



5th International Conference of Dalcroze Studies (ICDS5)

Dalcroze practice in diverse cultures, communities,
and contexts

Friday 22 – Saturday 23 October 2021, online

Program





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Compiled and edited by John Habron,
Eric Barnhill, and Johanna Laakkonen

5th International Conference of Dalcroze Studies (ICDS5)
'Dalcroze practice in diverse cultures, communities, and contexts'

22-23 October 2021
Online

Program

Compiled and edited by John Habron, Eric Barnhill, and Johanna Laakkonen

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CONFERENCE SCHEDULE

Friday (October 22)											
UTC	New York	Hamburg	Tokyo	Auckland	Blue.A	Blue.B	Red.A	Red.B	Green.A	Green.B	
10/22/21 0:00	20:00	2:00	9:00	13:00							
0:30	20:30	2:30	9:30	13:30							
1:00	21:00	3:00	10:00	14:00							
1:30	21:30	3:30	10:30	14:30							
2:00	22:00	4:00	11:00	15:00							
2:30	22:30	4:30	11:30	15:30							
3:00	23:00	5:00	12:00	16:00							
3:30	23:30	5:30	12:30	16:30							
4:00	10/22/21 0:00	6:00	13:00	17:00							
4:30	0:30	6:30	13:30	17:30							
5:00	1:00	7:00	14:00	18:00							
5:30	1:30	7:30	14:30	18:30							
6:00	2:00	8:00	15:00	19:00							
6:30	2:30	8:30	15:30	19:30	October 22 Plenary 1 (Opening Ceremony + Rowe) Red.B Room						
7:00	3:00	9:00	16:00	20:00							
7:30	3:30	9:30	16:30	20:30			Break	Break			
8:00	4:00	10:00	17:00	21:00			Oct22.Red.A1 2 Papers: S17, S53	Oct22.Red.B1 (Rowe)	Oct22.Green.A1 S36	Oct22.Green.B1 Workshop: S61	
8:30	4:30	10:30	17:30	21:30			Break	Talking Circle	Symposium	Break	
9:00	5:00	11:00	18:00	22:00			Oct22.Red.A2 S19 - (cancelled)	Break	Break	Oct22.Green.B2	
9:30	5:30	11:30	18:30	22:30			Oct22.Red.A3 Workshop: S84	Oct22.Red.B2 S91, S88, S64	Oct22.Green.A2 S38	Workshop: S49	
10:00	6:00	12:00	19:00	23:00			Break	3 Papers	P&W	Break	
10:30	6:30	12:30	19:30	23:30		Oct22.Blue.B1 S31,S56,S78,S94	Oct22.Red.A3 Workshop: S84	3 Papers	P&W	Oct22.Green.B3 Workshop: S81	
11:00	7:00	13:00	20:00	10/23/21 0:00		Break	Break	Break	Break	Break	
11:30	7:30	13:30	20:30	0:30							
12:00	8:00	14:00	21:00	1:00							
12:30	8:30	14:30	21:30	1:30	October 22 Plenary 2 (Kay) Red.B Room						
13:00	9:00	15:00	22:00	2:00							
13:30	9:30	15:30	22:30	2:30							
14:00	10:00	16:00	23:00	3:00	Oct22.Blue.A1 S71, S95, S62	Oct22.Blue.B2 S69	Oct22.Red.A4 S73	Oct22.Red.B3 (Kay)			
14:30	10:30	16:30	23:30	3:30	3 Papers	Roundtable	P&W	Talking Circle			
15:00	11:00	17:00	10/23/21 0:00	4:00							
15:30	11:30	17:30	0:30	4:30							
16:00	12:00	18:00	1:00	5:00	Oct22.Blue.A2 S77	Oct22.Blue.B3 S35, S46, S12	Oct22.Red.A5 Performance: S26	Oct22.Red.B4 S83			
16:30	12:30	18:30	1:30	5:30	Roundtable	3 Papers	Break	P&W			
17:00	13:00	19:00	2:00	6:00							
17:30	13:30	19:30	2:30	6:30			Oct22.Red.A6	Break			
18:00	14:00	20:00	3:00	7:00	Oct22.Blue.A3 2 Papers: S10, S22	Oct22.Blue.B4 S23, S50, S86	S68, S67, S25, S32	Oct22.Red.B5 S93, S14, S30			
18:30	14:30	20:30	3:30	7:30		3 Papers	4 Papers	3 Papers			
19:00	15:00	21:00	4:00	8:00							
19:30	15:30	21:30	4:30	8:30							
20:00	16:00	22:00	5:00	9:00							
20:30	16:30	22:30	5:30	9:30							
21:00	17:00	23:00	6:00	10:00							
21:30	17:30	23:30	6:30	10:30							
22:00	18:00	10/23/21 0:00	7:00	11:00							
22:30	18:30	0:30	7:30	11:30							
23:00	19:00	1:00	8:00	12:00							
23:30	19:30	1:30	8:30	12:30							

Saturday (October 23)											
UTC	New York	Hamburg	Tokyo	Auckland	Blue.A	Blue.B	Red.A	Red.B	Green.A	Green.B	
10/23/21 0:00	20:00	2:00	9:00	13:00	Oct23.Blue.A0	Oct23.Blue.B0			Oct23.Green.A0		
0:30	20:30	2:30	9:30	13:30	S6	S48			S16		
1:00	21:00	3:00	10:00	14:00	P&W	P&W			Roundtable		
1:30	21:30	3:30	10:30	14:30							
2:00	22:00	4:00	11:00	15:00							
2:30	22:30	4:30	11:30	15:30							
3:00	23:00	5:00	12:00	16:00							
3:30	23:30	5:30	12:30	16:30							
4:00	10/23/21 0:00	6:00	13:00	17:00							
4:30	0:30	6:30	13:30	17:30							
5:00	1:00	7:00	14:00	18:00							
5:30	1:30	7:30	14:30	18:30							
6:00	2:00	8:00	15:00	19:00			Oct23.Red.A1 Workshop: S8	Oct23.Red.B1 S39	Oct23.Green.A1 S3	Oct23.Green.B1 S74, S55, S11	
6:30	2:30	8:30	15:30	19:30			Break	P&W	P&W	3 Papers	
7:00	3:00	9:00	16:00	20:00			Oct23.Red.A2	Break	Break		
7:30	3:30	9:30	16:30	20:30			Workshop: S41	Oct23.Red.B2	Oct23.Green.A2	Oct23.Green.B2	
8:00	4:00	10:00	17:00	21:00			Break	S45	S70, S15, S82	S59	
8:30	4:30	10:30	17:30	21:30			Oct23.Red.A3	P&W	3 Papers	P&W	
9:00	5:00	11:00	18:00	22:00			Workshop: S76	Break	Break		
9:30	5:30	11:30	18:30	22:30			Break	Oct23.Red.B3	Break		
10:00	6:00	12:00	19:00	23:00				S79, S72, S13 S37	Oct23.Green.A3	Oct23.Green.B3	
10:30	6:30	12:30	19:30	23:30	Oct23.Blue.A1	Oct23.Blue.B1	Oct23.Red.A4		S29, S51, S60	S5, S27, S85	
11:00	7:00	13:00	20:00	10/24/21 0:00	S40	S44	S80, S90		3 Papers	3 Papers	
11:30	7:30	13:30	20:30	0:30	P&W	Roundtable	2 Performances	4 Papers			
12:00	8:00	14:00	21:00	1:00	Break		Break		Break		
12:30	8:30	14:30	21:30	1:30	October 23 Plenary 3 (Van der Merwe) Red.B Room						
13:00	9:00	15:00	22:00	2:00							
13:30	9:30	15:30	22:30	2:30							
14:00	10:00	16:00	23:00	3:00	Break		Break				
14:30	10:30	16:30	23:30	3:30	Oct23.Blue.A2	Oct23.Blue.B2	Oct23.Red.A5	Oct23.Red.B4			
15:00	11:00	17:00	10/24/21 0:00	4:00	S92	S57, S52, S21	S28, S7, S24, S34, S9	(van der Merwe)			
15:30	11:30	17:30	0:30	4:30	P&W	3 Papers	5 Performances	Talking Circle			
16:00	12:00	18:00	1:00	5:00	Break		Break				
16:30	12:30	18:30	1:30	5:30	Oct23.Blue.A3	Oct23.Blue.B3	Oct23.Red.A6	Oct 23.Red.B5			
17:00	13:00	19:00	2:00	6:00	S54, S20, S65, S47	S4, S89, S33	S18, S58, S75	S66, S43, S42, S87			
17:30	13:30	19:30	2:30	6:30	4 Papers	3 Papers	3 Performances	4 Papers			
18:00	14:00	20:00	3:00	7:00			Break				
18:30	14:30	20:30	3:30	7:30							
19:00	15:00	21:00	4:00	8:00	October 23 Plenary 4 (Closing Ceremony) Red.B Room						
19:30	15:30	21:30	4:30	8:30							
20:00	16:00	22:00	5:00	9:00							
20:30	16:30	22:30	5:30	9:30							
21:00	17:00	23:00	6:00	10:00							
21:30	17:30	23:30	6:30	10:30							
22:00	18:00	10/24/21 0:00	7:00	11:00							
22:30	18:30	0:30	7:30	11:30							
23:00	19:00	1:00	8:00	12:00							
23:30	19:30	1:30	8:30	12:30							

CONFERENCE LINKS

Zoom links

As you read through the program, the zoom links are given in the heading for each session. We also list them here:

[Blue A](#)

[Blue B](#)

[Red A](#)

[Red B](#)

[Green A](#)

[Green B](#)

Wonder link

To access our social platform wonder, follow [this link](#).

INTRODUCTION AND WELCOME

On behalf of the ICDS5 Scientific Committee may I wish you a very warm welcome to our conference and extend an extra special welcome to those attending the ICDS for the first time. It is good to be together, even if we are not sharing the same physical space.

Our theme is Dalcroze practice in diverse cultures, communities, and contexts. Dalcroze and closely related practices can be found worldwide and as they continually evolve, often in response to global education and health challenges, such as social inclusion and healthy ageing, there are always fresh perspectives to explore and longstanding ideas to reconsider. This is no less true as we meet against the backdrop of COVID-19 and its impacts. Whatever your educational or professional background, I warmly invite you to participate fully and to join in the spirit of collaborative reflection that ICDS5 offers.

The program is rich and presentations are very varied in terms of topic and format. We hope you will find a satisfying path through the schedule. As usual, we have a group of keynote presentations to light our way and each of them promises to inspire and challenge us in our practice, reflection, and research. Nicholas Rowe will share his insights into the relevance of performing arts education in addressing the challenge of cultural integration in a context of mass migration and rapid acculturation. Dalcroze teacher Kathryn Kay will take us behind the computer screen and into her studio to consider her approach to teaching children during the COVID-19 pandemic. This included work to increase access to music-making for local young people and families from diverse backgrounds. Finally, Liesl van der Merwe will present an analysis of joy, what she calls “a golden thread” that runs through Jaques-Dalcroze’s writings. Her research presents a theory into the conditions for creating joyful experiences in Dalcroze practice and the consequences of these experiences for diverse cultures, communities, and contexts.

ICDS5 promises to be a memorable conference, not only for the reasons that we might expect (the variety and quality of presentations, the exchange of learning and ideas, the sense of celebration and occasion), but also because it represents remarkable resilience in the face of very challenging circumstances.

There has been a long and eventful road to get to this point. We set off in 2019, celebrating a fresh collaboration with our colleagues in the Jaques-Dalcroze Society of Japan during the closing ceremony of ICDS4 in Katowice, Poland. Only a few months later, the world was turned upside down as COVID-19 began to spread internationally and all of us were affected in some way.

After initially postponing the fifth conference, we were eventually forced to cancel it due to the continued disruption and insecurity caused by the pandemic. It was not long however before the Scientific Committee began to imagine an online event that might not only help to keep the ICDS community connected but might also help to expand it. As we welcome a record number of delegates to this conference (almost 350), we feel vindicated that we had the courage to turn that vision into reality.

We know that an online format is not ideal for a conference such as ICDS that mixes movement and voice workshops, papers, live performance, and other presentation formats. However, we also know that digital connection can be better than no connection and can provide access to those who might not otherwise be able to participate in international conferences. Virtual gatherings also have benefits for the environment (and our pockets!). So, presenting ICDS5 online has brought tricky problems alongside promising solutions.

I wish you could be holding a hard copy of this program as you read it, instead of scrolling through a pdf. I also wish we could be sharing the same space, turning to smile at

one other as we discuss which sessions we want to attend. Although this is not possible, I hope that you will still relish your experience of ICDS5, make new contacts through your online interactions, and come away with fresh insights and inspiration.

We ask delegates to make use of wonder to stay connected with each other during the conference. ICDS5 can also be found on Facebook, Twitter, and LinkedIn (@DalcrozeStudies). Please also remember to look after yourselves (take breaks from the screen, keep moving and so on).

It has been my privilege once more to chair the Scientific Committee of the ICDS and on their behalf I wish you a very fulfilling and enjoyable conference experience.

John Habron
Chair, Scientific Committee, ICDS5

ACKNOWLEDGMENTS

Conferences are complex undertakings and demand collaboration from a great number of people. ICDS5 is no exception, though it is also true to say that our way of working has necessarily been radically different from previous years due to holding an online conference. In this regard we have benefited especially from the support of a large number of volunteers who responded to our call for help in the monitoring of the Zoom sessions. We want to thank: Weronika Balewski, Zita Bucher, Pei-Chen Chen, Arlene Chng, Cindy Fox, Jerison Harper Lee, Weronika Jarzyńska, Anna Kokocińska, Charlotte Leng, Anna Lipiec, Joy Meyer, Laura Ono, Rosalind Ridout, and Emma Shubin. Their essential work has been superbly managed by four Regional Coordinators: Alexander Riedmüller (Europe/Africa), Katherine Smith (Australia/Asia) and Stephen Neely and Andrew Goldman (North and South America). Andrew has also led and managed this entire operation with indefatigable efficiency, practicality, and good humor, in addition to supporting the Scientific Committee as Secretary. We are enormously grateful to him and all in this group, without whose commitment and generosity ICDS5 would have been impossible.

Agata Trziesięczyńska has provided unceasingly excellent service as both the ICDS Marketing and Communications Officer and the ICDS5 Administrator. We are very grateful to her for communicating with delegates and organizing so many aspects of the event. We also thank Christian Michaels for his ongoing support as the ICDS webmaster, and designer Stanisław Przybyła for his wonderful work on the program, and Liam Brown for further assistance with design and printing.

To the Association des Amis de Jaques-Dalcroze and the Fondation Émile Jaques-Dalcroze we extend our heartfelt appreciation for financial aid. The sponsorship we have received has helped a long way to making ICDS5 the most financially accessible conference we have ever held. Added to this, we thank all those individuals who donated to the conference.

The team at Integral Steps entered into collaboration with unbridled energy and have been a delight to work with. Thanks especially to Emma Shubin and Weronika Balewski for their care and thoroughness in handling the financial transactions for ICDS5, and for providing excellent customer service to delegates.

As ever, the Scientific Committee has been a constant source of advice, creativity, and wise counsel. The last two years have challenged us all and my colleagues have provided support, perspective, and reassurance at critical moments. Thanks to Ruth Alperson, Eric Barnhill, Andrew Goldman, Karin Greenhead, Marja-Leena Juntunen, Johanna Laakkonen, Louise Mathieu, Luc Nijs, Andrea Schiavio, and Liesl van der Merwe. I would also like to thank Jane Southcott, who stepped down from the Committee in April 2021, for her extended and much-valued contribution to ICDS since the first committee was formed in 2012. For additional help with the peer review process, our gratitude also goes to Sandra Nash and Selma Odom.

I am deeply grateful to my wife Bethan for her constant love and kindness. However hard the last year and a half might have been, it would have been harder still without her. Thank you. Diolch.

John Habron
Chair, Scientific Committee, ICDS5

Thanks to our Sponsors



Thanks to our Logistics Partner



[Integral Steps](#), the Logistics Partner of ICDS5, specializes in integrative education programming to support the balanced development of children, families, adult professionals, and communities. We create multimodal interdisciplinary learning experiences in the Front Range region of Colorado, USA, and with partner organizations nationally throughout the USA and internationally throughout the world. Alongside our programming for children and families, we support professional development projects and events which help adults grow on multiple levels by offering infrastructure support and consultation.

Dalcroze education is a key component of Integral Steps' integrative curricula and two Integral Steps instructors are certified/licensed Dalcroze teachers and members of the international Dalcroze community. Integral Steps is thrilled to support the International Conference of Dalcroze Studies in the effort to:

- (i) connect an international community of Dalcroze educators and practitioners;
- (ii) foster exchanges about best practices in Dalcroze education for a variety of needs;
- and (iii) provide opportunities for Dalcroze community members to identify and grow new roles and skill sets.

Thanks to our Publicity Partners



GUEST OF HONOR



Our Guest of Honor during ICDS5 is Helga Neira Zugasty.

Helga Neira Zugasty has taught children with intellectual and physical disabilities through the medium of eurhythmics for more than forty years (1965–2006). As Lecturer at the University of Music and Performing Arts, Vienna (mdw), Helga oversaw the area of Eurhythmics Practice and Didactics in Inclusive and Remedial Education from 1995 to 2014.

Her main emphasis in practice is in the implementation and support of inclusive music ensembles (currently six) at mdw, pedagogic leadership for the educational and cultural dance association 'Ich bin O.K.', Vienna, and the initiation of various projects for persons with learning disabilities such as inclusive housing, work in the free market, and leisure time projects.

Helga's teaching and research career has focused on educational training in eurhythmics for development-oriented inclusive teaching, not only in Austria, but also Germany, Switzerland, Finland, England, Mexico, and Spain. She has cooperated with various research projects concerning inclusive (music) education and is currently a member of the Erasmus project [All in: International Inclusive Society in Arts \(ALIISA\)](#) between Finland, Lithuania, and Austria. Helga also currently leads the research project: [Observing, analyzing, and documenting development using the example of Rhythmic Music Education](#) at mdw.

Helga is the author of articles in Austrian, German, and Swiss print media, book chapters in edited collections, and has produced several DVDs. Her book *Rhythmik als Unterrichtshilfe bei behinderten Kindern. Rhythmisch-musikalische Erziehung. Praxisbeispiele – Bewegungsspiele* [*Eurhythmics as a principle for assistance of children with disabilities. Rhythmic music education. Practical examples – movement games*] was published by J&V Verlag in 1981, and in 2006 she co-authored *Rhythmik als Movens der Entwicklung der psychischen Funktionen*. [*Eurhythmics as 'movens' of development of the psychological functions*] with Karl Garnitschnig.

In January 2020 Helga was made Honorary Member of the Department for Music and Movement Education / Rhythmics and Physiology of Music at mdw and honored with a commemorative publication.

With great pleasure, we present Helga with the ICDS Lifetime Achievement Award. The award recognizes her extraordinary contribution to the development of Dalcroze studies worldwide through high-quality and influential research and dissemination, via publications, presentations, digital media, teaching and supervision over more than half a century. We offer Helga our warmest congratulations.

Please join us for the celebrations (12.30 UTC on Saturday 23 October, just before Liesl van der Merwe's keynote in the Red B Room).

All plenaries take place in the [Red B Room](#)

The conference has four plenary sessions, as follows:

1. (22 October)

> Welcome

> Keynote



NICHOLAS ROWE
(Chair: Marja Leena-Juntunen)

THE ROLE OF PERFORMING ARTS TEACHERS IN AN ERA OF FORCED MIGRATION

The world is experiencing mass migration on an unprecedented scale, and this migration is increasing exponentially. The United Nations estimates that currently more than 79 million people around the world have been forcibly displaced as a result of political, economic or environmental catastrophes, and every 2 seconds another person is removed from their home (UN 2020). Of these around 41% is under the age of 18, so by the time it takes to read this abstract, the equivalent of two classrooms of students have been set upon the road. Climate Change is increasing this phenomenon, and it is anticipated that by 2050, 1 in every 9 individuals on the planet will have been subject to forced migration.

This mass migration will deeply impact our concepts of social cohesion, cultural identity and public education. What are the implications for arts education, and for the role of the arts teacher? Within this presentation I extend Gert Biesta's call for the re(dis)covery of the teacher, to consider how a performing arts teacher's purpose may need to respond to the context of sudden and widespread acculturation. Through an argument that distinguishes *cultural challenges* from *social challenges*, this presentation proposes the significance of challenges to cultural integration, and the relevance of performing arts education in addressing these. The concept of *teachers as agents of cultural integration* is introduced, with considerations of how tertiary institutes can integrate competencies in cultural relativity, political equity and creative facilitation within teacher-training curricula.

Professor Nicholas Rowe is a graduate of the Australian Ballet School and holds a PhD from the London Contemporary Dance School, University of Kent at Canterbury. Currently he acts as UNESCO Chair in Dance and Social Inclusion. He has choreographed and performed with The Finnish National Ballet, Australian Ballet, Sydney Dance Company, Royal New Zealand Ballet, Nomad Dance Theatre, Modern Dance Turkey and Ramallah Dance Theatre.

From 2000-2008 Nicholas resided in the Occupied Palestinian Territories working in refugee camps on dance projects with local artists, and he continues to maintain an active practice as a community dance animateur in diverse regions of the world.

Nicholas gives regular public talks on the relationship between dance, communities and political contexts, with a particular focus on cultural hegemony and appropriation.

*Nicholas is an international award-winning filmmaker, directing the feature-length films *The Secret World* and *Dancing7Cities*. He has also won institutional awards for teaching and*

research excellence, and has published extensively on dance, creativity, collaboration and education in diverse cultural contexts, within leading international academic journals.

His books include *Talking Dance: Contemporary Histories from the South China Sea* (2015), *Talking Dance: Contemporary Histories from the Southern Mediterranean* (2014), *Moving Oceans: Celebrating Dance in the South Pacific* (2013), *Raising dust: A cultural history of dance in Palestine* (2010), and *the performing arts workshop manual Art, during siege* (2004). Nicholas is currently an adjunct professor at the College of Chinese and ASEAN Arts, University of Chengdu, and a visiting scholar at ArtsEqual/CERADA, University of the Arts Helsinki.

2. (22 October)

> Keynote



KATHRYN KAY
(Chair: Karin Greenhead)

MUSIC, MOVEMENT AND MAGIC: FROM STUDIO TO SCREEN – INSPIRING CHILDREN THROUGH DALCROZE EURHYTHMICS IN CHALLENGING TIMES

This presentation is an overview of my approach to teaching Dalcroze Eurhythmics (DE) to children during the COVID-19 pandemic. I will discuss how I adapted my methods and delivery, the changing needs of the children, and how having my own children at home inspired new creativity.

I teach for the Junior Department of the Royal College of Music (RCM), London and for Sparks, the RCM's learning and participation program. Sparks aims to increase access to music-making for local young people and families. I teach three- to five-year-olds in partner primary schools including children from diverse backgrounds, many of whom receive free school meals. Children who show particular interest are invited to Sparks Juniors at the RCM on Saturdays where they learn instruments alongside their DE and other creative musicianship classes. I also train interested RCM undergraduates who assist in my lessons as mentors.

The presentation will show some of the creative adaptations I have made, including:

- More opportunities for pupil improvisation on instruments
- Use of visual inspiration, from art, nature and the everyday
- Use of the frame of the screen
- 'Listening Journeys', a series of pre-recorded music and mindfulness videos created for younger children to work through with their teachers when I could not be present

I consider the need to think deeply about how Dalcroze can be used to integrate the whole body, mind, emotions, and understanding of the self in a time when children are locked down at home and isolated, as well as potentially less physically active.

This practical presentation includes movement activities. If you would like to participate, please come appropriately dressed and give yourself some space to move in.

Kathryn Kay holds a BMus (Hons) of the University of Birmingham; a Postgraduate Diploma in Advanced Performance (Viola), Royal Northern College of Music (RNCM); a Postgraduate

Certificate in Education: Music with Specialist String Teaching, Manchester Metropolitan University; and the Professional Certificate in Dalcroze Eurhythmics, Dalcroze UK.

During her postgraduate degree at the RNCM, Kathryn started her Dalcroze training with Karin Greenhead, and has used the principles throughout her work in teaching individuals, classes, and workshops. She has taught in a number of schools, most notably as Byron House Director of Music for St John's College School, in Cambridge, UK. Whilst at St John's, Kathryn devised, established, and directed the school's successful outreach project, 'Stringmoves', that combines Dalcroze with string teaching and chamber music for 5 to 12-year-olds. She has run Dalcroze workshops for music teachers and taught Dalcroze for Pro Corda and on Suzuki courses.

In addition to working at the Royal College of Music, London, Kathryn teaches the piano and is the accompanist for two choirs.

3. (23 October)

> ICDS Lifetime Achievement Award Presentation

> Keynote



LIESL VAN DER MERWE
(Chair: John Habron)

THE JOY OF DALCROZE EHURHYTHMICS IN DIVERSE CULTURES, COMMUNITIES, AND CONTEXTS: A META-SYNTHESIS

I like joy for it is life. I preach joy, for it alone gives the power of creating useful and lasting work. (Jaques-Dalcroze, 1912/1920, p. 31)

In a world plagued by a pandemic, joyful experiences might be more important than ever before. Joy is a golden thread that runs through Jaques-Dalcroze's work (Habron & Van der Merwe, 2017). An analysis of the notion of joy in *Rhythm Music and Education* (1921); *The Eurhythmics of Jaques-Dalcroze* (1920), and *Eurhythmics, Art and Education* (1930) gave rise to a number of ideas. Jaques-Dalcroze explains that moving rhythmically to music with others, feeling and expressing music corporally, and aesthetic experiences are all ingredients of joyful experiences in the Dalcroze class. He describes causal conditions for joyful experiences as energy and activity; free play; improvisation; individualistic interpretation; self-awareness; aiming at the same goal; *Plastique Animée*; balancing mind and body; sequential learning; and progress. Joyful experiences are possible when there is no fear of embarrassment and in the absence of self-criticism. Jaques-Dalcroze elucidates that joyful experiences make learners optimistic, curious and interested in learning. Furthermore, joy promotes courage, creativity, communication and gives learners bonds with and respect for each other. Once one has experienced such joy, one has the desire to impart it to others.

The dilemma we are faced with is that neither the conditions for creating joyful experiences in Dalcroze Eurhythmics sessions nor the consequences of these experiences for diverse cultures, communities and contexts, are clearly articulated in focused research studies. Therefore, the purpose of this meta-synthesis is to integrate the findings from qualitative Dalcroze studies to generate a theory encompassing the joyful experiences generated during Dalcroze Eurhythmics sessions. In this theory, I will highlight the causal

conditions for creating joyful experiences and the transformational consequences of these experiences. Using a constant comparison analysis to synthesise the data, I selected 138 Dalcroze studies from diverse contexts, cultures and communities, and analysed them in ATLAS.ti 9.

For the discussion of the findings, and to move from the descriptive to the conceptual level of analysis, I will draw on theories from positive psychology (Csikszentmihalyi, 2013; Seligman, 2011; Wiking, 2019), education (Noddings, 2003) and micro-sociology (Collins, 2014). Preliminary findings indicate that joyful experiences during Dalcroze Eurhythmics sessions are the central phenomenon and catalyst in facilitating social interaction, building relationships, collective effervescence, conflict resolution, social cohesion, learning, wellbeing and transformation. Supporting these findings are my own stories of my joyful Dalcroze journey under the guidance of Dalcroze teachers Eva Nivbrant Wedin and Bethan Habron-James.

In this keynote address, I argue that joyful Dalcroze Eurhythmics experiences have the power to bring about much needed intrapersonal, interpersonal and social transformation in diverse cultures, communities and contexts.

The more joy we inherit, the more we are tempted to impart it among those to whom it has been denied (Jaques-Dalcroze, 1915/1967, p. 100).

Liesl van der Merwe is Associate Professor in the School of Music at the North-West University, South Africa. She was awarded the degrees DMus in bassoon performance, MMus (cum laude), BMus Honours (cum laude), BMus (cum laude) and a PGCE at NWU. Liesl started her music career as a bassoonist of the National Chamber Orchestra and music teacher at the International School of South Africa, Mahikeng. Thereafter, she was appointed as a music lecturer in the Faculty of Education Sciences at North-West University. From 2013-2017 Liesl was the director of the research niche area MASARA (Musical Arts in South Africa: Resources and Application). Currently, she is a National Research Foundation (NRF) rated researcher and grant holder of the NRF research project: *Social Cohesion Through Community Music Engagement in South African Higher Music Education*. She is also one of the volume editors of the forthcoming book: *Ritualised Belonging: Musicing and Spirituality in the South African Context* (Peter Lang).

Liesl's research interests lie in the fields of music and wellbeing, Dalcroze Eurhythmics, spirituality and lived musical experiences. She supervises qualitative postgraduate music studies in the field of music education and also teaches research methodology, music education and bassoon. She has published articles in high impact journals such as *Psychology of Music*, *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Music Education Research*, *Frontiers in Psychology* and *International Journal of Children's Spirituality*. Liesl also performs in chamber music ensembles and is the conductor of the North West Youth Orchestra.

4. (23 October)

> Closing Ceremony

Notes

Looking at the Schedule, refer to the time zone relevant to you, or use this [site](#) to calculate your local time in relation to Universal Coordinated Time (UTC).

2. Abstracts are divided into two sections called 'Friday 22 October' and 'Saturday 23 October'. Please take into account that the conference is operating across all time zones. Therefore, a presentation at 20:00 on Friday 22 October in New York will take place, for example, at 13:00 on Saturday 23 October in Auckland.

3. Abstracts are grouped chronologically and by color. That is, all the Blue sessions are given for Friday 22 October, followed by the Red and then the Green. This is then repeated for 23 October.

FRIDAY 22 OCTOBER

Blue A

Oct22.Blue.A1

S71 (Practice paper)

A LOOK AT INTERPRETATIONS OF MUSIC THROUGH THE PRISM OF SPACE

DANIELA ROWIŃSKA

Krzysztof Penderecki Music Academy, Cracow, Poland

When creating a movement interpretation of music pieces, we often consider the appropriate spatial arrangement of the choreography. It is worth considering what its real significance is, what influences it, and what opportunities we have in the 21st century. Contemporary music theory has already taken up the topic of the spatiality of music and space in music. Given that Dalcroze claims that rhythm is the basis of movement, we should also look at space anew. During my studies, I conducted research on the use of space in the creation of music choreography applying the Dalcroze methodology. The research method consists of experiments, experiences and conversations about the sense of space, which leads to the creation of a choreography. Several meanings are considered: traditional space – development of the available stage space and the performers' attitude towards each other, which reflect the music; space and range of the soloist's movements; space built up with props; and diffuse space, undefined by the outline of the scene. During my studies, I had the opportunity to participate or create choreographies many times under the supervision of great lecturers; however, very often when creating choreographies, following movements that reflect music, space was a "side effect". It was created naturally, without any prior planning or vision, and yet Dalcroze spoke clearly about the synergy of three elements: movement, time and space. The topics discussed are aimed at drawing attention to the essence of space in interpretations, a reminder of its immense importance, inspiring oneself to deepen the topic and in creating new solutions. During the speech, I will present some of my choreographies that will help to present my view on the essence of space in interpretations of music in the Dalcroze method.

Daniela Rowińska, a graduate of the I.J. Paderewski Academy of Music in Poznań, Composition, Music Theory, specializing in Rhythmics. Culture animator, composer

and musician active on concerts. She is a coordinator of national and international artistic events, such as the 'Poznań Music Spring'. You can meet her workshops and works in many Polish cities. For many years, she has also been gaining experience as a teacher, mentor and creator of workshops related to music. She cooperated in this area with many foundation and the largest cultural centers in Poland. Founder of the IMPROVIZUUM artistic group.

S95 (Research paper)

THE EURHYTHMICS OF SWANGE DANCE OF THE TIV PEOPLE OF CENTRAL NIGERIA

OMOTOLANI EBENEZER EKPO

Federal University Wukari, Taraba State, Nigeria

Eurhythmics in Dalcroze study is defined as the engagement of human body in rhythmic movement and active listening. Jaques-Dalcroze's involvement of Eurhythmics in music pedagogy is aimed at securing steady position for the body and mind as well as a calculated and unconstrained expression of rhythm. African indigenous music and dance is predominantly functional with intensive assignation of the body and soul of the participants to satisfy the rhythmic drum patterns provided by the musicians. The teaching of music in traditional African settings may be generally informal, yet deliberate. The training technique of the notable indigenous dances in Nigeria informally employ the Dalcroze Eurhythmics teaching technique in the step by step movement pattern and dynamics employed during their group practices, especially with younger members of the group. Among the various traditional dance found in the Tiv clan of central Nigeria, the *Swange* dance is purposefully selected for this study to validate the relevance of Dalcroze to indigenous Nigerian culture, with regard to music and movement. This paper makes use of the ethnographic study approach; it combines participatory and observation research methodologies, theoretical engagement, and ample illustrative style of writing, to portray the everyday complexities of music/dance learning among the people.

Omotolani Ebenezer Ekpo holds a doctoral degree in music theory and composition. She attended Obafemi Awolowo University, Ile-Ife (OAU) and University of Nigeria Nsukka (UNN) respectively. She is currently a faculty member in the Federal University Wukari, Taraba state, Nigeria. She has composed and performed three symphonic and choral works as well as 15 popular songs and three school anthems including the University Anthem for the Federal University Wukari. Omotolani's research interests are research composition, ethnomusicology and ecomusicology, subjects on which she has presented and published articles in local and international conferences and journals.

S62 (Research Paper)

DALCROZE EURHYTHMICS AND DANCE PEDAGOGY IN 21ST CENTURY GREECE

STERIANI TSINTZILONI

Professional Dance School of the Greek National Opera & Greek State School of Dance, Athens, Greece

This paper will examine the role of Dalcroze Eurhythmics in current dance training in Greece. Due to historical reasons relevant to the origins of modern dance in the country, eurhythmics is a compulsory subject in professional dance education. This unusual fact frames Dalcroze studies within the practices and processes of educating the dance artist in the 21st century and contributes to building the community of professional dancers and teachers in the country. At the crossroad of issues on dance pedagogy, social construction of the dancer and dance knowledge in the Greek context, this paper will explore the role of Dalcroze Eurhythmics in the 21st century dancers' training, dance knowledge and potentials for developing professional and social skills. Especially in a post-COVID-19 era when arts experience unprecedented pressure and neglect, can eurhythmics' relevance to human agency and creativity support reframing or re-evaluating the importance of dance in a social context? Can eurhythmics contribute in re-imagining the role of dance artists and how students and teachers comprehend and define Eurhythmics' contribution to their identity? How can the experience of virtual sessions contribute in envisaging being together while being apart in Dalcroze classes?

Based on research in the field using semi-structured interviews with teachers, school directors and students, the paper investigates key concepts for such a practice and the effects of such a rationale and philosophy of dance education.

Steriani Tsintziloni (PhD, Roehampton University) is a dance researcher, lecturer and curator. She lectures on dance history and is an independent dance history researcher. As a curator, she worked for Onassis New Choreographers Festival (2021), the Athens and Epidaurus Festival (2016-2019) and for the Kalamata International Dance Festival (1998-2015). She collaborates with artists and organizations in projects, international meetings and research events. Steriani was the recipient of a Visiting Artists Fellowship at Center for Hellenic Studies – Harvard University (2020-2021).

[Oct22.Blue.A2](#)

S77 (Roundtable)

EXPANDING HORIZONS, GROWING COMMUNITY AND DEVELOPING BALANCED LEARNERS: APPLYING DALCROZE PRINCIPLES TO BUILD OUR COMMUNITIES MORE DEEPLY

WERONIKA BALEWSKI

Integral Steps; Concord Conservatory, USA

GUY MENDILOW

Dalcroze Music School of Boston, USA

DAWN PRATSON

Independent Dalcroze Practitioner, USA

EMMA SHUBIN

Integral Steps; Wm.S. Haynes Flutes Company; Steamboat Symphony Orchestra (Colorado, USA)

Despite the impact of Dalcroze education on the fields of music, dance, and theatre, it remains little known outside the classroom context. In this roundtable discussion, we ask what it looks like to take Dalcroze principles and create a program which does not look like a traditional Dalcroze class. Guy Mendilow will present his project “Around the World In Song,” which can be described as a Dalcroze class disguised as a piece of theater. A deeply musical experience which allows children to tap into the thrill of their own invention, it was recently adapted from the stage to a virtual, filmed environment. Dawn Pratson will share collaborative projects from three organizations: a multi-generational community workshop and concert, the *Virtual Dance with Dawn* series of Dalcroze-based dance classes and her online dance group which uses movement to respond to their reading of social justice books. Emma Shubin and Weronika Balewski will present the work of [Integral Steps](#), a nonprofit organization whose mission is to support balanced development through integrative and multimodal learning. Integral Steps reaches individuals, families & communities by using a global approach based on Dalcrozian principles. Balewski and Shubin will present the impact of Integral Steps’ *Biology | Art | Music in Motion* programming on children aged four and over with varying learning styles, and the ways in which the Virtual Dalcroze Meet-Up serves the needs of teachers and arts practitioners. We aim to inspire conversation around the question “How could we apply Dalcroze principles to build and integrate our communities more deeply?”

Weronika Balewski is a flutist and educator dedicated to creating musical experiences which foster connection and relationship. Based in Boston, USA, she teaches private flute and piano lessons and group classes, performs with Marvento Duo, and collaborates in various performance and education projects. At Integral Steps and as a

co-founder of the Virtual Dalcroze Meet-Up, she builds integrated and sustainable communities. Weronika holds degrees from Carnegie Mellon University and the Longy School of Music.

Guy Mendilow directs the Dalcroze Music School of Boston and is the Artistic Director of the Guy Mendilow Ensemble (GME), 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 holds a Dalcroze license (Longy School of Music) and was on the faculty at Longy from 1997-2003. The founding music specialist at the Folk Arts-Cultural Treasures Charter School in Philadelphia, and member of the summer faculty of the Dalcroze School of the Rockies, she is co-chair of the Dalcroze Society of America’s Task Force on Diversity, Equity and Inclusion.

Flutist, Dalcroze Licentiate, and Suzuki Educator [Emma Shubin](#) 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, and 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.

[Oct22.Blue.A3](#)

S10 (Practice Paper)

THE NEW DALCROZIAN: A YEAR OF CONVERSATIONS

ANTHONY MOLINARO

Carnegie Mellon University, USA

LAUREN HODGSON

Case Western Reserve University, USA

In the fall of 2019, The Dalcroze Society of America (DSA) Board-Chair Anthony Molinaro and Vice-Chair Lauren Hodgson met over Skype to discuss their thoughts on the utility of Dalcroze Education in American public school classrooms. The intention was to use this conversation as the material for perhaps an article or a research project. After listening to the recording of the conversation, Michael Joviala, at that time the DSA Board-Chair,

commented that he thought it sounded like a podcast. Nearly a year later, in the fall of 2020, Anthony and Lauren recorded their first episodes of “The New Dalcrozian,” the first podcast discussing the work of Émile Jaques-Dalcroze as practiced in the 21st Century. A year after the launch of “The New Dalcrozian,” Anthony and Lauren join the ICDS to share their reflections and memories, including highlights and some unreleased outtakes. Guests on the podcast have included Stephen Neely, Manuel Zazueta, John Habron, Nicole Brockman, Jeremy Dittus, and many more. The co-hosts will discuss how the podcast has been received in the international community, and the utility of such a medium. After sharing the highlights from the first year of the podcast, Lauren and Anthony will discuss the process of episode creation and how others might benefit from the podcasting medium. The presentation will end with listener questions as well as questions from the virtual attendees.

Anthony Molinaro is a professional musician, teacher, producer, and podcaster. A veteran of 14 years in the classroom, Mr. Molinaro holds the Dalcroze Certificate and is the Eurhythmics instructor at the Preparatory Academy of Carnegie Mellon University, as well as a candidate for a Masters in Music Education from CMU. Formerly the Treasurer, he currently serves as the Board-Chair for the Dalcroze Society of America.

Lauren Hodgson is a pianist and Dalcroze Eurhythmics instructor in Cleveland, Ohio. She teaches at Baldwin Wallace University's Community Arts School and the Dalcroze School of the Rockies' Dalcroze Academy. Lauren holds a Dalcroze License and is currently pursuing a Master of Arts in Music Education. She enjoys teaching in community music programs and on arts-integrated collaborations in the Cleveland public schools. She is the Dalcroze Society of America's Vice Chair and Chair of the National Events Committee.

S22 (Research paper)

DE KLANK VAN MIJN VERMOGEN: A MUSIC TEACHER AND HER PHYSICAL (DIS)ABILITY

MARLIES MUIJZERS
Muijzers Muziek, Netherlands

JOHN HABRON
Royal Northern College of Music, UK

This collaborative autoethnography explores the lived experiences of Marlies Muijzers, a cello and Dalcroze teacher. Diagnosed with Small Fiber Neuropathy (a progressive and extremely painful illness) in 2016, damaged nerves in hands and feet prevent her from playing the cello or piano, or walking without increased pain. Nevertheless, she has developed a reflective, creative way to

transform her life that integrates her (dis)abilities. Now she moves, dances, and teaches in a wheelchair.

The research proceeded organically over 20 months through an unexpected online dialogue of words, images, music, and gesture. We kept personal journals, interviewed colleagues and students and exchanged drawings, photographs, and original poems. Analysing these materials, we made sense of Marlies' experiences as musician, teacher, wife, mother, and grandmother. Woven into this are John's experiences of music pedagogy, music therapy, wheelchair dance, and research.

Analysis is ongoing, yet we will discuss five emerging themes in relation to existing research: (i) An illness of touch: From shock and fear to contact and acceptance; (ii) Marlies is disabled; she does not have a problem; (iii) How Dalcroze helps and how to access it; (iv) Thinking in possibilities: Resilience and capability; (v) Research as an improvised duet.

This research develops our understanding of professional musicians who experience physical disability mid-career and raises important questions about musicianship and identity. It contributes to an ongoing re-evaluation of equality, diversity, and inclusion in music education, including disabled musicians' access to training opportunities and how music students, teachers, and researchers might benefit from the unique perspectives of disabled musicians.

Marlies Muijzers is a private cello teacher based in Eindhoven. Her background includes Bachelor degrees in teaching cello (including improvisation) and Social Studies. She performed in several ensembles until her illness forced her to stop playing. Recently Marlies completed the Professional Certificate in Dalcroze Eurhythmics (Dalcroze UK). Alongside this training she attended numerous other Dalcroze courses, in her wheelchair, in England, Italy, and Switzerland. Marlies's teaching has included Music and Movement workshops for string players and teachers, and projects for people with Alzheimer's disease and for primary school children.

Trained as a composer and music therapist, Dr **John Habron** has moved gradually into transdisciplinary research across music education, music therapy, and the medical humanities. He joined the Royal Northern College of Music, UK, in 2017 as its first Head of Music Education and has recently been appointed as the College's Head of Music, Health, and Wellbeing. John is Extraordinary Associate Professor at North-West University, South Africa (2018-2021) and has chaired the ICDS Scientific Committee since its founding. He teaches, supervises, and publishes in the fields of Dalcroze studies, music pedagogy, and music for health.

Blue B

Oct22.Blue.B1

Notes

1. Poster presenters have 15 minutes each, as follows (times in UTC):

10.30	S31
10.45	S56
11.00	S78
11.15	S94

2. Timings are as follows:

> 5 minutes for each poster video

> Maximum 10 minutes for questions and discussion (or less time, if the video is longer than 5 minutes)

S31 (Poster)

INTRODUCING THE DALCROZE LEGACY IN NOVEL COMMUNITIES

ANNA GALIKOWSKA-GAJEWSKA

The Stanislaw Moniuszko Academy of Music in Gdansk, Poland

The aim of the virtual poster is to show the versatility of Émile Jaques-Dalcroze's method from the perspective of the author's own experience in her work as a teacher, an artist, a volunteer and a promotor of Dalcroze's concept in Poland and abroad.

The multifaceted context of the conducted activities will be presented in two main areas, namely:

(i) The eurhythmics classes conducted outside the Polish state music education system:

> for the residents of local community self-help centers;

> for the inmates of the therapeutic ward of a detention facility – a pioneer project (in Poland).

(ii) Dalcroze so far unknown – Sharing Dalcroze's legacy with other nations and communities:

> Estonia – pioneer workshops and presentations for Estonian students and music teachers;

> China – Dalcroze and his method – workshops, presentations, concerts for children and teenagers;

> Serbia – pioneer introduction of the method (since 2013) – workshops, lectures, presentations, international research, publications.

The virtual presentation will guide the viewers through the world of Dalcroze's ideas, concepts, thoughts and values, implemented by the author in her work with groups of various recipients both in Poland and abroad. It is a tribute paid by the author to the creator of Eurhythmics and, at the same time, the confirmation of the claim that Dalcroze's ideas are still vivid and up-to-date, useful and inspiring!

Dr Hab., Associate Professor (specialty Eurhythmics) at The Stanislaw Moniuszko Academy of Music in Gdansk, **Anna Galikowska-Gajewska** is Head of the Eurhythmics Department (2005-2012, 2020-2024), where she teaches rhythmics, music choreography and piano improvisation. She has worked for many years as a rhythmics teacher at the Elementary and Secondary State Music School in Gdansk, State Voice-Acting Studio at the Music Theatre in Gdynia, State School of Higher Professional Education in Elblag, and the State Music School in Starogard Gdanski. Anna is author of the combined work of art (a DVD, book and photo album): The sound in movement interpretation of a music piece Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser. She has taught in Poland and abroad (Austria, Belgium, Canada, China, Estonia, Kosovo, Serbia, Spain, Switzerland, Turkey).

S56 (Poster)

DALCROZE SPAZIO APERTO – DALCROZE OPEN SPACE

ELEONORA GIOVANARDI

Associazione Italiana Jaques-Dalcroze (Italian Association Jaques-Dalcroze), Italy

AVA LOIACONO

Associazione Italiana Jaques-Dalcroze (Italian Association Jaques-Dalcroze), Italy

RENATA SACCHI

Associazione Italiana Jaques-Dalcroze (Italian Association Jaques-Dalcroze), Italy

An initiative by the Italian Association Jaques-Dalcroze, *Dalcroze Open Space* is a platform aiming to offer opportunities of exchange with national and international professionals from artistic, pedagogical, therapeutic and scientific contexts who have built their life on and interweaved it with music and the Dalcroze approach. It is designed as a way to widen horizons on the approach through a dynamic and inclusive spiral, designed to make ground for future research and developments in different parts of the world. The core idea is to respect the open nature of Dalcroze as well as its identity, stressing the importance of never seeing it simply as a textbook of practices, ensuring that it always remains a source of ideas for various fields. Thanks to the contacts established in-person and online before and during this last year, we have been able to invite great personalities from the world of Dalcroze practice and research to participate actively in the webinars and workshops related to the initiative. A first webinar was held at the end of April on the topics of music-therapy, neuroscience, psychomotricity and brain-gym. The second webinar, a dialogue between Dalcroze and the performing arts with video presentations and discussions, was held at the end of May and followed by the workshops of four international teachers.

On both occasions, we received positive feedback from a large national and international audience. Our next meeting, focusing on the synergies between Dalcroze and Kodaly in professional training, is in preparation for the end of June.

Eleonora Giovanardi is a Dalcroze Eurhythmics teacher working with an age range covering from nursery to adulthood. She obtained the Professional Certificate in 2015 with the Italian Association Jaques-Dalcroze. She has been Chair of the Association from 2018. From 2008 to 2021 she was part of the Italian National Forum for Music Education Board. In 2021 she was part of the Dalcroze UK Post-Certificate Pre-Licence programs. She has a Master's degree in Classical Percussions.

Ava Loiacono is a musician, actress, puppeteer, ventriloquist and Dalcroze teacher. An engaged artist, co-founder of the theater company Il Funambolo, her international training and work includes movement, theater and dance. A Dalcroze Diplôme Supérieur, she is Director of Studies for the Italian Association Jaques-Dalcroze. Co-Director of DEIEB, she is a frequent collaborator of professional training abroad. She wrote the book *Sentire e Provare: Un percorso di ritmica attraverso i contrasti musicali* (Ed. EDUP, 2012).

Renata Sacchi graduated in Italy and Switzerland as pianist. Currently, she teaches piano at Music High School, remaining active as pianist (accompaniment and chamber music) and organizer of musical events. She came to Dalcroze in 2011, obtained a Professional Certificate in Italy and, since then, she has been applying it both to piano teaching and with children. Since October 2020 she has been part of the Italian Association Jaques-Dalcroze Board.

S78 (Poster)

QUANTUM LYRICUM

AGNIESZKA CHENCZKE-ORŁOWSKA

The Paderewski Academy of Music in Poznan, Poland

JAREK KORDACZUK

Composer, Independent, Poland

The poster presents the QUANTUM LYRICUM project by Agnieszka Chenczke-Orłowska and the renowned Polish composer of contemporary music Jarek Kordaczuk. The project also involves students of eurhythmics, for whom the workshops were organized, introducing them to the assumptions of the project.

In principle, the creators will clearly refer to the mechanical energy accumulated and discharging (QUANTUM) and to the subjective element, as a thread wandering in the mechanical-synthetic universe (LYRICUM).

The main goal of the project is to utilize the improvisational potential of eurhythmics students in order to co-create a complete work with the composer. Musical, movement and voice improvisation is meant to contribute to liberating their creative attitude and assuming responsibility for the decisions made in the process of creating music.

During the experiment, individual layers of the piece will be created by many people simultaneously. The project is implemented in stages:

The first stage involves the composer, Jarek Kordaczuk, creating a piece of music dedicated to this project, which is incomplete by definition. This piece is a sound base, which includes conventional and unconventional compositional means.

The second stage of the project involves: the composer, the coordinator, and the students of eurhythmics. While discovering the incomplete piece by Jarek Kordaczuk, the students will look for sounds that fit the composition. At their disposal they will have special sensors generating various aural phenomena. Some of them will be located at different points on the stage as a permanent element of the stage, others will be attached to different parts of the performer's body and react to movement. Students can also use their voice.

The third stage will include the recording of a piece of music created by overlaying multiple soundtracks.

The final stage of the project includes the development of the piece in the form of its visualization. The choreography will be created by Agnieszka Chenczke-Orłowska, and shown during the presentation of The Paderewski Academy of Music in Poznan Music-Movement-Moving, Space.

Agnieszka Chenczke-Orłowska has a PhD in eurhythmics and dance. She was born in 1971 in Poland. Agnieszka graduated from The Ignacy Jan Paderewski Academy of Music, Poznań and currently works there. She received a prestigious scholarship Internationale Gesellschaft Rosalia Chladek in Vienna. Agnieszka also teaches eurhythmics in primary music schools and kindergartens. She has led courses, and workshops, given lectures and presented various choreographies in Switzerland, Latvia, Russia, Ukraine, Germany, England, France, Belgium and Austria. Agnieszka received a 2nd Place Award at 1st International Competition DALCROZE 2016 in Hellerau.

Jarek Kordaczuk was born in 1967. He studied composition at the Academy of Music. I.J. Paderewski in Poznań. As a creator of experimental music, he is known to take care that the implementation of the electroacoustic layer takes place on devices in which it is clear to transfer the gesture to the sound. Hence, in his works a wide range of motion, pressure, position, distance, gesture sensors, gyroscopes, accelerometers and biomedical electrodes is present. He is

also the creator of the prototype instrument “monochrome”, on which he often performs.

S94 (Poster)

THE ACTIVITY OF THE EURHYTHMICS DEPARTMENT AT THE ZYGMUNT NOSKOWSKI SECOND DEGREE MUSIC SCHOOL IN GDYNIA (POLAND)

MARZENA KAMIŃSKA

The Stanislaw Moniuszko Academy of Music in Gdańsk; The Zygmunt Noskowski School of Music Second Degree in Gdynia, Poland

This video poster presents the Eurhythmics Department at the Zygmunt Noskowski Second Degree Music School in Gdynia in Poland. It will briefly outline the history of the Eurhythmics Department and its development in this educational institution. Next, the author of the video poster will introduce the main types of activities, both artistic and pedagogical. In the following part, the main goals of education in the Eurhythmics Department, the syllabus and the diploma at Second Degree Music Schools in Poland will be displayed. The Video poster will include information about graduates and their interests and career destinations in music, pedagogic and other fields of science or art. The video poster will be illustrated with photos of the pedagogical and artistic activities of teacher and founder of the Eurhythmics Department in The Second Degree School of Music in Gdynia, Marzena Kamińska and her students from this school. Finally, we will show excerpts of movement interpretations of music, which were prepared by students of Eurhythmics at the Zygmunt Noskowski Second Degree Music School in Gdynia.”

Marzena Kamińska graduated from the Academy of Music in Gdansk, Poland, in eurhythmics specialty. She also completed her education in logorhythmics, in dance and gymnastic forms, and in music therapy, art therapy and choreotherapy. At present time, she is employed by the Music Academy of Gdansk to teach the subjects connected with eurhythmics. She also teaches in the Secondary School of Music in Gdynia and conducts the classes with seniors.

[Oct22.Blue.B2](#)

S69 (Roundtable)

REFLECTING ON ICDS: PAST, PRESENT, FUTURE

JOHN HABRON (Chair)

Royal Northern College of Music, Manchester, UK

ANGELIKA HAUSER-DELLEFANT

University of Music and Performing Arts Vienna, Austria

LOUISE MATHIEU

Université Laval, Québec, Canada

ANETTA PASTERNAK

Karol Szymanowski Academy of Music, Katowice, Poland

This roundtable brings together the organizers of the first four Dalcroze studies conferences (2013, 2015, 2017, and 2019). It provides a moment to reflect on the development of ICDS, to consider future directions, and to inspire others to host the event. Following the conference theme of ICDS5, we want to consider the connections between the conference and the contexts in which it has taken place, in what ways it has brought communities together, and how it has engaged with the diverse educational and artistic cultures of the host countries.

The presenters will share their motivations for hosting ICDS and reflect on the pleasures, challenges, and surprises of organizing the event. We will consider what we have learnt, individually and collectively. Together with conference participants, we also want to think about what makes ICDS distinctive and enumerate some of the conference’s impacts on delegates and the communities of practice to which they belong. Part of this will be to examine tensions we might have experienced in working with different disciplines and practices, and how these can be made productive. Finally, this roundtable is an opportunity to imagine what ICDS might become in a post-pandemic world and how we might celebrate our 10th anniversary in 2023.

The four presenters represent different roles, backgrounds, and connections to Dalcroze practice and related traditions. Between them they have considerable experience of and insight into the conference; they embody the birth and development of ICDS. In this shared space we will use our memories to reflect on the past and our imaginations to envisage the future.

*Trained as a composer and music therapist, Dr **John Habron** has moved gradually into transdisciplinary research across music education, music therapy, and the medical humanities. He joined the Royal Northern College of Music, UK, in 2017 as its first Head of Music Education and has recently been appointed as the College’s Head of Music, Health, and Wellbeing. John is Extraordinary Associate Professor at North-West University, South Africa (2018-2021) and has chaired the ICDS Scientific Committee since its founding. He teaches, supervises, and publishes in the fields of Dalcroze studies, music pedagogy, and music for health.*

Angelika Hauser-Dellefant studied music and movement/rhythmics and movement theatre, and holds a diploma of the Franklin-Method. Since 1983 she has taught at the University of Music and Performing Arts Vienna,

where she became head of the Department of Music and Movement Education/Rhythmics and Music Physiology in 2002. Angelika also works as a musician, dancer, choreographer, performer, and trainer in art productions and at various institutions. She has held workshops and lectures in Europe, North and South America, South Africa, and China. Angelika has published various papers in German and English.

Dr Louise Mathieu is a Retired Professor of the Faculty of Music of Université Laval. Director of Studies of Dalcroze Canada, she also acts as President of the Collège of the Institute Jaques-Dalcroze (Geneva) and Vice-Chair of ICDS. Louise serves on the editorial board of the journal *Recherche en Éducation Musicale* and on scientific committees. A frequent lecturer and workshop leader, she holds the Dalcroze Diplôme supérieur (IJD, Geneva) and a Doctor of Arts (New York University).

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. Her assignments involve also teaching at Dance Theatre Actor Specialty, Postgraduate Music Therapy, and Art Therapy courses. As its artistic director, Anetta 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.

[Oct22.Blue.B3](#)

S35 (Practice paper)

APPLYING DALCROZE RHYTHMICAL EXERCISES IN LEARNING RHYTHMS

GINTA PETERSONE

Jāzeps Vītols Latvian Academy of Music, Riga, Latvia

In Latvia, rhythmics has been a subject at Emīls Dārziņš Music School for 70 years while it has not been a regular practice at Riga Ballet School until recently, although the schools have been situated in the same building. The author of the paper works as a eurhythmics (rhythmics) teacher in both schools integrating teaching of music theory with Dalcroze exercises of different hands positions and time. In distance learning during the pandemic, it was necessary to change the forms and methods of teaching. An individual approach was applied in common online lessons at Zoom, and the feedback was received in the form of video recordings. The synthesis of the basics of rhythmics—the theory of music, rhythmical exercises, and improvisation—was kept. It was impossible to carry out direct interaction among students, however Zoom lessons gave an impulse for making psycho-emotional contacts and created a good work atmosphere. Implementing both Dalcroze meter conducting

and Jaques-Dalcroze's twenty gestures was found to be useful. Classical meter conducting, which is taught at the music school, is transformed into expressive and extended hand positions in the Dalcroze rhythmical exercises. They were meaningful especially for the students at the ballet school. Furthermore, through rhythmic exercises and Dalcroze meter conducting, the students learned to regulate movement coordination required for precise musical, metrical, and rhythmic performance.

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

S46 (Research paper)

FINDING DALCROZE IN THE TIME OF COVID: A TALE OF MODULATING SPACES AND LEARNING FROM LIMITATIONS

KARIN GREENHEAD

Royal Northern College of Music, Manchester, UK

The Royal Northern College of Music (RNCM), Manchester, is a leading conservatoire attracting a large number of overseas students. At Post-Graduate level students are offered a one-year module in the rhythmics branch of Dalcroze Eurhythmics (DE-R) and Dynamic Rehearsal (DR), the author's application of Dalcroze principles to the rehearsal and performance of repertoire. Classes are attended by students from all schools (all instruments, vocal studies, composition, conducting, pop music and research). As group work in movement is central to DE-R, lessons take place in a movement studio with a grand piano, sound system and a range of materials for use in lessons. A practical assessment, reflective journal and portfolio of exercises completes the students' studies.

At the onset and rapid spread of COVID-19, the UK government announced that people 'must stay' at home; the college closed and study went online.

Seeking an understanding of what COVID restrictions and online study might reveal about the nature, teaching and learning of DE-R, the teacher/author undertook a multicase enquiry into the experiences of two student cohorts. Group One began the course in presence and completed online; Group Two began online and completed in presence. Data on participants' experiences of working through the computer screen, alone in small spaces and in presence with and without distancing was gathered from students' journals, focus groups and the

author/teacher's reflections. Thematic analysis revealed important questions relating to the study of DE-R and DR suggesting that further investigation could usefully inform the practice of teaching and learning in DE-R and similarly practical subjects in and beyond conservatoires.

Dr Karin Greenhead teaches Dalcroze Eurhythmics (DE) at the Royal Northern College of Music (RNCM) and is Director of Studies for Dalcroze UK. Holder of the Diplôme Supérieur (Institut Jaques-Dalcroze [IJD], Geneva) and a PhD (Manchester Metropolitan University with RNCM), Karin teaches, presents and publishes on DE and Dynamic Rehearsal, her application of Dalcroze principles to musical rehearsal and performance. She is secretary to the Collège (IJD) and a founder member of the ICDS scientific committee.

S12 (Practice paper)

EURHYTHMICS IN THE NEW REALITY: THE PARADOXES OF ARTISTIC EDUCATION IN THE TIMES OF PANDEMIC.

MAGDALENA OWCZAREK
Academy of Music in Łódź, Poland

The epidemic brought about changes in many areas of my work life in the Academy of Music in Łódź and the Music High School in Częstochowa. Before, it was difficult to imagine that classes in subjects such as eurhythmics, movement and voice improvisation, and music therapy would be held online. When the classrooms became unavailable and only online work became possible, I had to look for new ideas to teach music and movement subjects.

This presentation discusses how, during several months of online classes taught by the author, her pupils and students of eurhythmics and music therapy worked creatively using an out-of-school spaces and what were the consequences of such working. A room in each student's own apartment, or even in the basement, was prepared and transformed into a kind of a theater space.

The students turned out to be exceptionally creative when creating a scenography, props, and make-up in the space of their flat. To implement artistic ideas, the space outside the buildings was also used: the garden, meadow, lawn and the street were places where the students realized very interesting ideas, ones that would probably not have been created in the school rooms. The paper will be illustrated with fragments of musical and movement interpretations and rhythmic presentations.

Dr Magdalena Owczarek is an adjunct member of staff 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.

[Oct22.Blue.B4](#)

S23 (Research paper)

BODY IMAGE AND WELLBEING: AN AUTOETHNOGRAPHIC STUDY OF GROWTH THROUGH DALCROZE

ANNA HARRISON
Royal Northern College of Music, Manchester, UK

This autoethnography explores my experiences of Dalcroze Eurhythmics as an international student in a UK conservatoire. It discusses how elements of my Dalcroze experience contribute to positive outcomes, including broadening perceptions of body image and increased physical and mental wellbeing. My findings suggest that Dalcroze Eurhythmics may have a role in supporting mental and physical health and resilience.

Due to mental health and body image issues, my first experience of Dalcroze was challenging. After years of support for depression and anxiety, I tried Dalcroze again. This time, I found it uplifting and enjoyable. In this research I pinpoint elements of my experience that allowed me to embrace my body image, mental and physical wellbeing and resilience through Dalcroze.

Using autoethnography, I analyzed personal reflections and content from my written Dalcroze portfolio thematically to locate my experiences within wider cultural and social contexts.

My analysis highlighted profound changes in sense of self, in particular understanding and awareness of my physical self (body image). I developed stronger connections with conscious body movements (physical wellbeing). Dalcroze classes fostered positive connections with others and encouraged a previously missing link between music, embodied and visual movement, and performance (resilience). This helped dissolve some of my mental barriers. I had a sense of being lifted from my anxious body image (mental wellbeing).

This paper provides a unique perspective in discussions of wellbeing and resilience for musicians and music students, and adds to the growing body of autoethnographic studies relating to Dalcroze.

Anna Harrison is an Australian violinist currently studying and working in the UK. She is currently studying a Master of Music in Performance and Music Psychology at the Royal Northern College of Music. Anna previously worked as a peripatetic teacher and teaching assistant. She is currently working as a freelance musician and a play leader at Songbirds Music UK delivering specialized music projects to children and families affected by medical conditions, hospitalization and disability.

S50 (Research paper)

MOVING INTO WELLBEING DURING THE COVID CRISIS

SHARON DUTTON

Halton District School Board, Burlington, Canada

When Ontario classrooms moved online in 2020 due to COVID restrictions, many students experienced high levels of anxiety, and their families struggled to provide an environment conducive to online public education. Educational consultants provided tools to promote student wellbeing, while principals repeatedly directed teachers to prioritize the mental health of their students over curriculum expectations.

This expository paper explores the paradigmatic shift in the Province of Ontario's public education system from one of standardized achievement in the 1990s, toward holism in the 2020's through the perspective of Dalcroze educational principles of discovery, artistry, community, and deep sensibility, and compares the educational philosophies and protocols of current Ontario school boards with the pedagogical principles of Jaques-Dalcroze.

It is based on current research on Dalcroze pedagogy as it applies to music therapy and holistic education (Dutton, 2015; Habron, 2016; Juntunen, 2016; Van der Merwe & Habron, 2018), current writings on holistic education and spirituality in education (J. P. Miller, 2019; J. P. Miller & Nigh, 2018; Palmer, 2006) and on the writings of Jaques-Dalcroze (1921, 1930). The paper emerged from a critical self-study by Sharon Dutton and Janet Spring (2021), based on a methodological framework of critical friendship protocol theory (Costantino, 2010) and narrative self-study (Clandinin & Connelly, 2000). As the global pandemic spread across Ontario in 2020, the critical self-study generated new perspectives, and teaching praxes abruptly adapted to accommodate newly generated protocols for safety.

Dr Sharon Dutton is a full-time elementary teacher for the Halton District School Board with many years of experience directing school bands and choirs. Her current research interests are in critical friendship protocol and in holistic education. Her PhD research project (OISE 2015) explores spiritual connections and holistic experiences that can be encountered in Dalcroze classes. She continues to study Dalcroze pedagogy, and currently serves as editor-in-chief for Dalcroze Canada's journal, *Being Music*.

S86 (Practice paper)

DALCROZE FOR WELLNESS

STEPHEN NEELY

Carnegie Mellon University School of Music, Pittsburgh, PA, USA

Certainly the primary foci of the various Dalcroze environments have been musicianship training for musicians. We are also aware of many examples (historic and current) of the methods being used in extra-musical and various therapeutic purposes (for ADHD, PTSD, older-age participants working on balance or memory, etc.). In the current paper, the author will investigate the opportunities for applying the Dalcroze practices in an adult community of wellness/mindfulness students. Taught alongside practices such as yoga, meditation, GYROKINESIS®, WATSU®, sound healing, and reflexology, there are an abundance of Dalcrozian mindfulness attentions at the ready, already embedded in the various traditions and exercises of the Eurhythmics class.

Whereas the aforementioned wellness practices are all mindfulness for the individual participant, the Dalcroze practice can touch on many identical attentions with the added benefit and challenge of working with others in ensemble. This requirement alone sets the Dalcrozian pedagogue on advantageous footing when compared to the attentions of more commonly practiced mindfulness classes.

Attention to others via enkinaesthetic skilling, attention to the embodied entrainments of the group, attentions to the rise/fall, heavy/light of shared motion – while somewhat common and obvious for the tenured Dalcrozian, these types of experiences can be profound interactions for the adult looking for greater self- and communal-awareness. Citing recent opportunities to learn, research, and present in these communities, the author discusses various opportunities within the Dalcroze practices that make it such an exciting addition to the wellness agenda.

Stephen Neely, PhD, Carnegie Mellon University Milton and Cynthia Friedman Assistant Professor of Music, Dalcroze License, co-founder of the Virtual Dalcroze Meet-up, and past President of the Dalcroze Society of America, lectures and presents workshops in the fields of design, music, architecture, and pedagogy. He enjoys traveling to present hands-on workshops around the globe on the overlaps between music, design, the body, esthetics, performance, and experience. He is the Director of the Carnegie Mellon Marta Sanchez Dalcroze Training Center.

S17 (Practice paper)

ALBION: AN INTERMEDIAL PROJECT INSPIRED BY THE METHOD OF ÉMILE JAQUES-DALCROZE

MICHAŁ GARY GARNOWSKI
Independent, Poland

BEATA ORYL
The Stanislaw Moniuszko Academy of Music, Gdansk, Poland

MONIKA KARWASZEWSKA
The Stanislaw Moniuszko Academy of Music, Gdansk, Poland

Nowadays, merging different disciplines of art is becoming ever more frequent. Syncretic activities bordering on composition, improvisation, and interpretation of sensory experience, expand the areas of creation to reach the audience through multiple channels of perception. The interdisciplinary approach deepens artistic consciousness and shapes the space for multidimensional collaboration.

The inspiration for the Albion project is the work of the composer Thomas Adès, which is an attempt to look at music and movement through the prism of modern technology – music and its elements become a stimulus for lively movement and visual activities, forming an integrated multimedial artistic message. The paradigm of interdisciplinarity enforces therefore the need for a multifaceted analysis of the work.

The starting point for the artists was the assumption that the principles laid down by Émile Jaques-Dalcroze could define the creative expression of a visual artist interpreting music. Animations are also perceived as motion and can be created using the same methods, which both expands the attributes of movement interpretation and replaces human presence. The enrichment of music choreography with visual tools can have not only artistic effects but also educational ones.

The subject of collaboration between a music choreographer and a visual artist is to experience music in a multi-sensory way, which they further highlight by placing the performance in a natural environment and using its elements as parts of their work.

Each of the accepted assumptions manifest the dynamics of creative process inspired by Dalcroze, the result of which is this interdisciplinary, syncretic and synesthetic work.

Michał Gary Garnowski has a Masters of Fine Arts degree from the Academy of Fine Arts in Gdańsk. He is a visual artist particularly interested in video- and filmmaking, working on commercial and artistic projects. Although he has participated in numerous exhibitions, his main artistic activity is 3d mapping creation and video live performance for concerts. He explores various fields of video art, starting from plain motion design, through found footage remix editing, ending with generative 3d abstract animations.

Beata Oryl is a graduate of the Academy of Music Stanisław Moniuszko in Gdańsk, specializing in rhythmic. Currently employed at her alma mater. In her activities, she focuses on the relationship between music and movement, looking for various forms of artistic expression, using elements of contemporary dance techniques, individual movement expression, and body self-awareness influencing the expressiveness of the created creations. Her achievements include original works on stage movement, choreography for performances, operas and concerts.

Monika Karwaszewska (PhD hab., music theoretician) is a graduate of the Stanisław Moniuszko Academy of Music in Gdańsk. There she is working in the position of an assistant professor. She's a member of the Musicologists' Section of the Polish Composers' Union and the author of the monograph Andrzej Dobrowolski: The Music of Pure Form. Her scientific interest focuses on the theory of music of the twentieth and twenty-first centuries, accounting for intermedial and intertextual methodologies.

S53 (Practice paper)

PROMOTING CREATIVITY IN STUDENTS DURING EURHYTHMICS CLASSES

MALGORZATA MALGERI
Stanisław Moniuszko Academy of Music, Gdańsk, Poland

The topic of this paper discusses the various ways students' creativity in musical and movement activities during eurhythmic classes can be encouraged and developed. Various aspects of this topic are explored. First and foremost, this paper addresses the "how to" question. Since I work with both elementary-level and college-level students, I have moved from that main idea into the issue of whether or not the age of the students matters. I also looked into how to get students to avoid just copying the teacher. Another facet of this paper is finding whether or not a teacher's evaluation has any bearing on the students' creative process. Finally, how to achieve a reduction of the stress levels of the students is touched upon, as this possibly inhibits the creative process. The context of this paper comes from my own professional experience and observations as a teacher of eurhythmic in younger students and with older, college-age students. The methods and findings resulting in this paper comes from research using published materials, films and ideas from workshops I

have both led and participated in. I feel that this paper has relevance due to the challenges all teachers face, regardless of the subject being taught, when trying to inspire and promote creativity in their students.

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 rhythmics 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 Émile Jaques-Dalcroze method, as well as other aspects of music education.

Oct22.Red.A3

S84 (Workshop)

DALCROZE PRACTICE WITH DIVERSE INNER-CITY CULTURES DURING COVID

MARLENE YENI-MAITLAND

Christopher Columbus Elementary School, New Jersey, USA

This workshop will begin by briefly touching on how I have achieved breaking down barriers of race, and perceived economic privilege. I will share how I discovered what my diverse body of students already knew and how to build upon their interests and abilities. In addition, I have learned from experience that building a sense of trust, safety, and insisting that everyone is an important member of a team, builds a healthy sense of self within a community. In essence, an authentic Dalcroze practice can commence in the inner city when care is taken to prepare students for learning. This can be accomplished despite the wide disparity of abilities and backgrounds, in a fair and equitable way.

During the COVID-19 pandemic everyone in our district taught virtually. It was the first time I taught music via the internet. Students' academic, social and emotional needs remained the same and even increased during this time. Participants will experience how to grab students' attention, and keep them returning to class while attending a variety of their needs. In addition, techniques that activate and keep aural skills alive will be shared. Ultimately, we will investigate Chrome Music Lab together and its potential by learning about some of its best features.

Even though online learning was daunting, this did not stop the development of creativity and imagination of my students!

Marlene Yeni-Maitland (BA, MME, Dalcroze Certified) currently teaches K-5 general music/string in an inner-city public school. Her vast teaching experience includes preschool, elementary, middle school, community college, and Westminster Choir College Conservatory, Princeton, NJ piano faculty. She is currently a member of the Dalcroze Society of American's Task Force on Diversity, Equity and Inclusion and has presented at numerous professional development days and conferences for over 25 years all around the USA.

Oct22.Red.A4

S73 (Paper & Workshop)

PLASTIQUE ANIMÉE DUETS IN THE VIRTUAL MEETING SPACE

SELMA ODOM

York University, Toronto, Canada

MARY PRICE O'CONNOR

Independent, London, UK

This session offers a window on collaborative strategies that Mary and Selma developed while working remotely, from opposite sides of the Atlantic, during the pandemic. We were intrigued by what could be possible over Zoom and decided to explore aspects of creating *Plastique Animée*, first in two UK Dalcroze Summer School sessions on making solos and group works, and several months later in a session on making duets. This ICDS session shares our approach to a simple piece from the Bartók Duos for 2 violins. We will start off with a warmup, using gesture and violin improvisation to open the question of What is a duet? Participants will explore movement possibilities over Zoom, using their own environment and limitations of space, to devise vocabulary and involve the camera as audience. We will separate participants into breakout rooms to investigate various elements from the duet in pairs that will then be shared and discussed with the rest of the group. Finally, we will direct participants to online scores and recordings so they can engage with the Bartók repertoire further after the workshop. In the last part of the session, Mary and Selma will reflect on the inspiration we took from online workshops we did with members of the Meredith Monk Vocal Ensemble, how we built our process during the Summer School workshops we ran, and how we see this work going forward.

Participants need to have space to move and dress suitably for movement.

Selma Landen Odom, Professor Emerita at York University in Toronto, was founding director of the MA and PhD programs in dance and dance studies. She has published widely, curated exhibitions, produced videos, and contributed to conferences and organizations. Her continuing re-

search focuses on sources, practices, and influences of the Dalcroze method.

Mary Price O'Connor studied music at Dartington College of Arts and moved to London in 1986, where she has established herself as an educator and interdisciplinary artist, these practices being enriched by her training with Dalcroze UK as a Dalcroze Eurhythmics teacher. She has taught and performed online throughout the pandemic, performed at Shakespeare's Globe Theatre as an actor/musician, and has continued to develop her ongoing research project "The Moving Theatre Lab".

Oct22.Red.A5

Performance (duration given below)

S26 (60 minutes)

MODERNIST ADVENTURES IN MUSIC AND DANCE

KATIE OSTROSKY
University of Oklahoma, USA

RENITA FERNANDES
University of Oklahoma, USA

J'AIME GRIFFITH
University of Oklahoma, USA

MARY ANN MAYER
University of Oklahoma, USA

GRETA NUÑEZ
University of Oklahoma, USA

CHRISTA ST. JOHN
Utah Valley University, USA

Modernist Adventures in Music and Dance is a celebration of historical collaborations between musicians and dancers, common in the first half of the twentieth century. This collaborative recital features works by diverse composers and choreographers—with new, original choreography inspired by the spirit of collaboration that originally underpinned these works. This staging honors the unique voices not only of the composers and historical choreographers, but of the diverse backgrounds of the collaborators in this specific time and place. The original choreography for this concert features aspects of modern dance and ballet, Indian, African, and American styles as well as thematic elements of social justice that embody the Dalcroze practice of imbuing meaning to music and movement.

The program consists of three works for piano and dance. *Five Pieces for Dance*, by Norman Lloyd is a collection of dances composed between 1935 and 1939. John Cage's

Our Spring Will Come for prepared piano was originally composed for choreographer, dancer, and anthropologist, Pearl Primus who dedicated her career to elevating African dance as a serious artform. The program closes with a staging of Freda Miller's *The Daily Paper: A Ballet in Five Scenes*, which is a cheeky take on what one might expect to find in a newspaper in 1945.

This one-hour concert features performances by pianist, Katie Ostrosky, as well as more than 40 undergraduate students from the University of Oklahoma School of Dance. The choreographers are Renita Fernandes, J'aime Griffith, Mary Ann Mayer, Greta Nuñez, Briana Sayles, Christa St. John.

Katie Ostrosky is pursuing a PhD in Piano Pedagogy at The University of Oklahoma where she studies piano with Igor Lipinski and piano pedagogy with Barbara Fast and Jane Magrath. As a graduate assistant, she teaches music theory and is an adjunct piano faculty member at Randall University. Katie holds BM and MM degrees in Piano Performance from Towson University. She has collaborated extensively with dancers and incorporates movement into all aspects of musical education.

Christa St. John is an Assistant Professor of Ballet at Utah Valley University. In May 2021, she graduated from The University of Oklahoma with her MFA in Dance. Before her time at OU, she was Artist in Residence at Western Kentucky University and was the Director of Northwest Florida Ballet's Elementary Division. She spent her professional performance career dancing with Ballet Austin, Louisville Ballet, Charleston Ballet Theatre, Atlantic City Ballet, and Northwest Florida Ballet.

Mary Ann Mayer, Graduate Teaching Assistant, is pursuing an MFA in Dance and a Certificate in Arts Management and Entrepreneurship at The University of Oklahoma, has received several grants and awards through collaborative endeavors at the University. At Festival Ballet Providence, she worked as dancer, teacher, and School Director. Affiliations include Trinity Repertory Company, the Performing Arts School of Worcester and The University of Hartford. Her students have gone on to prestigious schools and ballet companies.

Renita Fernandes is a Bharatanatyam artist with a BFA in Bharatanatyam from Nalanda Dance Research Centre, Mumbai University where she studied Indian aesthetics, literature, religion, culture, mythology, music, tala and NatyaShastra. She is pursuing an MFA from The University of Oklahoma, in Modern dance while furthering her knowledge in Indian Dances. She is a passionate teacher and the founder and choreographer at Samarpan Dance Academy, Oklahoma, committed to promoting and preserving South Asian Arts.

J'aime Griffith is currently pursuing an MFA in Modern dance performance at The University of Oklahoma (OU). As a graduate assistant, she has taught Modern dance lev-

els 1 and 2. She has performed with Contemporary Dance Oklahoma and presented choreographic work and costume designs at OU. Her artistic interests lie in African and African Diaspora and Modern/Contemporary dance; how they are connected and discovering new ways to fuse the genres.

Greta Nuñez is an MFA in Dance candidate at The University of Oklahoma. She has been teaching dance for fourteen years, acquiring experience in all levels and age ranges. Her work as a choreographer has twice earned the Scott Salmon Modern Dance Choreography Award (2020/2021) for excellence in the area of Modern dance choreography. Her objective is to deliver messages and tell stories around the world through the art of dance.

Oct22.Red.A6

S68 (Research paper)

THE IMPORTANCE OF DALCROZE EURHYTHMICS IN OTALARYNGOLOGIST THERAPY

EMILIA PANKOWIAK

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

This paper considers the impact of Dalcroze's method on the speech development of children with hearing impairment. Rehabilitation of children with hearing loss means a group of therapeutic actions, organizational, psychological, technical, training, educational, and social, aiming to achieve the highest level of functioning, quality of life, and social inclusion of patients. In order to assist the rehabilitation of children with hearing loss, for several years, we have been using of the Jaques-Dalcroze method in rehabilitation camps – a group of children aged 23-24 months, with profound, pre-linguistic (starting very early in the prenatal or labor) hearing loss. Classes conducted in relation to the stages of speech therapy rehabilitation, taking into account the auditory parameters in the construction of classes. Qualitative research was used, which was monitored in the form of video recordings, notes from classes conducted in the presence of an otolaryngologist and a psychologist. The study focused on the analysis of the collected documentation by cooperating specialists and consultations (a surgeon specializing in implant surgery, a musical psychologist, a specialist in the use of rhythm in therapeutic activities). 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.

Emilia Pankowiak is a lecturer at the I.J. Paderewski Academy of Music in Poznań, Poland. Her research interest is implementing the Dalcroze method in the rehabilitation process of hearing-impaired children. She regularly con-

ducts workshops for teachers and students of Dalcroze Eurhythmics, piano improvisation, and music therapy. Educational materials created by Emily are successfully used in therapeutic centers in Poland. Her research has resulted in several scientific publications concerning the importance of music in education and therapy.

S67 (Practice paper)

THE PRACTISE OF DALCROZE EXERCISES IN THE CONTEXT OF MUSIC EDUCATION OF A BLIND STUDENT WITH AUTISM

JOANNA BUCZYŃSKA

Zespół Szkół Muzycznych im. Feliska Rybickiego w Tychach, Poland

Working in a community of blind and partially sighted students brings with it the need to adapt exercises in the field of eurhythmics and piano improvisation in a way that is possible for people deprived of one of the senses.

In my presentation, I will describe the process I follow in my eurhythmics and piano improvisation classes with a blind autistic student. The student with whom I work has above-average musical abilities: absolute pitch and unprecedented musical memory. His curiosity in exploring his surroundings is manifested by analyzing all the sounds around him. In the exercises during the classes, we focus on the analysis of the heard harmonic structures, intervals, remembering and recreating melodic-rhythmic structures, naming the heard tones and melodies from memory. We work on: developing musical awareness through active realization of tensions and relaxations in the body – in accordance with the harmonic course; correct chanting of heard melodic-rhythmic courses; singing harmonic structures; singing chords selected from the melody and developing rhythmic precision in piano playing through inhibition-icitation exercises.

Working with a gifted blind student teaches me how to use Dalcroze exercises in a useful and developing way in the context of working with a blind autistic people. These activities provide the way that brings new applications of familiar exercises and are an important support in the education of the musically gifted autistic blind.

Joanna Buczyńska is a graduate of the Academy of Music in Katowice (Eurhythmics) and the University of Silesia (Philosophical Consulting and Coaching). A teacher of eurhythmics and theoretical music subjects at the primary music school, eurhythmics at kindergartens and school for blind and partially sighted children. In her didactic activity she combines the eurhythmic method, solfège and consciousness of movement with exercises supporting, recognizing and identification of the emotional self-awareness of children.

**ADHD, PIANO LESSONS, AND EURHYTHMICS:
PLAYING TO OUR STRENGTHS**

KATIE OSTROSKY
University of Oklahoma, USA

ADHD affects approximately 8% of children. As cultural shifts make room for neurodivergence in educational settings, it is imperative that music teachers develop strategies that work *with* these students, and not *against* them. In this paper, I will survey the extant literature on how ADHD affects the brain and provide examples of practical pedagogical strategies based on experience with neurodivergent piano students. These strategies can be helpful, not only to students with ADHD, but to anyone who needs additional scaffolding of material.

The practical activities presented are heavily based in Dalcroze Eurhythmics, as research suggests that a praxialist way of knowing is effective with this population. Multiple studies have demonstrated that a large percentage of those with ADHD have severe rhythmic deficiencies due to abnormalities in their temporal perception. Using movement and other multi-sensory approaches, it is possible to overcome these deficiencies to help students with ADHD develop an internal sense of pulse. In addition to temporal deficits, more than 50% of those diagnosed with ADHD also suffer from Developmental Coordination Disorder, which increases the challenge of learning an instrument that necessitates fine motor control.

While most applied music programs in higher education do not provide special education coursework, many music teachers will undoubtedly come into contact with students exhibiting symptoms of ADHD. Regardless of diagnosis, teachers can learn to recognize the signs and symptoms and adjust teaching strategies as necessary. Teaching with this mindset helps teachers develop adaptive strategies that provide the best possible experiences for all students.

Katie Ostrosky is pursuing a PhD in Piano Pedagogy at the University of Oklahoma where she studies piano with Igor Lipinski and piano pedagogy with Barbara Fast and Jane Magrath. As a graduate assistant, she teaches music theory and is adjunct piano faculty at Randall University. Katie holds BM and MM degrees in Piano Performance from Towson University. She has 20 years of piano-teaching experience and incorporates movement into all aspects of musical education.

**DALCROZE EURHYTHMICS FOR SENIORS LIVING
WITH DEMENTIA: A BETTER LIFE**

KAYE BARKER
Dalcroze UK, UK

My research comprised an investigation into the benefits of Dalcroze Eurhythmics for seniors living with dementia. The increasing life expectancy of the population throughout the world has been matched with an increase in the number of seniors living with dementia. The need to find interventions to improve quality of life for this group led to the research and the data informed the submission of my *mémoire* for the *Diplôme Supérieur*.

The research was a mixed design including observations of rhythmics sessions of seniors living with dementia in Switzerland in early 2020 and interviews. The interviewees were from Switzerland and the UK and included Dalcroze practitioners and a professor of gerontology. All had experience either teaching or studying seniors living with dementia.

The findings supported other research that rhythmics sessions are highly beneficial for seniors and revealed the crucial importance of social interaction for this group. The value of singing well-known songs was observed and the research highlighted the unique aspects of rhythmics, especially the role of improvisation, when compared to other types of intervention. It demonstrated that those with limited verbal capacity and understanding can nevertheless respond and develop through rhythmics.

The potential for rhythmics to transform the quality of life makes it highly relevant in the era of COVID, where quarantine and enforced social isolation has become a way of life. The evidence suggests that physical and mental health of seniors living with dementia can be improved and the interactive nature of rhythmics creates a highly valuable social function.

Kaye Barker holds the Certificate and Licence (DEIEB) qualifications in Dalcroze Eurhythmics and is a candidate for the *Diplôme Supérieur*. She was a violinist with the BBC Philharmonic and Bridge Quartet before focusing on violin teaching then as Head of Music for Gumley School for Girls FCJ. She currently teaches Dalcroze Eurhythmics at the Guildhall School of Music & Drama on their String & Brass Training Program, on the Dalcroze UK Teacher Training program and for Dalcroze UK's Easter & Summer courses.

Red B

Oct22.Red.B1

Talking Circle: Nicholas Rowe

An opportunity for delegates to continue the discussion with Professor Nicholas Rowe after his keynote presentation. Chair: Marja-Leena Juntunen.

Oct22.Red.B2

S91 (Research paper)

ARTISTIC COLLABORATIONS IN STAGING OF EURHYTHMICS: CURRENT QUESTIONS, APPROACHES AND PERSPECTIVES FROM A HISTORIC, SOCIAL AND CULTURAL POINT OF VIEW

DIERK ZAISER

Staatliche Hochschule für Musik Trossingen, Germany

Dalcroze, Appia, Tessenow and von Salzmann – connected by their collaboration at Hellerau – were at the forefront of artistic eurhythmics and part of the reformation movements in performing arts at the beginning of the 20th century. They overlapped and integrated music, movement, architecture, light, stage, and costume design. Such a unity of the arts has been handed down from ancient China and ancient Greece. From Richard Wagner's "Gesamtkunstwerk" to the 20th century sociocultural concepts of the Bauhaus, the crossing of cultural and media boundaries in Grotowski's and Barba's theatre work, the "visible music" of Dieter Schnebel with the human being at the center of musical production and performance practice we come to contemporary performance practice and theories of enactment and embodiment.

Inter- and transdisciplinarity have determined eurhythmics since the beginning, also its integrative resonance with the public and the social relevance of the arts. Concluding questions should be: Where could we find nowadays these specific potentials in our fields and in related performing art formats? How could we profile them in our work? Do we have anything special in eurhythmics which cannot be easily done better by other collaborating artists – like choreographers, stage directors, actors, dancers, musicians? The lecture should deliver points of view for some answers, perspectives – and further questions.

Dierk Zaiser (Prof. Dr paed.) is Director of the Institute for Music and Movement / Eurhythmics at the State University of Music Trossingen, Germany. His focus in teaching is in the artistic master eurhythmics-performance in scenic design, music and movement, didactics for adults, the theoretical and practical fields of inclusion, and cooperative artistic and scientific projects. Dierk teaches, lectures, de-

signs staging, performs, and consults in Germany, Belgium, Austria, Switzerland, France, Poland, Finland, Shanghai, and Quebec. He has published internationally, received awards, and collaborated in third-party funded projects.

S88 (Research paper)

THE ELPA-PROJECT (EMBODIED LISTENING IN PERFORMING ARTS): AN ARTISTIC STUDY IN THE CONCEPT OF MUSICALITY OF ARTISTIC EXPRESSION THROUGH PHYSICAL LISTENING

SUSANNE JARESAND

Luleå University of Technology; Ballet Academy Stockholm, Sweden

This paper presentation will discuss a project which is an interdisciplinary artistic research in and through artistic practice in dance, drama, and music, with a network of performing artists: choreographer/director, composer, dancers, actors, musicians, and researchers. The purpose is to explore collective improvisation- and composition methods and through such exploration to gain insights for building foundation for development of performing arts where the embodied listening is the common denominator.

The research is *through* art which does not make it possible to distinguish the explicit research methods from the artistic process as they are interwoven. In the study, we will continue the Dalcroze approach by investigating in the musical acts of territorialization that are performed by two kinds of bodies in mutually constitutive relationships: interactive performing bodies-as-musical-objects and musical-objects-as-bodies. If we presume there is *one musical body* that both produces and perceives, both subjectively form corporeal movements and acoustic music gestures, where do the boundaries, thresholds and intersections of musical bodies lie? Can the abstract in music be found in dance, or does dance have to be comprehensible because of its corporeality? How are performing bodies being described in relation to the musical-objects-as-bodies? A significant part of the research project is concerned with discussions and critical considerations of existing terminology regarding embodied listening and will lead to reformation of vocabulary. Sound/music, movement/dance and speech/drama are carriers of meaning making, of emotions that create a world of experiences and sensations; acts of will where worldliness can be built up to become articulated to oneself and to the other.

Susanne Jaresand is Professor of Luleå University of Technology and Artistic Director at Ballet Academy Stockholm. She is active as professor in movement and eurhythmics, choreographer, and musician. With nearly fifty choreographies, she has been involved in numerous productions at the main scenes in Stockholm. She has received grants from the Swedish Research Council in 2014. Jaresand was

the director and choreographer for the *divertissement* at the Nobel dinner in 2000 and the mini opera *Queen Christina* (Swedish Television) premiered in London.

S64 (Practice paper)

JEDERZEITLOS: EIGHT WOMEN EXPLORING TIME THROUGH MUSIC, MOVEMENT AND LANGUAGE

SOPHIA WALDVOGEL

Trossingen University of Music, Germany

Video recordings, interview quotes and personal accounts will provide an insight into the performance project *Jederzeitlos* (“everytimeless”): For one year, the group *Pangea* dealt with the question of time, theoretically and practically, in music, movement and language.

Pangea consists of eight women who could hardly be more different, but who feel connected through their interest in dance, their shared experience of having multiple sclerosis and their involvement in various multiple sclerosis associations. When I took over their dance classes in 2016, it was my wish to provide them with new means of expression in order to meet their increasing physical limitations as well as their diverse artistic preferences. Dalcroze practice, with its possibilities to experience and express music and rhythm through the body, served as the basis of my artistic approach. Recognizing that the women saw themselves as hobby dancers, I decided to see them as artists who can make a valuable contribution to the performance scene.

During our weekly classes they explored personal and socio-political approaches to the topic of time through voice and movement improvisations, graphic notations and drawings, with poems, colorful tape and sound collages. At the end of the year the group showed the 70-minute performance *Jederzeitlos* at *fabrik* Potsdam, International theater for dance and movement art. All scenes had been developed collectively and bore the signature of eight individual personalities. Personally, as choreographer, I learned to abandon the claim of a uniform artistic style in favour of the power of individual physical expression.

Sophia Waldvogel studied *Music Education in Social Work in Potsdam* and *Music@Movement Eurhythmics-Performance in Trossingen*. Since 2019 she has been doing a PhD on improvisation and inclusion in adult education. She has been working for 10 years at the intersection of social work and eurhythmics, music and movement education with children, people with disabilities, international volunteer groups and suicidal adolescents. With the project “*Jederzeitlos*” she won 2nd prize at the German university competition in music education.

Oct22.Red.B3

Talking Circle: Kathryn Kay

An opportunity for delegates to continue the discussion with Kathryn Kay after her keynote presentation. Chair: Stephen Neely.

Oct22.Red.B4

S83 (Paper & Workshop)

BREATH TAKING: A PANDEMIC PROJECT

LC2 (*LES CHAISES DEUX*) – A CREATIVE COLLECTIVE (PHYLLIS WHITE, JAMIE THOMPSON, CHENG-FENG LIN, SHERRY LEBLANC, MARIANNA KOTYK)
Independent, Canada

Breath Taking – A Pandemic Project emerges from the collaborative work of the same dedicated artists and musicians who brought you *Dialogue Avec Les Chaises* (ICDS3, 2017). The five members of *LC2 – A Creative Collective* draw upon over a decade’s worth of diverse practice and performance. Relevant to a wide range of communities and individual practitioners, and adapted to these times, this vibrant presentation explores a cross-pollination of ideas and disciplines.

WORKSHOP: Given the constraints of the recent pandemic, how can we live and express ourselves more fully? Restrictions and the isolation resulting from COVID-19 presented us with a unique opportunity for reflection: to pause, to breathe, to see with new eyes, and travel through our surroundings with curiosity. Together we worked, played, experimented... and conversed with trees! Participants will be introduced to innovative techniques that offer a creative response to the challenges of a global pandemic. Music, movement, and breath-work facilitate change in the nervous system, offering a fresh perspective and renewed freedom of creative expression.

PRACTICE PAPER: Performance interludes will provide a rich context to illustrate and interpret key concepts of this year’s conference. Our workshop will be enhanced by an evocative collage of video excerpts featuring visual arts, poetry, contemporary dance, cedar flute, shakuhachi, ‘cello, and rarely performed piano repertoire of Jacques-Dalcroze.

Our concluding Q&A will provide an opportunity for discussion and dialogue – an important and integral aspect of our process. We welcome you to join us for *Breath Taking – A Pandemic Project*.

Marianna Kotyk brings a curiosity about life, music, and movement to her teaching, and her creative endeavours. With a *baccalauréat en arts (rythmique Dalcroze)* and a

maîtrise en arts (eutonie) from Université Laval, of special interest to Marianna is what could happen with and in this location: sound emerging in-and-of-the-moment reveals the space and the heart. How to shape a poem, a eutony class, or a musical phrase feeds her work in LC2 – A Creative Collective.

Sherry LeBlanc, HSc (Physical Anthropology) is currently a certified yoga therapist, teacher trainer for Yoga for the Special Child® and Director of Yoga 4 Kids. She started out as a modern dancer and choreographer in Vancouver and Toronto in the 1970s and 80s, later studied Feldenkrais and eurhythmics with Donald Himes and Marianna Kotyk and participated in their *Plastique Animée* group. She continues to be intrigued by all facets of movement and its potential to change our perception.

Cheng-Feng Lin pursued his Dalcroze studies in Boston, USA and Geneva, Switzerland. Currently he serves as the Co-Director of Studies for Dalcroze Canada. He gives lessons in piano and improvisation, and Dalcroze teacher's training courses in the Toronto area. He enjoys collaborating with other artists through the music and movement improvisation.

Jamie Thompson is currently a member of the Flute Faculty at Canada's Royal Conservatory of Music. As a musician and photographer, recent collaborations include *Audiopolination*, *Exit Points*, *New Music Concerts* series, along with musical outreach for CUBAbility. Jamie is the author of *Urban Flute Project* and served as curator for 10 seasons of *Post-industrial Concerts* at Toronto's historic St. Anne's Anglican Church (2009-2019). Most recently, Jamie self-published *20 Artists. 20 Answers* together with d.L.shelly.

Phyllis Whyte is a Toronto dancer, choreographer and teacher since 1974, and since 2000, a dance filmmaker, creating *Dances for the Camera*, and documentaries about Contemporary Canadian choreographers. She studied Eurhythmics and *Plastique Animée* with Donald Himes and Marianna Kotyk. Currently she teaches improvisation for ballet students in Japan and collaborates on Zoom.

Oct22.Red.B5

Papers

S93 (Practice paper)

THE CLASSES OF EURHYTHMICS WITH THE ELEMENTS OF MUSIC THERAPY AND CHOREOTHERAPY WITH SENIORS

MARZENA KAMIŃSKA

The Stanislaw Moniuszko Academy of Music, Gdańsk, The Zygmunt Noskowski School of Music Second Degree, Gdynia, Poland

At the beginning of the presentation there will be a short description of the senior age with particular attention given to so-called "positive ageing". Then the author will introduce the possibilities and main aims of Dalcroze Eurhythmics combined with elements of music therapy and choreotherapy. The main assumptions of these classes is to improve the quality of seniors' life and support their psychomotor development, which is treated as the prevention of certain risks associated with the ageing processes. In the following part of the lecture, the author will present this kind of practical classes and its structure. The author of the presentation will describe different kinds of exercises, which can be used during the work with seniors. The presentation will be illustrated with recordings of the tasks performed by seniors. The summary will include information about the possibilities of leading these kind of lessons – with the use of Dalcroze's Eurhythmics combined with elements of music therapy and choreotherapy as a method of comprehensively developing individuals in terms of their abilities and predispositions (musical, physical and intellectual), with particular emphasis on the importance of preventing certain risks associated with ageing and maintaining good psychophysical condition of seniors.

Marzena Kamińska graduated from the Academy of Music in Gdansk, Poland, in eurhythmics specialty. She also completed her education in logorhythmics, in dance and gymnastic forms, in music therapy, in art therapy and choreotherapy. At present time, she is employed by the Music Academy of Gdansk to teach the subjects connected with Eurhythmics. She also teaches in the Secondary School of Music in Gdynia and conducts the classes with seniors.

S14 (Research paper)

HOW MASTERS-LEVEL SINGERS EXPERIENCE USING DALCROZE-INSPIRED TECHNIQUES IN THE EXPLORATION OF A NEW OPERA

REBECCA ANDERSON

Royal Northern College of Music, Manchester, UK

This interpretative phenomenological analysis (IPA) investigates how masters-level singers experience using Dalcroze-inspired techniques in the exploration of music that is new to them. The project was initiated as there is little research into how young professional singers experience their use of Dalcroze in their learning of music.

Two Dalcroze-inspired sessions were carried out with three masters-level singers at the Royal Northern College of Music. The music used in the sessions included standard classical instrumental and vocal repertoire before focusing on a new opera: *Shadow's Ocean* by Joseph Shaw. The three participants in the project had had roles written for them in the opera. Using a semi-structured inter-

view, each participant was invited to reflect on their lived experience of the sessions. The data were coded and are being analysed using an inductive approach. Initial findings indicate a positive response from participants, that the sessions were enjoyable, and that the techniques would be beneficial to the participants in the future. It was noted by all participants that the Dalcroze-inspired techniques allowed a deeper exploration of music, character, and meaning, and that this was in contrast to the normally text-heavy approach that they take to learning repertoire.

This research might help performers, coaches, and educators to apply Dalcroze-inspired techniques in learning new vocal music.

Rebecca Anderson is a Scottish mezzo-soprano studying for a Masters of Music at the Royal Northern College of Music and has performed with Buxton Opera Festival, Waterperry Opera Festival, Fife Opera, and at the Edinburgh Festival Fringe. She also works as a freelance teacher and is a Teaching Ambassador for the Benedetti Foundation. Rebecca first discovered Dalcroze when she joined the RNCM working with Dr Karin Greenhead and has benefited greatly from incorporating it into her performing career.

FA-o8 workstation. Timing data in milliseconds from one key-down event to the next (inter-onset intervals) have been analyzed for some of the performance data collected at 8 sessions with each participant. Results will be presented and discussed. Dalcrozian practice across time and cultures has been examined during the designing of this experiment.

Thomas Brotz received the full certificate from the Dalcroze School of Music (1972). He taught eurhythmics in the dance department of the University of Wisconsin-Milwaukee (1973-1976), K-5 public school music (1969-1974), and Music and Movement for Young Children (1980-1996) at the University of Kentucky (1990, PhD dissertation: Key-finding, fingering, and timing tasks in entry-level piano performance of children). Tom is a statistical programmer in the pharmaceutical industry (1996-present) and a certified vocalist (2011).

S30 (Research paper)

AN EXPERIMENTAL STUDY OF DALCROZIAN ACTIVITIES APPLIED IN PIANO PEDAGOGY: RESULTS OF FEASIBILITY TRIALS AND CONTINUED REFINEMENT OF THE STUDY DESIGN

THOMAS BROTZ
Independent, USA

Several years ago, the presenter began planning a piano pedagogy experiment investigating the effect of Dalcrozian ear training, rhythmic movement, and improvisation activities away from the piano compared to similar activities performed at the piano. In the experiment, intermediate-level piano students, 12 to 16 years of age, learn to play Galop, Op. 39, No. 18 by Dmitri Kabalevsky. Ten participants are randomly assigned to each of four treatment groups: (i) Dalcrozian activities away from the piano; (ii) Dalcrozian activities at the piano; (iii) Dalcrozian activities away from and at the piano; and (iv) no Dalcrozian activities (control group). All participants learn to play the Kabalevsky piece by rote without reading the musical score. The piece is demonstrated to participants along with verbal explanations. The experiment is designed to test the hypothesis that activities at the piano which are similar to the motor skills required to perform the piece will transfer more readily and thus more effectively facilitate learning of the piece. The feasibility of learning the piece by rote has been assessed by teaching the piece to a 15-year-old male and a 14-year-old female. MIDI files were recorded as they performed on a Roland

Green A

Oct22.Green.A1

S36 (Symposium)

WHAT CAN AUTOETHNOGRAPHY OFFER DALCROZE STUDIES?

DIANE DALY

Limerick University, Ireland

BETHAN HABRON-JAMES (Chair)

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

ANNA HARRISON

Royal Northern College of Music, Manchester, UK

ROSALIND RIDOUT

Royal Northern College of Music, Manchester, UK

In light of the growing interest in autoethnography within the field of Dalcroze studies, this symposium aims to delve deeper into why researchers may choose this methodology. By drawing on their personal experiences, four Dalcroze practitioner-researchers will share the story of their journey into research, speak of their encounter with autoethnography and its appeal as a vehicle and framework for their research. Opening with individual insights into the joys and challenges of autoethnography whilst briefly mentioning our research topics, we will then offer conversations on two specific areas. Daly and Ridout will discuss commonalities and differences in their application of Dalcroze to instrumental rehearsal, performance and music teaching whilst Habron-James and Harrison's dialogue will focus on the role of the body and the potential for Dalcroze to foster wellbeing and resilience. As a methodology that uses "personal experience to examine and/or critique cultural experience" (Jones, Adams & Ellis 2013: 22), autoethnography offers a unique adjustable lens through which to view Dalcroze culture. By weaving first-hand, close-up accounts with the wider-angled view offered by theories from diverse fields, we hope to offer new reflections on our understanding of the practice. Between us, we have a broad palette of experience of Dalcroze Eurhythmics; we shall close with considering the multifaceted ways our research may enrich our participation in and encourage future contribution to the Dalcroze community.

Diane Daly is a violinist and chamber musician, working extensively as an animateur, coach and workshop leader. She has been a member of the Irish Chamber Orchestra since 1998 and directs the Irish Chamber Orchestra Academy international string ensemble from her violin. She was the recipient of a scholarship from the Irish Research Council, completing her PhD in 2019. She is cur-

rently Course Director of the MA in Classical String Performance at the University of Limerick, Ireland.

Bethan Habron-James (Diplôme Supérieur, Institut Jaques-Dalcroze), has an international profile as a Dalcroze Eurhythmics practitioner and teacher trainer. A former professional violinist, she now teaches musicianship through Dalcroze at the RNCM, Manchester whilst maintaining a private studio teaching the violin, where she continually explores the connection between the body and the instrument. Bethan is currently undertaking doctoral research at Bangor University, North Wales, UK into her own practice.

Anna Harrison is an Australian violinist studying and working in the UK. She is currently studying a Master of Music majoring in Performance and Music Psychology at the Royal Northern College of Music, Manchester. Having previously worked as a peripatetic teacher and teaching assistant, Anna is now working as a freelance musician and a play leader at Songbirds Music UK who deliver specialized music projects to children and families affected by medical conditions, hospitalization and disability.

Rosalind Ridout is a performer, flautist, educator and researcher whose interest in ecology shapes her work. Her work engages with the interrelations of the more-than-human world, in a shift away from an anthropocentric focus. Rosalind is interested in cultivating an ecoliterate artistic and teaching practice within the context of Dalcroze Eurhythmics, and this is the focus of her doctoral research at the Royal Northern College of Music, Manchester.

Oct22.Green.A2

S38 (Paper & Workshop)

(F)LUX AETERNA: CHOREOMUSICAL STUDIES AND CONTEMPORARY RHYTHMICS PRACTICES

HANNE PILGRIM

Department for Music and Movement Education/Rhythmics, University for Music and Performing Arts Vienna (mdw), Austria

STEPHANIE SCHROEDTER

Department for Music and Movement Education/Rhythmics, University for Music and Performing Arts Vienna (mdw), Austria

Generally known is that especially the avant-garde dance theatre at the beginning of the 20th century was looking for new approaches to combine music and movement apart from traditional conventions. Émile Jaques-Dalcroze's educational work provided valuable impulses within this tendency, although some leading dancers/choreographers tried to conceal how much they benefited from these achievements. Less known is, how-

ever, that the field dedicated to the analysis of music and movement, the so-called choreomusical studies or choreomusicology, also drew significant ideas from Jaques-Dalcroze's work (cf. Stephanie Jordan, *Moving Music*, London 2000, pp. 15).

In a theoretical introduction to this workshop intersections between these primarily educational-didactic and, on the other hand, particularly theoretical-analytical approaches to the intertwining of music and movement will be shown: Where are comparable criteria? What are the main differences?

With regard to more recent musical developments (especially in the field of new music, but also electroacoustic music and sound design), the question arises as to how these approaches can be transferred to compositions that do not foreground rhythmic parameters, if they are not even deliberately disguised in order to give other components, especially aspects of sound (as musical space) more emphasis.

At this point the practical part of the workshop sets in: By the example of György Ligeti's *Lux Aeterna* (1966) the tension between notation and sound result, as artistic research subject, will be explored in movement improvisations and reflections. The translating process of the microtonal, static and at the same time fluctuating sound formations into kinaesthetic gestures as movement language will be a starting point for questions of contemporary Rhythmics practice.

Finally, these practical experiences will be reflected by asking to what extent teaching methods of rhythmics going back to Jaques-Dalcroze's work can be profitably expanded by research from choreomusical studies – especially with regard to contemporary performance practices in music and dance/movement.

Hanne Pilgrim is a rhythmician, pianist and performer currently based in Vienna, leading the department of music and movement education/rhythmics at the University of Music and Performing Arts. After her studies of rhythmics and piano at the University of the Arts in Berlin and several further educations in contemporary dance Hanne Pilgrim worked in different artistic fields. As a rhythmician she focuses on collaborative approaches of improvisation, instant composition and contemporary practices in music and movement interventions. <https://hannepilgrim.de>

Stephanie Schroedter taught as visiting and substitution professor for musicology, dance studies, theatre and media studies (Universities of Bern/CH, Bayreuth, Berlin and Heidelberg etc.) and organized several international conferences especially focused on the intertwining of music, dance, theatre/performance and media art. In addition to her work as book editor she has made more than 100 contributions to collective volumes, journals and lexika and gave talks at conferences in Europe, the USA and Canada.

Green B

Oct22.Green.B1

S61 (Workshop)

METHODS OF CREATING HARMONY IN PIANO IMPROVISATION BY THE TEACHER DURING EURHYTHMICS CLASSES

TAIDA WIŚNIEWSKA

Stanislaw Moniuszko Academy of Music in Gdansk, Poland

Music in the Dalcroze practice is the basis 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. It is worth emphasizing that piano improvisation can also become a non-verbal dialogue between a teacher and a group of students.

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. The artistic value of improvisation consists of all elements of music, for example rhythm, melody, harmony, articulation, dynamics, form, etc. Particular attention will be paid to the harmony of the musical narrative. It will be presented to show how the selection of harmonic structures in piano improvisation influences its expression. My own methods of creating harmony in piano improvisation will be presented. It will be shown how simple harmonic measures can become the basis for creating interesting music – such methods which the author calls "Easy Improvisation on Call".

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 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.

DYNAMIC ACTION: MEETING THE MINDS OF DALCROZE AND LABAN TO OPEN UP POSSIBILITY IN IMPROVISATION

SUI MING CHU
Independent, Hong Kong

Music and movement have a deep and complex relationship that can take different expressions in time, space and energy. Composer and music educator Émile Jaques-Dalcroze and dance artist Rudolf von Laban were both interested in expressivity, the former in music and the latter in movement. After Laban met Dalcroze and saw his work in 1912. He said "It was an experience that will play a part in my own development" (Perrottet 93). It is fascinating to explore what significant aspects of Dalcroze's thought continued into Laban's work and at the same time how Laban's work contributed to the work of Dalcroze. This workshop will attempt to integrate Laban's movement framework and ideas about expressing emotions through the human body with Dalcroze's eurhythmic training and his concept of *Plastique Animée*, where the body becomes a vehicle to express and analyse music. The participants will explore the interconnectedness of these two mediums of language of expression. Ultimately this workshop opens up possibilities for improvisation and creativity in cross-medium communication through examining the physical representation of sound experience (Dalcroze) and the representation of movement quality to inform sound experience (Laban). This workshop is aimed to enhance the clarity of creative choices in shaping artistic practice and modes of expression.

Sui Ming Chu is a concert pianist and an experienced teacher of Dalcroze Eurhythmics based in Hong Kong. She graduated from London's Guildhall School of Music, GGSM and attained a Bachelor of Arts at Institut Jaques-Dalcroze, Geneva 2009, and received Dalcroze Certificate UK in 2010. She received a Movement Specialist Diploma in Choreological studies, Trinity Laban, UK in 2018. She teaches Dalcroze Eurhythmics at both schools, and universities, and has presented frequently at international conferences.

GAMES WITH SWELLING SYNCOPES

MARTA BOGUSŁAWSKA
Frederic Chopin University of Music, Warsaw, Poland

The aim of this workshop is practicing atypical rhythmic structures without relating to metrical order and connecting this experience with work on melody and harmony.

Starting point of our work will be syncopé: semiquaver-eight-semiquaver. We will be adding eighth notes in the middle of it and playing with opposite rhythms like eight-semiquaver-eight (adding semiquavers inside the rhythm). Students practicing with me in Warsaw or online will experience these rhythms in quick reaction exercises with music improvised on piano, solfeggio exercises, by creating their own phrases with these rhythms (rhythmic and melodic), by transposing composed phrases into short choreographies, improvising with movement or/and voice.

Students practicing in Warsaw will present short choreography based on music composed together with teacher (students: melody, teacher: harmony, rhythms: like mentioned above). We will also do augmentation and diminution of these rhythms and will be adding rhythmic counterpoint to single rhythms or composed phrases based on them. We will also put these rhythms in duet with different pulsation.

There will also be parts with singing harmony (not only tonal) and moving in rhythm in silence. We also try to explore to what decisions relating to space chosen rhythms invite us.

Music for the lesson will be mainly improvised. There will be body percussion used and if time permits voice work with syllables.

Marta Bogusławska (Marta Grzywacz) born in 1983, improviser (voice, piano, movement). She graduated from the Fryderyk Chopin Music University in Warsaw where she now is a lecturer. She won the 2nd Prize and the title of Instant Composer at the Transatlantic Festival for improvising composers (2012). She is a member of the Hashtag Ensemble. She has performed contemporary music at festivals including the Poznań Music Spring, Warsaw Autumn, Musica Electronica Nova, and Audio Art. She participates in improvised projects in Poland and internationally (notably in Visegrad Songs, Bartók Revised, Witkacy/Photo Scores, Musical Portraits, Intuition Orchestra for the Case of Surprise CD). In her free time, she writes free poetry.

SATURDAY 23 OCTOBER

Blue A

[Oct23.Blue.A0](#)

S6 (Paper & Workshop)

CREATIVITY, SOCIAL ENGAGEMENT AND POLYVAGAL THEORY: CONNECTING WITH OTHERS THROUGH IMPROVISATIONAL PLAY

LORETTA D. FOIS
Espressione Corporea Project

The Polyvagal theory (PVT), developed by Steven Porges, provides us with an understanding and awareness of the way we move through our lives and communicate with others. PVT identifies the social engagement system, a nervous system response, which recognizes the influences of playful arousal and restorative surrender on the body and mind, as well as the importance of social engagement. This area of social engagement is also connected to the study of *Espressione Corporea*, which uses the language of the body as a mode of communication and social interaction.

This presentation will examine the connection between the processes of *Espressione Corporea* and PVT, looking at improvisation as “reciprocal and synchronous interactions” (Porges) that use the social engagement system as a ‘regulator’ of mobilization behavior. It will present some of the evolutionary, neuroscientific and psychological aspects of PVT, and examine the connection between creativity and the vagus nerve. Exercises that engage the vagus nerve and relax the nervous system will be included, as well as playful improvisation through movement, music, and drawing. Through the use of these creative arts, we will develop further awareness around the mind-body connection, connect with our patterns of self-expression that impact our connections with others, and find a space to understand ourselves and others. In doing so, we will strengthen our social engagement system, which impacts our regulatory functions, health, and social connectedness.

Participants will need a small space for movement, blank paper and colored writing utensils (such as colored markers, pencils, pastels, paints, etc.)

Loretta Fois (MFA in Choreography, Ohio State; CAGS in Expressive and Creative Arts, Salve Regina University; BA in Theatre/Chemistry, Holy Cross), is a performing artist, choreographer and teacher who works with movement, music and language. As Director of *Espressione Corporea Project*, she leads Expressive Arts workshops throughout the world (www.corporea.org). Loretta is the Director of Dance at Raritan Valley College, studied Dalcroze in Italy

and New York, and received a NJ Arts Council Choreography Fellowship in 2017 and 2011.

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S40 (Paper & Workshop)

VARIETY FAIR: A SELECTION OF THE MAIN FEATURES OF BAROQUE MUSIC REFLECTED IN A MOVEMENT INTERPRETATION ACCORDING TO DALCROZE'S PLASTIQUE ANIMÉE ASSUMPTIONS

JOANNA LANGE
Paderewski Academy of Music in Poznań, Poland

PAPER
Plastique Animée visualizes the elements of music through movement and spatial solutions. It is a performing art thanks to which we can reflect and express emotionality of music. The paper will be a presentation of an artistic research concerning the movement interpretation of music from the baroque era. It will be an attempt to share several ideas of showing in motion and in space the most important features of baroque music. Imitation, counterpoint, court dances, structuralism or expression will be, among others, analyzed as an inspirations evoking movement and layouts of movement space. The paper will give an examples and ideas how the baroque court dances can imply to movement and space, how baroque musical forms can affect the space, or can we find a connection between baroque structuralism and movement and space? The paper will become a prelude to bring out the atmosphere and aura of the baroque era and it will give a chance to analyze features which can evoke movement and inspire a spatial solution.

WORKSHOP

Music in the baroque era was a powerful tool of communication, expressing emotions. Contrast and dramatic elements, rhetoric, an importance of improvisation became the means of freeing the artistic spirit. The participants in this workshop will try to find those ways of expression through movement and space. The aim of this workshop is to search for the kinds of emotional, movement and spatial aspects which will be helpful to visualize the most characteristic features of the baroque music.

Joanna Lange has a PhD in Eurhythmics, graduated from the Paderewski Academy of Music in Poznań where she currently works. Joanna also teaches eurhythmics in kindergarten and in Primary Music School in Gniezno. She has given several workshops, lectures and performed in Poland and abroad (Trossingen, Riga, Rennes, Vienna, Helderau, Coventry, Quebec).

S92 (Paper & Workshop)

RÍTMICA VIVA: LEARNING POLYRHYTHMS AND ADDITIVE RHYTHMS THROUGH BRAZILIAN MUSICALITY

LUIZ HENRIQUE FIAMINGHI

Associate Professor at UDESC – Santa Catarina State University State, Brazil

José Eduardo Gramani (1944-1998) was a Brazilian rhythmic teacher, composer and violinist who early in the seventies got in touch with a Dalcrozian perspective of rhythmic teaching. Throughout his musical trajectory, transiting from concert music to popular practices, from contemporary music to medieval approaches, he soon realized the abyss between the way of rhythmic learning by written sources or through corporality. In his rhythmic pedagogy, he claimed to a more sensorial approach and defended the non-subordination of rhythmic to time measure. In his words: “The rhythm notation is a code that if it is bad interpreted it could signify only an ensemble of signs to write down the sound durations. We notice then a retroactive jump of quality; the sensibility is left apart and the study is concentrated in the rational aspect. We renounce to feel and start to reckon” (GRAMANI, *Ritmica Viva*, p. 13). He published *Ritmica* (1986) and *Ritmica Viva* (1996), which are practical guides to the rhythmic teacher who seeks to develop in their students the feeling for the polyrhythmic web and metrical games. Many of the exercises and musical ideas we can find there are structured in rhythmic additive series in juxtaposition to regular ostinatos. The resulting odd rhythms generate authentic cross-rhythms and circular timelines similar to the ones encountered in African matrix rhythms that permeate diverse Brazilian musical genres, such as samba, coco, maracatu and ijexá. This paper/workshop aims to present some of these exercises, focusing on their musicality anchored in the Brazilian rhythm traditions.

Luiz Fiaminghi plays the *rabeca* and the baroque violin and is music director of ANIMA group, with whom he has recorded seven CDs, radio and television programs. Parallel to his performing activities, he teaches at Universidade do Estado de Santa Catarina, South Brazil, in the areas of Music Perception, Rhythmic, Musicology, Ethnomusicology. He is the coordinator of the research group A Vez e a Voz da Rabeca. He holds a doctoral degree from UNICAMP/SP.

S54 (Practice paper)

PIANO IMPROVISATION: FROM THE SEARCH FOR SOUND TO SELF-EXPRESSION

MARIA LUISA D'ALESSANDRO

Conservatorio Santa Cecilia, Rome, Italy

This paper presents a best practice approach to musical instrument training that may have an impact on students' social life and inner well-being.

In the 1990s I studied improvisation teaching with Louisa di Segni; together we experimented with strategies which led us, as adult musicians, to discover creative and musical qualities in ourselves which had been kept hidden from us during our years of traditional instrumental training.

In my teacher-training classes with adult conservatory students I use the strategies developed with Louisa. Many of these students are not pianists, have never been asked to improvise and are accustomed to traditional classrooms and passive learning.

The approach involves group work, in which each participant imagines him or herself in the position of someone who has no previous musical knowledge. We start by exploring the piano through different dimensions: motor, spatial and expressive. The interdisciplinary framework draws inspiration from a study of life and human nature, and can include references to the visual arts, to literature, to architecture, etc.

After each improvisation the students give their feedback. They comment not only on the musical content but on their observations of their fellow students and themselves as they move towards greater emotional maturity and independence. As the students' feedback confirms, the activities used in these improvisation lessons contribute to the development of both musical and extra-musical skills and personal growth. Working in this way we are able to achieve a state of well-being that Dalcroze calls “inner joy”, which can be reached through self-awareness and through our invaluable relationships with others.

Maria Luisa D'Alessandro is Professor of Piano for Music Education at the Santa Cecilia Conservatory of Music in Rome. She graduated in Piano *summa cum laude* and in Harpsichord, and gave concerts as a soloist and in chamber music groups until 2005. Her encounter with Louisa Di Segni in 1994 ignited her passion for the Dalcroze method. She holds a Dalcroze Certificate from the Carnegie Mellon University in Pittsburgh and a Dalcroze License from the Dalcroze Society, UK. Since 2003 she has been working to spread the Dalcroze Eurhythmics in Italy.

S20 (Practice Paper)

CHESTER MEETS THE DRAGON: TEACHING POLYRHYTHM IN CHILDREN'S PIANO GROUP CLASS WITH DALCROZE-INSPIRED ACTIVITIES

PEI-CHEN CHEN

University of Toronto, Canada

This practice-based presentation aims at providing piano teachers with insights into how to apply Dalcroze-inspired activities to children's piano group class. The majority of Dalcroze Eurhythmics research in the music education field is focused on children before they specialize in an instrument. Motivated by my own Dalcroze training experience and informed by various research papers and books, I developed a series of Dalcroze-inspired activities for piano teaching in the belief that there is a need to extend and expand the pedagogical approaches for teaching young piano learners.

In this presentation, I will review how I applied Dalcroze-inspired activities to early intermediate children's piano group classes at the University of Toronto Children's Piano Pedagogy Program. More specifically, I will outline how I explored methods for teaching students to perform polyrhythm by connecting body movement with music and piano improvisation. Polyrhythm is more difficult to perform than a single-line rhythm, and it is important to develop students' abilities to send different commands to different parts of their bodies. To achieve a holistic approach and to demonstrate their understanding of both the theoretical and practical aspects of polyrhythm, I also asked students to compose and perform a trio with a group-created story, *Chester Meets the Dragon*. The ultimate objective of this work is to explore a piano teaching approach that incorporates Dalcroze-inspired activities to expand the possibilities in piano pedagogy.

Pei-Chen Chen has received numerous awards throughout North America and Asia as a pianist, piano educator, and researcher. She was recently awarded a Social Sciences and Humanities Research Council (SSHRC) Doctoral Fellowship from the Government of Canada. Pei-Chen is currently a DMA Candidate and a Teacher Trainer in the Piano Pedagogy Program at the University of Toronto. She actively applies Dalcroze Eurhythmics to her piano teaching and to her research.

S65 (Research paper)

TEACHING DALCROZE EURHYTHMICS: THE EXPERIENCES AND VIEWS OF FIVE TEACHERS

RINEKE VILJOEN

MASARA, North West University, South Africa

Often, a music classroom setting is established where musicality is trained out of, rather than into, the learners. This frequently happens when learners are unable to make an association between theoretical or sometimes abstract concepts and practical experiences. This paper argues that Dalcroze Eurhythmics (DE) is a useful approach for addressing this issue. The use of embodiment in Music Education offers a way of improving the perceptions and abilities of musicians by connecting theoretical and practical experiences. This qualitative study explores pedagogical approaches in Music Education, and focuses on the reflections of five Swedish teachers on the teaching of DE. The most important goal of the study was to document the teachers' views and their interpretation of experiences, how they construct their worlds, and what meaning they give to their experiences. The participants were encouraged to share their experiences and data was collected through semi-structured interviews. This study adopted the interpretive paradigm as worldview to explore the ways in which participants described their use of the DE approach. The data were analysed using *Initial* and *In-Vivo* coding to give a voice to the participants by making their experiences vivid. Themes identified in the analysis process were: *becoming a rounded musician*, *connectedness* and *wellbeing*. The insights obtained in this study may allow teachers and learners the opportunity to explore and realize some positive and meaningful ways to broaden their thinking and to reflect deeply on teaching and learning practices.

Rineke Viljoen obtained the degrees LLB in 2012, BMus in Performing Arts Piano in 2015 and her MMus (2018) in Musicology at the North West University (NWU), South Africa. This research was developed during her MMus degree when she studied at the Kungliga Musikhögskolan (Royal College of Music), Stockholm. In May, 2021 she was appointed lecturer at the NWU, School of Music in Aural training and Music Theory.

IRISH CHAMBER ORCHESTRA ACADEMY PROJECT

DIANE DALY

University of Limerick, Ireland

In 2019 I became course director for the MA program in Classical String Performance at the University of Limerick. Chamber music lies at the heart of this course which is run in partnership with the internationally renowned Irish Chamber Orchestra. As there were too few students to run a large strings ensemble where they could learn the required skills and core chamber orchestra repertoire, I invited post-graduate strings students at Master's level from around the world to come to the west of Ireland for a 4-day project. This paper presents how the project evolved into an immersive Dalcroze Eurhythmics experience for this international cohort of gifted string players while also offering me an opportunity to investigate their experiences. The repertoire was explored through a Dalcroze approach, primarily away from instruments, enabling the students to find creative ways to discover as an ensemble, how the music moved. My research used a bricolage of qualitative research methodologies and methods of documentation to gather data. Methods of documentation included questionnaires, journaling, interviews and audio and visual recordings. The findings indicate that this creative approach to ensemble rehearsals was different from the students' previous chamber music experiences. They described transformative experiences in rehearsal and performance. These included enhanced communication skills, active listening and physical freedom while playing. The rehearsal period culminated in a 25-piece ensemble performance of Tchaikovsky's *Souvenir de Florence*, originally a sextet. The group performed this work with no conductor, lending further testament to the sense of creative autonomy that learning the music using Dalcroze-inspired principles and processes had engendered.

Diane Daly is a violinist and chamber musician, touring the world with many prestigious ensembles including the Academy of St. Martin in the Fields and Irish Chamber Orchestra. In other genres, she has recorded with Sir Paul McCartney, Rod Stewart, The Corrs, Bono, Shania Twain, Katie Melua and plays in her own gypsy jazz trio. She runs the MA in Classical String Performance at the University of Limerick where she also teaches Dalcroze, Kodaly and improvisation.

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S48 (Paper & Workshop)

EURHYTHMICS IN DEVELOPMENTALLY, SOCIALLY, AND ECONOMICALLY DIVERSE STUDENT POPULATIONS

PATRICK CERRIA

Union County Educational Services Commission (UCESC), Westfield, NJ, USA

Public and private schools around the world are becoming more socially, economically, and developmentally diverse. Technology has sped up medical, scientific, and academic research. This has made the ability to diagnose and/or classify children more efficient and thorough. The byproduct is improved therapies and treatment protocols, thus increasing special needs populations in schools. According to the National Center for Education Statistics (USA), 14% of the American public school population is comprised of special needs students (7.1 million). In addition, the Centers for Disease Control and Prevention (CDC) reports that amongst American children ages 3-17 years, 1.9 million have diagnosed Depression (3.2%), 4.4 million have diagnosed Anxiety (7.1%), and 4.5 million have a diagnosed behavior or self-control classification (4.5 million) [these statistics are pre-COVID-19]. A June 2019 report by the Brookings Institution estimates more than half of the world's poor are children (13%). I have spent 17 years teaching and working with developmentally as well as socially/emotionally and economically diverse students. I believe Eurhythmics to be a highly effective approach not just for music educators, but for all educators. I will present a paper dedicated to examining the above statistics as well as my experience working within these populations of students.

My workshop will examine how Eurhythmics-based techniques can be applied to these diverse students. Through personal anecdotes as well as detailed information regarding specific populations, Eurhythmics-based exercises will be demonstrated. As an example: a class of students on the Autism spectrum can often include students who are non-verbal, a Eurhythmics exercise in working within this specific population subset will be demonstrated and discussed. Another example would include a Eurhythmics lesson specific for students with a behavioral and/or emotional classification. I will also discuss Eurhythmics training for non-music educators. I have presented staff development workshops to non-music educators on the uses of Eurhythmics in developmentally diverse classrooms, and their responses have been overwhelmingly positive. The other area that will be discussed is how Eurhythmics can help teach students coming to school who are impoverished. Again, these student populations bring a range of behaviors to

the classroom. Through personal experiences as well as demonstration, I will discuss these applications.

Patrick Cerria is a New Jersey-based Dalcroze Eurhythmics teacher. He was awarded the Dalcroze Elementary Certificate in 2007 and has spent the last 14 years teaching special needs and inner city/at-risk students. Currently he teaches at Crossroads School (students on the Autism spectrum); Westlake School (Physical and/or Developmentally Disabled Students); and Lambert's Mill Academy (at-risk inner city students with behavioral and emotional classifications). Patrick is currently working towards his Dalcroze License at The Marta Sanchez Dalcroze Training Center at Carnegie Mellon University in Pittsburgh, Pennsylvania. His research and work has led to a book which will be published in summer of 2021.

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S44 (Roundtable)

TRAINING DALCROZE TEACHERS UNDER COVID-19 – THE PERSPECTIVE OF THE DIRECTORS OF STUDIES: ISSUES, ACTIONS AND OUTCOMES

EUGENIA ARÚS

Universitat de Barcelona ; Escola di Música Joan Llongueras, Catalonia, Spain

JEREMY DITTUS

The Dalcroze School of the Rockies; The Suzuki Music Institute of Dallas, Texas, USA

KARIN GREENHEAD (Chair)

The Royal Northern College of Music, Manchester, UK

LOUISE MATHIEU

Université Laval, Québec, Canada

SANDRA NASH

Independent, Sydney, Australia

Teaching and learning in Dalcroze Eurhythmics (DE) requires that students respond in real time to the teacher's improvisation and to one another. The advent of COVID-19 and the responses of governments worldwide presented particular problems relating to the professional training of Dalcroze teachers. Directors of Studies from training centers in five countries will discuss their experiences of the sudden shift from in-person to online teaching and the responses of teachers and their students. They will consider the discoveries and opportunities that arose; the limitations and benefits of online teaching; issues relating to distance learning and examination, and how these events and experiences may affect future training.

Teaching, learning and assessment online under COVID-19 restrictions required engaging with new technologies and equipment, making recordings and working with, often severe, social, spatial and temporal limitations via the computer screen. The discussion aims to share and explore the impact and effects of online study on teachers, students and training centers from the perspective of those responsible for training Dalcroze teachers. Contributions from participants will broaden the investigation into what was discovered and learnt in a quest to understand what these events, effects and discoveries reveal about the nature of DE and the essential requirements in training its teachers. Such an understanding could help teachers to evaluate the potential uses, limitations, benefits and disbenefits of online training so that best use can be made of all available resources in unpredictable future training situations.

Dr Eugenia Arús holds the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva and a PhD from the Universitat de Barcelona where she is a lecturer in the Faculty of Education. Director of the Dalcroze training program at the Escola di Música Joan Llongueras and collaborator with the Barenboim-Said Foundation in the Early Childhood Music Education Project, Eugenia is primarily a pianist who combines performing with publishing articles and teaching materials to promote music education, innovation and research.

Dr Jeremy Dittus holds a DMA in piano performance (University of Colorado) and a Diplôme Supérieur (Institut Jaques-Dalcroze, Geneva). He enjoys a career as a pianist, theorist, and Dalcroze Education specialist and has performed solo and chamber programs and presented Dalcroze masterclasses throughout the USA, Europe and South East Asia. He has written several books including *Embodying Music*, *Moving Sound*, and seven volumes that correspond to the youth curriculum at the Dalcroze School of the Rockies.

Dr Karin Greenhead teaches Dalcroze Eurhythmics (DE) at the Royal Northern College of Music (RNCM) and is Director of Studies for Dalcroze UK. Holder of the Diplôme Supérieur (Institut Jaques-Dalcroze [IJD], Geneva) and a PhD (Manchester Metropolitan University with RNCM), Karin teaches, presents and publishes on DE and *Dynamic Rehearsal*, her application of Dalcroze principles to musical rehearsal and performance. She is secretary to the Collège (IJD) and a founder member of the ICDS scientific committee.

Dr Louise Mathieu is a Retired Professor of the Faculty of Music of Université Laval (Quebec, Canada). Director of Studies of Dalcroze Canada, she also acts as President of the Collège of the Institut Jaques-Dalcroze (Geneva) and Vice-Chair of ICDS. Louise serves on the editorial board of the journal *Recherche en éducation musicale* and on scientific committees. A frequent lecturer and workshop leader, she holds the Dalcroze Diplôme supérieur (IJD, Geneva) and a Doctor of Arts (New York University).

Dr Sandra Nash (PhD, BMus hons) pursued Dalcroze training in Sydney, London and Geneva (Diplôme Supérieur). She has taught in schools, universities and studios, and since 1994 has conducted Summer Schools and workshops in Australia and has taught internationally. She is a member of the Dalcroze Eurhythmics International Examination Board (DEIEB) and a member of the Collège, Institut Jaques-Dalcroze. Her doctoral thesis (2011) was on Dalcroze influences on Australian music education.

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S57 (Practice paper)

JOINING THE CONVERSATION: USING WOODWIND INSTRUMENTS TO LEAD DALCROZE CLASSES

WERONIKA BALEWSKI

Instructor and Director of Development at Integral Steps; Flute Faculty at Concord Conservatory; Flutist with Marvento Duo; Dalcroze and Integrative Educator

EMMA SHUBIN

Co-Founder and Executive Director, Dalcroze, Suzuki Flute, and Integrative Educator at Integral Steps; Ambassador Clinician Artist for Wm.S. Haynes Flutes Company; Assistant Principal and Piccolo player for the Steamboat Symphony Orchestra (Colorado, USA)

KATHERINE SMITH

Instrumental Music Teacher for the Education Department of Western Australia; Early Childhood music teacher at the University of Western Australia Junior Music School; Candidate for the DEIEB Dalcroze Licence through Dalcroze Australia

In the world of Dalcroze Eurhythmics, it is rare to experience a class led with a melodic instrument. “I love this approach, but I don’t play piano” is a common remark from musician-teachers who cannot see a place for themselves in Dalcroze practice. “We would love you to teach in our program, but we don’t have a piano” is a comment that highlights the privilege associated with a Dalcroze education. As Dalcroze Certificate and Licentiate holders who are professional first-study woodwind players, we posed the question: can melodic instrumentalists offer solutions to the issue of Dalcroze accessibility? For fourteen months, via Zoom, we explored practical ways to play for movement using our instruments, the flute and clarinet. Although already Dalcroze teachers, we found the piano emphasis of our Dalcroze training required us to re-make discoveries on our primary instruments. We devised practise assignments, trialled teaching activities, and documented our findings. For example, we found how to play to inspire forward momentum, to create the lift needed for skipping, and to establish the preparation for movement. This paper presents specific techniques

that the woodwind player can employ to successfully teach Eurhythmics from a woodwind instrument; outlines the benefits of using a woodwind instrument to teach Eurhythmics; and identifies areas for further study. It makes the case for nurturing a community of practice in which Dalcrozians are encouraged to teach on instruments with which they can be most musical, therefore making the joy of a Dalcroze experience more widely available.

Weronika Balewski is a flutist & educator dedicated to creating musical experiences which foster connection and relationship. Based in Boston, USA, she teaches private flute and piano lessons and group classes, performs with Marvento Duo, and collaborates in various performance and education projects. At Integral Steps and as a co-founder of the Virtual Dalcroze Meet-Up, she builds integrated and sustainable communities. Weronika holds degrees from Carnegie Mellon University and the Longy School of Music.

Emma Shubin is a Flutist, Dalcroze Licentiate, and Suzuki Educator who 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 & 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.

Katherine Smith is passionate about music education in public schools. She holds a Master of Music from the University of Western Australia, the DEIEB Dalcroze Certificate, and the Australian Kodály Certificate. Katherine has worked as a freelance orchestral clarinetist, a primary school classroom music teacher and an early childhood music teacher. She currently teaches the clarinet in schools for the Education Department of Western Australia and is a sessional academic for Edith Cowan University. Katherine is the president of Dalcroze Australia and a candidate for the Dalcroze Licence.

S52 (Research Paper)

“YOU MUST BE THERE”: APPLYING TEMPORAL AND REGENERATIVE ASPECTS OF THE DALCROZE APPROACH TO MUSICAL INTERPRETATION

LEDA MILETO

Royal Northern College of Music, Manchester, UK

The context of this theoretical paper is that of Dalcroze Eurhythmics (DE) and musical interpretation. The author intends to show that the Dalcroze practices of improvisation and embodiment (experiencing music primarily through the body) are manifestations of the phenomena

of regeneration and continuation. DE is characterized by an embodiment calling on deeply human reactions and intense experiences of the present (such as sensations of *flow* and timelessness) that are detached from sequential time. When considered in the context of Heidegger's philosophy of temporality in *Being and Time*, these characteristics are revealed as examples of atemporality that confirm DE's adaptability to diverse times and contexts without compromising its identity as asserted by Le Collège de l'Institut Jaques-Dalcroze (2019). In seeking a balance between adaptation and preservation one might consider that DE could be transmitted by being regenerated according to its "potential", in Heidegger's terms, owing to the relationship between embodiment in its musical approach and embodiment in its transmission. A review of relevant literature and personal experiences, and a consideration of the application in an instrumental practice context of Dalcroze's emphasis on the present and on the corporealization of music led to the research aims which are: 1) to illustrate how DE illuminates temporality and atemporality in music-making in general and 2) to propose a regenerative view of DE and of musical interpretation freed from any problematics linked with multiplicities of interpretation. This research will be relevant to the study of temporality in music education, Dalcroze Eurhythmics, musicology and instrumental practice.

Leda Mileto was born in Rome, Italy in 2000. She is studying for a Master's degree in violin at the Royal Northern College of Music. She has been trained in Dalcroze Eurhythmics from the age of three. At the RNCM, she is completing two Dalcroze-related modules, one theoretical and one practical, with Dr John Habron and Dr Karin Greenhead. Her current research considers the connections between Dalcroze, performance practice, musicology and the philosophy of temporality.

S21 (Research Paper)

OFF THE BENCH, SING AND PLAY: ONGOING RESEARCH INTO LIVED EXPERIENCES IN DALCROZE-INSPIRED PIANO LESSONS FOR AMATEUR ADULTS

PEI-CHEN CHEN
University of Toronto, Canada

The lived experiences of career-aged adults (30-55 years of age) greatly impacts how they learn a new skill. As adult piano lessons become more popular, a lack of training in music andragogy means many piano instructors are forced to adapt their methods used for children with little guidance. An increasing number of piano method books for adults are being published; however, this literature often neglects the notion of musical expression and the concept of feeling music through the entire body, leading to a sense of unfulfillment in lessons for this age group. As an on-going research project, I will present an

overview of the research design, including: findings from a literature review regarding adult piano learning, and a summary regarding the use of Interpretative Phenomenological Analysis (IPA) as the qualitative methodology to investigate a Dalcroze-inspired approach to piano lessons in adult learners. The primary research question is: What are the lived experiences of career-aged amateur adults learning piano through Dalcroze-inspired activities? My work will build on this research in order to advocate for Dalcroze Eurhythmics (DE) in piano andragogy, allowing adults to find an expressive way to learn and develop connections between mind, body, and music, positively impacting their learning experiences. The ultimate objective is to investigate the application of DE into adult piano study to inform and broaden the possibilities in piano andragogy and to help future piano teachers trained in Dalcroze Eurhythmics navigate working with adult learners.

Pei-Chen Chen has received numerous awards throughout North America and Asia as a pianist, piano educator, and researcher. She was recently awarded a Social Sciences and Humanities Research Council (SSHRC) Doctoral Fellowship from the Government of Canada. Pei-Chen is currently a DMA Candidate, a Course Instructor, and the Teacher Trainer in the Piano Pedagogy Program at the University of Toronto. Pei-Chen has been actively applying Dalcroze Eurhythmics to her piano teaching and research.

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S4 (Research paper)

DALCROZE VERSUS THE CONSERVATORIES? A MUSIC HISTORIAN'S REAPPRAISAL

JOSHUA NAVON
Columbia University, USA

Historical narratives surrounding the emergence of rhythmic gymnastics, which began with Jaques-Dalcroze's own autobiographical and critical writings, have constructed music conservatories as something of a straw man. In articles like "The Young Lady of the Conservatoire and the Piano," Jaques-Dalcroze contrasted his own music-pedagogical aims and methods with conservatory practices that he deemed incapable of developing students' most fundamental musical capacities. No doubt fueled by the fraught relations he had with his administrative superiors at the Conservatoire de Musique de Genève, "conservatories" came to stand for just about everything Jaques-Dalcroze thought music education should *not* be.

Subsequent historical and biographical accounts of Jaques-Dalcroze's early career, when he was developing rhythmic gymnastics in Geneva, have done little to clarify this image of an iconoclast who struggled against a stubbornly conservative music-educational establishment.

But this narrative belies a simple historical fact: by the time he founded his Training Institute in Hellerau in 1911, most prominent German conservatories taught some form of rhythmic gymnastics. Arguably, it was in German conservatories, and the upper echelons of German pedagogy more broadly, that Jaques-Dalcroze's methods first received widespread and positive reception (a state of affairs that surely influenced Jaques-Dalcroze's decision to locate his Institute in Germany). In this paper, then, I seek to offer a more nuanced account of Jaques-Dalcroze's relationship with music conservatories and the pedagogical domains in which rhythmic gymnastics first thrived. Turning to various archival and primary sources, I show that German conservatories were far more receptive to pedagogical innovation—not least in ear training, pedagogical methodology, and rhythmic gymnastics—than accepted historiography allows.

Joshua Navon is a lecturer in music at Columbia University, where he earned his PhD in Historical Musicology in 2019. His research analyzes various pedagogical and scientific arenas in which musical expertise has been defined and produced, with a focus on music conservatories and the psychological sciences in the nineteenth and twentieth centuries. His first book project explores how the development of German conservatory training reshaped classical-music pedagogies and predominant discourses of human musicality.

S89 (Research paper)

FORMATION OF FINNISH MUSIC AND MOVEMENT PRACTICE

MARJA-LEENA JUNTUNEN
Sibelius Academy, Uniarts Helsinki, Finland

Music-and-movement is part of the Finnish music education curriculum in early childhood education, comprehensive education as well as in teacher education. It relies primarily on Jaques-Dalcroze's ideas but integrates elements also from the Orff approach. It was gradually formed during the 20th century in the teaching practices of three pedagogues who worked at the Sibelius-Academy: *Maggie Gripenberg* (1881–1976), a dancer, choreographer, pianist, pioneer of modern dance, and painter – also a student of Jaques-Dalcroze who brought his pedagogical ideas to Finland; *Ilta Leiviskä* (1907–1979), a student of Gripenberg who further developed Gripenberg's pedagogical work in the context of higher music education at the Sibelius Academy; and *Inkeri Simola-Isaksson* (1930–2012), a student of Leiviskä who applied and modified Jaques-Dalcroze's ideas for school music education and established the Finnish music-and-movement practice as part of general education. Drawing on life history research, this paper examines the lifework and pedagogy of each of these three female artist-pedagogues. It can be observed how an educational approach may trans-

form into a context and teacher-specific practical theory or pedagogical vision, within its original framework of philosophical and educational principles.

Marja-Leena Juntunen (PhD, MM) works as Professor of Music Education at the Sibelius Academy, Uniarts Helsinki, Finland. She holds a Dalcroze License from Carnegie Mellon University and has given Dalcroze-inspired workshops around the world. Her research interest areas include, among other things, embodiment, Dalcroze pedagogy and education in school, higher education and teacher education. She has published widely in international research journals and compilations and has served as an editor and review reader in several research journals.

S33 (Research paper)

A MUSICIAN MOVING WITH THE EARTH: AN AUTOETHNOGRAPHIC EXPLORATION OF HOW DALCROZE EURHYTHMICS SHAPES A MUSICIAN'S ECO-LITERATE PERFORMANCE AND TEACHING PRACTICE

ROSALIND RIDOUT
Royal Northern College of Music, Manchester, UK

The greatest challenges facing our planet over the coming years include the climate and ecological emergencies which have arisen after years of under-valuing non-human life on earth. A shift in this anthropocentric value-system is required, along with the development of skills, knowledge and attitudes, to work sustainably for the future of all life on our planet. This paper outlines my doctoral research project which explores how Dalcroze Eurhythmics can shape ecoliterate performance and teaching practices to help enact this shift in thinking, and cultivate the skills and knowledge necessary for ecoliteracy.

I will present findings from my literature review considering the extent to which Dalcroze Eurhythmics principles fit the conceptual framework of ecoliteracy. Ecoliteracy requires the development of the head, heart, hand and spirit (McBride et al., 2013) which parallels Jaques-Dalcroze's aim for the holistic development of body, mind and spirit (Jaques-Dalcroze, 1967). Furthermore, the natural world is an integral portal into the study of the Dalcroze Subjects (Le Collège de l'Institut Jaques-Dalcroze, 2020).

This is an autoethnographic project and data draws on my own experiences. I will present some initial reflections of how Dalcroze has equipped me with the skills to engage with my environment in richer ways and has enhanced my relationship with the natural world, and how this develops in my work as a teacher and performer. Bringing Dalcroze and ecoliteracy together has empowered me to use my skills and areas of work to do what I can for the future of our planet.

Rosalind Ridout is a performer, flautist, educator and researcher whose interest in ecology shapes her work. Her work engages with the interrelations of the more-than-human world, in a shift away from an anthropocentric focus. Rosalind is interested in cultivating an ecoliterate artistic and teaching practice within the context of Dalcroze Eurhythmics, and this is the focus of her doctoral research at the Royal Northern College of Music.

Red A

Oct23.Red.A1

S8 (Workshop)

MOVING OUR MUSICAL BODIES: A SOMATIC EXPERIENCE THROUGH DALCROZE PRINCIPLES

ANA NAVARRO WAGNER

Independent, Spain

The aim of this workshop is to explore one of Dalcroze's statements: "The laws of musical expression originate in the human organism, born of the natural observation of our physiological life". By using Dalcroze's principles (Body is the instrument, Music is the stimulator, Active listening, Spirit of Play, Improvisation, Time, Space, Energy...) we will explore some of the basic elements of music: timbre, pulse, rhythm, pitch, melody, dynamics, silence... Our starting point will be our own bodies: our breath, our voice, our pulse, our pace, our patterns, our emotions, our sense of consonance and dissonance, our use of space, our energy... The presenter will offer a variety of games and group dynamics that will allow participants to explore the relationship between body and music in two ways:

- 1 – Listening to our body (from the inside to the outside): where and how the elements of music take place in each body, how the musical elements of our bodies are felt as sound, music and e-motion.
- 2 – Moving to the music (from the outside to the inside): how our bodies respond to musical elements and how music makes our bodies move and feel.

How do these *im-pressions* and *ex-pressions* help us in our everyday life? Because our bodies are also a socio-cultural construction, we will be able to share (Theory follows practice) and discuss how each participant has experienced the different elements of music in their own socio-cultural bodies.

Participants should have their cameras on and microphones available. They should dispose of enough space to move around in. It is recommended that they dispose of a good set of speakers in order to listen to the music with a good quality of sound (so that the music can embrace them).

Ana Navarro Wagner has worked as a primary music teacher for fifteen years in Barcelona, Spain. She holds her Dalcroze Certificate from L'Institut Joan Llongueres and has worked there as an eurhythmics teacher for six years. She received her MA Degree in Music Therapy from Aalborg University (Denmark) and wrote her master's thesis on her experience as a music therapist in Uganda (Africa). She is also a coordinator of movement and somatic therapy (*Sistema Río Abierto*) and holds weekly movement sessions with adults.

Oct23.Red.A2

S41 (Workshop)

EURHYTHMICS MULTIPOWER! FROM PIANO IMPROVISATION INSPIRED BY MUSICA RICERCATA VII (GYORGY LIGETI) THROUGH VOCAL, MOVEMENT AND SPATIAL ACTIVITIES TO A PLASTIQUE ANIMÉE CREATIVITY

JOANNA LANGE

Paderewski Academy of Music in Poznań, Poland

MICHAŁ MROCZKOWSKI

Paderewski Academy of Music in Poznań, Poland

The rhythm of the 20th century music is constantly transformed by the innovative research of composers. *Musica Ricercata VII* by György Ligeti, which has inspired us to create the workshop, refers to the historical form of ricercar and combines simultaneously two melodic and rhythmic plans – first is maintained in imitation, the second reminiscent of toccata. Despite the tempo differences of each voices and their opposite expression, the Hungarian composer created a subtle piece.

Inspired by its beauty and compositional technique, we have created a workshop that will give the participants the opportunity to express the rhythmic phenomena characteristic of contemporary music: the issue of added rhythmic value, complementary rhythms or comparing polymeter to isometer.

The starting point for the workshop will be a specially prepared melody, created by Michał Mroczkowski in his piano improvisation lessons, paraphrasing the motif from *Musica Ricercata VII*. During the activities, the melody will be modified by rhythmic deconstructions and several enrichments. Workshop participants will be invited to play with changing music by actively experiencing it, following Dalcroze's idea that feeling leads us to consciousness. By using movement improvisation, singing and other forms of expression, we will create an artistic miniature in movement and space.

The participants will have an opportunity to observe the forms of work with several exercises which were devel-

oped at The Paderewski Academy of Music in Poznan, by the eurhythmics faculty.

Joanna Lange has a PhD in eurhythmics, graduated from the Paderewski Academy of Music in Poznań where she currently works. Joanna also teaches eurhythmics in kindergarten and in Primary Music School in Gniezno. She has given several workshops, lectures and performances in Poland and abroad (Trossingen, Riga, Rennes, Vienna, Hellerau, Coventry, Quebec).

Michał Mroczkowski is a student of eurhythmics at The Paderewski Academy of Music in Poznań. He works as a music and movement teacher with children and adults. He is interested especially in using Dalcroze's method in actor training. He actively participates in many eurhythmics workshops, events and projects in Poland.

Oct23.Red.A3

S76 (Workshop)

DANCING WITH PARKINSON'S: MUSIC AND IMAGERY INTEGRATION

HELEN GOULD
Independent, UK

It is widely acknowledged that music and dance interventions can support people living with Parkinson's Disease (PD). Research has demonstrated short-term improvements in symptoms, including motor control, balance, co-ordination and general wellbeing.

The workshop will explore how dance, Dalcroze and imagery integration can help maximize the benefits of movement and music practice for people living with PD. The session will reference current research relating to the field and provide participants with an overview of findings. Participants will engage in a practical session suitable for all and designed for People living with PD, having an opportunity to reflect, interact and analyse content.

This workshop will highlight ways in which familiar music and visual imagery might together initiate greater muscular action and embodiment for People living with PD and the wider population. The principles are transferable and relevant to other settings.

The session will draw on Helen's role as a community artist and movement director, her experience delivering specialist classes over the last eight years, her Dalcroze experience and her interest in the transformative influence of music within community dance settings. Helen's practice incorporates a range of dance style and forms including classical ballet, contemporary dance, tap dance, creative movement and improvisation.

Helen will deliver in a studio setting with recorded music, webcam and microphone. The practical session is designed for home spaces. Participants should ensure their space is free of trip hazards and they can move their arms freely to the side. They will need a chair, preferably firm and with a high back.

Helen Gould is a dance artist, movement director and co-director of LPM Dance, a dance organization based in Lancashire UK. Helen works across the lifespan and within a diverse range of settings and communities. She has a particular interest in dance and Dalcroze integration within community dance settings and widening access to high quality artistic activity for those for whom there may be barriers to engagement. Helen was awarded the Selma Odom prize at ICDS4 for her student research paper, *Dancing with Parkinson's: A classical ballet and music intervention for people living with Parkinson's*.

Oct23.Red.A4

Performances (durations given below)

S80 (30 minutes)

CHEKHOV, 'THE TURKEY BIRD' (AN EARLY STORY BY CHEKHOV) AND A SHARK

LENA ROMANOVA
Gnessin Moscow Special School of Music, Moscow, Russia

Why do I want to show a recording of our recent project – a theatrical performance about Anton Chekhov created with "RHYTHM-THEATRE" (group of children from 7 to 13 years old whose activities are based on the Dalcroze method)?

The name of the show is "Chekhov, 'The Turkey bird' (an early story by Chekhov) and a Shark". We are used to an image of the famous, Russian writer that is not particularly heroic. Chekhov was handsome, Intelligent, graceful, very witty, lively and sociable. He liked to joke and improvise. In our theatrical performance we try to prove that the writer was indeed a real hero! Everybody knows Chekhov as the ingenious writer but not as the doctor who treated very poor people, often free of charge. Suffering from tuberculosis Chekhov left Moscow for a dangerous trip to Sakhalin...and on his way back he dared to jump into the Indian ocean and even swam past a shark...

I believe that making and presenting such a show we have found a good way to help young actors and audiences to find their own hero in spite of the difficult ideological situation that prevails in our country today.

Lena Romanova has lived and worked in Moscow all her life teaching eurhythmics at Gnessin College of Music from

2003 until today. Lena initiated several education projects “RHYTHM-THEATRE” (2005), “PLANET OF RHYTHMS” (2010) and a new project for preschool – “TALES ABOUT MUSICAL VIRUS” (2020). During the International Eurhythmics Festival Competition, she won the 2nd prize for a choreography with children in a theatrical performance “WE ARE IN METRO” (Remscheid, March 2015).

S90 (47 minutes)

DANCING ON THE KEYBOARD

ADALBERTO MARIA RIVA
Independent, Switzerland

As a true extension of Dalcroze’s musical thought, piano held a prominent place in the composer’s creative life. In the roughly sixty years during which his creative output unfolded, his piano music documents a stylistic evolution to an extremely personal language, from the highly chromatic, and rather Germanic approach we associate with the late nineteenth-century French milieu of Saint-Saëns, Massenet, and Chabrier.

This performance focused on selected pieces related to dance. Although some of those works are evidently connected with Dalcroze Eurhythmics, nevertheless those pieces are not conceived for dancing or as eurhythmic exercises, but as concert pieces. Dalcroze’s musical imagination is extremely rich, original and various, as 6 Dances Romandes (1899) show in each bar. Starting from the salon piece of the Valse-caprice, an early and brilliant work written around 1890, Dalcroze’s style finds its own way, becoming more and more personal and original, especially in harmonic patterns and mostly in combining and developing different musical ideas, as in the 12 Dances (1911). Those pieces, written in Hellerau, show very often metrical and accentuation changes, declining rhythm in all its variety of combinations.

Program:

Valse-caprice opus 8 n. 3 (From Trois morceaux opus 8)

6 Dances Romandes opus 37 (Allegro risoluto – Allegro moderato – Allegretto – Allegro giocoso – Tempo di valse – Allegro risoluto)

12 Dances (1. Allegretto – 2. Allegro con ritmo – 3. Andante misterioso – 4. Moderato grazioso – 5. Andante con tenerezza – 6. Allegretto quasi Valse lente – 7. Allegretto semplice – 8. Allegro giocoso – 9. Andante tranquillo – 10. Allegro risoluto – 11. Allegretto – 12. Allegro scherzando)

Adalberto Maria Riva, from Milan, graduated at the Milan Conservatory of music and then at the Lausanne Conservatory. As a concert pianist, he performs regularly in Eu-

rope and North America. Very fond of musical discoveries, he dedicated several CDs to forgotten composers belonging to the 19th and 20th centuries, released by VDE-Gallo, Cascavelle and Toccata Classics. These recordings include some world premières, like Dalcroze’s piano works, and had excellent reviews worldwide, including in the *Guardian*, *American Record Guide*, and *Fanfare Magazine*.

Oct23.Red.A5

Performances (durations given below)

S28 (12 minutes)

TWO PIECES FOR FLUTE AND PIANO BY ÉMILE JAQUES-DALCROZE

YONATAN KADOSH
Independent, Switzerland

ADALBERTO MARIA RIVA
Independent, Switzerland

Wind playing in French-speaking Switzerland is closely related to the development of brass bands and wind bands in the second half of the nineteenth century. After the First World War, Swiss composers would contribute to a repertoire that would blossom with the spread of the neo-classical aesthetic and the taste for forthright timbres and rhythms that was prevalent at the time.

The *Deux Airs de danse* (Two Dance Tunes) for flute, string orchestra, piano and percussion by Émile Jaques-Dalcroze must have been composed during the 1930s. Unfortunately, we have very little information about this work, which seems not to have received any public performance during the composer’s lifetime. It is dedicated to the famous French flautist, composer and conductor Philippe Gaubert, principal conductor of the Paris Opéra in the interwar years.

The first piece, *Andante*, has an insistently memorable character, in terms of both rhythm and harmony. The flute line progresses with supple melismas in which the whole-tone scale is constantly present. The *Moderato scherzando* offers a stark contrast with its vivacity and rhythmic freedom, and makes much of the solo instrument’s agile qualities. It is constructed as a rondo in which episodes full of piquancy and unexpected twists alternate, and ends *pianissimo* with a final flute pirouette.

The work is here recorded in a version for flute and piano by the composer Bernard Reichel (1901–1992), who studied under Jaques-Dalcroze and often assisted him with instrumentation. (Copyright VDE-Gallo CD 1625, text by Jacques Tchamkerten, English translation by Andrew Barnett)

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

Yonatan Kadosh, born and raised in Tel-Aviv, Yonatan has then studied in conservatories of Montreal and the Paris region before graduating from Lausanne's Haute École. He has performed regularly as principal flute with Orchestre Bel'Arte, Sinfonietta de Lausanne and the Proteus Ensemble, among others. Passionate about chamber music and teaching, his world premiere of Jaques-Dalcroze's flute and piano pieces has been recently released on an album where he also interprets works by Frank Martin and Ernest Bloch.

S7 (10 minutes)

STRAVINSKY AND MYKIETYN

Igor Stravinsky – *Tango in D minor for piano* [3:13]

Choreographer: ANNA DAŃDA-SZUSTAK

Performer: ANNA DAŃDA-SZUSTAK

Paweł Mykietyń – *3 for 13 (part one)* [5:49]

Choreographer: ANNA DAŃDA-SZUSTAK

Performers: MAŁGORZATA CIERLIK, ANNA DAŃDA-SZUSTAK, ANETA KITA

The stage art of *Plastique Animée* demonstrates the close correlation between the power of music and movement of the body. However, the most important question appears to be: how could we discover a form of movement that is strongly connected both with the philosophy of Dalcroze's method and with the true aesthetic impressions experienced by individual listeners from diverse cultures, communities and contexts when listening to music? Research carried out between October 2020 and May 2021 led me to finding inspiration in modern and contemporary dance. When contemplating Rudolf Laban's movement analysis in a Polish context, I was also looking for a new quality of movement connected to weight, space and energy, time factors already being determined by the music. The main problem was to find a movement suitable for the music and also for the musical impressions which I, as a Polish person, experienced. Sometimes I felt the music, but when I watched the recording of the choreographed piece I was not able to see the music in the movement. In my view the progress of the work depends on continually asking cultural and

contextual questions, looking for the answers and reflecting on which movement is most strongly connected to elements of music such as timbre, pitch, dynamics and articulation, and which would be most likely to elicit the truth of the piece as a whole.

Małgorzata Cierlik graduated from the Ballet School in Kraków in 2019 and is now studying at Jagiellonian University in the Department of Literary Anthropology and Cultural Research. She was a finalist at the Dance World Cup in 2020. Included among the many lectures and workshops in which she has participated is a Vaganova Summer Intensive in St Petersburg organized by Russian Masters Ballet.

Anna Daoda-Szustak graduated from the Department of Creativity, Interpretation and Music Education at The Krzysztof Penderecki Academy of Music in Kraków, with an MA in eurhythmics. She is a student at The Chopin University of Music in Warsaw (Dance department) specializing in Choreography and Dance Theory. Formerly a dancer with the Cracovia Danza Ballet, she teaches rhythmics and *Plastique Animée* at the Zespół Szkół Muzycznych w Wieliczce.

Aneta Kita graduated from the Ballet School in Cracow in 2019, and from the Department of Performing Arts at the University of Music in Łódź, with a specialization in Choreography and Dance Techniques. She is now studying at The Chopin University of Music in Warsaw (Dance department) specializing in Choreography and Dance Theory. She is the main modern dancer at The Teepsychora's Dance Theater.

S24 (6 minutes)

KNIFE APPLE SHEER BRUSH

BARBARA DUTKIEWICZ

The Karol Szymanowski Academy of Music in Katowice, Poland

Concept, choreography, image direction, video-project: Barbara Dutkiewicz

Composer: Eve de Castro-Robinson

Performers (flute and voice): Adrianna Lis (movement), Paulina Gigaszewska

The original artistic project carried out by the *Barbara Dutkiewicz Performative Arts Studio* is connected to New Zealand avant-garde art and based on music by Eve de Castro-Robinson to a text by Len Lye, author of experimental films, kinetic sculpture, letters and poems.

Lye was convinced that motion could be part of the language of art which led to experiments with kinetic sculpture and a desire to make films. The piece consists of three short movements: I. Knife Apple Sheer Brush; II. Sun through clouds; III. A Red Moon. This musical com-

position creates an interesting context for the implementation of eurhythmics methods using video. The main artistic idea was to create a visual layer by composing an image using *Plastique Animée* and expanding it using video techniques to enrich the interpretation of the music. The project was inspired by both the music and the text and expressed through movement, facial expression, costume, light, color and shape in a video image.

Barbara Dutkiewicz was responsible for the concept of the whole project (music, choreography, performers, costume concept, image direction, filming and video editing) preparation, production and artistic management. The project was created in association with the flute class at the Academy in Katowice and presented to flautists and artists from New Zealand thus creating a new field of interaction for Dalcroze practice.

Barbara Dutkiewicz is an Associate Professor at the Academy of Music, 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.

Eve de Castro-Robinson is a New Zealand composer, professor and graphic designer. Her compositions include orchestral, vocal, chamber and electroacoustic works. She studied at the University of Auckland, where in 1991 she became the first person to receive a DMus from the University. She is Professor of Composition at the University of Auckland. Besides teaching and composing, she reviews music, speaks and broadcasts on music and is a member of the SOUNZ board of trustees.

Adrianna Lis is a lecturer in flute at The Karol Szymanowski Academy of Music, Katowice, Poland. She is also the representative for SOUNZ' New Zealand NZ, a recording artist for Atoll Records and has recorded with Naxos and Sony records. She served as principal flautist of the Auckland Chamber Orchestra, Auckland Philharmonia Orchestra and the Malaysian Philharmonic. Adrianna has appeared in recitals worldwide including Poland, USA, Germany, Switzerland, New Zealand and Australia.

Paulina Figaszewska graduated from secondary music school as a clarinetist, after which she studied voice and ballet for three years at the Musical Theater of Gliwice. Currently she is studying eurhythmics at the Music Academy, Katowice.

S34 (30 minutes)

"IN THE RHYTHM OF EMOTIONS": CONCERT OF THE THEATRE OF RHYTHM "KATALOG"

OLGA DAROCH

The Karol Szymanowski Academy of Music, Katowice, Poland

STEFANIA KUPIEC

The Karol Szymanowski Academy of Music, Katowice, Poland

KAROLINA PACZUŁA

The Karol Szymanowski Academy of Music, Katowice, Poland

The Theater of Rhythm "Katalog" is a part of the artistic activity of Eurhythmics Research Club of the Karol Szymanowski Academy of Music, Katowice/Poland: it performs theatrical interpretations of music and original short theatrical forms in which music plays a key role.

"In the rhythm of emotions" consists of movement interpretation of music focusing on stage-fright, toxic relationships, loneliness and isolation, children's rivalry and the cult of ideal body shape.

"Stage-fright"

Music: Krzysztof Penderecki – *Divertimento for cello solo*: I. Serenade

Cellist: Tomasz Daroch

Performers: Blanka Moryc, Tomasz Daroch

Stage fright is a common experience for performers, motivating some and paralyzing others. Nerves may overtake a performer in unexpected ways, throwing even the most focused artist out of balance. Will the performer manage to fight "Stage-fright"? Will it simply disappear? Duration: 4 min. 30 s.

Toshio Hosokawa – "EDI" for clarinet solo, performed by Eduard Brunner

Performers: Karolina Paczuła, Magdalena Tomkowicz

Plastique Animée: Karolina Paczuła

Description: A particular feature of the chosen piece is the extensive use of the clarinet's technical possibilities. In Toshio Hosokawa's "EDI" you can hear different kinds of sound, which the author of the interpretation tried to translate into movement qualities. The interesting timbre of the piece inspired her to create a story about a toxic relationship between two people based on the need for control and domination.

Duration: 5 min. 5 s.

"Fun"

Music: Peteris Vasks – *String quartet no.3*, II. Allegro Energico

Musical performance: Spikeru String Quartet

Performers: Karolina Lisowska, Blanka Moryc, Karolina Paczuła, Katarzyna Tondyra

Should "fun" be associated only with innocence and carelessness? In "Homo ludens – play as a source of culture", Johan Huizinga shows how the joyful game turns into a cruel competition, full of deception and brutal lynching.

Duration: 6 min. 30 s.

Georg Friedrich Haendel – “Lascia ch’io pianga” from opera *Rinaldo*, performed by Philippe Jaroussky and Konzerthausorchester Berlin

Performers: Stefania Kupiec, Ewelina Gałysa, Katarzyna Tondyra, Joanna Oleksyk, Karolina Lisowska

Plastique Animée: Stefania Kupiec

Description: The movement interpretation of Handel’s aria *Lascia ch’io pianga* from the opera *Rinaldo* is a story about the feeling of loneliness, rejection and isolation. The main message of the text, which is about despair and lost freedom, is especially relevant nowadays when relationships with other people are difficult due to the pandemic. This movement interpretation of music is an attempt to find the kind of gesture that expresses the music and what it carries in the best way.

Duration: 4 min. 50 s.

“Shape!”

Music: Iannis Xenakis *Rebonds B*

Musical performance: Paweł Swoszowski

Performers: Olga Daroch, Urszula Dziurdzia, Sławomir Juszcak, Aleksandra Korniejenko, Karolina Lisowska, Paweł Swoszowski

“Mens sana in corpore sano” (a healthy body in a healthy mind)! Not without reason has Aquinas’ maxim never lost its relevance. As scientific research shows, physical movement increases the efficiency of the mind and enhances creativity. In recent years, in addition to taking care of mind and body, we must also maintain a perfectly sculpted figure! The 21st century requires it, shouting mercilessly – KEEP FIT!

Duration: 9 min.

Olga Daroch (MA) graduated from the Academy of Music in Katowice (MA, major in eurhythmics) and the Academy of Theatre Arts in Wrocław (major in theatre directing for children and youth). Teacher of Dalcroze Eurhythmics and music theory at the Maria Zduniak Primary School of Music in Wrocław and coordinator of the Educational Center at the National Forum of Music in Wrocław.

Stefania Kupiec (MA) graduated from the Academy of Music in Kraków (BA, major in eurhythmics) and the Academy of Music in Katowice (MA, major in eurhythmics). She is a teacher of Dalcroze Eurhythmics for preschool children and a member of Polish folk dance ensembles.

Karolina Paczuła (MA) graduated from the Academy of Music in Katowice (MA, major in eurhythmics). She is a teacher of Dalcroze Eurhythmics and music theory in primary music schools and also teaches music at the private kindergarten.

S9 (20 minutes)

ANCIENT AND MODERN MELODIES ON ANCIENT GREEK LYRES

EVANGELIA KOPSALIDOU

School of Education Sciences, Democritus University of Thrace, Greece

Lyres and the kithara, along with the avlos, were the most popular instruments in ancient Greece. The lyre was associated with the Greek god Apollo and according to ancient Greek mythology the god Hermes invented the lyre. Apollo went in pursuit of Hermes when he found out that Hermes had stolen his oxen. The fleeing Hermes stumbled on a tortoise shell and noticed that it enhanced sound. He constructed the lyre and gave it to Apollo to appease his wrath.

The lyre was played either alone or as an accompaniment to singing or lyric poetry. During this performance you are going to listen to three pieces of ancient Greece played on the seven string phorminx, one piece of lyric poetry on the nine string barbitos lyre composed by the writer, three pieces of Nikos Xanthoulis on a seven string chelys and three modern well known melodies on the thirteen string lyre. The performer, Evangelia Kopsalidou, is a musician and a multi-instrumentalist.

The performance will be recorded. All the chosen pieces, with and without words, derived from a different culture and are strongly connected to movement and rhythms that Jaques-Dalcroze’s methods use. Furthermore the sound of the ancient Greek language will inform and enhance the understanding of the word ‘eurhythmia’.

Evangelia Kopsalidou is a graduate of the Music Department of the Ionian University. She holds a DEA of the Faculty of Music of the Sorbonne-Paris IV University in musicology and a PhD in music and musicology of the Lettres Sorbonne-University. Evangelia has been teaching at the School of Education Sciences at Democritus University of Thrace since 2003. She has several publications and in addition to performing on the ancient Greek lyre she also plays the recorder, the viola-da-gamba and the piano.

Performances (durations given below)

S18 (3 minutes)

ALBION AN INTERMEDIAL PROJECT INSPIRED BY THE METHOD OF ÉMILE JAQUES-DALCROZE

MICHAŁ GARY GARNOWSKI
Independent, Poland

BEATA ORYL
The Stanislaw Moniuszko Academy of Music in Gdansk, Poland

Music: *Aracadiana*, op. 12 cz. VI O Albion (Thomas Adès, composer; William Blake, author; Jim Clements, arranger)

Musicians: VOCE8 : Sopranos: Andrea Halsey, Eleonore Cockerham; Alto: Katie Jeffries-Harris; Counter- Tenor: Barnaby Smith; Tenor: Samuel Dressel; Tenor: Blake Morgan; Baritone: Christopher Moore; Bass: Jonathan Pacey
Producer: Nick Parker Studio Personnel,
Balance Engineer: David Hinitt
Author: William Blake

Music choreography and performance – Beata Oryl
Multimedia projections – Michał Gary Garnowski

The inspiration for the Albion project is a composition by the composer Thomas Adès, with the same title. This work is an attempt to look at music and movement through the prism of modern technological possibilities in which music and its elements become a stimulus for vivid movement and visual activities. The idea and the main goal of the collaboration between a music choreographer and a visual artist is to “hear and see” music, and experience it in various senses which the two artists reinforce by locating activities in the natural environment. Elements of the landscape become active participants in the project through the artists’ presence. The resulting movement interpretation of the music assumes a parallel existence of the body and visualization in a specific relationship strictly subordinated to the musical narrative. Each of the adopted assumptions is intended to show the dynamics of the creative process, inspired by the Dalcroze method, and resulting in an interdisciplinary and syncretic work.

Michał Gary Garnowski has a Masters of Fine Arts degree from the Academy of Fine Arts in Gdańsk. He is a visual artist particularly interested in video- and filmmaking and working on commercial and artistic projects. Although he has participated in numerous exhibitions, his main artistic activity is 3d mapping creation and video live performance for concerts. He explores various fields of video art, starting from plain motion design, through found footage remix editing, ending with generative 3d abstract animations.

Beata Oryl is a graduate of the Academy of Music Stanisław Moniuszko in Gdańsk and currently employed there, Beata specialises in Rhythmics. In her activities, she focuses on the relationship between music and movement, looking for various forms of artistic expression, using elements of contemporary dance techniques, individual movement expression, and body self-awareness as influences on the expressivity of the created creations. Her achievements include original works on stage movement and choreography for performances, operas and concerts.

S58 (17 minutes)

MUSIC – MOVEMENT – MOVING SPACE

The students and academic teachers of *The Paderewski Academy of Music* (Poznań, Poland) present three movement interpretations of music in a program ranging from choreography of baroque music to the works of Polish contemporary composers.

Purcell: *The Abdelazer or the Moor’s Revenge: Rondeau, Minuett, Hornpipe*
Choreography: Joanna Lange

The *Rondeau* follows the musical form, the *Minuett* emphasises the dance and the *Hornpipe* reflects the spatial elements and character of the music.

Paweł Szymański *Five Pieces For String Quartet (III, IV)*
Choreography: Anna Kokocińska

Szymański’s *Quartet* (1993) was composed in response to a BBC commission for the Brodsky Quartet. It was written in memory of Szymański’s friend, the Polish painter Jerzy Stajuda. The composition moves through various moods (lyrical, mysterious, anxious and energetic) and uses strict technical procedures with many references to Baroque music. This is a brilliant demonstration of the technical and expressive capabilities of a string quartet and is one of Szymański’s most important works.

Jarek Kordaczuk *QUANTUM LYRICUM*
Choreography: Agnieszka Chenczke – Orłowska

Using Kordaczuk’s composition as the base music material, successive, overlapping sound layers will be created by many people simultaneously using motion sensors. The presentation shows the choreography of a work resulting from a collaboration between the composer and the performers. A Poster linked to this performance includes a recording showing the process of making this work.

Artistic supervision: Prof. Dr hab. Małgorzata Kusik
Eurhythmics Ensemble of *The Paderewski Academy of Music* in Poznań
Graduate Student: Oliwia Szygulska
Academic teacher: Klaudia Orłowska

Joanna Lange has a PhD in Eurhythmics and graduated from The Paderewski Academy of Music in Poznań where she currently works. Joanna also teaches eurhythmics in kindergarten and in Primary Music School in Gniezno. She has given several workshops, lectures and performances in Poland and abroad (Trossingen, Riga, Rennes, Vienna, Hellerau, Coventry, Quebec).

Anna Kokocińska graduated from The Paderewski Academy of Music in Poznań in 2008 (MA in Eurhythmics, 2019 PhD in Eurhythmics and Dance). She currently works in the faculty of Eurhythmics, teaching rhythmics, movement technique and movement composition. Anna is interested in 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.

Agnieszka Chenczke-Orłowska has a PhD in Eurhythmics and Dance and is a graduate of The Paderewski Academy of Music, Poznań where she currently works. Agnieszka also teaches eurhythmics in primary music schools and kindergartens and has lectured, presented choreographies and led courses and workshops in Switzerland, Latvia, Russia, Ukraine, Germany, England, France, Belgium and Austria. Winner of the Internationale Gesellschaft Rosalia Chladek scholarship, Agnieszka was the runner up at the 1st International Competition DALCROZE 2016 in Hellerau.

S75 (60 minutes)

SOUND / BODY / ACTION

TERESA NOWAK
Independent, Poland

This performance is devoted to the relationship between sound, image, and movement. It deals with issues relating to the synthesis of arts and the correlation of art with science, based on the method of Émile Jaques-Dalcroze. The program includes music and art pieces inspired by body movement or created especially for movement, presented both in choreographic compositions and in improvisations by dancers. The title of our performance refers to the title of the 4th edition of ICDS because it was our (the Selma Odom Ensemble's) inspiration.

Program concept:

Relative geometry – a series of images showing the stoppage of movement in the space of an apartment has been turned back into movement: passing, duration, changing places, various contacts, various types of movement.

Three etudes on one sound – analysis of its color and rhythm.

Back to the forest – meditation with an image and with audience participation.

Two “real-life” etudes – breath and its loss.

Spring for Selma – The performers represent various styles and types of movement – they are the dancers of the Folk Group, Hip-Hop Group and eurhythmics teachers “Selma Odom Ensemble.”

Music: Sz. Esztenyi, I. Strawiński, P. Szymański, T. Sudnik, M. Monk, M. Chlebowska and others
Pictures from the series “Jo’s activity”: Joanna Zak
Masks from the series “Masks from the time of the plague”: Ireneusz Domagała
Choreography: W. Niżyński, T. Nowak and performers of individual pieces

Teresa Nowak studied eurhythmics in Poland and in England. She works using methods based on Jaques-Dalcroze ideas with the aim of developing musicality, imagination and energy. She conducts workshops and lectures for children and adults in Poland and Europe. She is the founder of Ensemble of Plastique Animée which creates choreographies and movement improvisations for music, silence, literature and visual arts. She is an author of collages which unite music, dance and fine arts in new, very often non-concert spaces.

Red B

Oct23.Red.B1

S39 (Paper and workshop)

MUSIC AND MOVEMENT: THE STRUCTURE AND DYNAMICS IN TEACHING

ELISABETH DANUSER-ZOGG
Danuser GmbH for Counseling and Teaching, Switzerland

The presentation is based on the book *Music and Movement, the Structure and Dynamics in Teaching*.

The school and studies ‘Rhythmics in Zurich’ were established by Mimi Scheiblauser. After her studies with Jaques-Dalcroze in Hellerau she worked with people of all ages and especially 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 workshop will present the theoretical background of the book *Music and Movement*, English translation 2019. The mediation of Music and Movement / Rhythmics is presented as a dual unit of structure and dynamics. The first part, Structure, outlines competence profiles ap-

plicable for the work with people of all ages and those with special needs. The different sections—music, movement, perception, concept formation, social interaction and personal expressions—will be explained together with pictures out of the practical work with students and children. The second part, Dynamics, explains the characteristics of an art-based creative teaching design: the Aesthetic Learning Space, principles of Creation and Interaction, Resonance in Teaching Processes.

A practical session about the relation between body-perception and music in educational processes will deepen the experience. At the end questions and discussion are welcome.

Prof. Elisabeth Danuser is the former director of the Center for Further Education and Director of Studies Music and Movement at Zurich University of the Arts ZHdK. Her career began with studies in rhythmic and additional training in curative education in Zurich. Elisabeth has extensive experience in the field of Music and Movement with people of all ages, with people with special needs as well as in professional training and further education. Her publications are summarized at www.elisabethdanuser.ch.

Oct23.Red.B2

S45 (Paper & workshop)

FOLLOWS AND QUICK RESPONSE EXERCISES IN DALCROZE EURHYTHMICS: THEIR ROLE IN DALCROZE LESSONS AND WHY WE DO THEM IN THE WAY WE DO

KARIN GREENHEAD

Royal Northern College of Music, Manchester, UK

PAPER

Certain types of traditional rhythmic exercises remain so widely used in teaching that they have come to form part of a Dalcroze canon passed on in diverse forms from teacher to student as a practice or way of doing. The presentation looks at exercises of the 'follow the music' and quick response type drawn from the Dalcroze Eurhythmics International Examination Board (DEIEB) syllabuses and rhythmic examinations. The nature and purpose of each type of exercise and their effects and usefulness to teachers and students are considered as are the ways in which they are taught and used at different stages of study and levels of expertise.

These exercises require a particular type of improvisation from the teacher that is unique to Dalcroze Eurhythmics (DE) and an essential study in teacher training since it allows the teacher to establish a music-movement dialogue with the class and to teach without speaking. The usual instrument used is the piano owing to its range and opportunity for two-part and polyphonic playing it

offers but other instruments can be used for some exercises. The students respond to the teacher's improvisation in movement that is by turns spontaneous (following pre-established instructions), improvised or reliant on automatism. The exercises not only require and test these skills, they also help students to develop them. The author considers these exercises to be among the foundational pillars of the Dalcroze method, as essential to its practice as to an understanding of its nature and modes of operation.

WORKSHOP

The workshop offers participants the opportunity to experience some of the exercises discussed for themselves through personal participation and through observation. Experience in both modes helps participants to connect with and understand a core element of DE that has often been ill-understood. The first exercises introduce newcomers to the ways in which DE trains the ear and the body. These beginners' exercises can be modified in a variety of simple ways to develop the student's skill by adding complexity, challenge or an additional dimension as will be shown. Such modifications can be applied at a higher level which is why variations of many of the same exercises appear in courses and examinations throughout training from beginner to advanced and professional students. Exercises specifically for advanced students will also be presented.

Discussion of participants' experiences and how the exercises are played is designed to stimulate insight into their function and meaning in Dalcroze pedagogy. Consideration will be given to the teacher's task in inciting response and making the exercises useful, challenging and enjoyable and, if circumstances permit, participants may also be able to try playing for them.

Active participants will need adequate space for locomotor movement changing speed and direction. Clothing suitable for movement and bare feet or rubber-printed socks are suggested. If active participants are to be clearly visible, they will need a wide-angle camera lens (minimum 90 degrees), a well-lit (not back-lit) space and light-colored clothing unless the space is white.

Dr Karin Greenhead teaches Dalcroze Eurhythmics (DE) at the Royal Northern College of Music (RNCM) and is Director of Studies for Dalcroze UK. Holder of the Diplôme Supérieur (Institut Jaques-Dalcroze [IJD], Geneva) and a PhD (Manchester Metropolitan University with RNCM), Karin teaches, presents and publishes on DE and Dynamic Rehearsal, her application of Dalcroze principles to musical rehearsal and performance. She is secretary to the Collège (IJD) and a founder member of the ICDS scientific committee.

S79 (Practice paper)

PERMEATIONS INTO PRAXIS

DAVID BULEY

Memorial University of Newfoundland and Labrador, Canada

I have the privilege of playing and learning through music leadership within three very distinct community projects: The [Lullaby Project-NL](#), [Her Majesty's Penitentiary-Phoenix Garden Group](#), and Community Music Literacy in Coastal Labrador (CMLCL), all taking place in the province of Newfoundland and Labrador, Canada. While each project has quite different goals and purposes, my roles involve, among other things, facilitating musical exploration. I have found when experimenting with Dalcrozean 'games' that expected outcomes are generally achieved. The participants in these particular projects are often reluctant and/or quite inexperienced musicians. Yet Dalcroze can help transcend various challenges as many of us know. In this paper I will attempt to relate some interesting examples of how Dalcroze might mitigate some of the complexities of prison life (HMP-PGP and Lullaby Project-NL), or living with trauma as a result of abuse (Lullaby Project-NL), or cultural loss and maintenance (CMLCL). More intriguingly for me, I am regularly making use of my own personal growth experiences that I have realized through recent Dalcroze study journeys. These realizations have affected my facilitation in these various projects, and in ways that I would not have articulated easily in previous versions of myself. Through story, poetry, auto-ethnography, and song, this paper will also give examples of how Dalcroze can permeate circles of influence and be a catalyst for reflective practice and praxis.

David Buley is Associate Professor of Music Education in the Faculty of Education at Memorial University of Newfoundland and Labrador. He has a happy career of choral directing, singing and musicing in general. A follower of the work of R. Murray Schafer and a practitioner of Jaques-Dalcroze Eurhythmics, he loves making music and spends quite a bit of time singing outdoors with the largest choir on earth. www.dbuley.com

S72 (Research paper)

INFLUENCE OF ACTIVE MUSIC PLAY ON DEVELOPMENTAL OUTCOMES IN EARLY CHILDHOOD: DOES AGE MATTER?

NEDA ALEKSIĆ

Faculty of Kinesiology, University of Zagreb, Croatia; Artysh:Lab, Serbia

MARINA ĐELIĆ

Institute for Medical Physiology, University of Medicine Belgrade, Serbia

MILICA ALEKSIĆ

University of Medicine Belgrade; Artysh:Lab, Serbia

JADRANKA VLAŠIĆ

Faculty of Kinesiology, University of Zagreb, Croatia

The first 36 months of life is a period of great importance in overall human development. Therefore, we wanted to examine if there is a difference in developmental outcome between children who got involved in music and play interventions at different ages. Our intervention was inspired by Dalcroze practice, and was based on spontaneous movements of children, evoked by music, with the intention to prolong it in interaction with adults. The sample included 15 children, divided in two groups according to the chronological age (1-12 months and 13-28 months). Assessment of the developmental stage of children (biological age) was done with the Guide for Monitoring Child Development. The intervention lasted for 6 months. Research participants were given written instruction for work at home, with music tracks and description of simple movement activities (bouncing, clapping, tapping, marching, dancing) with and without props (scarves, rattles, claves). Activities from homework were implemented at interactive live concerts, held periodically, whose aim was to provide rich social-emotional surroundings for children's play. In data analysis, the Wilcoxon signed-rank test was used. Initial assessment showed that the biological age was statistically significantly lower than the chronological age ($p < 0.05$) in both groups. After the intervention, a higher biological age was shown in a relation to the chronological age ($p < 0.05$), in both groups. Findings showed that there is no difference in developmental outcome between children in different age groups who participated in research and therefore having intervention based on music and movement activities could be used effectively throughout the first three years of life.

Neda Aleksić is specialist pianist from Serbia, currently involved in PhD studies at Faculty of Kinesiology in Zagreb, Croatia. She is employed as piano teacher in public music school Kosta Manojlović in Belgrade, Serbia. As a researcher, field of interest is early childhood development through programs with movement and music activities that are held through practice of Artysh:Lab organization. Her work is inspired with Dalcroze method, both in practice and research.

Marina Djelic, professor at Faculty of Medicine in Belgrade, is board-certified specialist in Pediatrics, PhD in Medical Sciences, Master of Public Health. She has been employed at Institute of Medical Physiology since 2006, in Laboratory of Exercise medicine, where she participates in all activities contributed to several topics in sport medicine particularly on physical exercise and training in children.

She is author of a number of scientific papers in exercise medicine in prestigious international journals.

Milica Aleksić is a doctor of medicine, currently finishing her specialist studies of physical medicine and rehabilitation at Faculty of Medicine in Belgrade, Serbia. She is employed at University clinical Center of Serbia in Belgrade. She has been doing research in the field of neurology and physical medicine with rehabilitation. As one of the founders of Artysh:Lab organization, she is involved in research with children in early age.

Jadranka Vlašić is professor of Dance at the integrated undergraduate and graduate university studies at Faculty of Kinesiology in Zagreb, Croatia. She acquired the title of Doctor of Social Sciences in the scientific field of educational sciences, branch of kinesiology, with her doctoral dissertation entitled "Differences between students in dance performance and attitudes towards dance". She is author of a number of scientific papers in training processes and dance performance.

S13 (Research paper)

ROLE OF INDIVIDUALS IN THE INTRODUCTION OF EURHYTHMICS TO JAPAN

SEIKO ITANO
Rissho University, Japan

Eurhythmics was introduced to Japan more than 100 years ago. Thus, it is necessary to clarify the roles played by those who laid its foundation in Japan. This paper aims to explain the role played by the individuals who have been written about in the history of the adaptation of eurhythmics education in Japan.

This study will be conducted based on data on individuals collected from previous studies. The obtained results were analyzed to clarify the role played by these individuals. Classification will be made for each period and field of historical studies up to the present day. Information found in music introductions, book reviews, research notes, written records, and abstracts of oral presentations was excluded to avoid ambiguity and bias.

The study was conducted based on the facts from 1909 to 2009. It became clear that these individuals attempted to introduce eurhythmics to various fields and contributed to the adaptation of Jaques-Dalcroze eurhythmics in Japan in the following ways:

- 1) By Improving the methodologies of other fields (theater, dance, education, physical education, etc.)
- 2) By creating methodologies (Amano style, comprehensive rhythm education)
- 3) By disseminating, practicing and researching eurhythmics in its original form (education, music education)

The transformation of eurhythmics in Japan is a result of these efforts. It could be argued that educational methodology of eurhythmics was adapted in line with the "new education movement" of Japan. In the current music education school, the importance of the relationship between music and physical movement has been realized.

Seiko Itano is currently Professor at the Department of Child Education and Welfare, Faculty of Social Welfare, Rissho University, Japan. She is a member of the Japan Music Education Society and the Music Education History Society. Seiko graduated from Musashino Academia Musicae, Faculty of Music in 1986 and completed a Master of Education at the Graduate School of Education, Shinshu University, in 2002. She obtained a Doctor of Education at Graduate School of Humanities, Meisei University in 2014.

S37 (Research Paper)

THE INFLUENCE OF DISCRETE VERSUS CONTINUOUS MOVEMENTS ON CHILDREN'S MUSICAL SENSE-MAKING

SANDRA FORTUNA
IPEM Institute for Systematic Musicology, Ghent University, Belgium

LUC NIJS
IPEM Institute for Systematic Musicology, Ghent University; CORPoREAL, Royal Conservatory of Antwerp/University of Antwerp, Belgium

An increasing amount of research emphasizes the influence of body movement on music perception. This study contributes to this field of research by investigating whether a training based on discrete versus continuous movement while listening to music may affect the children's musical sense making.

To address this question, 34 children (aged 9-10) were divided into two groups, each of which engaged in distinct listening activities by aligning to diverse pieces of music using discrete movements (i.e. a motion in space preceded and followed by short, periodic interruptions, such as tapping, and clapping) versus continuous movements (i.e. a fluid, interrupted motion). As a pre- and post-test, children were first invited to move freely to a piece of music and subsequently to draw a visual representation of the piece. Finally, they were asked to verbally explain how the drawings were linked with the music.

Visual data (drawings) were analyzed based on MSC (Material, Structural, and Conceptual) analysis of Elkoshi (2002) and on the authors' previous study (Fortuna & Nijs, 2020). Next, the data was categorized according to an adapted version of the categorization scheme devel-

oped by Verschaffel et al. (2010). The children's verbal explanations were analyzed and categorized according to a process of thematic analysis (Braun & Clark, 2006).

Results show that different qualities of movement may influence the categories of visual representations, the level of arousal attributed to the music, and voices (melody or accompaniment) of the music described. Based on these outcomes, the findings of this study may offer relevant insights for music education. Firstly, in the way movement may influence music sense-making and secondly, how multimodal interaction (bodily, visual, and verbal) may inform the process of musical understanding in children.

Sandra Fortuna is Teacher of Pedagogy and Psychology of Music at the Conservatory of Music Frosinone (Italy). She holds MA degrees in Musicology, Music Education, and Music Performance (Violin). Currently, she is pursuing a PhD at IPEM (Ghent University, Belgium).

Her research addresses the integration of musical activities during the process of learning music, investigating the relationships between body movement, visualization and expressivity.

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

Oct23.Red.B4

Talking Circle: Liesl van der Merwe

An opportunity for delegates to continue the discussion with Associate Professor Liesl van der Merwe after her keynote presentation. Chair: John Habron.

Oct23.Red.B5

S66 (Research Paper)

RECONCEPTUALIZING A PEDAGOGICAL TEXT DOCUMENTING EARLY EURHYTHMICS PRACTICE

DEANNA T. CLEMENT
Independent, USA

Scholars discussing the three volumes of *Les gammes et les tonalités, le phrasé et les nuances* (1906-7) tend to describe this text as a solfège text because of ways of

describing Dalcroze Eurhythmics practice. While useful, this description also presents challenges for communicating how much material *Les gammes* covers. *Les gammes* offers a solfège system in volume 1 and singing exercises throughout; however, it also covers intervals, harmony, and voice-leading in volumes 2 and 3. This paper suggests Georgina Born's construct, assemblage, as an alternative description that not only captures how eurhythmic practitioners use the text in solfège courses, but also suggests reading strategies that collaborate with the text's history, organization, and scope. Using Born's term alongside Actor Network Theory (ANT) and conceptual integration networks (CINs), this paper re-reads *Les gammes'* three volumes with particular attention to *cordes*, scale fragments of varying lengths. *Les gammes'* treatment of *cordes* integrates how scale degrees within a key interact; the direction in which *cordes* play out in musical time and space; and the *cordes'* internal organization. In so doing, this paper holds together many ways eurhythmic practitioners use *Les gammes*; encourages eurhythmic practitioners to consider all of *Les gammes*; and suggests language for *Les gammes* that distinguishes the text's treatment of intervals, harmonies, and voice-leading from conceptualizations of 18th-19th century Western European music.

Deanna T. Clement is a director of music ministry, scholar, composer, and arranger who earned degrees from the University of Wisconsin-Madison (PhD in music), Northern Arizona University (MM in Music Theory), and the University of Arizona (BM in Composition). Her practical training in Dalcroze Eurhythmics informed her dissertation on *Les gammes et les tonalités, le phrasé et les nuances* (1906-7).

S43 (Research paper)

TRANSLATING AND EDITING JAKUES-DALCROZE FOR PUBLICATION

MICHAEL SCHNACK
Independent, Vienna, Austria

PAUL HILLE
University of Music and Performing Arts Vienna (mdw), Austria

Émile Jaques-Dalcroze's pedagogical works, originally published primarily in German and French, still remain inaccessible to many speakers of other languages around the globe. As these texts gradually move from protected copyright into the public domain, it is vital that excellent, informed translations in new editions are produced so that the worldwide Dalcroze community is provided with easier access to these important documents. This is a vital step in strengthening and improving the interconnectivity of Dalcroze studies throughout various countries and communities around the world.

Paul Hille and Michael Schnack have prepared a new German-language edition of Jaques-Dalcroze's *Solfège rythmique vocal* (1925) and translations of this edition are planned into English, Chinese, Japanese, Korean, Polish, Spanish, and back into the original French (other languages welcome!). This paper will outline basic decisions that need to be made when attempting such a project. Characteristic aspects of Jaques-Dalcroze's language and organizational styles will be presented and analyzed. To what degree should a new edition aim to preserve as closely as possible the exact wording, structural organization and notational style of the original editions? What are considerations which speak for updating some particular aspects, such as gendering Jaques-Dalcroze's language and restructuring exercises for clarity? Lastly, we will present the not-for-profit, university platform (pub.mdw) on which this new edition will appear and discuss some financial aspects of the project's development.

Michael Schnack studied at Yale University (B.A. Music), Moscow's Gnessin Institute, and the University of Iowa (M.A./D.M.A. Choral Conducting/Pedagogy). He has worked as a composer and conductor in musical theater in Vienna for over thirty years. College teaching experience includes the Performing Arts Studios Vienna, Muhlenberg College (Pennsylvania) and the Music and Arts University of the City of Vienna. He received his Dalcroze certificate and license from Jack Stevenson and is eager to begin his diploma studies.

Paul Hille studied piano, eurhythmics and music education in Detmold, Germany. He received his Dalcroze diploma in Geneva in 1987 and since then has taught piano improvisation, eurhythmics and solfège at the University of Music and Performing Arts (mdw) and other college-level institutes in Vienna. He initiated the yearly symposium *Carpe Impro* as well as *Hörraum* (2012) and *Wanted: Dalcroze* (2019) which featured EJD's piano music. He has also worked as a composer, pianist and musical director.

S42 (Research paper)

THE EXPERIENCES OF LEARNING WIND ENSEMBLE MUSIC THROUGH DALCROZE-INSPIRED MOVEMENTS: AN INTERPRETATIVE PHENOMENOLOGICAL ANALYSIS

ITUMELENG MAPHAKELA
North-West University, South Africa

This interpretative phenomenological analysis (IPA) aimed to understand the meaning that the members of the North-West University (NWU) Symphonic Wind Ensemble ascribed to their experiences of incorporating Dalcroze inspired movements in their wind band rehearsals. The basis of interest in this topic stemmed from the fact that the Dalcroze approach is not widely employed within the instrumental music learning envi-

ronment in South Africa, and more specifically within the wind ensemble context. The NWU Symphonic Wind Ensemble was subjected to several rehearsals in which Dalcroze inspired movements were incorporated for the purpose of learning Bernstein's "Mambo". Five students were chosen as research participants for this study, and some of these chosen participants have had previous experiences with the Dalcroze approach through occasional workshops and through their music theory lessons at the NWU School of Music. Data was collected through the use of in-depth semi structured interviews and observational field notes, and analyzed using Atlas.ti 8 where distinctive codes indicated four superordinate themes. The data analysis process revealed that the participants found the approach to heighten their musical awareness. The participants also found the approach to be a socially beneficial and enjoyable experience, and ultimately found that it made their music learning experience easier. These findings are important because of their potential to develop pedagogical methods in ensemble teaching, and the possibilities for research in this regard include how Dalcroze-inspired activities could contribute to students' attitudes and confidence in ensemble settings.

Itumeleng Maphakela is a flautist and former musicology student at the North-West University. It was in this institution that he was introduced to Dalcroze Eurhythmics through various workshops, and was granted the opportunity to study the approach at KMH Royal College of Music in Stockholm, Sweden. As a part of his university requirements, he has taught primary level students from various schools as well as tertiary students from the North-West University.

S87 (Practice paper)

THE PRESENTATION OF PLASTIQUE ANIMÉE AS THE DALCROZIAN ANALYTICAL TECHNIQUE

STEPHEN NEELY
Carnegie Mellon University School of Music, Pittsburgh, PA, USA

What is *Plastique Animée* for? The practice of *Plastique Animée* is woven deeply into the traditions we inherited from Jaques-Dalcroze himself, yet the need, the role, and the purpose are not universally agreed-upon. In the current paper, the author reviews the various histories and practices of *Plastique Animée* and then proposes an addition to the canon: the overt claim of a Dalcrozeian Analytical Technique based in the practice of *Plastique Animée*. While anyone successfully participating in a *plastique* will certainly come to learn much of the implicated score, the practice is not universally framed as a tool for analysis. In addition, the various schools of music carry an arsenal of analysis courses, yet only the conducting and keyboard harmony classes ask the student to analyze the score *in time*, in the flowing, forward-yearning act of music-ing.

The current paper re-presents *Plastique Animée* as an *in time*, amplified conducting – a practice that is not restricted to a podium or only two arms, two eyebrows, and bends from the waist. The practice forces the participant to value and de-value parts of the score – to test hypotheses concerning the politics of meter, harmony, and counterpoint – to make performative claims for flow and friction – to prove that their analysis of the score is not without substance, that is, to prove that there are no moments absent an embodied choice.

Stephen Neely, PhD, Carnegie Mellon University Milton and Cynthia Friedman Assistant Professor of Music, Dalcroze License, co-founder of the Virtual Dalcroze Meet-up, and past President of the Dalcroze Society of America, lectures and presents workshops in the fields of design, music, architecture, and pedagogy. He enjoys traveling to present hands-on workshops around the globe on the overlaps between music, design, the body, esthetics, performance, and experience. He is the Director of the Carnegie Mellon Marta Sanchez Dalcroze Training Center.

Green A

[Oct23.Green.A0](#)

S16 (Roundtable)

TAKING ON DIVERSITY, EQUITY AND INCLUSION: A COLLABORATIVE EFFORT

DAWN PRATSON
Dalcroze Society of America

JUDY BOND (Chair)
Alliance for Active Music-Making

AMY BEEGLE
American Orff-Schulwerk Association

CHRISTOPHER ROBERTS
Organization of American Kodaly Educators

KAY PIÑA
American Eurhythmics Society

HERBERT MARSHALL
Gordon Institute for Music Learning

The events and civil unrest in the USA following the murder of George Floyd in May, 2020 have inspired individuals and organizations to take a fresh look at issues of systemic racism, white supremacy, diversity, equity and inclusion (DEI). Leaders in music education have rallied to look more critically at these issues, to address systemic racism and white supremacy, and to increase diversity, equity and inclusion in our own organizations.

The Dalcroze Society of America (DSA), the American Orff-Schulwerk Association (AOSA), the Organization of American Kodaly Educators (OAKE), The American Eurhythmics Society (AES), and the Gordon Institute for Music Learning (GIML) are five major music education groups that have come together through the Alliance for Active Music Making (AAMM) to share their processes, successes and struggles in addressing DEI.

In this roundtable, representatives from each organization will share our process in the hopes that our learning can inform others, and to explore the topic with an international group of participants. While we will necessarily discuss Dalcroze practice, we will also place it in a broader context of active music pedagogies, to identify some common principles and approaches to fostering DEI. This roundtable relates to the ICDS5 theme of working across different communities and cultures and to the topic of diversity.

Dr Amy Beegle is Associate Professor of Music Education and Orff Schulwerk course director at the University of Cincinnati College-Conservatory of Music. Her research interests include improvisation instruction, multicultural music education, music education during times of crisis, and the growth of pre-service teachers. She has presented her work nationally and internationally, and her work has been published in the *Journal of Research in Music Education*, the *Journal of Historical Research in Music Education*, the *Music Educators Journal*, the *Orff Echo*, and the *Kodály Envoy*. She is co-author of *World Music Pedagogy, Vol II: Elementary Music Education (Routledge WMP series)*.

Judy Bond is Professor Emerita, University of Wisconsin Stevens Point, Chair of the Alliance for Active Music Making Leadership Team, Past President and Honorary Member of the American Orff-Schulwerk Association, and Presenter at many national and international conferences of AOSA, OAKE, GIML, DSA, CMS, NAfME, and ISME. Judy has taught Orff courses at universities across the U.S. and around the world. She is an author of the K-8 Music Series *Share the Music*, *Spotlight on Music*, and *Music Studio*, published by McGraw-Hill.

Herbert Marshall is the early childhood and general music specialist at Kent State University, teaching courses at the Undergraduate, Masters, and Doctoral level. He is president-elect of the Gordon Institute for Music Learning and has completed teacher education courses in Orff-Schulwerk and Music Learning Theory, with additional courses in Weikart, and Laban. He taught K-12 music in upstate New York and is the author of *Strategies for Success in Musical Theatre (Oxford)*.

Kay Piña is a PhD Candidate at Penn State University. Before moving to State College, Kay was teaching general music and choir, grades K-6th, in Central Texas. Her public-school experience, in Title I schools that are high majority Hispanic, gave her a passion for teaching students of di-

verse backgrounds and heritage culture. These experiences were critical to her interest in *Culturally Responsive Teaching in General Music*, *DEI in Music Education*, *DEI in the Music Teacher Educator Workforce*, *Hispanic Experiences in Music Education*, and the desire to include *Purposeful Movement* in all of her classrooms. Kay is the current American Eurhythmics Society President and presents on a variety of topics including *Culturally Responsive Teaching in General Music*, and *Dalcroze Eurhythmics*.

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 a member of the Dalcroze Society of America's Task Force on Diversity, Equity and Inclusion. She is also certified in Orff-Schulwerk.

Christopher Roberts is Director of Music Teacher Preparation at the University of Washington, where he teaches both undergraduate and graduate students. An elementary music teacher for 20 years, he has given workshops for music educators in over 40 states and provinces, on topics including World Music Pedagogy, the joy of singing games, and effective ways to promote in-tune singing. Christopher is the director of the Kodály Levels Program of Seattle and teaches Levels at Westminster Choir College in New Jersey. Additionally, he was a founding instructor of the Smithsonian Folkways Certification Course in World Music Pedagogy. In 2018, his co-authored book *World Music Pedagogy II: Elementary Music Education* was published by Routledge.

Oct23.Green.A1

S3 (Paper & Workshop)

THE DEVELOPMENT OF A TEACHERS' PEDAGOGICAL GUIDEBOOK BASED ON DALCROZE EURHYTHMICS FOR TEACHING MULTICULTURAL MUSIC LESSONS IN THE ELEMENTARY SCHOOLS OF SOUTH KOREA

HAE EUN SHIN
Sookmyung Women's University, Seoul, South Korea

The aim of this research was to develop a teachers' pedagogical guidebook based on Dalcroze Eurhythmics for teaching multicultural music lessons in the elementary schools in South Korea. My interest in multicultural music education based on Dalcroze Eurhythmics is an output of what I have been thinking about and looking for while teaching music to students of all ages for twenty years as a music educator. This interest stems from my

own experience with Dalcroze Eurhythmics. As an Asian Dalcroze practitioner, I have always thought that this approach can encompass a wide range of musicianship; the rhythmic relationship with human movement can be applied to all forms of music in the world. While developing this research, I discovered that there are many different characteristics of human movement in world music cultures and that the Dalcroze Eurhythmics approach can serve as a tool for helping students to experience a wide variety of music through their own body movements. South Korea's social interest in multiculturalism and need for multicultural education also greatly motivated me to apply this approach to multicultural music education.

This study addresses teachers' need for a holistic teaching approach that allows students to experience all dimensions of musical practices related to cultural context. It shows the importance of embodied musical and cultural experiences through the pedagogical principles of Dalcroze Eurhythmics. Following a methodological approach specific to the development of pedagogical tools based on Van der Maren's (2003) model, a text e-book (the pedagogical guidebook) with four lesson scenarios including sixty-eight accompanying video clips was developed. Evaluation data generated through in situ teaching, video-recordings, and semi-structured interviews (with three elementary school music teachers) were used to validate and complete this guidebook.

In the workshop, the participants will explore the activities presented in the e-book.

Hae Eun Shin is currently Adjunct Professor at Sookmyung Women's University (Seoul, South Korea). She holds a BA in composition (Sungshin Women's University), a Master's in music education (Yonsei University, Seoul), a Dalcroze License (Longy School of music of Bard College, Cambridge, MA, USA) and a PhD in Music education (Université Laval, Quebec, Canada). She also earned the Smithsonian Folkways Certification in World Music Pedagogy (Jacobs School of Music, Indiana University).

Oct23.Green.A2

S70 (Practice paper)

EDUCATIONAL MUSICAL AND THEATRICAL PERFORMANCES THROUGH TEACHING DALCROZE EURHYTHMICS

ANNA LIPIEC
The Karol Szymanowski Academy of Music, Katowice, Poland

An extremely important element of working with children during eurhythmics lessons is stimulating their creativity and imagination. A perfect way to develop these disposi-

tions during classes is a form of play, familiarizing the children with fairy-tale elements and creating together an unusual, magical atmosphere. The paper will discuss various ways of working with children during the creation of musical theatre performances. Performances are created as part of the Bachelor's exam of the Eurhythmics Specialty at the Karol Szymanowski Academy of Music in Katowice. Usually the artistic effect is the result of pedagogical practice in a primary music school. Under the supervision of Dr Anna Lipiec students lead eurhythmics lessons and prepare an interpretation or instrumentation of an authored song as well as a music and movement interpretation of a selected piece of music. The author of this paper will present fragments of performances with the participation of children and will describe the process of creating a performance. The second part of the paper will be devoted to showing the work of students of the Eurhythmics Specialty during the pandemic. The difficult situation resulted in a musical for children performed only by adults. The juxtaposition of two types of performances: for children with children and for children without children will show different aspects of these types of artistic and educational activities.

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) and has been awarded with the second prize at the International Eurhythmics Competition of music of choreography in Remscheid, Germany in 2015.

S15 (Practice paper)

ANCIENT GREEK RHYTHMS ON ANCIENT GREEK LYRES: THEIR APPLICATION TO EURHYTHMICS

EVANGELIA KOPSALIDOU

School of Education Sciences, Democritus University of Thrace, Greece

Eurhythmics derives from the Greek word "eurhythmia" that means to have a normal-good-pleasing rhythm. The prefix eu- in the beginning of a Greek word means always something pleasing and eurhythmics is characterized by a pleasing rhythm, harmoniously ordered or proportioned. Many rhythms are based on the ancient Greek ones like "daktilikos", "iamvikos", "anapestos". In this presentation we will show you how ancient Greek rhythms and melodies, played on ancient Greek lyres (phorminx, chelys, barbitos, lyre), are performed by groups of students and pupils in Greece based upon and inspired by Eurhythmics. We will play melodies and songs that are strongly connected to those ancient Greek

rhythms. The groups of students are those from the first, third and fourth degrees of the School of Education Sciences with a basic (or nonexistent) knowledge of music, and the melodies performed are either fragments derived from ancient Greek sources or Dalcroze's melodies connected to ancient Greek rhythms and intervals.

Furthermore, we are going to give emphasis to "ethos" that is attributed to the "tonoi" or "harmoniai" or modes. For instance, "visibility" is attributed to the Dorian mode, "relaxedness" to the Lydian mode and "lost ancient landscapes" to the Phrygian mode. Hypolydian mode is feminine, sensual and almost dreamlike and erotic in character. Hypophrygian creates feelings of warmth, inner peace, contentment and tranquility. Hypodorian has a much more sorrowful feel and intensity than the Dorian. Mixolydian has a feminine quality and Lydian is bright, triumphant and can evoke feelings of happiness. Each of these modes was believed to be capable, not only of expressing particular emotions, but also of reacting to sensibility in such a way as to exercise a powerful and specific influence in the formation of character.

Evangelia Kopsalidou is a graduate of the Music Department of the Ionian University. She holds a D.E.A. of the Faculty of Music of the Sorbonne-Paris IV University in Musicology and a PhD in Music and musicology of the Lettres Sorbonne-University. She is teaching at the School of Education Sciences at Democritus University of Thrace since 2003. She has several publications. She is a pianist. She is also playing the recorder, the viola-da-gamba and the ancient Greek lyre.

S82 (Practice paper)

THE APPLICATION OF POLISH FOLK SONGS IN DALCROZE EURHYTHMICS CLASSES FOR DIFFERENT AGE GROUPS

HANNA GAŚIOREK

The Grażyna Bacewicz Primary Music School, Wrocław, Poland

Folklore is an enormous, universal inspiration source for rhythmic exercises. Due to its simplicity and repetition of musical and rhythmic motifs, folk music can be used at different educational stages as material for various musical and rhythmic issues and can be easily adapted to different age groups (depending on their abilities and needs) as well as to the curriculum.

The presentation includes videos taken in eurhythmics classes with groups of preschool children, pupils from the Primary Music School in Wrocław (7-11 years old) and students from the Music Education faculty at the Music Academy. The Dalcroze Approach was the main working method in all classes.

The same folk song used as an impulse for musical games in kindergarten can become an example for meter change at the Primary Music School or be taken for a complementary rhythm exercise with a group of eurhythmics students. Other examples involve quick reaction activities, double tempo or ostinato patterns.

The presenters' experience has shown that the youngest pupils, school children and students all react positively to folk music and are eager to perform exercises. While developing through music and movement they may at the same time learn native culture and tradition. Both folk music and Dalcroze Eurhythmics can be easily integrated into music education.

The papers' aim is to present the possibilities of using native folklore and its adaptation for Dalcroze classes and to inspire other teachers to do research within their own musical and cultural inheritance."

Hanna Gąsiorek has graduated from the the University of Music and Performed Arts in Vienna, Austria and the Ignacy Jan Paderewski Music Academy in Poznań, Poland (both MA in Eurhythmics). Currently works as Dalcroze Teacher at the Grażyna Bacewicz Primary Music School and the Karol Lipiński Music Academy in Wrocław, Poland as well as conducts eurhythmics classes for preschool children at the National Forum of Music and several kindergartens. Her main interest field is Polish folk music and folk dance and its use in Dalcroze method.

Oct23.Green.A3

S29 (Research Paper)

ARCHITECTS OF CHILDREN'S EMOTIONAL FREEDOM: ÉMILE JAQUES-DALCROZE AND JANUSZ KORCZAK – SIMILARITIES OF THEIR PEDAGOGICAL APPROACH

KATARZYNA FORECKA-WAŚKO
Educational Studies Department, Adam Mickiewicz University, Poznan, Poland

Jaques-Dalcroze's method and his pedagogical ideas are in line with the assumptions of progressive pedagogy. Usually, only the elements of the method related to the musical development of the child are analyzed. However, the essence of Eurhythmics is its focus on holistic development, including the creation of favorable conditions for emotional and personal development, as well as opportunities to experience the world in its complexity – not only in terms of music. Similar assumptions can be found in the pedagogical thought of Janusz Korczak who emphasized children's subjectivity, including their natural right to feel and to express emotions. The common areas of both pedagogical lines of thought will constitute the axis of the comparative analysis. These are: the

child's subjectivity in the world of adults and in the world of art; the care for harmonious development and the freedom of learning through the child's own experience. In this paper I will present the results of an analysis of source documents written by Jaques-Dalcroze (Rhythm, Music and Education) and Janusz Korczak (How to love a child, Child's Right to Respect, Playful Pedagogy). In these selected works, both educators consider the most important aspects of a child's development such as the human freedom to experience and to express feelings and thoughts and the role of adults in this process. The purpose of comparison is to underline the similarities between them; to discuss the differences; to deepen the knowledge of the educational aspects of the Dalcroze method and to highlight the possibilities of implementing Korczak's thought in the didactic activity of Eurhythmic practitioners.

Katarzyna Forecka-Waśko holds a PhD in social science and graduated in Political science from Adam Mickiewicz University, Poznan and in eurhythmics from the Paderewski Academy of Music, Poznan. She specializes in music methodology, eurhythmics and music therapy and is interested in eurhythmics as it relates to children and elderly people. Her research interest focuses on the radio music broadcast as a form of didactic method. She is Head of the Music Education Laboratory at Adam Mickiewicz University.

S51 (Practice paper)

TEACHING MUSIC IN AFGHANISTAN: A CROSS-CULTURAL EXPERIENCE

NORMA FERREIRA
Independent, Mexico

This paper explores the challenges, opportunities and outcomes of implementing Dalcroze-based principles in a non-western musical culture. Drawing on personal experiences and field notes I provide an account of a year of teaching music theory and western percussion lessons at Afghanistan National Institute of Music.

Emerging from this experience I identified two important aspects relating to using Dalcroze principles in Afghanistan:

- (i) A disjunction between Afghan music curricula and western music curricula.
- (ii) Cultural Inhibitors relating to Dalcroze principles and body movement practices in Afghanistan.

The challenges I encountered in introducing the Dalcroze methodology, has led me to ask: How can the student benefit from the holistic experience of learning music through the body within cultural acceptance?

The work focused on two groups of music theory class and a percussion ensemble. During the first semester, warm-up exercises and games were introduced to break down inhibitions and set up a collaborative practice. The material was based on Afghan music references, recordings and rhythms combined with examples from Western music. Activities during the second semester led to a public performance with pieces and choreographies given by the students of all three groups working together. Four significant aspects were monitored during the process: the development of motor and social skills, improvement on the instrument, relaxation and a sense of accomplishment.

Teaching Dalcroze in the context of different learning cultures requires openness to challenges, the constant development of new teaching skills and flexibility to review and adapt the content of lessons. This paper reflects on the need for a cross-cultural approach when establishing familiar, respectful and safe learning environments.

Norma Ferreira (Mexico, 1982) is a percussionist, educator, and storyteller. She has fourteen years' experience teaching music to children and teenagers in both formal and non-formal settings in Mexico, Afghanistan (National Institute of Music), Palestine (Edward Said Conservatory), and Serbia in refugee camps. Norma has volunteered with humanitarian NGOs with psychosocial support activities in hospitals, refugee camps, and shelters. In 2017, she obtained the certificate of advanced studies in eurhythmics at the Institut Jaques-Dalcroze in Geneva.

S60 (Research Paper)

A PRACTICAL AND PHILOSOPHICAL COMPARISON OF DALCROZE AND TAI CHI

XI CHEN
Royal Northern College of Music, Manchester, UK

Both Dalcroze and Tai Chi are ways to train and improve one's inner potential through body movements. Dalcroze is concerned with the relationship between the human body and music, through body movement, to train people's understanding of music, as well as the inner expression of emotion (Jaques-Dalcroze, 1912) while Tai Chi is focused on Rhythmic body movement to achieve internal balance (Yiming Qian, 2008). Both of them focus on the connection between the mind and body movements, but the two forms of movement are applied to different areas.

In this theoretical paper, I will briefly describe the backgrounds and functions by comparing their similarities and differences in theory and philosophy. In terms of their similarity, the article points out four points: A high degree of unity of body and mind, balance, imagination and the therapeutic effect on human beings. However,

the difference between them lies in that Dalcroze pays more attention to the cultivation of musical perception, aesthetic ability and creative ability in the field of music education. Tai Chi, on the other hand, focuses more on health, advocating a combination of self perception and physical training to heal diseases and defend oneself. Such discussion could increase communication and mutual learning between practitioners.

It is hoped this research will help Dalcroze learners and teachers understand the relationship between the body rhythm and spirit in traditional Chinese culture, and how the relationship of body and mind mentioned in Jaques-Dalcroze's theory and philosophy through might be understood in Chinese culture.

Xi Chen holds a Bachelor's degree from Shanghai Conservatory of Music and is currently studying for a Masters in composition at the Royal Northern College of Music (RNCM). In Her ensemble works *Mo* and *The Impression of Nan Yin* she tries to show traditional Chinese culture in new music. She teaches the piano at undergraduate and postgraduate levels and became interested in the Dalcroze method at RNCM where she took Dalcroze in Context and Dalcroze Eurhythmics and Dynamic Rehearsal as electives.

Green B

Oct23.Green.B1

S74 (Practice paper)

EURHYTHMICS IN AN INCREASINGLY MULTI-CULTURAL SOCIETY

C. FABIAN BAUTZ
University Lucerne (HSLU), Dept. for Music, Rhythmics / Music & Movement, Switzerland

By their nature, rhythmics lessons are temporary collaborations between a teacher and a group. Together, they undergo a process that uses the expressive forms of music and movement. The infinite possibilities of the participants to move in original and self-determined ways are the 'raw materials' with which teachers work. The diversity of individual and cultural backgrounds, the variety of the participants' competences, not only the musical ones, their creative thoughts, suggestions, decisions, and solutions for the lessons, are essential for the intended teaching and learning process. Because of this important dynamic, I cannot overemphasize the benefits of having an interactive relationship with our students. Not one that blurs roles, but that perceives our students as personalities with a unique potential. This includes taking an interest in their ideas, observations, and experiences. If we are truly going to do that, we need to keep

asking questions in the classroom and be willing to try novel approaches.

The main deficit in teaching that I see as a professional mentor is that teachers do not sufficiently engage their students, especially when these are children. They overlook asking them for ideas and solutions, as if their age and status as students precluded autonomous comprehension and inspired viewpoints. In our increasingly diverse societies, it is essential that we seek a dialogue with our students, that we appreciate them as resources, including for our own learning as teachers. This approach is a royal road towards actualizing their developing individuality and towards fostering mutual appreciation and growth.

C. Fabian Bautz holds both a Diploma in Eurhythmics, and a music education degree from the Richard Strauss Conservatory in Munich. He studied Eurhythmics with Prof. Amélie Hoellering (Diploma Honoris Causa de l'Institut Jaques-Dalcroze). He also holds a diploma in TaKeTiNa Rhythm Pedagogics. Besides the clarinet, Fabian is proficient in percussion instruments, such as the Berimbau, Korean Dschanggo, the Surdo a.o. Former member of the board of Rhythmik-Schweiz, since 2007 he is a member of the board of the International Federation of Eurhythmics Teachers (FIER) and its president since 2019.

S55 (Research paper)

MOVING TOWARDS SOCIAL COHESION THROUGH EURHYTHMICS: A MULTISITE CASE STUDY

JOY MEYER

North-West University, South Africa

South Africa is not only a highly diverse society but a deeply divided one with half of the population living in poverty. There are various threats to social cohesion in South Africa including inequality, poverty, and the absence of interracial interactions. To achieve a peaceful coexistence through social cohesion, it is important to create events in which the participants engage in shared activities and share common goals. Therefore, the purpose of this multisite case study is to explore how Eurhythmics can facilitate social cohesion at three community music engagement sites in South Africa.

The students that are engaged with service-learning at Tshameka Primary school, Setshaba Primary School and Vukona Community Development Centre, are included as participants in this study. I collected visual and interview data with the students who accepted to participate. The data analysis process consists of thematic analysis and multisite case study procedures. As social cohesion interventions often lack a well-developed theory of change as a basis, the theory of change in music educa-

tion proposed by Randles (2013) will be used and adapted according to the findings. At the center of this model is cultural creative processes that require working with existing material in a way that includes both divergent and convergent ways of thinking. Recognising the creative processes within Eurhythmics, allows us to enhance the musical experiences of our participants by working within the confines of our social structures. Using the theory of change allows us as Eurhythmics practitioners to reflect on how we can move toward social cohesion in the diverse communities and contexts we are situated in.

Joy Meyer is a final year doctoral student at the North-West University in South Africa. She received eurhythmics training in a semester exchange at the Royal College of Music in Stockholm, Sweden. She visited the Royal Northern College of Music, where she observed Dalcroze classes of the Young Strings programme and attended a workshop hosted by Dalcroze UK. Her life ambition is to create accessible opportunities for people to actively participate in music-making activities in South Africa.

S11 (Research paper)

SOCIAL INTERACTION IN ONLINE DALCROZE CLASSES FOR YOUNG CHILDREN

RACHAEL PARRY

Royal Northern College of Music, Manchester, UK

This paper presents my qualitative research into how Dalcroze teachers around the world are adapting to teaching children (aged 7 – 11 years old) online through the COVID-19 pandemic, especially with regard to the social aspects of Dalcroze pedagogy. The research aims to understand how Dalcroze teachers have facilitated social interaction in online Dalcroze classes for young children since the beginning of the COVID-19 pandemic, including what teachers perceive as the limitations and advantages of teaching Dalcroze online. Existing research shows how participants benefit from the social nature of participation in Dalcroze, yet we have been encouraged to limit social contact during this pandemic. After interviewing four teachers based in Europe, North America and Asia, I analysed the transcripts using thematic analysis. Initial results relate to, the wellbeing of students and teachers whilst working online, how teachers are incorporating social interaction in the online Dalcroze class, as well as what the future holds for Dalcroze teaching online. This paper gives new insights into how Dalcroze teachers have incorporated social interaction online and what they have had to change from teaching in person. It is likely to be useful for current and future Dalcroze teachers, as the recent adaptations they have had to make could lead to long-term changes in Dalcroze practice.

Rachael Parry is a violinist and in the final year of her masters at the Royal Northern College of Music (RNCM).

As part of her course, she studied Dalcroze Eurhythmics with Dr Karin Greenhead and later pursued a research project with Dr John Habron. As well as being a full-time student, Rachael is an active educator, teaching a vast age range throughout Manchester as well as worldwide with her online tuition. She has thoroughly enjoyed implementing what she has learnt on this course into her teaching.

Oct23.Green.B2

S59 (Paper & workshop)

HOW TO KEEP THE OLD SCHOOL IN THE NEW SCHOOLING

MANUEL ZAZUETA

Cielito Arte/International School of Vietnam

One of the restraints of eurhythmics is that it is a method passed along “orally”. Although there are plenty of publications devoted to it, one requires a certain degree of personal experience with the method to grasp its essence. We need humans to pass along the Dalcroze experience. Fortunately, technology allows us to have humans (eurhythmics teachers) connected to students in very far corners of the world, simultaneously. Students who would otherwise have no possibility to have a contact with Dalcroze, because it's either too far, too expensive, or both. As *rhythmicians*, we were trained to be in the same place as our students when working with them, correcting them, giving them feedback and even touching them to conduct their efforts. But today we find ourselves in the predicament of doing this through a screen with a communication interphase which has a lag of at least half a second, even if we're in the same city.

This workshop will address these issues. We'll explore the transfer of energy through the screen and different ways to keep students engaged, even asynchronously. We will learn ways to keep the essence of our teaching, whilst flowing with the latest technological updates. We can convey our passion using technology, but not anchor our teaching to it. Our teaching is through movement and its goal is the connection of the body with the intellect.

Manuel Zazueta holds the *License d'enseignement de la rythmique Jaques-Dalcroze* from the Jaques-Dalcroze Institute in Geneva. He also studied composition at the University of Guadalajara. He has collaborated with universities and music schools throughout the Americas. He currently resides in Asia, where he collaborates with the International School of Vietnam in Hanoi. His teacher training programs, courses and workshops are delivered through Cielito Arte, an enterprise dedicated to the divulging of the Dalcroze method and art education.

Oct23.Green.B3

S5 (Practice Paper)

UNDERSTANDING WITHOUT WORDS

ANGELIKA HAUSER-DELLEFANT

Department of Music and Movement Education/Rhythmics and Music Physiology, mdw (University of Music and Performing Arts Vienna), Austria

Since 2013 the Department of Music and Movement Education /Rhythmics at the mdw/Vienna in Austria and the Department of Theatre at the UFRN/Natal in Brazil maintain an intercontinental, intercultural and inter-university exchange.

Teachers and students taught and performed at the respective overseas university and showed their way of working, creating and thinking. The enthusiastic reactions on both sides of the Atlantic Ocean encouraged us to continue our mutual exchange in order to delve even more deeply into the world of nonverbal communication and the creative paths it opens up with music, movement and improvisation. Workshops, lectures, researches, performances, artistic co-operations, expositions and concerts took place and inspired each other. In the course of the work we became more able to assess how the students on the respective continent would react, which focus would be most interesting to them and which aspects would be enriching for them not only as artists but also as educators. In March 2020 the documentary book about these encounters, “understanding without words“, was published in Vienna. Then COVID-19 stopped the practical exchange abruptly. Nevertheless research has continued until now and we are confident to resume our common path also practically when the pandemic is over.

With this cooperation we hope to make a positive and substantial contribution to international communication and to give an example in methods and substance of how this can be achieved. This lecture provides a short insight into this cooperation.

Angelika Hauser-Dellefant studied music and movement/rhythmics and movement theatre. She holds also a diploma of the Franklin-Method. Since 1983 she is teaching at the University of Music and Performing Arts Vienna, Austria, where she became head of the Department of Music and Movement Education/Rhythmics and Music Physiology in 2002. 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 and English.

STITCHING TOGETHER THE BODY'S HIDDEN STORIES

BETHAN HABRON-JAMES

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

Each of us brings a unique heritage, history and lived experience to the Dalcroze studio, thus making for a diverse gathering of people. These influences can be considered as an anacrusis to our crucic encounter with Dalcroze Eurhythmics. This paper is a sharing of one thread of my doctoral research, which explores the journey of my body in relation to Dalcroze Eurhythmics. Through a combination of word, image and sound, (reflecting the cross-art ethos of the Dalcroze subjects), I will present the unfolding narrative of my somatic relationship with the violin, my primary professional instrument. By integrating collage, video, personal narrative and theoretical commentary, I search to make sense of my own journey from constraint and trauma through to a place of restoration and freedom. By *thinking through making* (Holbrook & Pourchier, 2014), the act of stitching, both practically and metaphorically, is used as a means of analysis. In keeping with the layered nature of both collage and of this paper, the audience is invited to make their own analysis, or sense-making, through a personal response to an aesthetic experience.

As a piece of artful autoethnographic research that tells the story of finding and accepting a body that hid and sheltered behind a violin for so many years, it may invite the emergence of others' stories. It may further serve as a catalyst for a dialogue on the understanding of the role and experience of the body within the culture of Dalcroze practice.

Bethan Habron-James (*Diplôme Supérieur, Institut Jaques-Dalcroze*), has an international profile as a Dalcroze Eurhythmics practitioner and teacher trainer. A former professional violinist, she now teaches musicianship through Dalcroze at the RNCM, Manchester whilst maintaining a private studio teaching the violin, where she continually explores the connection between the body and the instrument. Bethan is currently undertaking doctoral research at Bangor University, North Wales, UK into her own practice.

MUSIC FOR MOVEMENT WITH AN OBJECT: EXPLORING A TASK FROM THE CERTIFICATE LEVEL IMPROVISATION EXAM

SUSANNĚ BROWN

Maritime Conservatory of Performing Arts, Halifax, Canada

For the Certificate level exam, candidates using the DEIEB syllabus are required to create a movement piece using an object for which the music is improvised and then recorded. Materials used are usually materials such as a ball, scarf, stick, hoop, rope or ribbon wand. However, another object can be used if approved by the examiners in advance.

As a string player, I chose to use a bow for my object. I then improvised movements with the bow, and began to create music to go along with them. I alternated many times between movement improvisation and musical improvisation; each informed the other. This process constantly reinforced the connection between movement and musical shape, gesture, energy and phrase.

It was interesting to get creative with an old bow, an object used with precision and care in playing violin, in such a different way. During the piece, I avoided moving it as a violin bow, instead, swinging it, tossing it, and exploring its properties of weight, rigidity, bounce, stretch and even taking it apart. Because I have such preconceived ideas of what the bow is used for, I was forced to consider it purely as an object used in this movement piece.

Susanně Brown studied violin and viola growing up in Halifax, and then went on to do a Bachelor of Music in performance at McGill University, and then completed a Master's degree in Musicology at the University of Western Ontario, Susanně teaches music and movement to preschoolers, lessons to violinists and violists of all ages and levels, and conducts string orchestras for children and adults at the Maritime Conservatory of Performing Arts in Halifax.

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Announcement: Scientific Committee Student Member

ICDS is pleased to announce that Rosalind Ridout has been appointed as Student Member of the Scientific Committee (2021-2023).

Rosalind is a performer, flautist, educator, and researcher whose interest in ecology runs through her work. A music graduate of the University of Cambridge, Rosalind previously spent a year studying flute at the Guildhall School of Music, and went on to complete her Masters at the Royal Northern College of Music as an ABRSM scholar, graduating with distinction. She is now a doctoral candidate at the Royal Northern College of Music, where she is researching her cultivation of an eco-literate artistic and teaching practice within the context of Dalcroze Eurhythmics.

“I am delighted to be appointed Student Member of the Scientific Committee and to be part of facilitating future Dalcroze-related events. I am looking forward to engaging with and learning further from the expertise of the committee, and to expanding and developing my involvement within the research community.”

The position of Student Member is a new initiative designed to give graduate students the opportunity to develop their research careers through participating in conference organization, undertaking peer reviews, and making links within the Dalcroze studies community. For the purposes of this scheme, a graduate student is one who has a Bachelors degree and is typically studying for a Masters or doctorate. The role lasts for two years and candidates are invited to apply via the ICDS mailing list and website.

REGIONAL COORDINATORS AND MONITORS



**Europe/Africa Team Regional Coordinator:
Alexander Riedmüller (DE)**

Alexander holds a master's degree in Cultural Diversity from the Argentinian UNTREF in Buenos Aires and a bachelor's degree in Music and Movement Education/Eurhythmics from the MDW in Vienna, Austria. In 2019, he started a PhD project about the influence processes of culturalization have on the situation of migrated music teachers in Germany. Artistically, he is especially interested in the connection of music, movement and scene in performance as well as in the development of structures for improvisational settings in these fields. Alexander has held seminars and teacher trainings in different countries in South America and Europe through cooperation with the Goethe-Institute and the network RITMICA VIENA in Buenos Aires, of which he is a co-founder together with Argentinean colleagues. Over the last years he was a member of several groups dedicated to improvisation in body music, voice and movement as well as in improv theatre in Vienna, Buenos Aires and Berlin. Currently, Alexander works at the Hamburg University for Music and Drama in a training program for migrant music teachers and German kindergarten educators in the field of elementary music pedagogy. Further, he is coordinator of the Early Music Education team of the Leo Kestenberg Music School in Berlin.

Monitors:

Anna Kokocińska (PL)
Anna Lipiec (PL)
Joy Meyer (ZA)
Rosalind Ridout (UK)
Weronika Jarzyńska (PL)
Zita Bucher (CH)

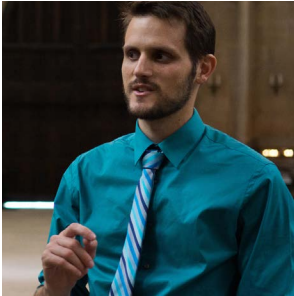


**Australia/Asia Team Regional Coordinator:
Katherine Smith (AUS)**

Katherine Smith (BMus, MMus, Grad.Dip.Ed (UWA), Kodály Cert. (KMEIA), Dalcroze Cert. (DEIEB), Dalcroze Australia President) is passionate about music education. She holds a Master of Music in clarinet performance from the University of Western Australia, the Dalcroze Certificate in Music Education and the Australian Kodály Certificate in Music Education. Katherine has worked as a freelance orchestral clarinetist, a clarinet teacher in primary and secondary schools, a primary school classroom music teacher and an early childhood music teacher. She currently teaches for the University of Western Australia's Junior Music School in their kindy group music classes, and for the Western Australian Department of Education as a clarinet teacher in state schools. As the president of Dalcroze Australia Katherine works with a team of other volunteers to facilitate Dalcroze training opportunities for music teachers in Australia.

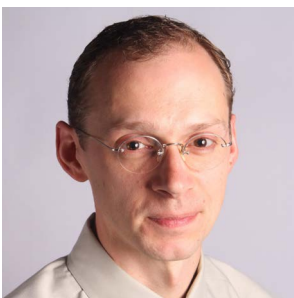
Monitors:

Cindy Fox (AUS)
Arlene Chng (SGP)
Charlotte Leng (MYS)
Jerison Harper Lee (SGP)



**North and South America Team Regional Coordinators:
Andrew Goldman (USA)**

Andrew Goldman is a music theorist and cognitive scientist, and is currently Assistant Professor in Music Theory and Cognitive Science at Indiana University. He received his PhD in 2015 at the Centre for Music and Science at the University of Cambridge. He was in the inaugural cohort of Presidential Scholars in Society and Neuroscience at Columbia University, and also held a postdoctoral position with the Music, Cognition, and the Brain initiative at Western University before joining the faculty at Indiana University. His research considers how we can use scientific methods to learn about musical perception and cognition in principle, and he also designs and conducts behavioral and neuroscientific experiments with musicians. Goldman's research has mostly focused on improvisation in music and dance, but he has also worked on projects concerning the perception of musical form, and embodiment in music. His work has been published in both music and psychology journals, and has been presented at national and international conferences including the Society for Music Theory, the International Conference for Music Perception and Cognition, and the American Psychological Association. Goldman is also a pianist and composer. His original musical, "Science! The Musical" provides an alternate platform to explore the worlds of music and science. Musical numbers include "The Interdisciplinary Rag," "The Real World," "Publish or Perish," and more!



Stephen Neely (USA)

Stephen Neely, PhD, Carnegie Mellon University Milton and Cynthia Friedman Assistant Professor of Music, Dalcroze License, co-founder and co-host of the [Virtual Dalcroze Meet-up](#), and past President of the Dalcroze Society of America.

Stephen is a teacher, conductor, theorist, and clinician who lectures and presents workshops in the fields of design, music, architecture, and pedagogy. He is a dynamic speaker–teacher–writer who enjoys traveling to present hands-on workshops and clinics in the US and around the globe focusing on the overlaps between music, design, the body, esthetics, performance, and experience. He is the Director of the [Carnegie Mellon Marta Sanchez Dalcroze Training Center](#) and Director of the Pre-College programs at [Carnegie Mellon School of Music](#). He teaches all of the Dalcroze Eurhythmics and Dalcroze Pedagogy courses for the Carnegie Mellon School of Music and has taught every BFA in Music Performance and Composition at CMU since 1999. He taught Dalcroze Eurhythmics and directed the Opera Workshop at Pittsburgh's High School for the Creative and Performing Arts for 23 years (1994–2018) and served as Chorusmaster for Opera Theater of Pittsburgh from 1999–2010, was featured as the *Hangman* in Leonardo Balada's early operas *Hangman*, *Hangman* and the world premiere of *The Town of Greed* for the Naxos label, and was a featured speaker at [TEDxCMU 2012](#).

He completed the PhD in Design at the Carnegie Mellon School of Design in 2019. Dissertation title: [Soma Literate Design—recentering the interstitiality of experience](#).

Monitors:

Weronika Balewski (USA)

Emma Shubin (USA)

Laura Ono (CA)

Pei-Chen Chen (CA)

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.

The 5th International Conference of Dalcroze Studies (ICDS5) is no exception, although as a virtual gathering it is a new venture in the conference's history. It is also the largest meeting it has ever held, with almost 350 participants, and ICDS5 welcomes many delegates from countries that until now have not been represented.

With over 100 presentations (papers, workshops, posters, roundtables, symposia, performances, and three keynotes followed by Talking Circles), ICDS5 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.

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