant Professor of Dance at Utah Valley University. She spent her professional performance career dancing with Ballet Austin, Louisville Ballet, Charleston Ballet Theatre, Atlantic City Ballet, and Northwest Florida Ballet. St. John's choreographic and scholarly research centers on interdisciplinary collaboration. She has premiered numerous collaborative works with music, theatre, opera, and visual arts programs.

Jamie A. Johnson is an Associate Professor of Dance at Utah Valley University. Johnson's teaching is informed by her professional performing experience where she performed upon world-renowned stages, such as the Kennedy Center in Washington, D.C. and the Joyce Theater in New York. Jamie is a prolific choreographer and dance scholar. Her research has been published in the *Journal of Dance Education*. Johnson holds an MFA in Dance from the University of Washington.

Zuzanna Bera
Karolina Bera

Music High School in Poznan. Primery Music School and music High School in Szczecinek Poland

THURSDAY AUG 3
10:30 – 12:00
MM 103 

First Rhythmic Lessons in the Arctic! How to Find a Common Language with Inuit

"We would like to share our experience in the Arctic. We worked in Iqaluit Nunavut for a year. We collaborated with Iqaluit Music Society to start rhythmic lessons. Before we knew Inuit history and culture. During the school year 2019/2020 we teach Dalcroze rhythmic. Inuit children learn from us and we learn from them.

It was the first rhythmic lessons in this province. They didn't know about the Dalcroze method, but they are open to learning something new. Music is a very important in their culture. It is in their traditions, and rituals. They learned how to throat sing and have a special drum for the rhythm. Music is a National language. Even though we couldn't speak the same language, we could create music together.

We start every lessons with musical warming. We showed them how they can listen to music and express themselves with their body. For example, they had to stop doing one thing for a music signal to start doing another. We did a lot of solfege: with scales and songs. They loved to sing canons especially with movement. For the second lessons we did "Sleepy Johnny" with body percussion. After 3 months we performed "In the jungle" at the concert. We sang with body percussion and with movement. We would like to show you how we worked and how we found music in common."

Zuzanna Bera was born on the 9th of July 1993. She has been playing the piano since she was 7. She studied rhythmic by Emil Jaques-Dalcroze and pipe organ in the Academy of Music in Poznan. She works as a rhythmic and ear training teacher in the Primary music schools and kindergarten, and piano improvisation teacher on the high school music in Poland and Canada. She is also a choir conductor and piano teacher.

Karolina Bera was born on 24th of June in 1995. She studied rhythmic in the Academy of Music in Poznan (Poland). She works as a rhythmic by Emil Jaques Dalcroze and ear training teacher in the Primary music school in Szczecinek, and kindergarten. Also she works as a rhythmic, and movement technique teacher in high school music in Poland. She has a Gordon Course Certification in education of children from infancy to 9 years old. In 2019-2020 she taught rhythmic in Iqaluit in Canada.

Karolina Bera

Primary and Secondary music school in Poland

THURSDAY AUG 3

2:55 – 3:55 PM

MM 103 

The Use of Polish Folk Music in Dalcroze Rhythmics Lessons in Primary Music School

Poland, the country from which I came, has a very rich history of rituals and traditions. We collected multiple songs that are connected to the cycle of life and were related to the seasons. We try to nurture our history which builds a sense of community and determines our lifestyle. The rhythm and cycle of life have always been dependent on tradition and the cultivation of rituals. This obligation to remember rests with educators. We should know the songs, dances, and customs of our ancestors. I collected old songs and ritual games from my country and reworked them to use them in rhythmics lessons, for students in third grade in primary music school. I will present a few examples. My whole point is for children to learn about the traditions, carry out difficult metrological topics and work in a group. Consolidating and expanding knowledge related to metrology can be successfully carried out through the use of practical activities related to dances and songs of folklore. The basis for the creation of the exercises presented in this paper has become the belief that promoting and awakening a passion for local folklore constitutes a mission for the teacher. As a teacher of rhythmics, I see a lot of great possibilities for using various forms to integrate students with folk music during classes conducted using the Emil Jacques Dalcroze method.

Karolina Bera was born on 24th of June in 1995. She studied rhythmic in the Academy of Music in Poznan (Poland). She works as a rhythmic by Emil Jaques Dalcroze and ear training teacher in the Primary music school in Szczecinek, and kindergarten. Also she works as a rhythmic, and movement technique teacher in high school music in Poland. She has a Gordon Course Certification in education of children from infancy to 9 years old. In 2019-2020 she taught rhythmics in Iqaluit in Canada.

Dr.paed. Ginta Petersone

Jazeps Vītols Latvian Academy of Music

THURSDAY AUG 3

2:55 – 3:55 PM

MM 103 

Integration of Latvian Folk Traditional Culture and Dalcroze Methods

Currently, various styles, methods, and systems are being integrated both in culture and education. This became especially relevant during the time of COVID, when almost every individual became a creator of their own style. Meanwhile, at the core of Dalcroze methods lie improvisation, solfeggio, and rhythmic gymnastics. The ideas of unity between music and movement in Dalcroze's teachings gave rise to both the Orff system with its elementary music-making and also influenced the creative work of many composers who drew inspiration from their own folk music.

The Latvian tradition of folk song and dance festivals has been included in the list of UNESCO values. This summer, the Latvian Song and Dance Festival will once again take place, bringing together around 14,000 singers and 10,000 dancers. The number of preserved and recorded folk songs and melodies exceeds one million. Preserving folk traditions is important for identifying each nation in a multicultural society and building cultural bridges. Enriching movement with various elements of improvisation make the understanding and mastering of both songs and dances more comprehensible.

Folk melodies can be excellent material for creating various exercises based on Dalcroze ideas, using meter changes, improvisation of melodies and movements, fostering creativity and expression.

I am interested in sharing my experience by offering a variety of exercises and games, which have been derived from my own practice and are based on Latvian folk melodies as well as my original compositions.


Ginta Petersone (*Dr.paed., MA*) is a rhythmic teacher at Jāzeps Vītols Latvian Academy of Music and Emīls Dārzins Music School, Latvia. Her doctorate was in pedagogy of music perception development through rhythmic lessons in music schools (2014). The thesis for her 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).

Barbara Dutkiewicz

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

THURSDAY AUG 3

5:35 – 6:35 PM

MM 103 

Plastique animée as a specific form of activity whose Dalcroze lens inform one's perception of music artworks – on the example of H.M. Górecki's – 'Kleines Requiem für eine Polka op. 66'

The *Kleines Requiem für eine Polka op. 66* (1993) for a chamber ensemble (piano and 13 solo instruments) is a work by Polish composer Henryk Mikołaj Górecki. The composer never revealed the origins of the title. It is quite ambiguous because the term "polka" means both "polka woman" and "polka dance".

This spoken practice paper relates to presentations of "good practice". Explains artistic approach of movement interpretation of music piece of H.M. Górecki according to rules of E. Jaques-Dalcroze method. The traditional approach to the assumptions of Dalcroze's *plastique animée* designed interactions between performers and influenced the shaping of spatial and movement structures – changing the conditions of receiving a musical piece.

Work on music choreography was directed by Barbara Dutkiewicz and Iga Eckert during a week of workshops at the Academy of Music in Katowice as part of the LTT-week in the Erasmus+ project "Eurhythmics in Education and Artistic Practice". This very intensive work, which was supposed to give the opportunity to experience, feel and understand the assumptions of *plastique animée*, was carried out in the form of very condensed work on artistic production. This gave the opportunity to make very interesting observations regarding the feeling / perception of music. In addition, this working with eurhythmics method through joint music and movement activities affected integration / building relationships in the international a team of performers. This experience

confirmed my belief that choreography of music is a great tool for deep understanding of a musical work and is affecting its perception.

Barbara Dutkiewicz is Associate Professor at the AM, Katowice. She holds an MA in Eurhythmics and a PhD (thesis: 'Improvisation as a creative method at theatre of second half of 20th century'). Post-doctoral work includes 'Polystylistics or Discourse with the Past – Choreography of Music in the Light of Postmodernism...'. Her artistic activities include choreography of music (*plastique animée*), compositions of stage movement for theatre performances and improvisations. More at www.barbaradutkiewicz.pl

Sui Ming Chu

MA student Trinity Laban Conservatory
of Music and Dance

FRIDAY AUG 4
8:30 – 10:00 AM
MM 103 

Through Rudolf Laban's praxis to open the expressive possibility in movement in creating plastique animée

If our body is a musical instrument that can interpret and express music in movement, what is it in the movement and music that we are expressing? How can we talk about it? If we are expressing the time, space and energy of the music, what is the equivalent in movement? Rudolf Laban's praxis provides us with a set of tools and framework to define and name what we see in movement in terms of time, space and energy. It allows us to describe, analyse and discuss what we see in movement. Finally, it opens movement possibilities during the creative process. I would like to investigate the application of Rudolf Laban's praxis in creating a piece of plastique animée and how it enriches and enhances improvisation. This paper is based on observation and analysis of the creative process.

SUI MING CHU is a concert pianist and teacher of Dalcroze Eurhythmics, holding a GGSM, BA Music & Movement (Haute Ecole Spécialisée de Suisse Occidentale: Institute Jaques Dalcroze, Geneva) and Dalcroze Certificate (UK). She also a holder of Specialist Diploma in Choreological Studies (Trinity Laban Conservatoire of Music and Dance). She teaches in HK and China since 2010 in schools, tertiary performing arts and university, including the HKAPA, Shanghai Orchestra academy and Baptist university.

Liu Kai

Central Conservatory of Music, Beijing, China

FRIDAY AUG 4

8:30 – 10:00 AM

MM 103 

Plastique Animée at the Central Conservatory of Music

The Institute of Music Education at the Central Conservatory of Music (CCOM, China) established the Department of Music and Movement 10 years ago, during which *Plastique Animée* had always been the focus of my teaching. I have adapted *Plastique Animée* to all levels of students, including both BA and MA students at CCOM as well as students at CCOM's affiliated secondary school. During my teachings, I've selected repertoires from both western and Chinese music. Most of these students had no previous experience in Dalcroze, which was why it was interesting to see these students did not only demonstrate the ability to assimilate key aspects of *Plastique Animée*, but also able to furthermore apply their own personalities, regional diversity, and creative ideas in it.

Liu Kai, full time associate professor, chief coordinator of music and movement section, Institute of Music Education (IME), Central Conservatory of Music (CCOM), Jazz and historical keyboards specialist. *Jaques-Dalcroze Diplôme Supérieur*, IJD (2019), MA in *HES-SO en Pédagogie Musicale avec orientation en Rythmique Jaques-Dalcroze*, IJD, HEM (2012), MA in Music Education, IME, CCOM (2012), BA in *HES-SO en Musique et Mouvement*, IJD, HEM (2010), BA in *Ethnomusicology*, IME, CCOM (2007). *Fortepiano and harpsichord* under Michel Kiener, *Clavichord* under Pierre Goy, *Certificat d'études supérieures d'improvisation au piano* under David Marteau, *Contemporary dance and improvisation* under Emilio Artessero Quesada.

Anna Dańda

Zespół Szkół Muzycznych, Wieliczka

FRIDAY AUG 4

8:30 – 10:00 AM

MM 103 

Negotiating and sustaining the balance between the theoretical and practical components of creating stage art (plastique animée) – the artistic path, its thresholds, stages and transformations

The stage dimension of Émil Jaques-Dalcroze's method is based on the relationship between a musical piece (in theory) and choreography (in practice). One of the overarching aims of Jacques-Dalcroze's concept is to prepare the recipient for a deeper perception of a piece through auditory-visual experience. The seeming intention of the author of a stage *plastique animée* is the movement-spatial embodiment of a musical score. Ideally, this should give the impression of "visible music".

The aim of the presentation is to show the ways in which analysis and interpretation of musical pieces and body movement can be used. The research paper is presented from the perspective of the author's own experience in her work as an artist and prospective researcher.

The multifaceted context of the activities under consideration will be presented in two main areas, namely: selected elements of Mieczysław Tomaszewski's concept of integral interpretation (of a musical work) and selected aspects of Rudolf Laban's theory of motion.

Questions arise concerning the practical verification of the theoretical concepts presented here. During the speech, I will examine the issue from this perspective, presenting examples of some of my own choreographed pieces that illustrate the synergy of theory and practice.

The conclusion will focus on eliciting the role of analysis and interpretation of a musical work in the creative process. It will also stress the possibilities of using movement and dance techniques in stage *plastique animée*, and the value of synergising these two aspects.

Anna Dańda graduated from the Department of Creativity, Interpretation and Music Education at The Krzysztof Penderecki Academy of Music in Kraków, with a specialization in Eurhythmics, and from The Chopin University of Music in Warsaw in the Department of Dance, with a specialization in Choreography and Dance Theory. She has worked as a dancer with the Cracovia Danza Ballet.

She presently works as a teacher in Zespół Szkół Muzycznych in Wieliczka, where she teaches Eurhythmics and *plastique animée*. She is currently a Phd candidate in Eurhythmics.

Elisabeth Danuser-Zogg

Former director of the Center for Further Education and the Director of Studies Music and Movement at the Zurich University of the Arts ZHdK.

FRIDAY AUG 4
8:30 – 10:00 AM
CFA 102 🌐

Music and Movement: The Structure and Dynamics in Teaching

The school and studies “Rhythmics in Zurich” were established by Dr. Mimi Scheiblauser. After her studies with Dalcroze in Hellerau she worked with people of all ages and specially people with special needs and founded the studies in Music and Movement. Until today Bachelor and Master of Music and Movement are part of the music pedagogy studies at the Zurich University of the Arts. For more than 20 years Elisabeth Danuser was responsible for leading study and students, and developing the theory of didactics and the practical work fields in schools and music schools.

The mediation of Music and Movement / Rhythmics is presented as a dual unit of structure and dynamics. The first part Structure outlines competence profiles applicable for the work with people of all ages and those with special needs. The second part Dynamics explains the characteristics of an art-based creative teaching design. Model drawings facilitate orientation at every point between the poles of structure and dynamics.

The exact definition of goals as well as the possibility of individually adjustable dynamics allows an application in various professional fields. Due to the variety of levels, numerous additional suggestions for inclusive work are provided.

The model can be used as a basic concept in all possible fields: such as arts, movements, social interactions, inclusive group work, teaching and learning concepts and many more.

This book will be helpful to teachers and students of Music and Movement / Rhythmics, Music, Artistic Mediation, Gymnastics and Sports as well as those interested in art education from a variety of fields.

Prof. Elisabeth Danuser is the former director of the Center for Further Education and the director of Studies Music and Movement at the Zurich University of the arts ZHdK. Studies in Rhythmics and additional training in Curative Education in Zurich, further training in Educational Management and Organisational Development. Many years of work in the field of Music and Movement / Rhythmics with people of all ages and with people with special needs as well as in training and further education for teachers of primary, music and special needs schools. Publication on the didactics for Music and Movement, inclusion, teaching and learning processes. Please find a summary at www.elisabethdanuser.ch. Since her official retirement, she has been developing coaching and mentoring services for individuals and insitutions / organisations with her company Danuser plc. for Conseling and Learning, and offers courses in Music and Movement, Education Management and Project Development in the cultural sector both at home and abroad.

Dr. Onpavee Nitisingkarin

*Piano Instructor, College of Music,
Mahidol University, Thailand*

FRIDAY AUG 4

2:55 – 3:55 PM

CFA 103 

Provoking Musical Minds: Dalcroze Activities in Piano Lessons for All Ages

How often do piano teachers hear such natural music making filled with full of joy and spirit from their students, even the youngest one? We always teach our students to play correct notes, rhythms, and techniques. But we forget that the most important factor in playing music is to play from your own voice. It is simply not enough to “tell/ask” students to play according to the teachers’ expectations. However, we need to challenge our students’ whole body and mind to be involved in any musical idea and interpretation that we suggest them to do.

This presentation will examine how we, as piano teachers, can embed the Dalcroze activities into piano lessons for students ranging from the three-year-old beginners to the college-level students. The incorporation of Dalcroze Eurhythmics activities into applied piano lessons serves the purpose of improving the students’ inner hearing as well as bridging a strong connection between their body muscles and ears. The Dalcroze activities will be introduced in lessons through “game-like” format. For example, teachers can choose some problematic rhythmic patterns and work through rhythmic movements and variations through game-like exercises, allowing students to experience the sensation of such rhythmic patterns and other musical problems. The purpose of this exercises is to help students improve their coordination and communication between ears and nerve/muscular systems. Therefore, this helps create a phenomenon impact on students’ piano performance. The participants will be introduced to various Dalcroze games chosen from selected piano repertoire. They will be advised on how to apply the Dalcroze’s ideas to work on standard piano repertoire.

Dr. Onpavee Nitisingkarin received her Doctorate in piano performance under Prof. Dr. Peter Amstutz from WVU, School of Music. She earned the Dalcroze Eurhythmics certificate from Carnegie Mellon University. Currently, Dr. Nitisingkarin serves as an Assistant Dean for Educational Services, Chair of Piano Department, Director of the Thailand International Piano Competition, and a piano instructor at College of Music, Mahidol University in Bangkok, Thailand. She is also an Artistic Director of Amstutz Music School, Bangkok, Thailand.

Kathryn Kay

Royal College of Music, London

FRIDAY AUG 4

4:25 – 5:25 PM

MM 103 

Discovering Our Own Musical Voice – Improvisation Projects with Children

Creative imagination is essential for musicians of any age and stage, as Émile Jaques-Dalcroze wrote in 1912: “To be a complete musician, one requires a good ear, imagination, intelligence and temperament”.

Opportunities for developing it are vital, but not all musicians have access to them. My own improvisation journey, for example, has been a long and sometimes difficult one, which has affected my confidence in teaching improvisation.

Currently I teach Dalcroze Eurhythmics to talented young musicians at the Royal College of Music Junior Department: in our classes, improvisation has become a powerful tool for them to discover and nurture their own musical voice on their principal instrument.

The wonder of the natural world has been an endless and rich source of inspiration for my teaching. Starting with a clear, simple image, I draw the students in, unleashing their imagination, giving them ownership and confidence in their creativity. From this, motifs have been explored in different ways – using movement, collaboration, and sound and developed into original and unique compositions.

This paper will illustrate how everyday images can become starting points for creative movement, and how by setting rules and boundaries, this leads to greater creativity and playfulness with the material. I will share some of the things I noticed during the creative process – the authentic connections between time/space/energy, nuance, the quality of sound and sense of melodic line. I will also reflect on how my own confidence with improvisation has blossomed through leading these projects.

Kathryn Kay is currently a Licence candidate with Dalcroze UK. She teaches Dalcroze Eurhythmics for the Royal College of Music (RCM) in London, both for the Junior Department and for Sparks, the RCM’s learning and participation programme. Kathryn leads workshops for conservatoire students, music teachers and teaches on children’s courses. Previously she devised, established and directed ‘Stringmoves’, the successful outreach project based at St. John’s College School in Cambridge, UK, which combines Dalcroze with string teaching for 5 to 12-year-olds. She was a keynote speaker for ICDS5.

Anna Lipiec

*Karol Szymanowski Academy of Music
in Katowice, Poland*

FRIDAY AUG 4

4:25 – 5:25 PM

MM 103 


Interaction Between Natural Movement and Multimedia Projection While Working on Choreographed Music

Contemporary movement interpretation of music uses a number of possibilities that enrich the movement layer, fill the stage with virtual scenery and take an active part in shaping the overall choreography. When creating a choreography of music with multimedia projection – the two layers: movement and multimedia, complement each other, become an inspiration for the dancer and the creator of choreography and the creator of the multimedia layer. All elements are also completely dependent on the music and equally interpret the elements of the musical work. It is a perfect combination of tradition and the possibilities that the 21st century has brought us. The natural, expressive movement and the spatial shape of the dancers' bodies interact with the three-dimensional multimedia projection to create a contemporary image of the composition. The paper will be illustrated with selected choreographed music by Anna Lipiec showing the interdependence and mutual inspiration of natural movement and created projection.

Anna Lipiec (*PhD 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, Portugal, Canada, Germany) and has been awarded with the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.

Malgorzata Malgeri

*Stanisław Moniuszko Academy of Music
in Gdańsk, Poland*

FRIDAY AUG 4
4:25 – 5:25 PM
CFA 102 

Managing Stress and Related Problems Through Eurhythmics

This paper will explore the possibilities of managing stress and other related emotional problems through the use and practice of the eurhythmics method. Dalcroze himself, in defining his method, expressed such a possibility when he wrote, "How important a part is played by the rhythmic impulse in everyday life . . . rhythm rouses the power of man and ensures continuity of effort . . . it harnesses these powers, creating alternatives of activity and rest. Capacity for work is thereby increased and work is done joyfully, and without distaste." This paper will build upon this core belief of his by discussing, for example, the value of Dance Movement Therapy (DMT) and how the eurhythmics method can be incorporated into it as a strategy for stress management. Other strategies along these lines will also be discussed with the goal of finding ways to reduce, or even remove, tension, depression, anger, and overall fatigue. The methods and findings resulting in this paper will come from research using published materials, films and ideas from workshops I have both led and participated in. The presentation will include a movement interpretation of "Warum?" from *Fantasiestücke* op.61 for piano by S. Bortkiewicz, created by the author, and it is relevant to this topic.

Malgorzata Malgeri graduated with distinction from the Stanisław Moniuszko Academy of Music in Gdańsk, Poland, Department of Choral Conducting, Eurhythmics and Music Education, with a Master of Arts in Eurhythmics. In 2016, she obtained habilitation and currently is an adjunct in this department. She has been a teacher of eurhythmics and ear training at the Grażyna Bacewicz Music School in Gdańsk-Wrzeszcz since 1994. She has been a regular and active participant in workshops, seminars, scientific conferences and courses in Poland and abroad concerning the Emil Jaques-Dalcroze method, as well as other aspects of music education.

Zuzanna Bera

*Music High School in Poznan.
Primery Music School in Tarnowo Podgorne*

SATURDAY AUG 5

9:00 – 10:30 AM

MM 103 

“I’m Myself When I Improvise the Piano” – Pedagogical Processes on the Piano Improvisation Lessons with Students in Music High School Based on Dalcrozes Method

Piano Improvisation is one of the main subjects in music high school in Poland. There are a couple components that I work with my students: e.g. accompaniment to rhythmic lessons, illustrative improvisation, composition, automation. They barely use music notes, all melodies coming from their minds, memories and knowledge. I encourage my students to improvise on the piano not only with keyboard but with voice and prepared piano. The biggest challenge is teaching them how to express themselves. I use small steps to put all together: knowledge, piano technique and experience. First thing is to explore music in the rhythmic lessons, in movement. After that they’re coming to piano improvisation lessons and play the same exercise on the piano.

As Emil Jaques-Dalcroze said practice, experience is first then theory. To prove that the meaning of musical rhythm is in fact not only a kind of movement, but also emotion. I encourage my students to flow the music. Don’t rely on their own skills. To follow this idea, students have to work on themselves: how to listen and call their own emotions.

I would like to share my experience and my work with 12-18 years old students on piano improvisation lessons. I see a lot of changes after lockdowns. Our children are the snowflakes generation and 3 years of online lessons had a big impact on their development. A lot of changes have taken place that’s why I want to share my ideas on how to develop young students.


Zuzanna Bera was born on the 9th of July 1993. She has been playing the piano since she was 7. She studied rhythmic by Emil Jaques-Dalcroze and pipe organ in the Academy of Music in Poznan. She works as a rhythmic and ear training teacher in the Primary music schools and kindergarten, and piano improvisation teacher on the high school music in Poland and Canada. She is also a choir conductor and piano teacher.

Kathryn Kay

Royal College of Music (RCM), London

SATURDAY AUG 5

9:00 – 10:30 AM

CFA 102 

The Dalcroze Walk in Nature: Enriching Creative Imagination — A Personal Musical Response

In May 2022, a group of Dalcroze UK Licence students went on a silent outdoor exploration. This immersive, multi-sensory experience is an opportunity to be present in the moment, to become one with the environment, to notice closely. This is similar to what Gilbert White, the naturalist, described as ‘watching narrowly’: a practice he used when studying nature, where close observation of the details helped him understand the natural world as a whole. When a Dalcrozian undertakes such a walk, through patterns, form, movement and all the senses, the Dalcroze Subjects come to life and are understood deeply. This, in turn, feeds the creative, musical soul richly and profoundly, and can have a long-lasting effect on future improvisation and teaching.

I was one of these students, and this presentation recounts my personal experience: what I noticed, heard, felt, how my body changed with each new observation and how I reflected on these elements afterwards. I will share images, personal artwork and musical fragments that arose from it and will illustrate how the sensory experience was distilled into motifs I improvised with on the piano. I will describe how the walk affected my process of composition, making it deeply authentic, the music originating from it more full of breath and flow, richer in sound and colour, the process more enjoyable than ever before. This presentation will conclude with the original piece I composed following the walk.

Kathryn Kay is currently a Licence candidate with Dalcroze UK. She teaches Dalcroze Eurhythmics for the Royal College of Music (RCM) in London, both for the Junior Department and for Sparks, the RCM’s learning and participation programme. Kathryn leads workshops for conservatoire students, music teachers and teaches on children’s courses. Previously she devised, established and directed ‘Stringmoves’, the successful outreach project based at St. John’s College School in Cambridge, UK, which combines Dalcroze with string teaching for 5 to 12-year-olds. She was a keynote speaker for ICDS5.

Magdalena Owczarek

Academy of Music in Łódź, Poland

SATURDAY AUG 5

11:00 – 12:30

MM 103 

Landscape of Bodies — Music and Movement Explorations of Nature

The fact that eurhythmics was formed in a strong connection with nature is evidenced by surviving photos documenting the work of Emil Jaques-Dalcroze. Even the oldest photos from the early days of the formation of eurhythmics show calisthenic exercises in the open air. It was not without reason that the creator of eurhythmics appreciated nature. The natural outdoors stimulates all our senses. Nature is an inseparable context of human life. Unfortunately, nowadays the teaching process most often takes place within the walls of the school. Together with students of the Academy of Music in Łódź, I developed a music and movement performance in the open air. This performance became a space for dialogue between the body and nature. Its goal was to shape a responsible and respectful attitude of man to nature, learn to see oneself, one's life in a broader environmental context, which is ultimately an important reviewer of our everyday behavior and choices. The process of preparing the performance is described in the article and supplemented with a film presentation.

Magdalena Owczarek – doctor, adjunct at the Academy of Music in Łódź. Her portfolio includes piano improvisation and music movement interpretation concerts performed within and outside Poland. She also teaches at the Music High School in Częstochowa. Her academic achievements include publications, co-edited publications as well as domestic and international eurhythmics workshops. She is also the author of many papers presented during international and national congresses, seminars, and conferences. She has a YouTube channel called LaPlaMuR.

Lara Liu

Somatic Teacher and Musician, Taiwan/France

SATURDAY AUG 5

11:00 – 12:30

MM 103 

When Scaramuzza meets Dalcroze

As the world evolves, we increasingly observe how one practice can inform and enrich another. Nowadays, the classic way to introduce and teach Scaramuzza's Piano Technique may be considered dry and boring. And some musicians will join a Eurhythmics class only if it specifically focuses on their particular instrument. But I believe that all Dalcroze practitioners can benefit from Scaramuzza's approach in order to realize more articulate, differentiated and expressive improvisations — in both class and performance — as well as better understanding of the notion of Time-Space-Energy. And, thanks to Dalcroze's approach, every instrumental musician can explore and experience Scaramuzza's findings in a more global and musical way. Combining Dalcroze and Scaramuzza methods leads to insights that enhance a musician's communicative toolkit.

This paper will introduce the five anatomical components of Scaramuzza's piano playing: Arm Movement, Forearm Movement, Finger Movement, Rotational Movement, and Wrist Movement. Vincenzo Scaramuzza (1885-1968), Argentinian Piano School founder (teacher of Martha Argerich, Daniel Barenboim and Bruno Gelber), developed an approach focused on the correlation between the anatomy and movement of the upper limb and specific sound qualities. Having studied Scaramuzza's and Dalcroze's work separately, each for a few years, my intention is to demonstrate that Dalcroze's pedagogical tools and principles can help to experience — and therefore better feel and understand — subtle differences between the use of specific segments of our upper limbs, as outlined by Scaramuzza, and the resulting sonorities.

In turn, this process of exploration and understanding can inform the Dalcrozian trilogy of Time-Space-Energy, shining more light on it and giving it new perspective and meaning. I'll demonstrate on piano during the Paper presentation.

Lara Liu, born in Taiwan, Lara arrived in Paris at age of 18. She has studied at Conservatoire National Supérieur de Musique et de Danse de Paris and holds a Diplôme Supérieur d'Analyse Musicale. Pianist, she was introduced into Marie Jaëll and Vincenzo Scaramuzza's piano pedagogy and incorporates them in her piano teaching. She has discovered Dalcroze's Eurhythmics around 2000, was one year in Geneva's Institute, followed different courses in Vienna, Austria; London UK and most recently through VDM. She is also a Movement Intelligence trainer and Feldenkrais Method practitioner, has presented a workshop for musicians in Feldenkrais Congress, Berlin 2005.

Rachel W. R. Dueck

University of Ottawa, Canada

SATURDAY AUG 5

11:00 – 12:30

MM 103 

An Application of the Dalcroze Method in Self-Learning: Its Impact on the Learning Process and Performance

This project seeks to compare a Dalcroze-inspired process and a non-Dalcroze process on learning a piece of music. The subject, an adult capable of self-directed learning, will engage with two pieces from the Mikrokosmos by Bartók. For six weeks the subject will practice No. 149 using a non-Dalcroze process, engaging with the piece solely by listening and practicing the piano for one hour per day, 5 days a week. An additional six weeks will then be allocated to learn No. 152 using a Dalcroze-inspired process. The Dalcroze-inspired learning incorporates movement activities combining three ecological elements: environment/nature, culture, and personal experiences. The subject will engage with the piece for one hour per day, five days per week, however, 15 minutes per practice session will be spent participating in Dalcroze-based movement activities. The Dalcroze activities will lead the subject in expressing the music through movement, connecting the music to the natural environment. As the piece is inspired by Bulgarian folk dances, the process will involve learning about Bulgarian culture. Finally, the subject's own personal experience and cultural background will be assimilated into the movements. The activities will also contain other eurhythmic activities, including conducting and stepping. On the last day of each session, the learner will perform and record the pieces, and provide an internal reflection, commenting on their performance and their mental and physical states. The reception of the recorded- performances will be also collected. While six weeks may not be sufficient to fully prepare each piece, it will provide a basis to compare which process accelerates the learning process.

Rachel W. R. Dueck, originally from South Korea, is currently enrolled in a MA in Music – Piano Pedagogy concentration at the University of Ottawa. She earned her B.Mus. in Piano Performance at the University of Manitoba in 2016 and has been performing locally and teaching piano privately in Winnipeg, MB. Her passion in teaching music and piano has led her to pursue her studies in the Dalcroze method, sight reading, developing healthy techniques, etc.

Sharon Dutton

Independent Researcher

SATURDAY AUG 5

11:00 – 12:30

CFA 102 

Beyond Nuance: Finding Spiritual Meaning in Dalcroze Pedagogy

Academic researchers have explored and validated a variety of spiritual experiences that occur in Dalcroze classes (Dutton 2017, Van der Merwe and Habron 2018). J. Miller (2019) claims that spirituality is a foundational cornerstone of holistic education, while Malokhat and Dilshodakhon, (2022) emphasize the need to prioritize spirituality within current educational systems in India.

Although an academically acceptable definition for the term, spirituality, is not even possible, this paper delves into concepts of spirituality 1) as experienced and portrayed by Jaques-Dalcroze and his contemporaries, (Odom 2005, Habron 2017), 2) in relationship to musically creative inspiration (Yob 2010), 3) as a foundational practice to develop personal wellness, experience joy, and minimize suffering, (Dalai Lama 1999), and 4) as a planetary element, providing a veritable link between all beings (Berry 1988, Stonechild 2016). Finally, the Dalcroze class is considered as a metaphor for global wellness and conduit for personal fulfillment and joy.

As global conditions for wellness deteriorate in so many aspects (war, illness, hunger, hate, corruption, species extinction, pollution, and environmental degradation), the need to practise and prioritize educational philosophies based on connection, wellness, and compassion increases proportionately. An underlying general educational philosophy that cultivates respect for relationships among planetary elements, life forms, behaviours, and perspectives would encourage and inspire students to pursue wellness, joy, and right relationships in their lives and vocations.

Sharon Dutton's 2015 doctoral thesis explores Dalcroze pedagogy as a form of holistic education. Her passion, knowledge, and experience with Dalcroze pedagogy has inspired 24 years of creative, student-centred, and music-based movement activities in her professional career as a classroom music teacher. Although recently retired, Sharon continues to: develop her own musicianship skills through Dalcroze classes wherever possible, and by performing with local community musicians.

Angelika Hauser-Dellefant

University of Music and Performing Arts Vienna, Austria

SATURDAY AUG 5

11:00 – 12:30

CFA 102 

Colleagues and the Creation of a Book

In 2013, there was a 2-day retreat for rhythmic teachers who teach or – in the meantime – have taught at the Department of Music and Movement Pedagogy/Rhythmics at the University of Music and Performing Arts Vienna. It was a challenging stay, the result of which was the realization of the need to write a book about our teaching together.

The publication contains 18 contributions by 13 rhythmic colleagues. The texts were written in the years 2014 – 2016 and the German version was published at the end of 2016. Even then there was a desire to translate the book into English in order to make the content accessible to a larger audience, since the University of Music and Performing Arts Vienna (mdw) has one of the largest courses for Music and Movement Education/Rhythmics in the world, which has repeatedly set impulses for music education courses in other countries.

Around 55 students are in the bachelor's and master's degree. The relatively large number of students enables a correspondingly extensive teaching body and thus a broad distribution of teaching traditions of RhythmicsMM. Taking them into account and providing students with several methodological approaches was a particular concern of the management. The teaching traditions of Emile Jaques-Dalcroze and Maria-Elisabeth "Mimi" Scheiblaue (Switzerland), Rudolf Konrad (Germany) and Brigitte Müller/Rosalie Chladek (Austria) were and are being represented and further developed by different teachers. The contributions in the book essentially reflect this teaching in relation to various target groups.

This paper provides an insight into the process of making the book.

Angelika Hauser-Dellefant studied music and movement/rhythmics and movement theatre. She also holds a diploma of the Franklin-Method. Since 1982 she taught at the University of Music and Performing Arts Vienna, Austria, where she was head of the Department of Music and Movement Education/Rhythmics and Music Physiology from 2002 – 2022. Furthermore, she is working as a musician, dancer, choreographer, performer and trainer in art productions and various institutions. She held workshops and lectures in Europe, South America, North America, South Africa and China. She published various papers in German, English and Portuguese.

WORKSHOP

Thursday, Aug 3

page 70	8:30 AM MM 119	Dierk Zaiser	<i><u>Alone and Together: Solo, Duo and Trio Interpretations of Music With Objects in Different Social Constellations</u></i>
page 71	2:55 PM KRESGE	Katarzyna Wyporska-Wawrzczak	<i><u>Folk music in the works of Polish composers. Cultural values and pedagogical inspirations.</u></i>
page 72	2:55 PM MM 119	Terry L Boyarksy	<i><u>Dalcroze Eurhythmics with a Russian Accent</u></i>
page 73	4:25 KRESGE	Caron Daley, Gregory Ristow	<i><u>Creating a Collaborative Choral Rehearsal Environment Through Eurhythmics</u></i>
page 74	4:25 PM ACH	Nicole Brockman	<i><u>Applied Eurhythmics Instrumental/Vocal Masterclass</u></i>
page 75	4:25 PM MM 119	William R. Bauer	<i><u>"Rude Et Incisif" Movement Study of a Dalcroze Composition</u></i>
page 76	5:35 PM KRESGE	Angelika Hauser-Dellefant	<i><u>"Neutral Mask" and Music- and Movement Education/Rhythmics</u></i>
page 77	5:35 PM ACH	Helen Gould	<i><u>Dance and Parkinson's: Music and Flow</u></i>
page 78	5:35 PM MM 119	Anna Lipiec	<i><u>Animated Art – Fine Arts as Inspiration for Movement Improvisation</u></i>

Friday, Aug 4

page 79	2:55 PM KRESGE	Jan Buley	<i><u>River of Life: Speaking Identities Through Story Objects, Gesture, and Movement</u></i>
page 80	2:55 PM MM 119	Marlene Yeni-Maitland	<i><u>Adapting Lesson Plans to Empower Inner City Students</u></i>
page 81	4:25 PM KRESGE	Loretta D Fois	<i><u>Body/Voice Dialogue as a Language of Musical Expression</u></i>
page 82	4:25 PM MM 119	Michael Schnack	<i><u>Paul Hille's Pedagogical Legacy</u></i>
page 83	5:35 PM KRESGE	Danica Schofer	<i><u>EMBODIED Conversations: Exploring Dance, Music, and Speech to Enhance Creative Connections</u></i>
page 84	5:35 PM MM 119	Toru Sakai	<i><u>Subdivision and Rhythm</u></i>

Saturday, Aug 5

page 85	11:00 AM KRESGE	Ruth Alpersen Greg Ristow	<i><u>The Life and Work of Lisa Parker</u></i>
page 86	3:45 PM KRESGE	Tamara Wilcox	<i><u>Jin Shin Jyutsu: An Ancient Healing Art for the Modern Dalcrozan</u></i>
page 87	3:45 PM ACH	Meike Schmitz	<i><u>Soundscapes – Voice, Loops, and Movement</u></i>
page 88	3:45 PM MM 119	Taida Wiśniewska	<i><u>Harmonic Progressions in Piano Improvisation During Eurhythmics Classes</u></i>


WORKSHOP

Dierk Zaiser

State University of Music Trossingen (Germany)

THURSDAY AUG 3

8:30 – 9:30 AM

MM 119 

Alone and Together: Solo, Duo and Trio Interpretations of Music With Objects in Different Social Constellations

The basis are pieces of music from different eras in the formations of solo, duo and trio. In individual, partner and group work, a sensorimotor approach to music is conveyed through movement and physical experiences. Musical aspects such as rhythm and dynamics in tempo and power differentiation as well as interactive situations with different partners already play an important role in the warm-up. The ability to perceive and express music is deepened, and broader perspectives for the interpretation of played or sung works emerge.


Classical eurhythmics objects such as ropes, tires and sticks open up opportunities to develop a movement vocabulary. Given, simple movement motifs can be further developed individually along the parameters of space, time, power and form.

In solo pieces, the participants concentrate on themselves, on their object and on the musical theme. Added to this is in the duo and trio the perception of the self in the other – the partners, their objects and musical concepts. In relieved situations, musical encounters take place through movement. The interdisciplinary approach opens up new perspectives for the participants in their artistic and educational work. The unconventional approach creates special opportunities for working with people with disabilities and disadvantages.

Dierk Zaiser, Prof. Dr. paed., is director of the Institute of Music and Movement / Eurhythmics at the State University of Music Trossingen (Germany) and has a professorship since 2008, with the focus on Eurhythmics-Performance (Master of Music), didactics for adults, eurhythmics, scenic arrangement, music-movement-interaction (Bachelor of Music), inclusion and interdisciplinary projects. He won several national awards for music pedagogic activities and the European Eurhythmics Competition 1995 and appears with international publications, lectures, teaching, performing and staging. <https://www.youtube.com/user/MusicAndMovementAcad>

WORKSHOP

**Katarzyna Wyporska-
Wawrzczak**

THURSDAY AUG 3
2:55 – 3:55 PM
KRESGE 

Folk music in the works of Polish composers. Cultural values and pedagogical inspirations.

Polish folk music has always inspired native composers, such as Fryderyk Chopin, Ignacy Jan Paderewski, Karol Szymanowski and Oskar Kolberg. National dances such as kujawiak, polonaise, krakowiak, mazur or oberek are a wealth of rhythms and various moods reflecting the character of Poles and bringing their culture and heritage closer.

The aim of the workshop is to present works by Polish composers inspired by the above-mentioned dances. The pieces will be presented live by pianist Łukasz Jankowski. Workshop rhythmic exercises and learning the steps and character of performing selected national dances will allow you to understand music and its elements through dance.

Folk musical tradition is one of the ways of searching for a deeper bond or unity with the nation. The continuity of folklore interests in individual creativity for at least two centuries is an objective test of the vitality of collective creativity – musical folk traditions.

Polish folk culture and its richness will be shown through words, music and movement.

The workshops will be led by Katarzyna Wyporska-Wawrzczak.

Lecturers work at the Faculty of Musical Arts of the Pomeranian Academy in Słupsk.


Katarzyna Wyporska-Wawrzczak is a graduate of the Academy of Music in Gdańsk at the Department of Choral Conducting, Musical Education and Rhythmics. Since 2001, an employee of the Department of Music at the Pomeranian Academy and the State School of Music in Słupsk, specializing in rhythmics. Additional education: Music therapy at the Academy of Music in Wrocław, instructor course – jazz dance and folk dance at the Mazovian Institute of Culture in Warsaw.

Łukasz Jankowski was born in Słupsk, Poland on 19th June 1981. He has studied and graduated Piano at the Gdańsk Academy of Music in 2005 in Bogdan's Kułakowski Class.

During his musical education he attended many musical masterclasses and worked with many famous pianists such as Viera Nossina, Dina Yoffe, Bogdan Czapiewski, Andrzej Jasiński. In 2008 he was named a Laureate of Youth Scene of Polish Piano Festival in Słupsk. He lives and works as a pianist, piano teacher, accompanist, composer and arranger in Gdańsk and Słupsk, Poland.

WORKSHOP

Terry L Boyarksy

THURSDAY AUG 3
2:55 – 3:55 PM
MM 119 


Dalcroze Eurhythmics with a Russian Accent

Dalcroze Eurhythmics is a multifaceted practice and discipline with broad, deep application for musicians, students of music, and more. In Dalcroze, the three components (Eurhythmics, Solfège and Improvisation) must be expertly and elegantly intertwined. Arts Integration is a very specific way of looking at education: neither the academic subject nor the art form should overshadow the other. For true arts integration education, students must learn skills in the art form as well as develop a deeper understanding of the academic area of study. The two must be intrinsically and harmoniously related. I have been working for several decades on how to marry the Dalcroze Eurhythmics experience with arts integration instruction. Here, attendees will encounter the three Dalcroze aspects through Russian music, dance, proverbs. This workshop will demonstrate how language and culture can be integrated into music and movement learning. Activities will include a “follow” using the rhythms and stresses of Russian proverbs to warm up the ear and encourage a responsive body. A Quick Reaction game will play with the melodic motifs of a folk song, attuning the ear to a different harmonic aesthetic. We will do seated and movement canons using Russian melodies in the manner of Dalcroze Solfège – to deepen the kinesthetic sense of pitch relationship. Participants will collaborate to create a unique folk dance from an old folk song – some will sing, some will choreograph. The session will conclude with reflection, sharing, and brainstorming.

Terry Boyarksy is a chamber music pianist, Dalcroze Eurhythmics teacher and ethnomusicologist. She learned Arts Integration with the Kennedy Center, is on the Ohio Teaching Artist roster, and works with seniors for “Creative Aging Ohio.” She teaches Russian Folk Music at CWRU, is on faculty of Rebecca Penneys Piano Festival, and occasionally writes articles. She has been performing and teaching internationally with Siberian balalaika virtuoso Oleg Kruglyakov as “Russian Duo” since 2007.

WORKSHOP

Caron Daley
Gregory Ristow

THURSDAY AUG 3
4:25 – 5:25 PM
KRESGE 

Creating a Collaborative Choral Rehearsal Environment Through Eurhythmics


From its beginning, the Dalcroze approach has been concerned with empowering musicians at all stages to develop their full musical potential and to achieve greater artistic agency. Jaques-Dalcroze wrote of the tyranny of “nuances at the command of the teacher’s interpretation! Crescendos, ff and pp done to the baton, without students understanding why, without having created in them the need to do them!”. Although embodied pedagogies, including Dalcroze Eurhythmics, have become increasingly valued in choral pedagogy, this description of a traditional rehearsal process remains surprisingly common. This session will explore how Dalcroze Eurhythmics can assist to create a collaborative rehearsal experience for conductors and choral singers. Participants will engage in experiential learning, warming-up their voices and rehearsing a choral score using Dalcroze techniques. Participants will then reflect on this learning, making connections to score preparation, rehearsal planning and delivery, and teaching and conducting gestures. Finally, participants will practice designing instructional experiences to inspire an environment of collaborative creativity through movement and improvisation. Singers, teachers, and conductors of all levels of experience are welcome.

Caron Daley is Director of Choral Activities, Associate Professor of Music, and Ensembles Area Coordinator at the Mary Pappert School of Music at Duquesne University. Choirs under her direction have been invited to perform at NAFME, NCCO, and ACDA conferences. Caron researches embodiment in choral conducting and is published in *Canadian Music Educator*, *Choral Journal*, *Journal of Singing*, *The Choral Scholar*, and *International Journal of Research in Choral Singing*.

Gregory Ristow is Associate Professor of Conducting and Director of Vocal Ensembles at the Oberlin Conservatory of Music, where he also teaches classes in Dalcroze Eurhythmics. For sixteen years, he taught on the faculty of the Interlochen Arts Camp, where he conducted the Interlochen Singers and World Youth Honor Choir, and taught Eurhythmics. His writing on Eurhythmics has appeared in *The Journal of Music Theory Pedagogy*, *Theory and Practice*, *The American Dalcroze Journal* and elsewhere.

WORKSHOP

Nicole Brockman

THURSDAY AUG 3
4:25 – 5:25 PM
ACH 


Applied Eurhythmics Instrumental/Vocal Masterclass

In this session, I will work with college-level or adult students in a clinic/masterclass setting to demonstrate the direct connection between Dalcroze concepts learned in traditional Dalcroze courses and applied work on the instrument or voice. I have about 15 years' experience in running these clinics, which are unique in the Dalcroze community. Students (to be drawn from participants at the CMU 2023 summer workshop or from ICDS participants) may perform on voice or any instrument, presenting a short excerpt from a musical work under study. We will use Dalcroze principles and movement away from the instrument to address problems with phrasing, pacing, and other musical concepts, and help the student achieve a greater sense of flow in performance through a holistic approach involving connecting musical energy as recognized by the body to the challenges of the work in question. Although we do not directly address technical concerns on any given instrument, we often find that when the musical energies of the piece are fixed, many technical problems work themselves out without further intervention, as the student has a greater sense of purpose in interpreting the piece.

Nicole Brockmann is a licensed Dalcroze clinician and Associate Professor of Music at DePauw University. She is a faculty member of the CMU Marta Sanchez Dalcroze Training Center. A violist by trade, she also coaches chamber music and teaches aural skills. Her undergrad degree comes from Carnegie Mellon University and she holds graduate degrees including a DMA from Yale University. She has always been interested in closing the loop between what happens in the Dalcroze studio and what happens on the performance stage.

WORKSHOP

William R. Bauer
Fumico Honda

THURSDAY AUG 3
4:25 – 5:25 PM
MM 119 

“Rude Et Incisif” Movement Study of a Dalcroze Composition

“Rude et incisif” is a short composition from Emile Jaques-Dalcroze’s collection *Musiques en Zigzags*, composed in 1935. Jaques-Dalcroze did not create this 26-measures character piece specifically for movement. But its bold musical expression, quintuple meter, and dramatic mood-changes provide excellent raw material for a movement realization. The music’s binary form creates an opportunity to repeat movement phrases with variation. Exploring this piece through movement, workshop participants will experience the music’s rhythmic gestures and phrases, and formal design, and then produce a choreography. Movement games will prepare them to develop their own creative response to the music. They will also sing, to feel the line. As with many of Jaques-Dalcroze’s compositions—and indeed, the improvised music so essential to his teaching practice—the sounds we work with in the space will create an ever-evolving acoustic environment that the participants will respond to through their improvised movement. The playful interaction among participants will help build a sense of community, enabling us to forge a shared ecology of practice. dramatic mood changes provide excellent inspiration for a movement study. Because Jaques-Dalcroze casts this 26-measures composition in binary form, the music’s design creates an opportunity to repeat the movement phrases with variation.

The participants will experience the rhythmic gesture, the phrases and the formal design through movement exercises that prepare them to develop their own creative response to the music. They will also sing in order to feel the line.

As with many Jaques-Dalcroze’s compositions and indeed the improvised music that is so essential to his teaching practice, the sounds we work with in the space will create an ever-evolving acoustic environment to which the participants will respond with improvised movement. The playful interaction among participants will help them build a sense of community, enabling them to forge a shared ecology of practice.

William R. Bauer has presented research and given workshops at previous ICDS offerings, as well as for colleges, conservatories, and other institutions across the USA. Former President of the Dalcroze Society of America, he holds the Dalcroze License and Dalcroze Certificate from Manhattan Dalcroze Institute led by Robert Abramson and is now a candidate for the Diplôme at the Institut Jaques-Dalcroze. He teaches music and American Studies at the College of Staten Island/CUNY.

Fumiko Honda Bauer Dalcroze Certificate, 1999; Dalcroze License, 2001; both from Carnegie Mellon University. BA in Music, 1990, Kunitachi College of Music; MM in Composition, 2005, Western Michigan University. That year, her composition *Journey for French horn and piano* was selected by the College Music Society to be premiered at its international conference in Quebec, Canada. Ms. Bauer has been playing piano since she was three. An accomplished pianist, she joined the Waldorf School of Princeton staff in 2010 and for ten years served as the school’s piano accompanist. She is now teaching general music classes and recorder ensemble there. She has taught summer Dalcroze classes at The Lucy Moses School. Ms. Bauer runs a private studio in Princeton, NJ, offering Dalcroze classes for children and piano lessons.

WORKSHOP

Angelika Hauser-Dellefant

University of Music and Performing Arts Vienna, Austria

THURSDAY AUG 3

5:35 – 6:35 PM

KRESGE 

“Neutral Mask” and Music- and Movement Education/Rhythmics

This workshop gives a brief insight into working with the “Neutral Mask”, focusing on the four natural elements of earth, fire, water and air. By dealing with them in terms of movement, a greater potential arises for being able to musically implement the specific rhythms and dynamics.

Working with the “neutral mask” is part of the body and performance work in many acting training courses. It was developed by the French theater revolutionary Jacques Copeau, inspired by a visit to Emile Jaques-Dalcroze in Geneva in 1915 and an examination of his approach to content and education.

In this theater work, the face is covered so that the body begins to “speak” more. The underlying theme is identification with elements of the world implemented through movement. This begins with the elements of nature and ranges from materials to identifications with animals and their forms of behavior, which in turn serve as the basis for actors to create their roles.

In my teaching with the “neutral mask” for rhythmics students, I prepared this work for the special field of Music and Movement Education/Rhythmics, so that the students can draw ideas for their choreographies and musical improvisations from it.

Experience also shows that identification with natural rhythms strengthens the connection to nature. Nature is captured on a vital level and thus literally “comprehending”. At the same time, these – sometimes profound – experiences greatly expand and differentiate forms of expression in various artistic media.

Angelika Hauser-Dellefant studied music and movement/rhythmics and movement theatre. She holds also a diploma of the Franklin-Method. Since 1982 she was teaching at the University of Music and Performing Arts Vienna, Austria, where she was head of the Department of Music and Movement Education/Rhythmics and Music Physiology from 2002 – 2022. Furthermore she is working as a musician, dancer, choreographer, performer and trainer in art productions and various institutions. She held workshops and lectures in Europe, South America, North America, South Africa and China. She published various papers in German, English and Portuguese.

WORKSHOP

Helen Gould

THURSDAY AUG 3

5:35 – 6:35 PM

ACH 

Dance and Parkinson's: Music and Flow

Parkinson's is a progressive neurological condition which affects movement control. It is widely acknowledged that dance and music can support people living with Parkinson's. Research has shown short term improvements in motor control, coordination, balance, thus reducing the risk of falling and also improving overall wellbeing.

How can we maximise health benefits in an artistically driven process for people with Parkinson's?


The workshop will explore approaches to music integration within a dance class designed for people living with Parkinson's. The session is designed with an emphasis on the artistic objectives, with the therapeutic outcomes being a secondary consequence of the activity rather than being the primary focus for the participants. The session will highlight how, as facilitators, we can apply a multi-faceted lens, both supporting and enhancing health benefits whilst immersing participants in an artistic experience.

The inclusive session can be taken seated or standing. It will draw on Helen's experience working with people who live with Parkinson's and within broader community dance settings. Helen's dance practice incorporates Dalcroze training and her previous research which explores the impact of music within community dance classes for people living with Parkinson's.

Helen is a dance artist, movement director, performer and Co-Director of LPM Dance Company. Helen develops, delivers and manages a wide range of participatory dance and performance projects within the North West of England, the majority focus on communities living with long-term health conditions and disabilities. Helen has been delivering Dance and Parkinson's since 2014, working for English National Ballet, People Dancing and now leading LPM's own Lancashire Dance and Parkinson's programme.

WORKSHOP

Anna Lipiec

THURSDAY AUG 3
5:35 – 6:35 PM
MM 119 

Animated Art – Fine Arts as Inspiration for Movement Improvisation

The inspiration for movement improvisation will be elements taken from visual arts: sculptures, fragments of paintings, their colors, texture, dynamics. The shape of works of art, their character and the emotions they arouse will become an element that stimulates the formation of movement in space. The goal of the workshop will be to stimulate the imagination of movement, training the ability to interpret art through one's own experience, knowledge and movement. Participants will have the opportunity to animate selected sculptures and paintings through individual and group improvisation. The sound layer of selected musical pieces will become a bridge between sculpture, painting and movement in space. Movement improvisation in space will be a process of bringing static works of art to life, giving them new meaning and uncovering hidden emotions. During the workshop, participants will have the opportunity to discover new strategies for creative thinking and creation, deepen body awareness and search for new movement solutions.

Anna Lipiec (PhD 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, Portugal, Canada, Germany) and has been awarded with the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.

WORKSHOP

Jan Buley 

Canada

FRIDAY AUG 4

2:55 – 3:55 PM

KRESGE 

River of Life: Speaking Identities Through Story Objects, Gesture, and Movement

A story, like a river, can trickle through an entire lifetime. There may be tributaries that branch off and initiate new smaller rivers. The confluence where rivers and stories meet can be a powerful and surprising place. A river, like a story, is shaped by the environment around it, just as the silt or rocky bottom impacts the flow and direction. How might a river metaphor help storytelling come alive, while pushing us beyond words and written text as catalyst and medium? Researchers have shown that recalling aspects of a story through gesture assists narrative recall. Drawing on the rich work of Costa Rican composer and Dalcroze educator, Anna Vargas Dengo, this workshop will explore how our bodies can shape, transmit and reorganize personal stories and illuminate identities more fully. A fabric river will provide the artery for story-sharing. Participants will bring a personal object to the session and various story objects from nature will also be provided. To begin, we will explore the significance of the river as metaphor in our personal life and the connections we have to the chosen objects. This guided expressive experience will be offered as a freewrite (Peter Elbow, 1980) and will include the use of spoken text. As the objects are presented to the group and placed along the river's edge, participants will be invited to offer an aspect of their artifact's story through movement or gestural form. Finally, we will unpack the experience and discuss relationships to our own practice and place.

Jan Buley finds joy in learning, teaching, storytelling, noticing the world and gardening. Jan is always keen to collaborate on arts-based ventures and is especially passionate about learning with and from those who feel they have no voice. Jan often declares that she is the luckiest person on the planet, teaching education students at Memorial University in St. John's Newfoundland, Canada. She believes that the best teachers are 5, 6 or 7 years old.


WORKSHOP

Marlene Yeni-Maitland

USA

FRIDAY AUG 4

2:55 – 3:55 PM

MM 119 

Adapting Lesson Plans to Empower Inner City Students

Teaching general music classes to inner city children of minority populations and disadvantaged backgrounds requires a teacher who willingly creates adaptations that realistically serve her students. This Dalcroze practitioner will share her inner city experiences such as creating appealing learning activities of value that directly empower students, along with sharing props and manipulatives that empower student achievement.

A successful pedagogical process rests upon the quality of a teacher's ability for building relationships that resonate with her students. This necessitates crossing embedded lines of age, race, economic perceptions, language, and community values. The practitioner will share examples of how she handles these perceived societal obstacles, including student responses with teacher feedback.

This workshop will take participants through a lesson that involves aural, physical, visual, and kinesthetic instruction. Participants will respond to live music, interact with manipulatives and explore classroom props, and each other. These are the key activities that have created a mutually beneficial approach to music for myself and my students.

WORKSHOP

Loretta D Fois 

USA

FRIDAY AUG 4

4:25 – 5:25 PM

KRESGE 

Body/Voice Dialogue as a Language of Musical Expression

How do we create a physicalized dialogue with sound? How do we tune in to sound and physicalize what we hear? For each of us, sound is inextricably linked to the movement of our bodies. Through Nada yoga toning, and onomatopoeic play, we will experience a vocal and corporal embodiment of time, space, and energy. This session includes a physical warm-up focusing on the breath as a starting point for making any sound and allowing us to tune into how we breathe and how breath can move through the body. Through rhythm, phrasing, impulse, and pitch, we will engage our sense of weight, flow, and spaciousness and discover an interplay that expands the variety of choices that are available. My approach combines principles of Laban, vocal techniques, Dalcroze, Alexander, and 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 greater awareness of their own listening ability and a fuller means of expression.

Loretta Fois (*CAGS in Expressive/Creative Arts, Salve Regina; 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 Director of Dance at Raritan Valley College and Artistic Director of The Espressione Corporea Project (www.corporea.org). Loretta studied Dalcroze in Italy and New York and received a 2017 and 2011 NJ Council on the Arts Choreography Fellowship. She is a Ph.D. student at Salve Regina, where her dissertation focuses on New Materialism and the Ontology of Play.


WORKSHOP

Michael Schnack

Iowa, USA

FRIDAY AUG 4

4:25 – 5:25 PM

MM 119 

Paul Hille's Pedagogical Legacy

Paul Hille (1956-2022) taught in the Eurhythmics Department of the mdw (Universität für Musik und darstellende Kunst Wien) for over 30 years. After receiving his degrees in piano, music education and eurhythmics in Detmold, Germany, he completed the *diplôme supérieur* in Geneva in one year of study in 1988. Paul left behind not only a large body of artistic compositions and scholarly articles, but also a vast library of pedagogical compositions and exercises which he developed throughout his decades of teaching ear training to students of eurhythmics and musical theater.

In this playful workshop, Paul's widower and work partner Michael will introduce the participants to some of Paul's favorite pedagogical compositions -- those which proved most effective and most memorable over his long teaching career. Michael has translated these short pieces from Paul's original German specially for this conference, and will use Dalcroze classroom techniques to introduce the participants to Paul's extremely useful and enjoyable approaches to varied subjects such as binary/ternary meter, canon and syncopation.

Michael Schnack (Iowa, USA) studied music at Yale and received master's and doctoral degrees in choral music and pedagogy from the University of Iowa. He is currently finishing the *diplôme supérieur* in Dalcroze eurhythmics in Geneva. He has worked for 30 years accompanying, composing, conducting and teaching musical theater and choral singing in Vienna. He served as Director of Choral Studies/Vocal Music Coordinator for 4 years at Muhlenberg College in Allentown, Pennsylvania. He currently teaches Dalcroze eurhythmics at the mdw.

WORKSHOP

Danica Schofer

Buffalo, NY, USA

FRIDAY AUG 4

5:35 – 6:35 PM

KRESGE 

EMBODIED Conversations: Exxploring Dance, Music, and Speech to Enhance Creative Connections

This workshop includes adapted exercises from my thesis “Embodied Conversations.” The first section of my thesis, inspired by literature reviews of Dalcroze researchers including Dr. Selma Odom, Monica Dale, and Dr. Karin Greenhead, uses Dalcroze-inspired movement and Laban effort qualities to explore translatability of visual, auditory, and somatic cues between musicians and dancers. The embodied component, conducted with violinist Carl Capizzi, was performed at Schofer Senior Recital (May 2022). My thesis determined that specific qualities of music expression, including duration, effort (Laban), and rhythm proved translatable across instruments while others (including the visuals of vibrato mechanics) were “lost in translation” (experienced in solo). This workshop will include audiences in exercises exploring translatability of visual, auditory, and somatic cues. Audience members will attempt to translate their partner’s expression across modalities in the following pairings: movement into sound (vocal/instrumental), auditory expression into movement, and interpretation of movement/music (sheet music and visual movement clips) into Laban effort qualities and vice versa. The observing partner will guess content through an alternate sensory modality, determining what -between instruments, dancers, and people- can be translated in our collaborative work. Throughout the session, I will draw references from my MFA research, which explores the ways conversations and relationships allow for collective reshaping of physical/emotional/social spatial structures, or holistic (mind/body/spirit) ecologies. If time allows, I will place partners in conversation with a musical/embodied phrase performed by the entire group to study the impact of their interpersonal relationality on the collective space.

Danica Schofer is a dance/music based in Buffalo, NY. Danica earned a bachelors in music (performance/composition) and dance (education/performance) from Muhlenberg College. Danica’s research on Dalcroze-inspired somatic musicality was presented at the Dalcroze Society of America’s 2022 virtual conference and will return live in January 2023. Danica is an MFA in Dance candidate and teaching/research assistant at the University at Buffalo currently studying opportunities for interdisciplinary collaboration to reshape public space.


WORKSHOP

Toru Sakai

Japan

FRIDAY AUG 4

5:35 – 6:35 PM

MM 119 


Subdivision and Rhythm

Rhythm. What is it? We often hear this word. But when have we explored what rhythm truly is? Is it merely the combination of long and short note values? Or is there more to it than that? Dalcroze Eurhythmics helps us explore rhythm in a fuller, richer sense that includes the weight and energy of rhythm--qualities typically neglected when we focus just on timing. The only way to feel and understand these essential aspects of rhythm is to move to the music. Working individually, with partners, and altogether as a whole group, we will use physical movement through space to explore the powerful effects, metric placement, and agogic accents can have on the way we experience the beat's subdivisions. Canons of various kinds will help us deepen our understanding of this intriguing aspect of rhythm.

Toru SAKAI holds the *Diplôme Supérieur* from the *Institut Jaques-Dalcroze, Geneva*, and he serves as a member of that school's *Collège*. Mr. Sakai chairs the *Dalcroze Certification Committee* of the *Jaques-Dalcroze Society of Japan*. His main activity is leading *Dalcroze professional teacher training*, not only in Japan but also abroad.

WORKSHOP

Ruth Alperson
Greg Ristow

SATURDAY AUG 5
11:00 – 12:30
KRESGE 

The Life and Work of Lisa Parker

WORKSHOP

Tamara Wilcox

SUNY Brockport, New York, USA

SATURDAY AUG 5

3:45 – 4:45 PM

KRESGE 

Jin Shin Jyutsu: An Ancient Healing Art for the Modern Dalcrozian

Jin Shin Jyutsu is a healing art with roots in Traditional Asian Medicine. It utilizes strategic, light touch placement of hands on the body, and 'listening' through the fingertips to harmonize and revitalize at an energetic level. It is inherently musical in that it requires a subtle type of listening to pulse, rhythm, and timbre, and bringing energetic conversations into resonance with one another. This practice can serve as a valuable tool in any context involving Dalcroze, as it is an ideal way to prepare and support the body for music and movement, warming up from the energetic level to the manifest level, finding balance and release, facilitating both calm and ease, and vitality and flow. Jin Shin Jyutsu can be applied to oneself or to another by a practitioner. In the words of Mary Burmeister, who brought this art to America from Japan, "All learning is the study of relationships."

Workshop: Introduction to the healing art of Jin Shin Jyutsu through hands-on practice and presentation/discussion.

Tamara Wilcox, M.M., is a tenured faculty member in the Theatre & Music Studies Department at SUNY Brockport, having previously served as Assistant Professor/Music Director for Dance. Prior to SUNY Brockport, she worked as a full-time musician for dance and adjunct faculty in the School of Music & Dance at Eastern Michigan University.

WORKSHOP

Meike Schmitz

Vienna (Austria) and Berlin (Germany)

SATURDAY AUG 5

3:45 – 4:45 PM

ACH 

Soundscapes – Voice, Loops, and Movement

As practitioners and teachers in music and movement we are facing constant changes: How can we relate to the ongoing technical development and daily new media while staying connected to ourselves, nourishing our own abilities in movement, voice and instrument? Children and young are using technical items in their everyday life as digital natives. How can we refer to this in our classes with music and movement?

In this workshop I would like to invite the participants to explore the possibilities of their voices, instruments, as well as objects from nature combined with tools of live-recording and live-composing with a loop station (Boss RC 505). We want to create soundscapes and grooves that inspire to move intuitively. We experiment with microphone, effects, and the fascination of daily sounds and instrumental features being looped to become a rhythmic pattern we can improvise with. Participants are invited to sing and move together as a group. They get to know the idea of expressing through voice and technical instrument. Artistic inspiration from nature, graphics and the use of original materials will be included to bridge the gap between high-tech and natural environment.

Meike Schmitz studied Jazz-Voice, elementary music pedagogy and eurythmics. She taught classes at kindergarden, music school, elementary schools, vocational schools and retirement home. Since 2011 she has a teaching position at Hochschule für Musik Hanns Eisler, Berlin; 2018-2020 she managed the institute EMP/Rhythmik at Hochschule für Musik Franz Liszt, Weimar; since October 2022 she holds the Univ.Prof. for Musik- und Bewegungspädagogik/Rhythmik at Universität für Musik und darstellende Kunst Wien. She is located in Vienna (Austria) and Berlin (Germany).


WORKSHOP

Taida Wiśniewska

Pedagogue and composer

SATURDAY AUG 5

3:45 – 4:45 PM

MM 119 

Harmonic Progressions in Piano Improvisation During Eurhythmics Classes

Piano improvisation in the Dalcroze practice is very important for initiating all movement activities. It is the music that becomes the inspiration for creating rhythmic exercises. That is why the teacher's ability to improvise during the eurhythmic lessons is so fundamental. The quality of improvisation has a direct impact on the quality of the educational process. This improvisation should not only facilitate the implementation of rhythmic tasks, but also influence the expression of students' movement, and develop musical sensitivity.

The author of this workshop, as a long-time lecturer of eurhythmic and piano improvisation at the Academy of Music and the Music High School, wants to share her observations on how improvised music affects the implementation of rhythmic exercises and movement improvisations. Particular attention will be paid to the harmony of the musical narrative. It will be presented to show how the selection of harmonic progressions in piano improvisation influences its expression.

The author will show many ways to develop one chords progression and, in the long run, what possibilities these different methods give in creating rhythmic, solfege and expressive exercises during eurhythmics classes. The chosen chord progression will be illustrated through the music of Mozart - Requiem Lacrimosa, complemented by a movement interpretation.

This workshop is to become an encouragement to your own research in the field of piano improvisation in the context of teaching eurhythmics

Taida Wiśniewska is a pedagogue and composer. She graduated from the Academy of Music in Gdańsk (diploma: Eurhythmic and Composition), where she is currently a lecturer. She holds a doctorate. She composes pieces for eurhythmic lessons. She has created over 50 choreographies of music. She has been a lecturer at the national and international workshops of eurhythmics. She has been awarded many times for her pedagogical and artistic work, for example by the Center for Artistic Education in Poland.

PAPER WORKSHOPS

Thursday, Aug 3

page 90	8:30 AM KRESGE	Ruth Alperson	<i><u>Moving to learn a theme by Beethoven, in and through the group, the Dalcroze way</u></i>
page 91	2:55 PM KRESGE	Anetta Pasternak, John Robert Stevenson	<i><u>The Seven Espèces of Emile Jaques-Dalcroze and Their Effect and Prominence in American Music Education: A Lost Work Rediscovered and Redefined.</u></i>
page 92	10:30 AM MM 119	Bethan Habron-James	<i><u>Celebrating the Riches of Heritage as a Resource Within Dalcroze Practice</u></i>

Friday, Aug 4

page 93	8:30 AM KRESGE	Marja-Leena Juntunen	<i><u>Intersubjectivity and prosocial implications of interaction and interpersonal synchrony in music-movement activities</u></i>
page 94	8:30 AM MM 119	Karolina Paczula	<i><u>Freedom and Randomness in the Emil Jaques-Dalcroze's Methode – How to Apply Indeterminism in Eurhythmics?</u></i>
page 95	10:30 AM KRESGE	Elda Nelly Treviño Flores	<i><u>Dalcroze Eurhythmics Practice in Latinamerica</u></i>
page 96	10:30 AM MM 119	Marzena Kamińska	<i><u>Contrasts and similarities in music and in movement based on the author's piano miniatures from the 'Transformations' cycle</u></i>

Saturday, Aug 5

page 97	9:00 AM KRESGE	Eva Nivbrant Wedin Ingela Kågebo	<i><u>Eurhythmics in Education and Artistic Practice</u></i>
page 98	9:00 AM ACH	Jack Stevenson	<i><u>The Experience of Balanced and Imbalanced Gestures of the Human Body and Their Connection to Music-Making Through the Time-Space-Energy Connection Promulgated by Emile Jaques-Dalcroze</u></i>
page 99	9:00 AM MM 119	David Buley	<i><u>Saltwater Joys of Atlantic Blue</u></i>
page 100	11:00 AM ACH	Patrick Cerria	<i><u>Dalcroze Eurhythmics Based Interventions in Student Populations with Speech Delays</u></i>

PAPER WORKSHOP

Ruth Alperson

Hoff-Barthelson Music School in Scarsdale, NY

THURSDAY AUG 3

8:30 – 10 AM

KRESGE 

Moving to learn a theme by Beethoven, in and through the group, the Dalcroze way

The ecology of Dalcroze practice is noted in the various ways of learning that occur during a typical eurhythmics lesson. The Dalcroze approach is a model of interactivity and adaptation among the students, the teacher, and the music. A typical Dalcroze eurhythmics lesson involves action--moving, singing, improvising--in a shared space among a cohort of students who work together, and learn from one another. Students describe the experience as joyful, meaningful, even spiritual.

A goal of this lesson is to explore and become familiar with the theme of a slow movement from one of Beethoven's late Piano Sonatas. Our group will ease into the lesson with warm-up exercises. Through action--movement and singing--we will explore various Dalcroze subjects that are related to the Beethoven work. These include meter, phrase, melody, and harmony.

When we are familiar with the piece, we will move it as we listen to a recorded performance by pianist Garrick Ohlsson. We will discuss and analyze the piece, and we will listen to commentaries by Ohlsson about the work. We will discuss the lesson, the theme by Beethoven, and, in particular, our experiences moving and working together, the Dalcroze way.

Ruth Alperson *As a member of the faculty of The Dalcroze Program at Diller-Quaile, Dr. Alperson teaches Dalcroze Eurhythmics classes for children, and Dalcroze Methodology sessions for teachers. A new course, "Finishing the Hat," offers candidates for Dalcroze teaching certification the opportunity to work with a peer group on a portfolio that includes written work, as well as a choreography, of a musical work, à la Dalcroze, known as plastique animée. Dr. Alperson holds a B.A. in Music from Oberlin College and a Ph.D. in Arts and Humanities from NYU. Ruth has earned the Licentiate from The Dalcroze Teachers Training Course in London, England, and the Diplôme Supérieur from L'Institut Jaques-Dalcroze in Geneva, Switzerland. She has presented Dalcroze workshops across the U.S., in Canada, Eastern and Western Europe, Asia, Australia, and Central America. Dr. Alperson is a member of the Scientific Committee of the International Conference of Dalcroze Studies (ICDS), and a member of the Board of Trustees of the Dalcroze Society of America (DSA). Dr. Alperson is Dean Emerita of the Hoff-Barthelson Music School in Scarsdale, NY.*

PAPER WORKSHOP

Anetta Pasternak

Karol Szymanowski Academy of Music, Katowice, Poland

John Robert Stevenson

Institute for Jaques-Dalcroze Education, Bethlehem, PA

THURSDAY AUG 3

10:30 – 12:00

KRESGE 

The Seven Espèces of Emile Jaques-Dalcroze and Their Effect and Prominence in American Music Education: A Lost Work Rediscovered and Redefined.

It was in the late 1970s when the solfège method promulgated by Emile Jaques-Dalcroze and taught by his disciples began to wither in the United States, where the practice of tonic sol-fa in the tradition of Sara Glover (1786-1867), John Curwen (1816-1880), and Zoltan Kodály (1882-1967) remained dominant – the prominence of the English language, starting in the early 17th century rather than French, is the primary reason for this convention. Consequently, many singularities taught by M. Jaques were set aside and replaced with methods more cerebral than physical, theoretical than aural, and visual than tactile. Although the famous doh-to-doh scales have survived in one form or another, Les Sept Espèces lost its way and faded into history.

We propose to demonstrate how to teach the “seven species” (seventh chords) using ear, mind, and body for each espèce’s physical-vocal identification, resolution, and expression at the keyboard in piano improvisation. With the assistance of four choristers, we will physically track each voice’s path of note names and each voice’s functions through the various resolutions via doh fixed and melodic function as intended by M. Jaques. Those choristers are Dr. Anetta Pasternak, Agata Trzepierczyńska (graduate of Eurhythmics Specialty, Professional Certificate Jaques-Dalcroze), Marta Jarzyna (diploma year at Eurhythmics Specialty, a graduate in Music Theory), Karolina Lisowska (diploma year at Eurhythmics Specialty); we will further explore melodic and harmonic design using les sept espèce through a plastique choreography designed by the vocal ensemble.

Furthermore, we will augment this presentation by making available the small text “The Seven Espèces of Emile Jaques-Dalcroze” written by this author with an accompanying appendix. The texts are free ePubs that will be made available through a download link, readable on all devices. This publication will further provide information about the uniqueness of each espèce and the possible resolutions and provide a reference source. We will provide the link at the end of the lecture.

John Robert Stevenson (*Jack*), *Diplôme Supérieur and Licentiate d’Enseignement, Genève, founded the Dalcroze Studies Institute, Ithaca College School of Music, taught at Laval University, Quebec, St. Laurence College, Montreal, and chaired Performing Arts at The Spence School, Manhattan. Jack directs the Institute for Jaques-Dalcroze Education in Bethlehem, Taipei, and Bangkok. He has authored the ePub series Pursuing a Jaques-Dalcroze Education, which includes Solfège, Volume I, II, and III, plus The Seven Espèces of Emile Jaques-Dalcroze.*

Anetta Pasternak (*PhD hab, MA in Eurhythmics*) works as a professor (specialty Eurhythmics) Department of Composition, Conducting, Theory and Music Education at the Karol Szymanowski Academy of Music, Katowice, Poland. Her assignments involve also teaching at Dance Theater Actor Specialty, Postgraduate Music Therapy and Art Therapy courses. As its artistic director, she promotes the Theatre of Rhythm Katalog. She specializes in the interpretation of 20th and 21st century music (*Plastique Animée*) and is particularly interested in the therapeutic aspect of Eurhythmics.


PAPER WORKSHOP

Bethan Habron-James

Bangor University, Wales & Royal Northern
College of Music, Manchester, UK

THURSDAY AUG 3

10:30 – 12:00

MM 119 

Celebrating the Riches of Heritage as a Resource Within Dalcroze Practice

Seeking to understand the meaning of Dalcroze Eurhythmics for myself as both student and teacher, and in so doing to illuminate the culture of Dalcroze practice, I embarked on an autoethnographic research journey. 'Rummaging around' (Woodall 2020) amidst notebooks, photos, manuscript scribbles and memorabilia, gathered from many years of engagement with the approach, affirmed my understanding of the interdisciplinary nature of my practice and revealed its ecological ethos. Interviewing family members, friends and former teachers solidified the narrative, giving it a polyvocality. It helped me appreciate familial and educational influences upon my life. Studying my Dalcroze life revealed a rich tapestry of subject connectivity between the arts, history, literature, cultural studies, human geography, anthropology, psychology and sociology. One concept that emerges at the heart of the weave, drawing the interdisciplinary threads together, is heritage. In this paper I will unpick my understanding of these threads and share how I have taken inspiration for creative projects and lesson preparation over the years from three types of heritage: cultural, familial and geographical. Examples will be taken from my early student days, through to my current doctoral studies, all of which are embedded in an appreciation of the Dalcroze Subjects.

Workshop: Following on from the discourse on the Dalcroze Subjects, which invite practitioners to view the world through a musical lens, workshop participants will have the opportunity to consider how drawing inspiration from the arts, nature and daily life, may serve as a gateway to creative possibilities. By reflecting on their own narrative and heritage capital, they will

be encouraged to look for material that may serve as starting points for artistic practice, be it in song, gesture or story. Time will be given for guided exploration and improvisation, both somatically and vocally, individually and collaboratively. The aim is to gather and celebrate the diversity and wealth of materials available to us within our personal histories and cultural landscapes.

Bethan Habron-James (Diplôme Supérieur, Institut Jaques-Dalcroze) is a Welsh Dalcroze practitioner and scholar of international repute. She teaches at the Royal Northern College of Music, Manchester, UK and is a doctoral candidate at Bangor University, Wales, UK. She is an active member of the international autoethnography research community and of Tactics and Praxis (CRASSH, Cambridge University), with whom she has shared her creative, arts-based approach to research. She is happiest when sea swimming.

PAPER WORKSHOP

Marja-Leena Juntunen

Sibelius Academy, University of the Arts Helsinki

FRIDAY AUG 4

8:30 – 10:00 AM

KRESGE 

Intersubjectivity and prosocial implications of interaction and interpersonal synchrony in music-movement activities

Background Dalcroze teaching is mostly done as a group activity in which participants move in different ways, for example, together in synchrony, in pairs, following music or a leader. Participants also collaborate and interact in various ways. However, as musical development is often in focus, the social and intersubjective dimensions of participation, experience and learning are often less discussed and reflected upon.

Aims The session will examine and discuss the pedagogical goals and experiential qualities of some interactive and collaborative exercises used in Dalcroze. It also further theorizes, drawing on phenomenological philosophy and psychology, how and what kind of intersubjectivity the exercises enhance, and discusses the possible implications for prosocial and ethical behavior—for how are in the world with others.


Interactive Participation Participants will engage in different kinds of music-movement activities individually, in pairs, and as a group. The activities will include interaction with music and other participants through movement as well as non-verbal communication. Participation will be followed by reflections. The session will end by paper presentation that analyzes and theorizes the practical exercises.

Implications and Value The session deepens the pedagogical and theoretical understanding of the intersubjective and social dimensions of the Dalcroze exercises and practice. It also reflects on the implications of exercises of social relationships on our ability and willingness to face and learn from and with each other and thus build a more socially sustainable future.

Marja-Leena Juntunen (PhD, MMus) is Professor of Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. For thirty years, she has been working in the (music) teacher education programs in Finland. She holds a Dalcroze License from Carnegie Mellon University and has given Dalcroze inspired workshops and lectures both in Finland and abroad. Her research has focused, among other topics, on aspects of embodiment in Dalcroze based practices. She has over one hundred publications.

Karolina Paczula

*Ignacy Jan Paderewski Primary State Music School in
Tarnowskie Góry, Poland*

FRIDAY AUG 4
8:30 – 10:00 AM
MM 119 

Freedom and Randomness in the Emil Jaques-Dalcroze's Methode – How to Apply Indeterminism in Eurhythmics?

Aleatorism is a compositional technique used by leading American and European artists such as John Cage and Witold Lutosławski. Their main goal was to introduce randomness into the music. Can we use this technique in the context of Dalcroze's method? What will be the effect of such actions?

During the workshop the author will use selected tasks based on the participants improvised dialogue with creative vocal, movement and instrumental activities. In order to share the results of her work, she will present examples of exercises and their effects from the field of the Dalcroze method that use the element of chance and randomness. The basis for the creation of these exercises was cyclical meetings with members of the Rhythmic Scientific Circle.

The presented exercise examples and their effects could inspire other Dalcroze teachers to continue their research on the subject. This is particularly important when working with contemporary compositions, as 21st century music can be difficult for students to understand and analyse. But not only that – the use of the element of randomness can make the lessons more attractive and “learn through play”.

Workshop: The workshop inspired by aleatorism shows the possibilities of using this technique for pedagogical and artistic activities. Exercises based on aleatorism are a wonderful tool to develop creative thinking and improvisation not only during Eurhythmics lessons, but also in the context of working on an artistic project. During the workshop, the authors of performance Zoom on Eco Boom will use selected tasks based on the participants improvised dialogue with creative vocal, movement and instrumental activities.

Karolina Paczuła – graduated from the Academy of Music in Katowice, Poland (MA majored in Eurhythmics). Works as teacher of Dalcroze Eurhythmics and ear training in the primary music schools and kindergartens. She is a member of Eurhythmics Scientific Circle and Theater of Rhythm Katalog. She is currently studying “logoeurhythmics” in the postgraduate school.

PAPER WORKSHOP

Elda Nelly Treviño Flores

*Facultad de Música, UANL; Escuela de Bellas Artes,
Universidad Panamericana. México*

FRIDAY AUG 4

10:30 – 12:00

KRESGE 

Dalcroze Eurhythmics Practice in Latinamerica

The analysis of Dalcroze eurhythmics practice in Latinamerica under the lens of the concept of transculturation and creative assimilation introduced by the Cuban ethnomusicologist and anthropologist Fernando Ortiz y Fernández (1861-1969) in 1940, sheds light towards the understanding of the unique challenges Dalcroze practitioners face in Latinamerican countries. As a music pedagogy, Dalcroze eurhythmics is influenced by time, geography, and cultural practices thus, undergoing adaptations, and yet preserving its essence: a holistic music teaching pedagogy aiming towards the growth and flourishing of persons both musically and as human beings. Moreover, cultural and religious beliefs related to the perception of body and body movement either foster or challenge the practice of Dalcroze Eurhythmics. Method: reflective analysis of primary sources, literature review, and self-teaching practice in Latinamerica for more than twenty-eight years. The findings of this analysis, suggest that besides the more visible factors related to deficient music instruction and non-favorable economies, the unique cultural heritage in the continent which carries a history of European colonization, may explain the lack of continuity of Dalcroze eurhythmics practice in Latinamerica.


This workshop is addressed for general public and it is not necessary to read music in order to participate. It aims to incorporate three samples of Latinamerican music of contrasting genres (concert music, traditional music/ dance, and children's rhyme) from three different countries which reflect creative assimilation processes between Western European music and native music from Latinamerica. Each music sample illustrates musical concepts such as irregular meter, irregular phrasing, and

syncopation. Besides the music subjects shown in the pieces, the samples chosen illustrate specific cultural practices of each country either in the lyrics (if it is the case), the use of instruments, and dance steps. In this workshop the participants will learn about the intimate relationship of this music to local cultural traditions. The workshop is designed to integrate the four areas of the Dalcroze pedagogy: eurhythmics, solfège, improvisation, and plastique animé within a dynamic session including music improvised at the piano by the practitioner, recorded music, and vocal and movement improvisation by the participants.

Elda Nelly Treviño Flores is a professor at the Facultad de Música, UANL, and at Universidad Panamericana where she coordinates Programas Dalcroze; director of Música Viva. She is guest faculty in Mexico and abroad and is active as a collaborative pianist. She holds a PhD in Psychology, UANL (Summa Cum Laude), Doctorate in Harmony (UTP), Bachelor and Master of Music in Piano Literature and Pedagogy (University of Texas at Austin); Dalcroze Certificate and License from Carnegie Mellon University.

Marzena Kamińska

*Stanisław Moniuszko Academy of Music in Gdańsk, Poland;
Zygmunt Noskowski 1st and 2nd Degree Music School in
Gdynia, Poland*

FRIDAY AUG 4
10:30 – 12:00
MM 119 

Contrasts and similarities in music and in movement based on the author's piano miniatures from the 'Transformations' cycle

At the beginning of the paper, the author will briefly present herself – as a eurhythmics pedagogue, who has a lot of experience in working with people at various stages of education (preschool children, younger school age children, youth students at the Academy of Music and seniors).

In the next part of the presentation, selected miniatures from the "Transformations" cycle, composed by Marzena Kamińska, will be presented. During the presentation, the source of inspiration for creating a cycle of compositions for piano will be introduced, as well as information on the sound materials used in the compositions. An important element will be to present the formal structure of the pieces. The series was created as a result of the author's own improvisational activities. The selected miniatures will be played live on the piano for the participants of the workshop.

Then, during the workshop part, the participants, will carry out tasks in the field of movement improvisation and rhythmic. The exercises will be based on the use of musical material from the original piano miniatures. The main goal of the tasks during the workshop will be to use two principles of creating a musical narrative – building similarities and creating contrasts in movement.

Marzena Kamińska graduated from the Academy of Music in Gdansk (Eurhythmics), where she is a pedagogue (PhD hab.). She is a teacher at the Music School in Gdynia and conducts the classes with seniors. She has created over 150 choreographies of music. She has been a lecturer at the national and international conferences and workshops of eurhythmics. She has received several awards (Rector's Award, Medals of the Ministries of Education, Culture and Science in Poland).

PAPER WORKSHOP

Eva Nivbrant Wedin

Royal College of Music in Stockholm

Ingela Kågebo

Royal College of Music in Stockholm

SATURDAY AUG 5

9:00 – 10:30 AM

ACH 

Eurhythmics in Education and Artistic Practice

Four European universities/Higher Education Institutions with professional educations in Eurhythmics has worked together for three years in an Erasmus+ project: Universität der Künste, Belin (UdK), Universität für Musik und darstellende Kunst, Wien (mdw), Akademia Muzyczna im. Karola Szymanowskiego in Katowice (AM) and Kungl. Musikhögskolan i Stockholm (KMH).

Our collaboration started at ICDS4 in Katowice during a meeting with all teachers of the European Eurhythmics Educations. In 2020 we wrote the application and got funding with 285.000 EUR over three years. The overall goal for this project is to strengthen the network between Eurhythmics Educations in Europe, university programs as well as programs run by Dalcroze Societies.

The material produced in the project will be published on a Digital platform with open access. We are also planning a Joint Master Program.

During this project student and teachers from the four schools have visited each other and worked together in eight themes:

- Wien: Eurhythmics in inclusive and therapeutic settings
- Wien: Eurhythmics in field of artistic research
- Berlin: Relatedness of music and movement
- Berlin: Concepts of rhythm
- Katowice: *Plastique animée* – tradition and contemporary performing
- Katowice: Composing music, composing movement
- Stockholm: Eurhythmics in classroom setting and instrumental teaching
- Stockholm: Listening movement

In the workshop some of the activities used in the project will be presented, and the participants will have the opportunity to participate actively through movement and singing.

The digital platform will also be used in various ways, and the participants can explore the content via their personal phones and laptops.

Finally, the workshop will include a discussion about networking and sharing knowledge. How can we as Eurhythmics teachers work together? And how can the different schools cooperate and grow stronger together?

Eva Nivbrant Wedin is a professor in Eurhythmics at the Royal College of Music in Stockholm, where she is leading the program for Eurhythmics teacher education. Eva is the project leader for several international projects, such as the Linnaeus-Palme exchange between KMH and NWU in South Africa, International teaching practice for Music teacher students, and an Erasmus+ strategic partnership between four European Higher Education Institutions with professional Eurhythmics programmes. She has also written several books about Eurhythmics.

Ingela Kågebo is a lecturer in Eurhythmics at the Royal College of Music in Stockholm, where she is teaching Eurhythmics and Didactics in the Music teacher education program. This includes the Eurhythmics teachers as well. Ingela is the project assistant for an Erasmus+ strategic partnership between four European Higher Education Institutions with professional Eurhythmics programmes. She has also been working in the Swedish compulsory school for 30 years, teaching music using her Eurhythmics teacher knowledge.

PAPER WORKSHOP

Jack Stevenson

*Institute for Jaques-Dalcroze Education,
Bethlehem, PA*

SATURDAY AUG 5

9:00 – 10:30 AM

ACH 

The Experience of Balanced and Imbalanced Gestures of the Human Body and Their Connection to Music-Making Through the Time-Space-Energy Connection Promulgated by Emile Jaques-Dalcroze

The time-space-energy equation is at the core of Jaques-Dalcroze education, but how do we come to experience it physically and reach to understand it intellectually? Must we maintain an equilibrium among the components while performing in time, through space, with energy, or do we continually shift our balance off-center by manipulating space through the flow of force to create a more human connection to music and music-making?

Let us explore these ideas by constructing exercises of an opposing or retarding force and those of easement and build conclusions based on the laws of gravity and physiology. We create these practices through a friend's weight and mass against ours to learn to regulate energy flow and codify the sensations of resistance and easement in the physical-musical domain. With their weight and mass, we experience movements that shift our gravitational center and manipulate space in time to create imbalanced gestures.

Investigating certain Jaques-Dalcroze music subjects will aid in discovering the flow of energy in space. A few studies include Ancient Greek rhythm patterns such as anapest (short, short, long) and dactyl (long, short, short), where we clap the note values using gestures that form circles of various sizes. Another is the lift of the cursive and fall of the anacrusis. Here we form a continuous line of travel in space with and against gravity, never arriving at any one point. Another related subject would be arm beat patterns from two to eight beats.

All three subjects work with balanced gestures, yet when applying rhythm and beat to locomotion, for example, those can potentially become imbalanced gestures through the study of syncopation. Through a deep exploration of syncopation, the definitive study in resistance, we experience wide-ranging degrees of resistance and ease. Syncopation's never-ending conflict between rhythm and beat provides a wealth of knowledge and understanding of the time-space-energy connection.

Findings as eurhythmicians and experiences as musicians will converge, ending the session with participants moving with each other, singing, and improvising together.

John Robert Stevenson (*Jack*), *Diplôme Supérieur and Licentiate d'Enseignement, Genève, founded the Dalcroze Studies Institute, Ithaca College School of Music, taught at Laval University, Quebec, St. Laurence College, Montreal, and chaired Performing Arts at The Spence School, Manhattan. Jack directs the Institute for Jaques-Dalcroze Education in Bethlehem, Taipei, and Bangkok. He has authored the ePub series Pursuing a Jaques-Dalcroze Education, which includes Solfège, Volume I, II, and III, plus The Seven Espèces of Emile Jaques-Dalcroze.*

PAPER WORKSHOP

David Buley

*Memorial University of Newfoundland
and Labrador, Canada*

THURSDAY AUG 3

10:30 – 12:00

KRESGE 

Saltwater Joys of Atlantic Blue

As a 'Newfoundlander-By-Choice' I am intrigued by the array of music permeating the cultures of the vast and rugged area of Newfoundland and Labrador (NL), Canada that includes songs of place with strong connection to the land, the sea and inhabitants. NL has had and still has a plethora of music creation which has been flavoured by immigration from Arctic regions, as well as Europe and Asia. Colonisation during the eras when the fishing and whaling industries in the area influenced wealth in Europe brought a wide variety of cultural tradition to NL. These include traditions of Moravian Missionaries and Portuguese sailors, as well as Irish, Scottish and English traditional musics, French traditional musics and musics from the Eastern Seaboard of what is now the US. Various Indigenous musics already existed in what is now NL before European contact. Life in Newfoundland and Labrador is often fraught with hardship due to such things as weather, isolation, and economic conditions. Music has become a source of solace that both mitigates and celebrates the challenges and joys of living and being Newfoundlanders and Labradorians.

Using published and transcribed music, in addition to primary-source documents, I have collated a collection of musics comprised of a variety of styles and genres from within older and current cultures of NL as bases of materials for teaching. The paper aspect of this presentation will outline the discernment process I used. The workshop aspect will share specific examples from my collection, and participants will be invited into experiencing the musics as they erupt from place while

also diving into Dalcroze practice in the use of the music for classes. My intention is to link these musics and texts of place, which are near and dear to Newfoundlanders and Labradorians, to meaning-filled and embodied engagement for workshop/class participants.

David Buley is an Associate Professor of Music Education in the Faculty of Education at Memorial University of Newfoundland, Canada. He holds graduate degrees in conducting, sacred music, philosophy and liturgical studies from Westminster Choir College, in Princeton, NJ, and Drew University in Madison, NJ. David enjoys making music particularly through singing with such organizations as the Lullaby Project-NL, and the HMP-ALAB Choir. David is owned by a border collie, Nellie, who is far better at running than he is.

PAPER WORKSHOP

Patrick Cerria

*Dalcroze Eurhythmics Teacher,
Researcher, New Jersey, USA*

SATURDAY AUG 5

11:00 – 12:30

ACH 

Dalcroze Eurhythmics Based Interventions in Student Populations with Speech Delays

I am a Eurhythmics teacher and work in a school district that provides special and alternative education services. Through my work, and research, I have come to believe that Eurhythmics helps me create a learning ecology that allows my students to better understand themselves. I say this as a Dalcroze teacher who works in three schools, each serving a specific population: students with an Autism spectrum disorder (ASD); students with developmental and/or physical disabilities; and at-risk students with behavioral and/or emotional classifications.

Within my students who have an ASD diagnosis, and those with a physical or developmental disability, I have students with a congruent diagnosis of apraxia and/or aphasia — both of which effect the ability to speak and/or communicate verbally, or associate sounds with symbols. Eurhythmics interventions are highly effective within these populations. The combination of physical movements, gesture, tactile/sensory based equipment, along with music, helps many of my students not only sing or make vowel sounds, but also associate sounds with bigger gross motor movements, as well as symbols — all within the frame of Eurhythmics. In many instances, my classes are the only time these students make any verbal sounds at all.

My presentation focuses on the exercises I use, how they tie into the Eurhythmics ethos and many of Jaques-Dalcroze's observations. My paper, plus demonstrations and video will show how Eurhythmics helps my students better understand their abilities and capabilities as well as their view of the world around them.

Patrick Cerria is a New Jersey based Dalcroze Eurhythmics teacher who works with special needs students. He teaches in 3 schools, each serving a specific population: students on the Autism spectrum; students with developmental and/or physical disabilities; and at-risk high school students with behavioral and emotional classifications. Patrick is the creative director of Education Flow, a 501(c)(3) dedicated to Eurhythmics based research. Patrick is a candidate for the Dalcroze License at the Marta Sanchez Dalcroze Training Center at Carnegie Mellon University. He published his first book *Finding the Flow: How Dalcroze Eurhythmics and a New Approach to Music Education Can Improve Public Schools* in October of 2021.

PERFORMANCES AND SPECIAL EVENTS

Wednesday, Aug 2

page 102	4:45 PM	Dierk Zaiser	<i>The Long Rain</i>
page 103	4:45 PM	Anetta Pasternak	<i>Zoom on Eco Boom</i>
page 104	7 PM KRESGE	Catrien Wentink, André Oosthuizen, Liesl van der Merwe (Trio Joie De Vivre) North-West University, South Africa	<i>Joyful Dances: a Collaboration Across Borders</i>
		<i>Movement:</i> Ewelina Gałysa, Marta Jarzyna, Wiktoria Jańczyk, Karolina Paczuła	
		<i>Supporting Performers:</i> Anetta Pasternak, Martyna Borowska, Karolina Lisowska, Wojciech Smolka	

Thursday, Aug 3

page 105	10 AM KRESGE	Anna Dařida	<i>Plastique Animée of Witold Lutosławski's Works</i>
page 106	1:30 PM KRESGE	Marlies Muijzers	<i>De Klank Van Mijn Vermogen / The Sound of My Ability</i>
page 107	3:55 PM KRESGE	Anna Lipiec	<i>The Roots</i>
page 108	3:55 PM KERESGE	Loretta D Fois	<i>Untitled Solo for One</i>
page 109	8:00 PM KERESGE	Terry L Boyarsky Oleg P Kruglyakov	<i>An Evening With Russian Duo: Balalaika-Piano Music & Dance Party</i>

Friday, Aug 4

page 110	10:00 AM KRESGE	Marta Jarzyna André Oosthuizen	<i>"Syrinx" by Claude Debussy</i>
page 111	10 AM KRESGE	The Theater of Rhythm Katalog Karolina Lisowska, Karolina Paczuła, Wiktoria Jańczyk, Ewelina Gałysa, Marta Jarzyna, Alice Statham, Harp	<i>Plastique Animée, R. Murray Schafer, "The Crown of Ariadne," Movements 1,2,5,6</i>
page 112	2:30 PM KRESGE	Marlies Muijzers John Habron-James	<i>There is Only Sea Between Us</i>
page 113	3:55 PM KRESGE	Marzena Kamińska Taida Wiśniewska	<i>Movement Interpretation of Piano Miniatures Composed by Marzena Kamińska and Taida Wiśniewska</i>
page 114	8:30 PM CHOSKY THEATER	Roomful of Teeth Attack Theatre	<i>Blurred Bodies</i>

Saturday, Aug 5

page 115	10:30 AM KRESGE	Elda Nelly Treviño Flores	<i>Mexican Solo Piano Music From the XX Century</i>
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PERFORMANCE

Dierk Zaiser

State University of Music Trossingen (Germany)

WEDNESDAY, AUG 2

4:45 PM

OUTDOOR 

The Long Rain

"The rain continued. It was a hard rain, a perpetual rain, a sweating and steaming rain; it was a mizzle, a downpour, a fountain, a whipping at the eyes, an undertow at the ankles; it was a rain to drown all rains and the memory of rains. It came by the pound and the ton, it hacked at the jungle and cut the trees like scissors and shaved the grass and tunneled the soil and molted the bushes. It shrank men's hands into the hands of wrinkled apes; it rained a solid glassy rain, and it never stopped." In his short story "The Long Rain" from 1950, Ray Bradbury opened the dystopic and futuristic scenery with this sensitive description of an epic natural occurrence – a never ending rain. Sun Domes might be the rescue. Dierk Zaiser shows us in a one-man-performance the qualities of natural phenomena in sound and movement expressions. With excerpts from the composition "Construction in Space" by Olga Neuwirth, he brings us closer to the changeable power of nature, from gentle beauty to threatening violence.

Dierk Zaiser, Prof. Dr. paed. is director of the Institute of Music and Movement / Eurhythmics at the State University of Music Trossingen (Germany) and has a professorship since 2008, with the focus on Eurhythmics-Performance (Master of Music), didactics for adults, eurhythmics, scenic arrangement, music-movement-interaction (Bachelor of Music), inclusion and interdisciplinary projects. He won several national awards for music pedagogic activities and the European Eurhythmics Competition 1995 and appears with international publications, lectures, teaching, performing and staging. <https://www.youtube.com/user/MusicAndMovementAcad>

PERFORMANCE

Anetta Pasternak

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

WEDNESDAY, AUG 2

4:45 PM

OUTDOOR 

Zoom on Eco Boom

A performance inspired by ecology. The problem of reducing sound pollution, postulated long ago by Murray Schafer, the founder of acoustic ecology and the concept of soundscape, is significant to us musicians. Of course, ecology is a duty but also a fashion these days. Are we eco-consumers, and can we defend ourselves against eco manipulation that has become a standard mechanism used in green marketing? In the current crisis, we are forced to make savings. We save energy, but we also meticulously plan our daily activities to achieve the desired efficiency. However, do we not experience an overwhelming excess when controlling all these limits? As teachers and educators who develop Dalcroze's vision, we want to contribute to shaping pro-ecological attitudes, and therefore we are looking for ideas within our own practice. Alternatively, leaving our comfortable and heated class with piano and going to nature would be a desirable eco practice. These and other situations may happen in the newest artistic production of Theater of Rhythm Katalog, entitled Zoom on Eco Boom.


Anetta Pasternak (PhD, hab.) has graduated from the Academy of Music in Poznan, Department of Music Education and Eurhythmics (MA in Eurhythmics). She presently works as an associated professor at the specialty of Eurhythmics, Department of Composition, Interpretation, Education, and Jazz at the Academy of Music in Katowice, where she teaches rhythmics, solfège, plastique animée and methodology of teaching eurhythmics. Her assignments involve also teaching at Postgraduate Music Therapy and Art Therapy courses. As its artistic director she promotes the Scientific Circle of Eurhythmics with its artistic branch, the Theatre of Rhythme "Katalog".

Anetta Pasternak was awarded the first prize at the Second European Eurhythmics Competition in Trossingen, Germany, and she won the first prize at the XXVI Tychy Theatre Meetings. She was the organizer of 10 editions of the annual all-Polish workshop sessions called "Music and Movement in Therapeutic Activities".

Included among her many lectures and workshops given in Poland and abroad are: Austria (University of Music and Performing Arts in Vienna), Canada (Université Laval in Québec), Germany (Institute of Eurhythmics in Hellerau), Great Britain (Coventry University), Japan (Showa University of Music – Jaques-Dalcroze Society of Japan), Sweden (Royal College of Music in Stockholm), Switzerland (E. Jaques-Dalcroze Institute in Geneva), Ukraine (Pedagogical University in Odessa and Sumy), Taiwan (Dalcroze Society of Taiwan), USA (Dalcroze Society of America). She specializes in interpretation of 20th-century music, and using Dalcroze method in music therapy.

PERFORMANCE

Catrien Wentink
André Oosthuizen
Liesl van der Merwe

WEDNESDAY, AUG 2
6:00 PM
KRESGE 

Joyful Dances: a Collaboration Across Borders

This performance is a collaboration between musicians from South Africa and Poland. In this performance, the Theatre of Rhythm Katalog from Poland will perform a *Plastique Animeé* on a selection of four dances from the opera-ballet *Les Indes Galantes* by Jean-Philippe Rameau performed by Trio Joie de Vivre. This opera-ballet consists of four entrées (acts). The four entrées have distinct plots but are unified by the theme of love in exotic places. *Plastique Animeé* aims to show love in a different guise, with a hint of humour. It refers to mother's love on various levels, stronger than distance, age or time.

The Theatre of Rhythm Katalog consists of students and graduates of the Eurhythmics Specialty at the Karol Szymanowski Academy of Music, Katowice, Poland. They work under Anetta Pasternak's artistic direction. The theatre integrates individuals who feel the need to pursue additional creative and experimental activities beyond traditional Dalcroze eurhythmics. Still, the unity of music and movement, which constitutes the basis for creative interpretations of music and performance, invariably remains an originative theatre source.

Trio Joie de Vivre consists of André Oosthuizen (Flute), Liesl van der Merwe (bassoon) and Catrien Wentink (piano). They have performed in numerous arts festivals and concerts in South Africa since 2018. The intention of our trio is reflected in our name, "Joie de vivre", meaning the joy of living, in our case, the joy of musicking. Through our focus on this joy, we aim to provide opportunities for spiritual experiences during our performances.

Movement:
Ewelina Gałysa
Marta Jarzyna
Wiktoria Jańczyk
Karolina Paczuła

Supporting Performers:
Anetta Pasternak
Martyna Borowska
Karolina Lisowska
Wojciech Smołka

Anna Dańda

*The Krzysztof Penderecki Academy of Music in Kraków,
Music School in Wieliczka*

THURSDAY AUG 3

10:00 AM

KRESGE 

Plastique Animée of Witold Lutosławski's Works

Witold Lutosławski – Sacher Variation for solo cello [4:30]

The author's intention in staging this particular music visualization is to demonstrate the strongest possible correlation between the musical score and movement of the body. The form of musical analysis and interpretation which I used was guided by Mieczysław Tomaszewski's concept of "integral interpretation of a musical work". In his theory, it is important to consider a piece from the principle of complementarity: 1) overall structure and dramaturgy of the piece; 2) historical and biographical circumstances that influenced the creation of the musical piece; and 3) features of the work characteristic of a given form.

Theoretical considerations form the basis of the practical creative work. The movement language used in this stage work was informed by classical dance technique and selected elements of modern dance. The main intention was to show two different qualities of movement, which are represented in the piece as "heavy" (direct pressing and indirect slashing), or "light" (direct gliding and indirect floating). The artistic expression should be an elongation of the quality of the above-mentioned movement phrases.

Witold Lutosławski – Recitativo e arioso for Violin and Piano [3:20] The main inspiration for the creation of this *plastique animée* was the attempt to dramatize the emotion of the musical piece. The main objective of the movement was to convey the individual feelings experienced by the author in response to the music: the hope of finding a solution to painful life circumstances, the need to talk and form social connections, the experience of being rejected and feeling loneliness. Every component is replete with the feeling of suffering and this has to be reflected in the space and movement structures. The

technique employed here is based on classical and neo-classical dance. The main question posed during the creation of this choreographed piece was: Is it possible to communicate the pain represented in the original musical composition using technical movement? This is a question I continue to ponder, and I am still searching for the answer.

Anna Dańda graduated from the Department of Creativity, Interpretation and Music Education at The Krzysztof Penderecki Academy of Music in Kraków, with a specialization in Eurhythmics, and from The Chopin University of Music in Warsaw in the Department of Dance, with a specialization in Choreography and Dance Theory. She has worked as a dancer with the Cracovia Danza Ballet.

*She presently works as a teacher in Zespół Szkół Muzycznych in Wieliczka, where she teaches Eurhythmics and *plastique animée*. She is currently a Phd candidate in Eurhythmics.*

PERFORMANCE

Marlies Muijzers

*Private cello teacher Muijzers Muziek, Eindhoven,
The Netherlands*

THURSDAY AUG 3

1:30 PM

KRESGE 

De Klank Van Mijn Vermogen / The Sound of My Ability

This is a choreography about accepting. Reflecting on my possibilities as a music teacher with physical restrictions led to writing poems, which instinctively inspired me to translate one of them (De klank van mijn vermogen / The sound of my ability) into a movement piece. Being part of the collaborative autoethnography by myself and John Habron-James as presented in ICDS5, it became another research process in itself: how can I connect to music with my pain and my wheelchair? The music which I dance to is a solo cello piece, composed especially for me. I recorded and performed it before my illness. In the choreography I dance to my own cello sounds in a wheelchair. The musician in me has met the dancer in me: when dancing, I only need to be the cellist.

My experiences from the Professional Dalcroze Certificate have given me the tools to enter modern dance, and this personal movement piece is my first choreography. The bodily awareness of time, space and energy have been a solid base for exploring my restricted body and wheelchair, which need much more time, space and energy to move comfortably.


My limitations trigger my creativity and lead to new areas of musical expression. Resilience needs movement.

Marlies Muijzers is a private cello teacher based in Eindhoven, The Netherlands. Her background includes Bachelor degrees in teaching cello (classical and improvisation) and Social Studies. She performed in several ensembles until her illness (neurological disorder: Small Fiber Neuropathy) forced her to stop playing cello and using a wheelchair. Nevertheless Marlies completed her Professional Certificate in Dalcroze Eurhythmics (UK) and continued working with string players and teachers, and developing a movement workshop on resilience.

Trained as a composer and music therapist, Dr John Habron-James now researches at the intersection of music education, music therapy, and the health humanities. He is Head of Music, Health, and Wellbeing at the Royal Northern College of Music, UK and Extraordinary Associate Professor at North-West University, South Africa. John has chaired the ICDS Scientific Committee since 2012 and teaches, supervises, and publishes in the fields of Dalcroze studies, music pedagogy, and music for health.

PERFORMANCE

Anna Lipiec
Katarzyna Forecka-Waśko
Kinga Ceynowa
Anna Kokocińska

THURSDAY AUG 3
3:55 PM
KRESGE 

The Roots

"PASSING" is a movement and music study based on Maria Pomianowska's composition of the same title for solo soprano suka, presented in movement, voice, instrumental and multimedia forms. In the process of creating the performance, the melody was subjected to multiple variations, which in a broad perspective of meaning depicts the journey of the world, the changing fate of man, the interpenetration of human history, relationships and interdependence. The sound layer, referring to the Polish folk tradition, in the voice and instrumental improvisations will be presented in the original, subjected to variation transformations, decomposition and finally deformation. In the music and movement layer, the symbolism of passing is clear, which the authors of the music and movement performance treat in a symbolic way. The folk melody becomes a material showing the process of shaping the future through a close connection to our roots.

Anna Lipiec, PhD in Eurhythmics, graduated from the Music Academy in Katowice, undertook three years of study in Music and Movement in Therapy. 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, England, Ukraine, Portugal, Canada) and has been awarded with the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.

Katarzyna Forecka-Waśko, PhD in social science, in the field of pedagogy. Political science graduate (Adam Mickiewicz University) and eurhythmics graduate (Paderewski Academy Of Music, Poznan). She specializes in music methodology, eurhythmics and music therapy. Her scientific interest lies in the eurhythmics method, especially regarding children and elderly people. Her research concentrates on radio music broadcasts as a form of didactic method. Head of Music Education Laboratory at Adam Mickiewicz University.

Kinga Ceynowa, PhD, DSc – teach at The I.J. Paderewski Academy of Music in Poznań in the field of Eurhythmics, piano improvisation, technique of movement and music choreography. When she had been granted the Internationale Gesellschaft Rosalia Chladek scholarship, she undertook complementary course in body shaping according to Rosalia Chladek's method in Vienna. She have been working with preschool children, youth and seniors. Gave workshops and present music choreography.

Anna Kokocińska graduated from the Ignacy Jan Paderewski Academy of Music in Poznań in 2008 (MA in Eurhythmics, 2019 PhD in Eurhythmics and Dance). She presently works in the specialty of Eurhythmics, teaching rhythmic, technique of movement, movement composition. Anna is interested in movement and contact improvisation and in using the Dalcroze method in work with instrumentalists, choir conductors, vocalists. She has recently taught and performed at several international Eurhythmics festivals in Poland, France, Germany, Great Britain and Sweden.

Loretta D Fois

THURSDAY AUG 3

3:55 PM

KRESGE 

Untitled Solo for One


In this piece, the soloist presents a dance, not-yet-a-dance, could-have-been-a-dance, wanted-to-make-a-dance – as an overall conceit about the creative process and the very act of performing. The subtle layering of performance inside a performance inside a performance places the performer in the situation of explaining and showing the audience what she was thinking of doing for the performance and causally coercing the audience into helping her ‘finish’ something that is yet to be finished. Breaking the fourth wall, this piece asks the question, “what happens when you are unprepared?” and explores the art of the impromptu! Each performance varies in text and song according to the performance space and audience.

The piece is structured so that the timing and phrasing of sections and repeats do not sink into familiar grooves or patterns. Using repetition as building blocks of narrative allows the audience to fill in the meaning as they see thematic gestures return in slightly altered ways. The duration of the piece is roughly 7 minutes, although the time may vary as it is a spoken word piece that involves some improvisation. There is no music, although there is a recorded spoken statement at the end of the work.

Loretta Fois (*CAGS in Expressive/Creative Arts, Salve Regina; 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 Director of Dance at Raritan Valley College and Artistic Director of *The Espressione Corporea Project* (www.corporea.org). Loretta studied Dalcroze in Italy and New York and received a 2017 and 2011 NJ Council on the Arts Choreography Fellowship. She is a Ph.D. student at Salve Regina, where her dissertation focuses on New Materialism and the Ontology of Play.

SPECIAL EVENT

Terry L Boyarsky
Oleg P Kruglyakov

THURSDAY AUG 3
8:00 PM
KRESGE 

An Evening With Russian Duo: Balalaika-Piano Music & Dance Party


The concert and dance party will begin with a twenty minutes of music selected from a vast repertoire of music originally written for the balalaika-piano duo. The session will continue with Russian folk dances taught by Terry, and accompanied by Oleg on balalaika with backing tracks. Cultural and historical context will frame both the music and the dance.

Oleg Kruglyakov is a balalaika virtuoso from Siberia who experienced Dalcroze Eurhythmics in Kindergarten. Terry Boyarsky is an American concert pianist, Dalcroze Eurhythmics teacher, Ethnomusicologist, singer and folk dancer.

Russian Duo was born out of a love of traditional music and the elegance of classical repertoire. Oleg and Terry celebrate cross-cultural creativity, exploring the range of possibilities for balalaika, voice, and piano. Russian Duo presents a remarkable genre of compositions written for this formerly pagan three-stringed, triangular instrument. The balalaika was modernized at the end of the 19th century for virtuoso performance and ensemble playing. In addition to classical music and folk songs, Russian Duo performs music by Ukrainian composers, tango, blue grass, Soviet film music, and their own arrangements of ragtime.

Russian Duo is dedicated to educational outreach and believes that it is vital to demonstrate the importance of cross-cultural collaboration – especially to the younger generation – through music and dance workshops, assemblies and residencies.

Marta Jarzyna
André Oosthuizen


FRIDAY AUG 2
10:00 AM
KRESGE 

"Syrinx" by Claude Debussy

This piece by Claude Debussy was composed in 1913 for Gabriel Mourey's drama „Psyché” and was originally entitled „La Flûte de Pan”. It was performed during the third act of the play at the time when the plot of unwanted love of the Greek god Pan to the nymph Syrinx was revealed. According to the Greek mythology, while the nymph was trying to run away from her importunate admirer, she was changed into a reed. A miraculously – sounding flute was made from the pieces of the reed. Playing that flute soothed Pan's longing for love.

Thinking about Debussy as a composer professing pantheism (“I have made mysterious Nature my religion”), drawing on the cultures of the Orient, mythology, referring in his work to the beauty of landscapes, Marta was inspired by his philosophy and decided to use the naturalistic potential of the myth of Syrinx to create a plastique animée in interaction with nature. The author of the interpretation believes that in order to truly experience and understand Debussy's music, it must be experienced in the right space. The transfer of the performance from the concert hall to the bosom of nature is aimed at drawing attention to the contemporary issues of ecology and the relationship between man and the spirit of nature.

The Theater of Rhythm Katalog

FRIDAY AUG 4
10:00 AM
KRESGE 

Plastique Animée, R. Murray Schafer, "The Crown of Ariadne," Movements 1,2,5,6

Karolina Lisowska's *Plastique Animée* interpretation of R. Murray Schafer's theatrical composition entitled "The Crown of Ariadne" presents the myth of Theseus. Her interpretation was created as a diploma work under the direction of Anetta Pasternak (PhD hab, MA in Eurhythmics). There is a meaningful solo of harp and percussion. Schafer transports listeners to the ancient world of Greek mythology through the innovative usage of the instruments. R. Murray Schafer is indeed the creator of the soundscape and sound ecology. He literally 'whispers' Ariadne's story to our ears.

Schafer gives the following depiction of his theatrical composition: "There will be a large open space for dance, as the piece is conceived as a dance/drama. And of course, a labyrinth". Since he says the harpist should play in the large space, why not use it for *Plastique Animée*? In the original theatrical composition, the harpist does not use the potential of the stage, because she is trapped by the surrounding percussion instruments. Thanks to Karolina Lisowska's *Plastique Animée* the stage's potential is used purposefully. Inspired by the music of R. Murray Schafer Lisowska asks the following question: Is it possible to show the story of Schafer's labyrinth through Dalcroze's *Plastique Animee*? Lisowska gives a series of movements inspired by the art of antiquity. The movements show her way out of the maze.

The Theater of Rhythm Katalog
Karolina Lisowska
Karolina Paczuła
Wiktoria Jańczyk
Ewelina Gałysa
Marta Jarzyna
Alice Statham, *Harp*

PERFORMANCE

Marlies Muijzers

Muijzers Muziek, The Netherlands

John Habron-James

Royal Northern College of Music, UK

FRIDAY AUG 4

2:30 PM

KRESGE 

There is Only Sea Between Us

Music (12 minutes):

Part I (I Tima, by Lars Danielsson)

Part II (Dance for me Wallis, by Abel Korzeniowski)

Part III (Oblivion, by Astor Piazzolla, performed by Carel Kraayenhof and Su-a Lee)

Choreography: Marlies Muijzers & John Habron-James

Dance coach and dramaturge: Anneloes van Schuppen

What do our bodies offer us? How do they express and communicate? What are our possibilities and limitations, and how do they promote creativity? What assumptions do we have to overcome to release our potential?

This dance grows out of a collaborative autoethnography about Marlies's story of pain, acceptance, and resilience, especially in relation to her experiences of music-making (cello teaching and performance) and Dalcroze training and teaching. After presenting a paper at ICDS5 and having drafted a journal article together, Marlies turned her narrative into dance and published it on YouTube. To complete the process, we decided to explore our research dialogue in movement.

In this performance, our identities, personalities, and stories become our material. Wordlessly, we reveal the power of our collaboration, as we observe, listen, encounter, explore, absorb, play...

Our dialogue began with an email in 2019. It developed into an online collaboration and this became a friendship. It weathered the disruptions of a pandemic and illness, and brought us together in person for the first time three and a half years later. Initially, our dialogue was verbal and via the digital. Now, we dance it. Now, we touch.


Marlies Muijzers is a private cello teacher based in Eindhoven, The Netherlands. Her background includes Bachelor degrees in teaching cello (classical and improvisation) and Social Studies. She performed in several ensembles until her illness (neurological disorder: Small Fiber Neuropathy) forced her to stop playing cello and using a wheelchair. Nevertheless Marlies completed her Professional Certificate in Dalcroze Eurhythmics (UK) and continued working with string players and teachers, and developing a movement workshop on resilience.

Trained as a composer and music therapist, Dr John Habron-James now researches at the intersection of music education, music therapy, and the health humanities. He is Head of Music, Health, and Wellbeing at the Royal Northern College of Music, UK and Extraordinary Associate Professor at North-West University, South Africa. John has chaired the ICDS Scientific Committee since 2012 and teaches, supervises, and publishes in the fields of Dalcroze studies, music pedagogy, and music for health.

Anneloes van Schuppen is a Dutch dancer, choreographer, community artist and educator. With her background in Liberal Arts & Sciences and Dance in Education, she uses the power of dance to work with diverse groups of people from all ages and abilities. Anneloes teaches at Codarts Rotterdam, Academy of Theatre and Dance Amsterdam, Introdans, and Holland Dance amongst others. Her drive to connect people through dance brings her to perform, teach, and choreograph all over the world.

PERFORMANCE

Marzena Kamińska
Taida Wiśniewska

FRIDAY AUG 4
3:55 PM
KRESGE 

Movement Interpretation of Piano Miniatures Composed by Marzena Kamińska and Taida Wiśniewska


This presentation will be movement interpretations of selected pieces composed by Marzena Kamińska and Taida Wiśniewska. These piano miniatures are derived from piano improvisations to create two cycles: one by Marzena Kamińska entitled "Transformations" and one by Taida Wiśniewska entitled "Oscillation of the Sounds" (both published in 2021).

The visual shape of these music choreographies will also take into account the aspect of improvisation in their creation. These miniatures for piano will give the opportunity of a deeper understanding of music by experiencing it both in the process of composing and instrumental performance, as well as in the process of creating its visual image in the music choreography. The movement interpretation will be accompanied by a multimedia projection.

Marzena Kamińska graduated from the Academy of Music in Gdansk (Eurhythmics), where she is a pedagogue (PhD hab.). She is a teacher at the Music School in Gdynia and conducts the classes with seniors. She has created over 150 choreographies of music. She has been a lecturer at the national and international conferences and workshops of eurhythmics. She has received several awards (Rector's Award, Medals of the Ministries of Education, Culture and Science in Poland).

SPECIAL EVENT

**Roomful of Teeth
Attack Theatre**

FRIDAY AUG 4
8:30 PM
Chosky Theater 


Blurred Bodies



Blurred Bodies is a concert for the voice and the body. An intertwining landscape of physicality and sound that will move us in new ways. Dancers flying and musicians falling through a mesmerizing performance of moving sound. Blurred Body brings Grammy-winning vocal band Roomful of Teeth and Pittsburgh's world-renowned dance company, Attack Theatre together at CMU's Philip Chosky Theater in celebration of the 2023 International Conference of Dalcroze Studies.

PERFORMANCE

Elda Nelly Treviño Flores

SATURDAY AUG 3
10:30 AM
KRESGE 

Mexican Solo Piano Music From the XX Century

This solo piano recital features works by Manuel María Ponce (1882-1948), José Pablo Moncayo (1912-58), Silvestre Revueltas (1899-1940), and Mario Ruiz Armengol (1914-2002) The “Balada Mexicana” (7’30”) is a piece of romantic virtuoso style based on two melodies in a free variation with contrasting characters, polyphonic texture and rhythmic changes. The first melody named “El durazno (The peach)” is a melody from the times of the Revolution, and the second melody “Acuérdate de mí (Remember me)” is an original theme by Ponce who is considered the father of the Mexican music nationalist period. “Los Muros Verdes” (6’45”) by Moncayo is his most important piano composition and it features modal melodies in intricate irregular phrases, meters, and polyrhythms. Moncayo belongs to the indigenist musical trend. “Allegro” (50”) by Revueltas who is considered the main Mexican composer of the XX century is a short bitonal piece full of energy. In contrast, the piece Rocío (1’30”), by Mario Ruiz Armengol shows a combination of jazz and Latin rhythms.

Elda Nelly Treviño Flores is a professor at the Facultad de Música, UANL, and at Universidad Panamericana where she coordinates Programas Dalcroze; director of Música Viva. She is guest faculty in Mexico and abroad and is active as a collaborative pianist. She holds a PhD in Psychology, UANL (Summa Cum Laude), Doctorate in Harmony (UTP), Bachelor and Master of Music in Piano Literature and Pedagogy (University of Texas at Austin); Dalcroze Certificate and License from Carnegie Mellon University.

POSTER

CFA Great Hall

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GREAT
HALL

Alexander Riedmüller

*Rhythmics / Music and Movement @ Hamburg Open Online University –
Creating OER for a Broad International Audience*

ROUNDTABLE

Thursday, Aug 3

page 118

4:25 PM
MM 103

Emma Shubin

*The Community Effect — Using Dalcroze Methods in the Service of Enriching
Communities*

DEMO

Thursday, Aug 3

page 119

2:55 PM
ACH

Leslie Upchurch

Dalcroze Eurhythmics for Seniors Citizens

Saturday, Aug 5

page 120

2:55 PM
MM 119

Anthony Molinaro

Games and Songs in 5 — Childrens Demonstration Class

Rhythmics / Music and Movement @ Hamburg Open Online University – Creating OER for a Broad International Audience

During the last three years a team of Eurhythmics teachers at the University for Music and Drama Hamburg (Germany) developed the website "Rhythmics / Music and Movement" on the digital platform of the Hamburg Open Online University (HOOU). The result of this journey is a diverse kaleidoscope about Eurhythmics: an animation video in nine languages, eleven short films about Eurhythmics work with different target groups (e.g., kindergarten children, university students, senior citizens), three react-to-videos with experts analysing video material of Eurhythmics classes, a podcast series about artistry in Eurhythmics, as well as twelve presentations of Eurhythmics practitioners and researchers from five countries. Most of the content is available in at least two languages, German and English. The poster will display the several features of different content on the website as well as explaining the frame that made the project possible.

Alexander Riedmüller has a background in Eurhythmics, receiving a bachelor's degree in "Rhythmics / Music and Movement" from the University for Music and Performing Arts Vienna, Austria, as well a master's in "Cultural Diversity" of the University of Tres de Febrero Buenos Aires, Argentina, where he lived for several years. Together with his colleagues Frauke Haase and Elisabeth Pelz he started the HOOU project on Eurhythmics and has been co-leading it since its beginnings, learning constantly more about the digital world and its possibilities.

ROUNDTABLE

Emma Shubin

THURSDAY AUG 3

4:25 – 5:25 PM

MM 103 

The Community Effect — Using Dalcroze Methods in the Service of Enriching Communities

In this roundtable discussion, we present examples of community building through the Dalcroze inspired classroom. What is it about the Dalcroze methods that not only fosters learning of specific musical content, but also deepens our relations with others? Offering examples from Interlochen Center for the Arts, Carnegie Mellon School of Music undergraduate programs, Integral Steps' BAMB (Biology, Art, Music in Motion) programs, community based theater initiatives, and online programming from the Virtual Dalcroze Meet-up (VDM), we explore some of the extra-musical benefits of the Dalcroze classroom and the ways in which this holistic approach emboldens trust and teambuilding among participants. Comparing our various experiences, the panel will explore the ways in which these methods build, integrate, and impact communities of all ages.

Guy Mendilow directs the Dalcroze Music School of Boston and is the Artistic Director of the Guy Mendilow Ensemble, combining global musicianship, stories and sand animation to humanize otherwise distant histories. GME is a recipient of funding awards from the National Endowment for the Arts for cultural preservation and strengthening of communities through the arts. Mendilow specializes in designing in-depth community engagement for performing arts organizations using principles of Dalcroze Education together with social/civic practice.

Dawn Pratson is an independent Dalcroze practitioner, dancer and choreographer, with a background in creative arts therapy. She earned her Dalcroze license in 2004 from the Longy School of Music of Bard College, and was on the Dalcroze faculty at Longy from 1997 – 2003. She was the founding music specialist at the Folk Arts-Cultural Treasures Charter School in Philadelphia, 2005-2016. She is on the summer faculty of the Dalcroze School of the Rockies, 2020, 2021. She is currently chair of the Dalcroze Society of America's standing committee on Diversity, Equity and Inclusion. She is also certified in Orff-Schulwerk.

Emma Shubin, Flutist, Dalcroze Licentiate, and Suzuki Educator has been joyfully making music her whole life. She serves as Director of Integral Steps, a nonprofit whose mission strives to support the balanced development of individuals, families & communities through integrative and multimodal learning. She teaches globally as a Wm.S. Haynes Flutes Ambassador Clinician Artist and aims to deepen students' connection to the world and communities they live in through improvisation and Dalcroze education.

Stephen Neely, PhD, the Milton and Cynthia Friedman Assistant Professor of Music, Director of Graduate Studies, and Director of the Carnegie Mellon Marta Sanchez Dalcroze Training Center, Carnegie Mellon University School of Music, lectures and presents workshops in the fields of design, music, architecture, and pedagogy. He is the co-founder of the Virtual Dalcroze Meet-up and past President of the Dalcroze Society of America, and taught the only curricular Dalcroze Eurhythmics class to grades 9-12 at the Pittsburgh High. He enjoys traveling to present hands-on workshops around the globe on the overlaps between music, design, the body, aesthetics, performance, and experience.

DEMO

Leslie Upchurch

*Lucy Moses School and Dalcroze School
Kaufman Music Center
Marta Sanchez Dalcroze Training Center*

THURSDAY AUG 3

2:55 – 3:55 PM

ACH 

Dalcroze Eurhythmics for Seniors Citizens

Dalcroze Eurhythmics for senior citizens provides a deeply rewarding experience for participants. They are attracted to the course to improve their balance. Leading them through classic Dalcroze activities brings up many topics in the class including their past movement experiences. Building on their strengths helps to shape the class curriculum. The students participating in this session will be from the Osher program at Carnegie Mellon University. This lifelong learning program for senior citizens has numerous offerings.

Goal: Presenting this demonstration//workshop will begin to show how much senior citizens can gain from Dalcroze Eurhythmics. The difference between this type of class and conservatory or Dalcroze teacher trainer courses is the goals. There is little analyzing for the purpose of musicianship. The curriculum is designed to awaken the mind body connection, improve balance, coordination and personal sense of timing, and encourage joyful socialization. These aspects of learning are sometimes put aside as a person ages. Intellectual pursuits often become more of a focus. Doing physical activities enhances an older person's overall life experience.

Observers of the session will be invited to participate with the students near the end of the session. There will also be time allotted for questions, including asking the senior participants about their experience.

Leslie Purcell Upchurch *Dalcroze instructor Lucy Moses School and Dalcroze School/Kaufman Music Center and the Marta Sanchez Dalcroze Training Center at Carnegie Mellon University. Dalcroze License from Carnegie Mellon and Dalcroze Certificates from Carnegie Mellon and Ithaca College. BFA Music, Carnegie Mellon University and Masters of Music, University of Wisconsin/Madison. Workshop presenter for numerous organizations. Founding teacher Buttonwood Academy of Music, Arts Camp, Beijing, China.*

DEMO

Anthony Molinaro

SATURDAY AUG 5

11:00 – 12:30

MM 119 

Games and Songs in 5 — Childrens Demonstration Class

With a consistent focus on creating embodied experiences that connect students to musical sensation, this demonstration illustrates a series of games that utilize playful imagery. Integrating original songs and stories that explore the various subdivisions of five, the goal is to integrate these odd meters into the students' vocabulary, but also build their overall strength in metrical perception. The children in this demonstration class are from the CMU Preparatory School and ages 5-7.

Anthony Molinaro is an award winning educator, musician, podcaster, and clinician. He has served as the Board Chair of the Dalcroze Society of America and a public school teacher of over 15 years. As an elementary music specialist, he teaches in the public schools and at the Preparatory School at Carnegie Mellon University School of Music. A certified teacher of the Dalcroze Method and specialist in curriculum development, he also co-hosts "The New Dalcrozian Podcast". Currently he publishes an original curriculum, called MusicXT. You can find him at <http://musicxt.substack.com/>

6th International Conference of Dalcroze Studies (ICDS6) “Ecologies of practice in music and movement”

August 2-5, 2023

Program prepared and edited by
Stephen Neely, Grace Alai, Jonathan Wang, & Matthew Reeder

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Contact
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Thank You!

Every two years the International Conference of Dalcroze Studies brings together an international and interdisciplinary community for an intense and lively period of exchange, discussion, and celebration.

With over 95 presentations (papers, workshops, posters, roundtables, symposia, performances, and keynotes followed by Talking Circles), ICDS6 provides a significant moment to reflect collectively on Dalcroze and related practices, and to imagine diverse futures for the cultures, communities, and contexts that they serve.