



# LE RYTHME

## 2015

*Souvenir très affectueux de  
Jaques Daleroze*



## 150

*Happy birthday, Monsieur Jaques!  
Bon anniversaire, Monsieur Jaques!*

*y. Lacroix  
genève*

# Foreword

Paul Hille, Vienna, Feb. 2016

2015 was a great year for the international Eurhythmics community due to Émile Jaques-Dalcroze's 150th birthday. This volume of *Le Rythme* documents three major events. In March:

- The Remscheid Conference: *Émile Jaques-Dalcroze 150 – Bonne anniversaire! International Eurhythmics Festival* with a special artistic outcome by the foundation of the *Remscheid Open Arts Rhythmics Reactor/ROARR*.

In July:

- The Geneva *Congrès International Jaques-Dalcroze*, which concerned the interactions between pedagogy, art and science and their influence on learning music through music today and in future times.
- *The 2nd International Conference of Dalcroze Studies (ICDS)* in Vienna. Thanks to John Habron, this conference has become our

field's major event of scientific exchange and acknowledgment of the crucial impulses by the founder of Eurhythmics, including his method but also his philosophy and *Weltanschauung*.

All the three events and with them the articles by authors from Germany, Australia, Austria, the USA, Canada, Korea —for the first time! — and the UK show that our community is on its way to

- a more specific scientific discourse. Eckart Altenmüller explains the multisensory-motor integration, audiation and embodiment of Eurhythmics.
- expand historical research on the first and later generations of Dalcroze teachers. Karin Greenhead describes personalities and situations, which influenced Émile Jaques-Dalcroze's life and investigates why and how he created his method. She also gives an

## About

Le Rythme est édité par la FIER

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### Couverture

Archives Fondation Emile Jaques-Dalcroze, photo offerte par Martine Jaques-Dalcroze pour Le Rythme

- overview of the method, including its aims, principles and ways of learning and teaching. Selma Odom, Joan Pope, Sandra Nash and Eleonore Witoszynskyj show the impact of female students who became later pioneers of Eurhythmics and dance education.
- give a new light on the dictum “une éducation pour la musique par la musique.” See the process-versus-product discussion in the article by Bill Bauer and Jeremy Dittus. Yun Soon Choi’s article gives new theoretical and practical impulses by using the vocabulary of the Laban nomenclature.
  - give new impulses like the reports of the Remscheid Conference by Dorothea Weise and the article by Grazyna Przybylska-Angermann about her embodiment work with opera singers.

You’ll find here only a small selection of all that

was going on last year. Some of our intended articles could not be published, because authors, such as Dr. Liesl van der Merwe about water winning in South Africa according to Dalcroze principles, have been publishing their contributions already in other journals.

Publications of the proceedings of the Geneva and the Vienna Congresses are also planned.

One word concerning language: we decided to use English as our main language for economic reasons and because English has become the international scientific language. Each national association is invited to share their own translations of parts of the volume on the FIER website. We thank our authors as well as our English-language editors Mary Brice, Patricia Helm and Michael Schnack.

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# Emile Jaques-Dalcroze 150 Bon anniversaire!

## A brief review to the International Eurhythmics Festival

Dorothea Weise



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A special kind of birthday party, arranged by Barbara Schultze, Herbert Fiedler und Dorothea Weise took place at the Academy Remscheid from 17 – 21 March 2015 as an opening for the events series in 2015 to celebrate the 150th birthday of Émile Jaques-Dalcroze. In close cooperation with the German Association of Music and Movement / Eurhythmics (AMBR) the academy presented an extensive workshop and conference program with international guests from numerous European countries and Argentina. The main focus being on, the Dalcroze method, eurhythmics with a special profile and interdisciplinary eurhythmics gave festival-goers a comprehensive insight into the field of eurhythmics, its methods and its perspectives, which should be as much in the particular interest of the participating students and young graduates as the panels of experts, discussing artistic and educational topics.

On two evenings the competition finals for music and movement composition took place and were awarded from the juries, consisting of eurhythmics experts and artists from the field of choreography and performance. Category adults: 1st price Amelia Mauderli (Bern), 2nd price Anna Lipiec (Katowice), public award Cheng Xie (Weimar). Category children: No 1st but two 2nd prices: Michèle de Bouyalsky (Bruxelles) and Elena Romanowa (Moscow), public award Johanna Claus (Biel/Bienne).

A further highlight was “The humour of voice” performed by Hilde Kappes (Berlin). It seems rather unbelievable that only one person is able to bring out all these characters of voice and sound, personalities and ages she typified in such a warm and cheerful way. The audience was enthusiastic.

The fully booked academy hummed from the activity of lecturers and participants who shared five days of practicing, discussing and getting into contact. The last day a new project has been born: “INTER-Eurhythmics” wishes to connect eurhythmic students and graduates for regular interdisciplinary exchange with related fields of activity and arts.

A festival-video will be produced soon.

Information: <http://www.musikbewegung.de> or

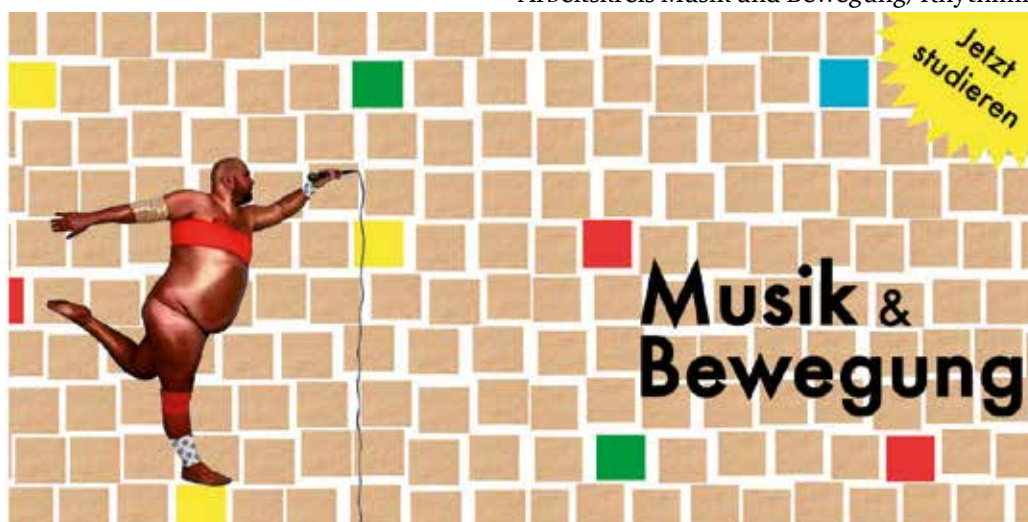
<http://akademieremscheid.de/fachbereiche/rhythmik/aktuelles/>

# Why celebrating Dalcroze in Germany?

Dorothea Weise



Arbeitskreis Musik und Bewegung/Rhythmik



The event beginning today, is neither a conference, nor a meeting nor a symposium, but a festival. A few days ago while preparing these words, I took a look at Wikipedia and found: Festival means *festivus* (lat.) festive, celebratory or cheerful and describes a series of artistic events that are often associated with competitions in those genres. So, as I realised only today, we have hit the nail on the head with our festival programme.

In the first planning meetings, one and a half years ago, we, in the “Arbeitskreis Musik und Bewegung / Rhythmik”, discussed which form should be chosen to celebrate the anniversary of Dalcroze. It soon became clear, it had to be a “young” event: and we wanted to emphasize the artistic side of eurhythmics in the substantive work and on the stage and to reflect this through interviews with artists from dance, theater and performance. Which topics, content and artistic forms of implementation are relevant today, how are they gauged by those who are not from eurhythmics and how do current forms relate to the Dalcroze tradition?

We also wanted to demonstrate the spectrum of professional directions which have developed in Germany and in German-speaking countries through corresponding workshop formats. They can be found in the programme under “Eurhythmics with a special profile” and “Interdisciplinary Eurhythmics”. The focus on the Dalcroze method is represented separately.

You will probably already have noticed that the speakers for the Dalcroze Method are not from Germany. This is not a coincidence. Very few university lecturers in Germany are extensively familiar with the Dalcroze method, even fewer have acquired the *Diplôme Supérieur Méthode Jaques Dalcroze*.

So what reason do we have to celebrate the 150th anniversary of Emile Jaques-Dalcroze in Germany? And why do young people study eurhythmics nowadays? What drives them, what do they hope for and what does the study of eurhythmics offer them today? And finally, what career opportunities are available to graduates in Germany?

In your festival folder you will find a card produced by the “Arbeitskreis Musik und Bewegung/Rhythmik” (see above) showing either a young woman or a plump black man in front of a loosely built wall of mainly brown and some colored stones, one with a cello, the other with a microphone making sweeping movements through the room. Next to it is written: “Music and Movement–study now!”

The process behind the creation of this card, which on its reverse side provides information about the content and objectives of eurhythmics studies and is aimed at prospective students, reflects the different identification models of

the eurhythmics trainers. Proponents wanted the provocative style—in the first version there was only the fat man—they found it was time to get away from the commonly used motion blurred images with pastel colors. Others rejected the man as unaesthetic and expressed the fear that version would act as a deterrent rather than being attractive.

Well, both reactions happened. A student from the 1st semester said recently he had almost decided on the basis of this card against taking up studies while a fellow student replied that she had chosen to study because of this card.

Some members of the working group actually showed several design concepts for the card to their students and asked for their opinions. The overwhelming majority voted for the bolder version, which ultimately was the reason for the choice.

It's all about them, the young people. How are they made aware of an area of study whose name they may have never heard of before? The word eurhythmics or the term “music and movement”, which is now used in many universities and colleges following the curriculum reform is currently, in spite of intensive efforts from the very beginnings of eurhythmics right up to today, hardly present in Kindergarten education and is virtually non-existent in elementary schools. Eurhythmics is a term no longer anchored in the German education. Although many of us here are well informed of the details, I want to take a brief look at the history of eurhythmics as a field of training in Germany.

The inclusion of “Rhythmische Gymnastik” in 1925 as a field of study at German conservatories and music colleges was at the initiative of the culture politician and music teacher Leo Kestenberg. The Method Jaques Dalcroze appeared to have been saved in Germany and not only that, seemed to have been upgraded by awarding the certificate of “Private music teacher”. But the first generation eurhythmics graduates (Charlotte Pfeffer, Nina Gorter, Marie Adama von Scheltema and Elfriede Feudel) found themselves in a conflict again, which can be understood by viewing the social position of women in society at that time. Kestenberg refused to allow training courses to bear the name Jaques-Dalcroze, because, quote: Adama von Scheltema (1926) in a letter to Dalcroze “... one should be free, to change the subject” The strong bond of the Hellerau graduates with Jaques-Dalcroze and his concern that his method would not be passed on in its pure form, led to long grueling letters of justification written by the eurhythmics teachers against the background of wishing to ensure the continuing good will and consent Dalcroze.

The Second World War interrupted the still young development of eurhythmics education at colleges and conservatories. Eurhythmics graduates left Germany

and in exile developed new dimensions of the subject, as for example, Charlotte Pfeffer, who developed psychomotoric in Italy. Hildegard Tauscher, due to her Jewish ancestry, had to give up her teaching position in Weimar. After the war, she was active primarily in the training of teachers and nursery teachers. Henrietta Rosenstrauch had built up a Dalcroze School in Frankfurt, she emigrated in 1933, via London, Switzerland and Holland to America.

Elfriede Feudel remained in Germany. She discovered due to the non existence of places to teach, the transfer from music to image and later focussed her attention on the aspect of personal development through eurhythmics.

In the fulminant years of Dalcroze in Hellerau students had already developed their own ideas about what eurhythmics should be. The fact that Dalcroze had to leave Germany in 1914 and then only rarely returned, was a contributing factor in the broader development and modification of his method in Germany. The disruption and discontinuity in the biographies of many eurhythmics graduates due to the two world wars, was a further reason. In conjunction with the changing views on the manner of educational activities, eurhythmics in Germany changed and developed more and more through the individual priorities and focal points of the eurhythmics teachers involved in training.

In the 1970s and 1980s music colleges and conservatories were characterised with profiles such as:

- Eurhythmics in drama
- Eurhythmics as interactional education
- Eurhythmics in Special Education
- Anthropologically oriented Eurhythmics
- Eurhythmics as Polyaesthetic Education

The common denominator and the basis of these concepts remained learning music through movement and movement through music.

By expanding the subject matter of eurhythmics, it lead on the one hand to an increase in career opportunities and on the other hand showed the great potential for development and adaptation in this field. At the same time, it seemed to temporarily blur the consensus about what eurhythmics is and what it is able to accomplish. Some parts of the Dalcroze-Method such as Solfège or “Plastique animée” have disappeared entirely from the teaching canon. It is only as part of my teaching work that I have familiarized myself with classics from the Dalcroze textbook, such as the “20 gestures” or the “Six skips”. They did not occur during my university studies. Instead greater emphasis was placed upon, the individual expression of movement in connection with music, alongside the basis of a solid training in movement techniques, free piano improvisation and

the understanding of the transformation and creative processes between the arts of music, image, speech and movement. Perception and reflection, experimentation and experience as individual processes that take place in the group and are reflected in the group, where they connect and develop were key components in my college days and that characterize my work today.

From the Dalcroze method arose a field of studies and out of this a method of eurhythmics emerged, which can be embedded into a wide range of subjects including non-specialist subjects. Apparently it nurtures itself mainly from the latter mentioned developments because they give precedence to self-controlled learning processes and to the acquisition of knowledge through experience. But didn't Dalcroze do this as well? His instructions for improvisation, for *Plastique animée* and for control of movement provide a very elaborate vocabulary for an independent differentiation in listening and interpretation of music with the body and with the instrument through the autonomous cycle of perception and action.

Modern music education today makes use of these mechanisms to give children and adults a broad and sensory-oriented access to music, which however in Germany is less well known under the name of eurhythmics. At the same time hybrid forms of eurhythmics can be found in education, therapy and performing arts.

The versatility and individuality which characterises eurhythmics nowadays, has become its undoing in university policy. Pure eurhythmics as a Bachelor degree is available in Germany only at a few colleges of music. There is virtually no identifiable job market for graduates beyond music schools. Therefore they move on, graduating perhaps in a second or third training course in related professional fields or they create their own professional existence. Here are some examples of "eurhythmics and ..." or "eurhythmics in ...", (some of) which you can, in part, experience in the next few days:

- Medicine for Musicians
- Inclusion
- Music Education
- Art Education
- Dance and Performance
- Music theatre
- Children's and Youth Theatre
- Interdisciplinary Projects
- Coaching

It looks as if eurhythmics is able to do almost anything. This of course is not true. However, this range of connecting factors must be seen as an opportunity,

certainly as it is nowadays common place to have work spanning different fields and disciplines in education and the arts or even between art and science. The mixing and combination of different professions and skills require that the parties involved, have a lot of flexibility and autonomy. Eurhythmics students are not alone when after their bachelor's degree, they start to look for a professional identity which today, is hardly conceivable, without studying for a Master's degree or equivalent further training to sharpen their profile.

Graduates of a modern eurhythmics studies are equipped with skills in music and movement education, with a knowledge of the communication between the arts and experience in performance. They are required to find their own place in the labour market. We as educators in this field have the challenge of conveying knowledge of eurhythmics and its historical roots while presenting its contemporary manifestations. This also involves providing spaces for thought in order to open up further perspectives.

I hope that this festival is able, or can get close to, to showing the broad spectrum of facets that eurhythmics can call its own. In addition, we want to give everyone involved, space and time for sharing ideas, for inspiration, for asking questions and for thinking ahead to the future of eurhythmics.



«The birds» Michèle de Bouyalsky, Brussels

# Drawing threads together

**From influences, development and fragmentation  
to the practice of Dalcroze Eurhythmics today**

**A personal selection of ideas, applications and intentions**

Karin Greenhead



A frequent guest teacher in Europe, North America, Australia and Asia, Karin has a background in performance as a singer, pianist, harpsichordist and violinist. Her work has focussed on the teaching of performers in music and dance and on the professional training of Dalcroze practitioners. She currently teaches regularly at the Royal Northern College of Music, Manchester, UK and other British conservatoires of music and dance and is Director of Studies for the Dalcroze Society UK, joint Director of Studies for the Dalcroze Eurhythmics International Examination Board and member of the Collège of the Institut Jaques-Dalcroze, Geneva whose Diplôme Supérieur she holds. Karin has started to present regularly at conferences, the most recent being ISME 2012 in Thessaloniki, Greece and is much sought after for her original applications of Dalcroze principles to the rehearsal and performance of the concert repertoire, solo and ensemble, known as Dynamic Rehearsal. She is currently working towards a doctorate for which she is undertaking a phenomenological investigation into her own practice.

## Introduction

The method we call Dalcroze Eurhythmics (DE) began with Emile Jaques-Dalcroze and is over 100 years old. During its life it has by turns been rejected, enthusiastically embraced and ignored. It is at the roots of modern theatre and dance; in the origins of what is now called somatic practices (Greenhead & Habron (2015), music therapy and music and general education. It has found its way into the visual arts, performance (Bowtell 2012; Greenhead 2015a; Mayo 2005; Spillman 2005), instrumental pedagogy (Schnebly-Black & Moore 2004). It has been applied to working with the very young, with senior citizens (Mathieu 2013), those with special educational needs (Habron-James 2015) and in Higher Education (Greenhead, Habron & Mathieu in press) Many of its principles and practices have been absorbed into general music education, at least in Britain.

In Geneva, Jaques-Dalcroze's work had attracted the attention of a wide range of artists, performers and pedagogues even before he moved to the Dresden suburb of Hellerau where, between 1911 and 1914 people travelled from all over the world to study and work with him and his team. Continuity of training in DE was interrupted by two World Wars. As a result of the first, the group of students and teachers in Hellerau spread all over the world taking with them their ideas and their experience. They set up classes, courses and companies according to their interests and strengths while Jaques-Dalcroze himself returned to Geneva.

During World War II, schools and training centres in Europe were closed or destroyed leading to more migration of Dalcroze practitioners. Some schools, such as the London School, founded in 1913 and frequently visited by Dalcroze, retained a close relationship with Geneva while developing their own style. This was in accordance with an important principle in the teaching of Dalcroze, namely, that students should develop their own ideas and, in the context of their teaching situations, apply the principles of DE in the way they thought best. Many students of the British school were very good musicians and the focus of the school was strongly centred on a high standard of musicianship and performance, *Plastique Animée* and the training of teachers.

As Selma Odom (1991) notes, there are relatively few written resources to which researchers can turn as the method has largely been passed on orally and through the practice of its students and teachers. There are the books, texts and drawings of Dalcroze himself, but, books or no books, if the method is to have life today, it must not merely be handed on; it must be re-addressed and re-evaluated in today's terms. In re-addressing this practice we could start by asking ourselves what Dalcroze was trying to do and why and how did he set

about doing it. What were his aims and intentions? What approach and methods did he use? What are the guiding principles and practices of DE and are they still useful today?

In my view, Dalcroze's ideas and their practice, both as they are expressed in his writings and as they have been handed on and developed by practitioners, have much to offer today, especially once the background and origins of the method, the reasons for its development and the ways in which it was developed are understood.

Although the influence of Dalcroze's method waned after his death in 1950, today it is growing fast and has attracted the interest of a wide range of researchers as the growing number of publications across a wide range of disciplines and the success of the new International Conference of Dalcroze Studies (ICDS) indicate. The ICDS held its first, 3-day conference in Coventry, UK in 2013. It hosted 80 presentations and welcomed participants from 23 countries. The 2015 conference in Vienna, Austria was even larger with the result that the 2017 conference is planned to run to 5 days.

### **Background, Environment And Education**

Dalcroze was born in Vienna, a city of music and theatre and cultural life. His father's family were musicians—his uncle, Emile Jaques, was a violinist and virtuoso pianist -, clock-makers and pastors from where he may have got his reforming zeal.

His mother was a musician and teacher influenced by Pestalozzi who encouraged creativity in her children and Dalcroze started composing at the age of 7. When young Emile was 11 years old the family moved back to Switzerland. He loved the Swiss fêtes but described the teaching he received, both at school and subsequently, as a mixture of inspiration and misery (no festivals, no joy, no interest in the child or consideration of his feelings, no explanations, no attempt to help. "It is the memories of my childhood and adolescence that set me on the road to the study of teaching" (Berchtold, 2005 p.23)

Among the teachers that influenced him were:

Hugo de Senger (1835-1892) – conductor, composer and teacher of harmony.

Leo Délibes (1835-1892) and Anton Bruckner (1824-1896) – who taught him composition. Dalcroze described Bruckner as brutal but brilliant.

Adolf Prosnitz (1829-1917)–who played the piano with 'a divine touch' and was known as a brilliant improviser in many styles.

Mathis Lussy (1828-1910) – Dalcroze was much influenced by his theories of

expressive performance and anacrusis, the preparatory gesture.

Dalcroze was not only influenced by his music teachers. Like many others of his generation he reacted against mechanization; the de-humanising effects of the industrial revolution; Cartesian thinking and an increasingly evident split between thinking and feeling – a mind/body split that was deeply ingrained in education. As a young man in Paris, he studied acting and worked as an actor for a time and also as a conductor in a small theatre in Algiers where he was much impressed by the natural rhythm of Arab musicians and by their music.

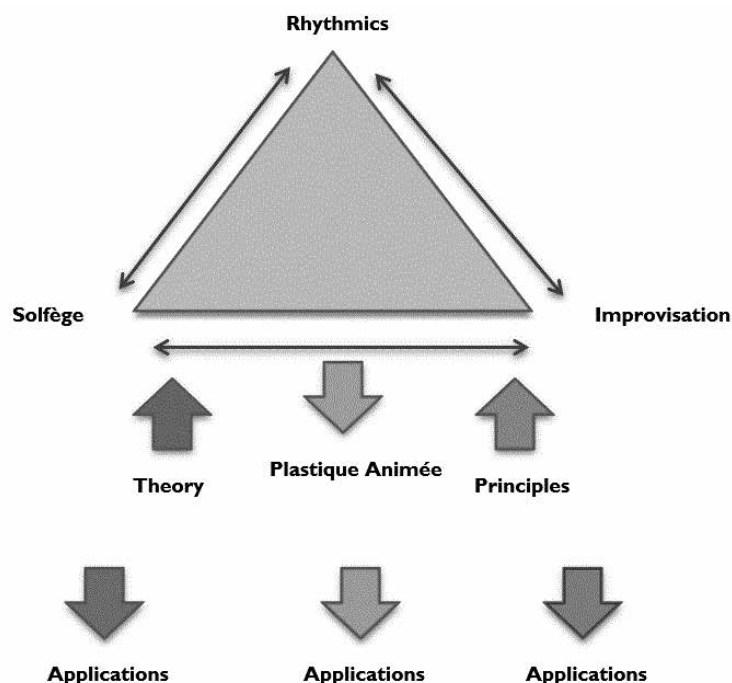
In 1898 Dalcroze became the accompanist to the great, Belgian violinist Eugène Ysaÿe (1858-1931) for some tours in Germany. Dalcroze relates finding rehearsals with this fine musician and great virtuoso very demanding but the two became life-long friends. It is clear from the accounts of Ysaÿe given by Dalcroze and others, that Ysaÿe had an inestimable influence on Dalcroze's approach to music (Greenhead 2015b). One day when they were on tour he heard strange noises coming from Ysaÿe's bedroom. On opening the door he found the violinist running and jumping in his room and trying to hit the ceiling with his fist. When Dalcroze asked him what he was doing he said 'I am working on the Vieuxtemps 3rd violin concerto- I must get it into my body'. As Ysaÿe later stated: 'The sound vibrations . . . must penetrate us entirely right down to our viscera and rhythmic movement must enliven all our muscular system, without resistance or exaggeration'. (Ysaÿe 1898 quoted in Jaques-Dalcroze 1942). Later influences on Dalcroze included another friend and colleague Adolphe Appia (1862-1928) whose ideas and attitude were of critical importance to Dalcroze. Appia, best known as a transformer of stage design and lighting, was a keen musician and had been a pupil of de Senger although not at the same time as Dalcroze. He took lessons in Dalcroze's method in a special class for men taught by Suzanne Perrottet—a Dalcroze student in Geneva and his collaborator in Hellerau. Appia encouraged Dalcroze and understood that his method could go further than music education: in his view it had the potential to change lives (Bablet-Hahn 1988).

As a student, and later as a teacher, first of harmony and later of aural training, Dalcroze identified some important problems in the teaching generally given to the young. He had suffered as a student and felt that students were ignored as people. He described most of the teaching he experienced as deadly drill, mechanistic and not addressed to the child as a human being. He felt that the students' creativity was neither addressed nor fostered; there was no joy, no celebration and above all no music. When he started teaching at the Conservatoire de Genève in 1892 he saw that students' piano performance was generally dull

and mechanistic and that they were unable to perform accurately things they understood theoretically. He decided that, in order to understand and perform music better, they needed a training that would prepare them as musicians and artists. When he looked at the training he himself had received, he felt that much of it was too abstract and theoretical: it lacked any sense of music itself and paid no attention to the student as a creative individual. Realising that music is rooted in bodily experience and that the pupil is a creative and social person who is part of a community, he developed a method that aimed to address the whole, embodied person—body, senses, emotions, intellect, will—situated in time and space and with other people. In responding to the needs of students he drew heavily on his own experience and developed his method experimentally, his ideas developing not as a result of theory but as answers to problems that he saw in front of him. Later, he was to say that theory should derive from practice developed and tested on the ground. Although he lamented his own lack of scientific training, in fact, like Darwin, he looked at what was there, experimented and drew conclusions and was much comforted by the psychologist Claparède who gave him scientific explanations for the effectiveness of his work (Berchtold 2005).

In the following section that deals with the method itself I draw substantially on *L'identité Dalcrozienne/The Dalcroze identity* (Le Collège de l'Institut Jaques-Dalcroze 2011).

### Dalcroze Eurhythmics-The Method



Dalcroze's method consists of 3 branches (rhythmics, solfège and improvisation). They lead to *Plastique Animée* most usually a realization in movement of a musical composition (Greenhead 2009) in which students apply all that they have learnt in the three principal branches. The practical disciplines are supported by theory and principles and lead to a wide range of applications. Dalcroze's method and the conditions governing the use of his name ((Le Collège de l'Institut Jaques-Dalcroze [CIJD] 2011) call for all professional students to be trained by more than one teacher and at least 2 Diplômés in order that students should experience the work in the hands of different people. In fact it has often been difficult to comply with this regulation regarding the use of the name Dalcroze. Owing to the migrations of teachers as a result of war, it was common in any given location to have a single teacher who developed their school and training according to their own interests and strengths. The separate development of many training schools has resulted in a great diversity of practice. Some professional training schools lack a solfège course while in others the movement aspect is reduced to clapping, walking and gesturing. The method as taught in Hellerau included exercises that were technical and analytical (such as stepping rhythm patterns while beating time using large arm-beats) but also athletic movement and an expressive use of space and movement of the whole body.

It is interesting to note that knowledge of or about the method has also become separated into different worlds. Perusal of the available publications on or relating to DE reveals that, generally speaking, the dance world does not know about its applications in therapy or music education; the music education world does not know about the formative influence on him of either Ysaÿe or Appia and hardly any of them know about his influence in piano pedagogy – the subject of the research of Silke Kruse-Weber (2004).

### **Aims Of The Method**

- The general aims of Dalcroze's method are:
- The development of the musician as an artist and as a person—a social being—an expressive communicator
- To develop the musical imagination through music/movement relationships, improvisation and
- To help all participants to engage personally with the subject (music), the student, the teacher, co-performers, the audience and, in so doing, to develop the personality and the will
- To enable the body to become a perfect vehicle for thought and ideas

## **The Principles Guiding The Development Of The Method (Le Collège 2011)**

- Music and movement are at the heart of the method
- The body is the locus of experience and expression
- The development of the person depends on his/her ability to put physical and sensory experience at the service of thought and feeling
- The human being is social and always in relationship with the other(s)
- Musical rhythm is the direct expression of the soul, gesture and thought and therefore the best vehicle for reinforcing divers aspects of the education of the whole person

Today many researchers emphasise the importance of personal, subjective experience in and through one's own body (Polanyi 1962; 1966)); 'the feeling of what happens' (Damasio 2000) which can lead to the experience of understanding. Great importance is also given to the role of enjoyment in successful learning. Dalcroze also emphasised the importance of joy. He thought that children would want to learn because of the joy they experienced when creating music for themselves (Jaques-Dalcroze 1921)

I turn now to the aims of each of the three principal branches that make up Dalcroze Eurhythmics: Rhythmics, Solfège and Improvisation.

### **RHYTHMICS - the heart of the method**

- To develop the body and its perceptions through music
- To develop flexibility and adaptability
- To develop the musical and rhythmic imagination and the students' ability to experience and express the elements of music through all the senses (vision, touch, hearing, kinaesthesia etc)
- To develop musicianship and interpretative and creative abilities and the ability to respond to others personally and artistically

### **SOLFÈGE (hearing, intonation, reading, writing)**

- To develop skill and musical encounter
- To apply the principles and practice of rhythmics in the development of inner hearing, aural perception and the understanding of pitch and harmonic relationships
- To develop the ability to sing, improvise, conduct and compose; to develop musical literacy

Improvisation is used as a way of learning in the solfège class

## Improvisation

Vocal, instrumental and movement improvisation are used by both teacher and student.

- To study and acquire a wide range of styles and colours in playing.
- To learn to improvise polyphonically
- To learn to improvise for movement and to elicit a response in movement.
- To enable the teacher to respond flexibly to the class
- it is the principal tool used by the teacher to guide the class into new experiences and in setting up quick reaction exercises

In addition to the specific aims of the three principal branches of the method there are typical ways of learning and teaching.

## Ways of Learning

- it is 'holistic' and appeals to physical, emotional, social and intellectual aspects of the person
- the person senses, feels, reacts, relates, expresses, thinks, analyses, creates, communicates
- Learning by doing. "The body is the locus of experience and expression".
- Exercises are devised to enable students to become alert, adaptable and flexible
- A feedback loop is created between body and mind
- Canons, quick reaction exercises, interpretation exercises are used as means to learning
- Solo, pair, group work help to develop both individuality and personal and social skills such as decision-making; leading and following; creating one's own ideas from the ideas of others.

## Ways of Teaching

- It is a student-centred approach
- Teaching through music: the teacher's improvisation a central tool in guiding the class
- Quick reaction or Hipp/Hopp exercises and changes to respond to: verbal, visual, musical, tactile etc
- Students are given material to memorise and transform
- It is a multi-modal approach
- The teacher is multi-skilled and knows and uses freely the canon of tradi-

tional exercises, adapts them and invents original exercises

### **Criticism, Tensions and Issues**

Dalcroze was not without his critics. Although press reports in England regarded Dalcroze's work favourably, the Dalcroze dancers at the Paris opera came in for a lot of criticism and the composer Claude Debussy related hating seeing Nijinsky's attempt to run every semi-quaver of the music. The conductor Ernest Ansermet, who was otherwise a supporter of Dalcroze, considered that he put too much emphasis on metrics with insufficient attention to cadence (Ansermet 1965). At the height of his popularity his work was brought into disrepute by people who claimed to teach his method although they were not trained in it. The searing criticism he received in Paris may have caused Dalcroze to lose confidence. By the 1930s, Appia, Ysaÿe and many other friends and supports had died and Dalcroze told the principal of the London School that his method was a means and not an end and that *Plastique Animée* was not for public performance: they should stop putting on performances. "*Plastique Animée* is alive and well in England" was the firm reply (Odom 1991).

There were also some contradictions in Dalcroze's own personality and attitude. He said that he did not want people to imitate him but to use his ideas and devise their own exercises and he declared that one day there would be a silent art of *Plastique Animée*. However, when Perrottet, Wigman and others student/teachers in Hellerau started experimenting privately with movement alone, he expressed strong disapproval and forbade them from working in this way. As a result, he lost some of his best students.

Dalcroze himself remains extraordinarily invisible and unknown behind his pioneering and ground-breaking work. His insights and ideas preceded those of many writers on music education and on teaching and learning in general. His understanding of the music-movement connection is now the subject of research in philosophy, psychology, anthropology and other, related fields, even where the name of Dalcroze is little known or not mentioned.

For the interest of readers I add a list of a few of the more recent authors in these fields. Their writing throws new and interesting light on Dalcroze's contribution to knowledge and the processes and practices of his method:

Bowman (2004); Clarke (2005); Dewey (1934/2005); Dissanayake (2000); Elliott (1995); Juntunen (2004); Merleau-Ponty (1962); Rabinowitch, Cross & Burnard (2012); Seitz (2005); Sheets-Johnstone (2011); Small (1998); Stubley (1998); Malloch & Trevarthen (2009)

The field of neuroscience has also produced support for Dalcroze's way of doing things (Chen, Penhune & Zatorre 2009; Damasio 2000; Sacks 2008). A functional connection between the auditory and sensorimotor areas of the brain has been shown by Eitan & Granot (2006) and changes in the brain resulting from musical social interaction (Herholz & Zatorre 2012).

In his time, Dalcroze was reacting against the effects of the industrial revolution, mechanization and a Cartesian world-view. In considering the Dalcroze practice today we might consider the issues or problems of our own time. Reto Kressig and his team working together with Ruth Gianadda and other teachers of the Institut Jaques-Dalcroze, Geneva have broken new ground in the application of Dalcroze Eurhythmics to the elderly. Many Dalcroze specialists now work with children with special educational needs and with very young children. In our time, multi culturalism and the plurality of musical styles create particular opportunities for the teacher. While teachers in the West have often had to fight for the survival of their professional Dalcroze training programmes, the interest in this practice is growing again in Britain as elsewhere and developing very fast in Asia. Despite changes in education and the recognition of new research paradigms including qualitative, phenomenological, ethnographic and practice-as-research approaches, we still suffer from the notion that measurement and quantification offer more acceptable evidence of efficacy and are the best routes to knowledge. In practice the value of personal, lived experience is minimized although in the daily press daily accounts can be found of people treated as ciphers and used instrumentally rather than addressed as sentient and creative persons. The funding and structures of institutions make it difficult for them to embrace the notion of a single method that can offer as much as the Dalcroze method, because, usually, musicianship and aural training are separated from performance; improvisation is often thought to belong to the jazz department and the understanding of the actual and potential role of movement in learning, and especially in learning music, has still to be recognized except in the teaching of small children. To summarize: one hundred and fifty years after the birth of Dalcroze and notwithstanding changes in teaching and attitudes to the child, music education remains a fragmented activity and the general education and health of the human person throughout life still stands to benefit from the gift of Dalcroze Eurhythmics (Mathieu et al. 2012).

This paper was linked to a practical workshop in which all participants were invited to experience a range of simple and traditional rhythmics exercises. The purpose of each exercise was explained. These exercises included using and sharing space and working alone, with a partner or in a group; exercises using

materials such as the Rhythmics Gymnastics ball; exercises in musical perception; exercises in musical analysis and exercises in interpretation.

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# Pioneering Work with Jaques-Dalcroze

## Traces in Suzanne Perrottet's Archive and Memories

Selma Landen Odom



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

Suzanne Perrottet (1889-1983) had the good fortune to study with Émile Jaques-Dalcroze in her teens and with Rudolf Laban in her twenties. She taught alongside one, then the other, contributing to the development of their creative practices and theories. After this apprenticeship, she worked on her own as teacher and therapist in Zurich, connecting with generations of people regardless of age, sex, strength or occupation, convinced that everyone can benefit from movement and body awareness. Perrottet also performed and choreographed, studied classical ballet, co-founded the Swiss Professional Association for Dance and Gymnastics (SBTG) and organized international courses that brought Laban, Kurt Jooss, Rosalia Chladek and others together in Switzerland following World War II.

To Beate Schnitter, who studied with her for thirty-one years, Perrottet was like a physicist observing movement as a natural phenomenon: “The mathematical clarity of her thinking was united with a fresh and lively imagination,” and her piano improvisation was such that “we couldn’t stay still. We had to move, to run through the whole room.” Each of her lessons was like “taking part in a new work of art.”<sup>1</sup>

In May 1979, a few months before her 90th birthday, Perrottet found an evening in her busy schedule of one-on-one teaching to tell me about her beginnings as musician and dancer.<sup>2</sup> Several times she mentioned the “collaborators” with whom she took part in Jaques-Dalcroze’s experiments in ear training and body movement. As a violin student at the Conservatoire de Genève, she had been a member of the gifted class who worked closely with him from around 1902. Jaques-Dalcroze later wrote about “their intelligence and very rare artistic instinct” and how they worked together in “true collaboration.” He reflected that without their support he might have given up on a pedagogical career.<sup>3</sup>

Perrottet did not want me to tape-record our interview, so afterwards I quickly returned to my hotel and dictated everything I could remember. She had come to greet me in the lobby of her seniors’ residence: “agile, dark-haired, five feet tall, very thin, erect, wore trousers,” I noted. In her room filled with books, drawings, interesting baskets and a huge armoire, she sat with perfect alignment on a plain wooden stool. Speaking in French, her mother tongue, she sometimes sang and demonstrated with gestures.

Perrottet told me about how she dared to investigate “movement without music” at Hellerau with her roommate Myriam Ramberg, the future Marie Rambert, who later assisted Nijinsky with *Le Sacre du printemps* and became a major figure in British ballet; Annie Beck, choreographer of the school’s landmark production of Gluck’s *Orpheus*; and her improvisation student Marie Wiegmann, who became

## L'avenir, le présent, le passé

In August 1964 Suzanne Perrottet and a colleague demonstrated a Dalcroze movement sequence, which she had drawn in her *Gymnastique rythmique* notebook almost sixty years earlier.



Photograph and drawing courtesy of the Suzanne Perrottet Estate,  
Kunsthau Zürich Library

Suzanne Perrottet, Vorführung einer Dalcroze-Bewegungsfolge: Saal des Restaurants Rigiblick in Zürich August 1964.–Abzug (Fotografie), 7,9 x 8 cm.  
Kunsthau Zürich, Bibliothek, Nachlaß Suzanne Perrottet SP I 96:8  
*Gymnastique rythmique* / Suzanne Perrottet.–[1905-1907?].–3 Bd. [2.] I e et II e années.–[42] + [10 unbeschriftete] S. ; 20 x 13 cm S. 14  
Kunsthau Zürich, Bibliothek, Nachlaß Suzanne Perrottet SP II 90:7:1

Photograph courtesy of the Suzanne Perrottet Estate,  
Kunsthau Zürich Library  
Émile Jaques-Dalcroze / Louise Fuselin-Rigaud.–  
Genève, um 1905.–Kabinettkarte, 16,6 x 10,6 cm. Mit  
handschriftlicher Widmung an Suzanne Perrottet,  
Kunsthau Zürich, Bibliothek, Nachlaß Suzanne Perrottet  
SP I 90:68



the leading German dancer Mary Wigman.<sup>4</sup> Her memories were so vivid, it was as if she could will herself to be alive in the past. At one point she waved across the room toward the “things” she had saved, but we both knew there was too little time to open notebooks of Dalcroze exercises and other treasures such as Laban’s letters that she had kept.

The Swiss photographer Giorgio Wolfensberger succeeded in recording a series of conversations with Perrottet during the last three years of her life. He was the ideal listener, encouraging her to talk about experiences in full detail. After her death in 1983, Wolfensberger dedicated countless hours of work to ensure that Perrottet’s archive would survive. The art curator Harald Szeemann mediated the gift of the Suzanne Perrottet Estate to the Library of the Kunsthaus Zürich as a donation from her heirs in 1990. For information see: <http://www.kunsthaus.ch/en/library/collection/special-collections/suzanne-perrottet-estate/>

In 1989 Wolfensberger published a text of her memories enhanced by hundreds of photographs, notes, letters, music, programs, drawings, timetables and contracts, *Suzanne Perrottet—Ein Bewegtes Leben*.<sup>5</sup> Like an album, this handsome book displays what she did, the people she knew, and the places of her life: Rolle and Geneva (1889-1910), Hellerau, Vienna, and Ascona (1910-1914) and Zurich (1915-1983). In addition to reproducing images and documents from her collection, this book includes maps, photos of cities and buildings, biographical outlines of her main mentors (Jaques-Dalcroze, Laban and Chladek) and short profiles of other connections such as Adolphe Appia and Wigman. He embeds her remarkable life story in a rich contextual history.

Wolfensberger brought out two further books in 2014, the first revealing a new dimension of Perrottet’s archival imagination. He edited *Bewegungen: aus dem Bildarchiv der Tänzerin Suzanne Perrottet / Movements: from the archive of the dancer Suzanne Perrottet*, a visually stunning book based on her picture collection.<sup>6</sup> He explains that her “exceptionally exhaustive and substantial estate encompassed a number of banana boxes with tens of thousands of newspaper clippings” (p. 10). These boxes did not go with the original documents to the Kunsthaus but rather to Wolfensberger’s house in Italy, where they remained in a storeroom for thirty years. During her long teaching career, Perrottet collected pictures of movement, gesture and expression which she organized into categories such as speaking, conducting, singing, blowing an instrument, walking, jumping, falling, dancing, lifting, throwing, balancing and carrying, to name a few. Many images show extremes of power and flexibility, especially in athletes of all types.

The introduction quotes her memory of “pioneering work” with Jaques-

Dalcroze: “We always tested out new movements and studied the most diverse sequences of movements. I still remember the moment when we first discovered the hand: how you could turn the palm away from the body and then onto itself. In the evening, I couldn’t fall asleep, because I was so enthralled, and because it was so beautiful. It was a divine feeling, when I bent my knees for the first time. It was so new to us; we had never seen anything like it. Back then, no one had an inkling how you could use movement to express something. With every new step, with every movement, it became more and more beautiful” (pp. 10-11).

Wolfensberger sees the clipping collection as Perrottet’s research for teaching and therapy: “All her life she had responded individually to everyone she met, intuitively working out the right approach. For each student, she developed a personalized strategy, involving games, songs, musical improvisation, pantomime, gymnastic exercises, and dance with or without music. For all these devices, for her pantomimes and movement games, Suzanne Perrottet needed instructive visuals” (p. 12).

With bilingual text, *Bewegungen / Movements* presents collages of selected images from her files of people in motion, arranged thematically. The minds and eyes of Perrottet and Wolfensberger join forces to make a book which he aptly suggests can be considered a “subjective visual atlas of movement, dating back to the beginnings of movement therapy and modern free dance” (p. 13).

Late in 2014 a new version of Perrottet’s memories under her name as author was published by Wolfensberger and Margarete Berg as *Die Befreiung des Körpers: Erinnerungen*.<sup>7</sup> Here Perrottet’s recorded memories stand alone as autobiography in a focused work with fewer illustrations and almost none of the facsimile material Wolfensberger used in his exuberant 1989 monograph. Her voice in the first-person text, with slight editorial changes and useful subdivisions, makes an entirely different impact than in *Suzanne Perrottet—Ein Bewegtes Leben*. The reader encounters people and experiences from her vantage point, without the intertexts such as letters and drawings by Laban. Thus the two versions of her memories remain distinct, and both are essential as keys to her life and work. I hope the smaller format version will be translated and that her story will become more widely known.

The opportunity to immerse myself in her archive came at last. In July 2015 I visited Zurich for three days before attending the Congress celebrating the 100th anniversary of the Institut Jaques-Dalcroze in Geneva. The description of the Suzanne Perrottet Estate on the Kunsthhaus website made me very curious. What exactly did she keep, I wondered, and what memories and meanings did she try to lay down in her archive? Was the collection a project about her own

reputation, or was it her way of valuing the people she knew and safe-guarding the traces of their collective work? When I met her, I was struck most of all by her modesty and her love of learning and teaching. What inspired and sustained her?

Thomas Rosemann, Head of the Kunsthaut Library, sent the inventory of photographs, documents and letters so I could make requests in advance, and I began looking at photographs a few hours after my plane touched down. Jet-lagged as I was, it seemed like a dream to open each folder and see the image inside: Perrottet with her older sister Lily, a cellist, who also studied with Jaques-Dalcroze; group photographs of Geneva summer courses, men and women posed in rows; candid shots on outings; smaller groups of young women dressed in gym apparel for demonstrations of “G.R.” (Gymnastique Rythmique); idyllic scenes of Perrottet and her peers in tunics on grassy fields or by the lake; snapshots of Paulet Thévenaz, known for his distinctive drawings of *plastique animée*, and the group of men including Appia and Placido de Montoliu whom she taught in a special course when she was eighteen.

Captured in the moment are the intent expressions of the first enthusiasts, their bodies sometimes graceful, sometimes awkward – in images by professional and amateur photographers. Perrottet wrote names, places and dates on most of the photos I viewed, either on the back or on the front, around the edges or directly on the image, meticulously identifying the people and activity of the world in which her career began. One shows Jaques-Dalcroze with a group of seven young women including Perrottet in May 1907, when they gave lecture demonstrations in Paris, one at the Conservatoire and the other for artists. “Rodin came to thank us in tears of happiness,” she wrote.

I concentrated on the early years, viewing perhaps a tenth of the collection. According to the inventory, which lists every photo individually, the archive holds around 1,000 images. I used a similar strategy to focus on documents and letters of Jaques-Dalcroze and people she met while working with him such as Rambert and Wigman, with whom she stayed in touch for many years. If only there had been more time to explore the correspondence from Laban, the records of her schools, programs of performances and her notes on Jooss, Chladek and Gerda Alexander, not to mention Fred Astaire, flamenco and companies such as the Royal Ballet. Memories and traces of movement nourished Perrottet continually and contributed to her vast, many-layered archive.

In what I saw, different facets of Perrottet’s relationships with family, Jaques-Dalcroze, her peers and first students stand out. Her intimate and funny letters to her sister Lily, who had gone to Leipzig to pursue cello studies, describe the content of their presentations with Jaques-Dalcroze as well as the excellent bon-

bons he provided to celebrate their success. The archive preserves eleven letters and cards from Jaques-Dalcroze to Adèle Perrottet, her mother, and thirty-four to Suzanne, including a few to share with colleagues about rehearsals, demonstrations and travel plans. These messages are direct and confiding, close to the unfolding adventures of their work together, filled with excitement about new opera, theatre and dance they encounter. Like Appia, Perrottet preserved a significant cache of correspondence from Jaques-Dalcroze. Such documents are invaluable sources for understanding artistic experiments of the period in which the Dalcroze method emerged.

There is much evidence that Perrottet consulted her archive as time passed. It seems that holding something tangible and lasting in her hands prompted her to write marginal notes to clarify important points she remembered. The collection includes a treasure trove of music, such as her working copies of gesture songs and callisthenic studies she performed in her youth, along with Jaques-Dalcroze's manuscript score dedicated "pour Suzy" and a number of her own compositions. She remembered actions that went with several songs and dramatic scenes when we met in 1979.<sup>8</sup>

Her comments on an envelope from Jaques-Dalcroze say "probably he is responding to" her mother's previous letter about a soirée in late May 1909 of new works by Perrottet, Mitzi Steinwender and Annie Beck. Perrottet's mother kept a hand-written copy of her letter expressing concerns about their revealing costumes. Would their appearance endanger the future of the method? Jaques-Dalcroze assures her that it was not his intention to have students dance in bare feet, but that the group itself had found in rehearsal that their movements worked better without sandals. Rereading this candid exchange must have brought back the circumstances in which she studied, created and began to teach. Reputation mattered! Freedom to move mattered!

Another example of her revisiting materials is that Perrottet wrote out a copy of her improvisation notebook from 1909-1910, possibly for use in teaching. These notes, the originals in faded pencil and the copies in legible ink on loose sheets, deserve comparison and analysis. They record a progression of ideas on practical harmony and piano improvisation, the skill central to teaching the Dalcroze method. Perrottet had barely turned twenty-one in October 1910 when she accompanied Jaques-Dalcroze from Geneva to Dresden to establish the new professional training institute at Hellerau. There she was entrusted with major responsibility in relation to her age and experience, teaching rhythmic gymnastics as well as eight improvisation lessons in a typical week. Her archive includes one of her lists of improvisation students, including Wigman. Although

Perrottet is thought of primarily as a movement specialist, she later taught piano improvisation to music students and composers in Zurich.

Perrottet may have turned to earlier notes to prepare for not only for teaching but also for lectures she gave such as one for the newly-founded SBTG in 1939 on the history of movement teaching in Switzerland. Certainly she made a complete review of her collection when dancer-choreographer Rosalia Chladek asked her to write her recollections of the development of the Dalcroze method. Chladek had experienced the training via several of Perrottet's former colleagues at Hellerau, but she and Perrottet did not meet until 1947. They became close, reinforcing each other as teachers and improvising occasional performances with Chladek dancing and Perrottet playing piano.

In February 1969, Perrottet sent Chladek a fifteen-page typed document outlining activities and high points of the years through 1913. She scrawled "Definitive text" across the top of the first page. In addition to this detailed work, Perrottet looked up information for various curators and historians investigating Jaques-Dalcroze, Appia, Laban, Ascona and Dada artists in Zurich.<sup>9</sup> Perrottet turned out to have a keen bent for research herself, in addition to being a living archive of embodied knowledge.

She kept abundant traces of her early training and teaching experiences despite the total break that occurred in her relationship with Jaques-Dalcroze. After she left to work and live with Laban in mid-1913, she only saw Jaques-Dalcroze once again in the 1930s. She and Laban had a son in 1916 and though they soon split as a couple they met periodically and communicated by letter until his death in 1958. With Laban, Perrottet deepened her connection with the body and movement.<sup>10</sup> Her memories and the depth of her archive show, however, that she never underestimated the background in music and teaching Jaques-Dalcroze had given her, which she relied on throughout her career.

It is fascinating to read through her *Gymnastique Rythmique* notebooks for 1905-06 and 1906-07 in relation to her later reflections on studying with Jaques-Dalcroze. The notes are immediate, recording what happened in a given lesson, what came across to a participant. She wrote down exercises of solfege, rhythmic walking, beating time, breathing, attitudes (sometimes called emotions), slow movements engaging "all" the muscles, anacrusis, independence of limbs, counting mentally while not moving, balance and so forth – activities that continue in Dalcroze-based practice today. In her notes, as in Jaques-Dalcroze's manuscript lesson plans, the sense of the work is more spontaneous than in the somewhat formal explanations he published in *Gymnastique Rythmique* (1906).<sup>11</sup>

In Perrottet's memories she looks back, characterizing Jaques-Dalcroze as a

wonderful man, passionate about art and music, above all a good educator.<sup>12</sup> She delights in having been a guinea pig trying new ways of doing things. Benefits of the training she mentions include developing inner hearing, understanding music better by singing well and learning through games and exercises. She particularly values his memory exercises, which she thinks still help her with concentration long years later. Creativity is paramount, especially the freedom to improvise in a personal way, which she remembers as a “very big plus” of her work with him. She says the ability to improvise music gave her all she needed to teach, in that she never needed an accompanist or a gramophone. From Jaques-Dalcroze she learned to take risks, that it was fine to be “a bit messy” while improvising. You have to try, and never to be afraid to swim against the current.

Apparently she reached out to him in 1948, two years before he died. The last item of correspondence from him in the archive is a note written in a shaky hand, thanking her for her nice card and signed “Affectueusement, E. Jaques-Dalcroze.” He addressed the envelope simply, with his usual spelling of her name, “Madame Suzy Perrottet, Professeur de Rythmique, Zürich.”

## Notes

1 Beate Schnitter, “In Memoriam ... Suzanne Perrottet,” *Le Rythme*, Déc. 1984: 16.

2 For a longer account of this meeting, see Selma Odom, “Meeting Suzanne Perrottet,” *American Dalcroze Journal* 28:3 (Spring/Summer 2002): 6-8 and “Suzanne Perrottet: Writing a Teacher’s Life,” *American Dalcroze Journal* 29:2 (Winter/Spring 2003): 4-6. The meeting was arranged by Walter Sorell, the Austrian-American writer with whom I had studied dance history. I am also very grateful for the help with sources I received from dance critic Richard Merz, dancer Claude Perrottet (her grandson) and filmmaker Alexander J. Seiler. His film “Fifteen” (1968) shows Perrottet’s movement and music work with a young woman struggling with low self-esteem.

3 Émile Jaques-Dalcroze, “Réminiscences,” *Journal de Genève*, 8 Juin 1948: 3.

4 My articles on Rambert, Beck and Wigman also discuss Perrottet: “The Dalcroze Method, Marie Rambert, and Le Sacre du printemps,” *Modernist Cultures* 9:1 (May 2014): 7-26; “Dalcroze’s Dutch Collaborators: Stories of Embodiment and Creativity,” *Dance in the Netherlands 1600-2000. New Directions in Historical and Methodological Research*, Amsterdam, Theater Instituut Nederland, 1998: 65-73; and “Wigman at Hellerau,” *Ballet Review* 14:2 (Summer 1986): 41-53.

5 Giorgio J. Wolfensberger, Suzanne Perrottet—Ein Bewegtes Leben (Bern: Benteli Verlag, 1989; reprinted 1995).

6 Giorgio Wolfensberger, ed., *Bewegungen: aus dem Bildarchiv der Tänzerin Suzanne Perrottet / Movements: from the archive of the dancer Suzanne Perrottet* (Zurich: Edition Patrick Frey, 2014).

7 Suzanne Perrottet, *Die Befreiung des Körpers: Erinnerungen*, Giorgio Wolfensberger and Margarete Berg, eds. (Wädenswil: Nimbus Kunst und Bücher, 2014).

8 See my related articles: “Delsartean Traces in Dalcroze Eurhythmics,” *Essays on François Delsarte*. *Mime Journal* 2004/05 special issue: 136-51; and “« Voir Delsarte »: idéaux classiques et pratiques modernes dans l’enseignement de Jaques-Dalcroze,” *François Delsarte, une recherche sans fin*, Franck Waille and Christophe Damour, eds. (Paris: L’Harmattan, 2015): 171-182.

9 Among those who consulted Perrottet or her archive are Alfred Berchtold, Irwin Spector, Harald Szeemann, Marie-Louise Bablet-Hahn, Martin Green and Valerie Preston-Dunlop.

10 Paul Murphy, “In the Company of Visionaries: Dalcroze, Laban, and Perrottet,” *American Dalcroze Journal* 41:1 (Fall/Winter 2014): 8-12. For an insightful perspective on scholarship and archives relating to Laban, see Susanne Franco, “Ausdruckstanz: Traditions, translations, transmissions,” *Dance Discourses: Keywords in Dance Research*, Susanne Franco and Marina Nordera, eds., (London: Routledge, 2007), 80-98. The Schweizerisches Sozialarchiv in Zurich holds in the Otto Wyss fonds further documents and correspondence of Suzanne Perrottet, Rudolf Laban, André Perrottet (their son), Julia Perrottet-Wyss (André’s wife) and their families.

11 *Gymnastique Rythmique* Vol. 1 of *Méthode Jaques-Dalcroze* (Neuchâtel: Sandoz, Jobin, 1906). In 2015 the Institut Jaques-Dalcroze donated 120 manuscript notebooks including his lesson plans from 1908 to 1948 to the Bibliothèque de Genève.

12 For her memories of Jaques-Dalcroze, see Wolfensberger, Suzanne Perrottet—Ein Bewegtes Leben: 33-106, 117-19 and 191-92, 286 and 290. The parallel memories appear in Suzanne Perrottet, *Die Befreiung des Körpers: Erinnerungen*: 31-76, 90-91, 151-52 and 196.

Selma Odom dedicates this article to the memory of Giorgio Wolfensberger, who died on January 2, 2016.

# A Study of the relationship between movement and music

Based on the Dalcroze Method  
and the Laban's Efforts System

Younsun Choi



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## 1. The Purpose of the Study

For the last four years, I have provided accompaniment for a contemporary dance class, and I have discovered that music exerts great power for dance students. For example, when I play at the piano and sometimes use tonal music and sometimes the whole-tone scale, students perform a different walking movement. Dance majors listen to music and apply immediately their different feelings to their motion; they may not notice why they come up with different expressions. Moreover, I could see some of the students were simply choosing a musical work for a choreography just because of their own emotional response, instead of truly understanding the score. Of course, I don't mean that a dance major should perform as detailed an analysis as music major does, but I had wishful thinking that with a better understanding of music, dance majors would be able to attain a higher level of perfection in their creation.

Since I started my study of the Dalcroze method, I have frequently used piano improvisation to allow students to feel and express appropriate movement in eurhythmics class. It has been a novel experience for me to see dance majors with very little musical experience struggle with matching up the precisely appropriate dance patterns with the music. They are able to express various movements and detailed nuances because their repertoire of movements is so much larger than those of the music majors.

This requires also an understanding and analysis of movement to figure out musically the motions of dance majors.

In response to this issue I found it helpful to study the movement theories of Dalcroze and Laban, who represent important figures in music and dance education. In this light, these theories gave me a tool to observe and describe the movements of dance students. I could provide a more realistic rendition of the improvisations in music and movement and their expressions.

Therefore, the purpose of this study is to ensure a realistic expression of movement in piano literature and through Dalcroze's improvisation technique by grasping the characteristics of movement on the basis of the effort as suggested by Laban. I hope that this study will help learners of the Dalcroze method to acquire a perspective enabling a detailed analysis of movement and apply it to their improvisation. Further I hope that music majors will thereby deepen their understanding of the relationship between music and movement. With this approach music majors and dance accompanists will discover and experience movement and after that bring this experience to their performance.

## 2. Laban and Eight basic effort actions

Rudolf Laban was a dance theorist from Hungary. He completed and published Labanotation, also known as kinetography Laban, which is considered a significant achievement in the history of dance, as it provides a way of notating movement.

Another reason that Laban's work was groundbreaking is that he broke out of the framework of ballet: he observed people's everyday behavior and reflected these observations in dance. With passion, he continued to work on professional dancing, contemporary dance, and the basic principles of movement.

Laban defined as "effort" the inner impulse or attitude to express and draw out something through movement, which he thought of as the source of human life and the origin of movement. Also, he said that by looking at the external movement that appeared as a result of effort, one could figure out a person's psychological condition and characteristics. By making an in-depth observation, he suggested the four effort factors of "flow", "weight", "time" and "space". The effort factor flow refers to the inner and psychological sense of either free or controlled movement. The effort factor weight covers expressions related to gravity such as pushing hard or softly rising. Effort factor time represents such qualities as «*quick*», «*hurrying*», «*accelerating*», and «*slowing down*» that are different from the tempo of the beat or length of the movement. The effort factor space is concerned with direct and linear or indirect and flexible motion. Movement is determined by how these four factors mix, and they may exist separately or two or three factors can be combined. Laban referred to the movement where two effort factors existed as "effort state" and the combination of three effort factors as "effort drive".

Laban watched people's movements and analyzed various combinations of effort factors in them. Having an in-depth study on motion impulses that combine weight, space and time — but omitting flow — he named the movements composed of eight effort combinations that derive from the impulse for movement as basic effort actions (BEA) (Shin & Kim, 2010, p.109). The eight basic effort actions are Float, Punch (Thrust), Glide, Slash, Dab, Wring, Flick, and Press. Each effort movement includes three of the six movement factors, which are strong-light, sustained-sudden, direct-flexible (Laban, 1993, p.52).

BEA	Press	Flick	Punch	Float	Wring	Dab	Slash	Glide
Weight	Strong	Light	Strong	Light	Strong	Light	Strong	Light
Space	Direct	Indirect	Direct	Indirect	Indirect	Direct	Indirect	Direct
time	Sustained	Sudden	Sudden	Sustained	Sustained	Sudden	Sudden	Sustained

### 3. Effort as Seen in Existing Musical Works

#### \* Press

'Press' elements can be analyzed as solid weight, linear space, and slow speed. One fine example of pressing movement would be the first part of *Prélude No.20* by Chopin. As seen in Sheet Music 1, the work progresses slowly in *Largo*, while *ff*, the solid chords, and motion in the low register.



#### \* Flick

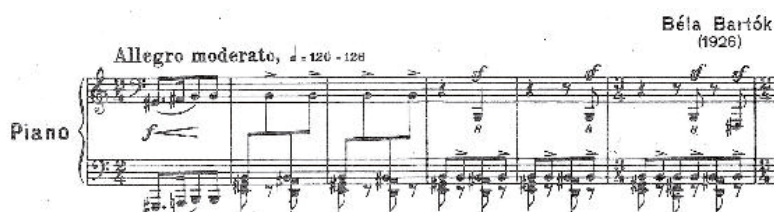
A piece of music that is appropriate for flicking has light weight, movement that is not linear but curvy, and a fast tempo. We may cite m.1-3 of *Kangaroo* (from *Carnival of the Animals*, C. Saint-Saëns). As the short grace notes create the sense of being flicked with fingertips and the change of tempo is expressed through free maneuvers in space with the tempo gradually accelerating and slowing again instead of remaining steady, it is fit for the flicking action.



#### \* Punch

Punch is solid and weighty with such factors as linearity and fast motion. As shown in Sheet Music 3, if we look at the first part of the 1st movement of *B. Bartók, piano sonata*, low range and powerful dynamics are used to express sense of weight while the light-hearted tempo of *Allegro Moderato* assures the

temporal factor of punch. The *sf* that appears in m. 3-5 is a particular example, among the strong expressions, which is played hard by dropping the arms, and is a perfect fit for a powerful punching motion. Works exhibiting these particular features can be found more frequently in the piano pieces by the composers who worked from the 20th century or later where percussive touches and dynamic changes appear effectively than in those of the Baroque or Classical period that showed no much differentiation in dynamics.



#### \* Float

Float refers to light weight, flexible directionality, and effort action that maintain unwavering and comfortably steady speed. To express light weight, dynamics set to piano, the curved and flexible movement is recognized through the fluctuating triplets and legato. And as can be seen from the time signature of *Andantino con moto*, 'Arabesque' (C. Debussy) shows a rhythmical movement that doesn't hurry but keeps a relaxed tempo.



#### \* Wring

Wring can be construed as composed of strong sense of weight, flexible movement, and slow timing. As is seen in sheet music below (J. Brahms, *Handel Variation*), right hand and left hand are arranged in legato and in mutually opposite directions either upwards or downwards, which may be considered similar to the act of twisting arms in opposite directions to wring wet cloth. Also, when one looks at the harmony in which the left-hand bass melody moves

downwards in half-tones while mixing with the notes of inner sounds, the color of harmony doesn't change all at once but only gradually. The movement is not light but leisurely.



#### \* Dab

Dab motion gives the feel of light weight, linear movement, and quick tempo. Particularly when its articulation is considered, it brings up the pattern of non legato.

With its *p* for dynamics and staccato, the first part of sheet music (*L. v. Beethoven, piano sonata Op.14, no2*) doesn't sound heavy even though three or more notes are simultaneously played. Also, as the chords have rests in between and harmonics change accordingly, the work, with the tempo of *andante*, does not have a flowing melody and register tense timing.



#### \* Slash

Slash is understood as big strength, fast tempo, and use of bending space. In the plainest analogy, one can think of swordsmen who wield their flashing swords to slice an object in the pattern of Z. In the theme of *Paganini's Étude No.6*, three-octave chords are to be played in a heartbeat arpeggiando. While the notes are split in short segments, they should be played in *mf* to generate

a pretty audible sound, and the work proceeds in presto. If slashing motion is performed for the first notes of every measure to slash space in various ways, it will go really well with the music. While the pedal mark provided below instructs one-beat duration, pressing it just for the part of the broken chords and cutting it short should further help express the movement.



#### \* Glide

Glide refers to light weight, linear movement, and a motion rendered in time that does not accelerate but remains steady. For music that can describe this movement, C. Gurlitt, *Etude in C* is presented. The scales are played with the right hand, each with precise beginning and ending points, using unbending and linear space. Since it is handled in relatively high range, it feels light and has to be played steadily at a specific tempo without any change.



## 4. Composition of Effort Music

I have so far performed an analysis of musical works that match one single effort. Now I am going to use two different efforts simultaneously in analyzing movement and applying music. As for the two selected efforts, I am going to figure out which of the factors of space, time, and weight makes a difference and what kind of music would be appropriate for the natural expression of such movement in a phrase and present the results in a short work with sixteen measures.

### 1) Wring and slash (differing in tempo)

Wring and slash share great weight and the use of bending space. As far as tempo is concerned, however, wringing motion comes rather slow, while slashing motion is rendered as fast.

Effort Factor	Space	Weight	Time
Wring	Indirect	Strong	Sustained
Slash	Indirect	Strong	Sudden

By connecting these two efforts and in order to experience of difference in tempo while maintaining strength and space use between the two motions, I have provided as an example the following movements.

[1] Wring: While standing, a player slowly twists the body counterclockwise just like a screw digs turning in and then while keeping the arms tight to the body, expresses tension by lowering the center of gravity.

[2] Slash: After the above movement has sufficiently expressed tension, the twisted body rises unwinding fast in the opposite direction, in reaction to which the player unfurls one hand and thereby moves on with a motion that cleaves the air as if with a sharp sword.

With music that allows a player to practice movement that shows difference in tempo in the continuous motions of wringing and slashing, I have created the following music.

### Wring & Slash

Yoonsan Choi

The musical score is titled "Wring & Slash" by Yoonsan Choi. It is written for piano and bass in 4/4 time. The score is divided into four systems. The first system is marked "Andante" and "mf". The second system starts at measure 5 and includes a "cresc." marking. The third system starts at measure 9 and includes a "cresc." marking. The fourth system starts at measure 13 and includes "f" and "rit." markings. The music features complex harmonic structures with many accidentals and dynamic markings.

## 2) Glide and float (differing in space use)

Gliding motion and floating motion share the expression of light weight and low speed. However, they differ with regard to space use in that gliding follows a straight line whereas floating shows a bending motion.

Effort Factor	Space	Weight	Time
Glide	direct	Light	Sustained
Float	Indirect	Light	Sustained

Therefore, in a move that connects these two efforts, it is important to pay attention to space use and consider direction of movement to elicit difference between the two movements.

**Glide:** Standing face to face, two persons place a single hand against the other's and let them glide in a direction. In this process, to ensure a sense of light weight, they don't push each other's hand but move it within a single plane as if stroking a mirror.

**Float:** Following gliding motion for a certain length, two persons raise their hands as if detaching them from a mirror to express a freely bending motion. Here, the other hand gets ready to meet its counterpart in preparing the next movement. Thus, when the two persons have completed their expression of a straight line and removed their hands, they become capable of freely expressing curved movement.

With music that allows players to practice movement that shows difference in space in the continuous motions of gliding and floating, I have created the following music.

## Glide &amp; Float

Yoonsun Choi

Andante

mp

p

p

cresc.

mf

dim.

pp

## 3) Dab and punch (differing in weight)

Dabbing and punching share linear movement and quickness. One difference between the two motions lies in weight: while dabbing represents light weight, punching portrays hardness and strength.

Effort Factor	Space	Weight	Time
Dab	direct	Light	Sudden
Punch	direct	Strong	Sudden

Therefore, in maneuvering through the two connected efforts, one must do so while considering whether to register a strong expression laden with body weight or to go for a less forceful expression. Meantime, since one must take care not to lose the fast tempo and also to demonstrate an unbending, linear motion, it takes greater concentration than the phrase of the other motions tried earlier.

[1] Dab: A player does this lightly with fingertips as if typing on a computer keyboard.

[2] Punch: While performing the previous motion, one punches a desk with a fist as if frustrated with writing.

For music that allows a player to practice the movement that shows difference in weight, registering either strength or weakness, in two continuous motions, I have created the following piece of music.

### Dab & Punch

Younsun Choi

**Moderato**

5

9

13

#### 4) Movements revealing contrast in weight, tempo, and space: flick and press

Flick and press differ in all the factors of weight, tempo, and space. While it would be possible for choreographers with excellent technique to put together such contrasted motions, it may not be easy for ordinary music majors or Dalcroze students.

Effort Factor	Space	Weight	Time
Flick	Indirect	Light	Sudden
Press	direct	Strong	Sustained

So, it would be an option to experience difference of the two motions by letting the three factors change one at a time instead of altogether in the shift of efforts. Another option would be to put a little bit of time between a motion and another and ensure a shift in movement.

[1] Flick: One dusts off a spot by flicking fingers.

[2] Press: One performs a stamping act on the cleaned spot.

For the motions of flicking and pressing that are composed of mutually contrasted factors, I have created following music, which shows free tempo, difference in dynamics, and light staccato as well as contrasted *tenuto*.

## Flick &amp; Press

Younsun Choi

Largo (ad libitum)

The musical score for "Flick & Press" is written for piano and bass. It begins with a tempo marking of "Largo (ad libitum)". The key signature is one flat (B-flat). The score is divided into six systems, each containing a piano (treble clef) and bass (bass clef) staff. The first system starts with a piano (mp) dynamic. The second system features a mezzo-forte (mf) dynamic in the piano part. The third system includes a forte (f) dynamic in the piano part. The fourth system has a crescendo (cresc.) marking. The fifth system starts with a forte (f) dynamic. The sixth system begins with a piano (mp) dynamic and ends with a mezzo-forte (mf) dynamic. The score concludes with a double bar line and repeat signs.

## 5. Conclusion and Suggestions

When I played the sheet music to dance majors, the students, who previously just took up for subject matter regular beats and nuances and were only interested in what motion to create, now appeared to pay careful attention and think, while trying to figure out that movement was included in the music. Despite the presence of curricula that provide music learning for dance majors, the brief duration of such programs frequently leaves participants with regrets. Now, I think it is encouraging that dance majors can try their own interpretation of music despite their insufficient knowledge of music theory by taking advantage of the Laban efforts that can be understood from their perspective to analyze and approach music.

Also, the study on effort presented the learners of Dalcroze method with a perspective that enables a detailed analysis of movement, while they were able to try their own movement in accordance with the factors that constitute effort, thus performing various experiments on weight, space, and time that each motion possesses. The experience of analyzing movement by using factors of effort has served as a method for upgrading the quality of one's movement, while the presented music samples have provided a little help in developing each person's ideas when involved in improvisation.

Search for movements hidden in music is like a puzzle, which excites imagination and interest both for adults and children. I hope that the experience of the effort that has been analyzed in the short music will lead to development of a movement with accurate analysis and expression and thereby contribute to the birth of good choreographic works.

# Notes Inégales

## On Product and Process in Dalcroze Pedagogy

Jeremy Dittus



Jeremy Dittus enjoys a career as a pianist, theorist, and Dalcroze Education Specialist. An avid recitalist, he has performed solo and chamber programs and presented Dalcroze masterclasses throughout the United States, Europe and South East Asia. He currently directs the Dalcroze School of the Rockies Dalcroze Academy teacher-training center at Metropolitan State University of Denver. He currently serves on l'Collège de l'Institut Jaques-Dalcroze.

Dr. Dittus is the founder and director of the Dalcroze School of the Rockies in Denver, Colorado. The DSR offers Dalcroze Education classes (Eurhythmics and Rhythmic-Solfège) for children (pre-kindergarten through high school), adult enrichment classes, full time study toward the Dalcroze Certificate/License, in addition to post-License/pre-Diplôme courses. He recently has published books on Dalcroze Education: Embodying Music: A Textbook for Dalcroze Teacher Training, and five books that correspond to the Rhythmic-Solfège youth program in place at the Dalcroze School of the Rockies.

William R. Bauer



Current president of the Dalcroze Society of America, Dr. Bauer teaches music full-time at the College of Staten Island/CUNY, where he also serves as Director of the Dalcroze Atelier at CSI. Dr. Bauer earned his Ph.D. and MA in Composition from the CUNY Graduate Center and Columbia University, respectively, and his Dalcroze License and Certificate at the Manhattan Dalcroze Institute in studies with Robert Abramson and Ruth Alperson. He has led classes at International Dalcroze Conferences in Vienna, Geneva, Tokyo, Coventry, and Pittsburgh, and in Dalcroze Teacher Training Institutes at Carnegie-Mellon University and The Longy School, at numerous DSA national conferences and chapter workshops, and in other settings including Music for People's Adventures in Improvisation, Star Island's Star Arts and LitFest conferences, the International Society for Improvised Music conference, and various private and community schools, church choirs, and hand bell and vocal ensembles in the Northeast corridor. Dr. Bauer has published several articles about the history of the Dalcroze practice in American Dalcroze Journal and Dalcroze Connections, including research on Hilda Schuster's impact on the American community of practice, and the role of Jaques-Dalcroze's exposure to North African expressive cultures in the development of his performance practice and pedagogical methods.

What do the terms “product” and “process” bring to mind?

Writings on Dalcroze Education do not tackle this question directly; but in the literature on Learning Theory,[1] these two words are used to point to key aspects of learning that are both important, each in its own right. In our practice product and process have not necessarily enjoyed equal value (hence this essay’s title): the authors have found in comparing notes with our fellow Dalcroze educators that we generally speak more passionately about process. Unfortunately, the literature on Learning Theory does not shed much light on the particular distinctions we Dalcroze educators make regarding product, process, and the issues that surround them. So the authors of this essay have made little use of the secondary research on the subject. Instead, they have built this exploratory essay on qualitative data drawn from personal narratives about experiences they have had and perspectives they have formed in the course of their combined fifty plus years studying, learning, teaching, and training teachers “in and through music” using Emile Jaques-Dalcroze’s singular pedagogical methods.[2]

On the surface, these words give us a fairly straightforward way to distinguish between two related aspects of learning. Broadly speaking, whereas “product” refers to the results a given series of actions produces, “process” refers to the way(s) the student brings such results into being. The terms focus our attention respectively on the ends and means of learning: What outcome(s) will the student produce and through what methods or techniques will the student produce them? According to a common metaphor, the student’s process is a journey that involves traversing the symbolic distance between a known starting place and an unknown ending place. The metaphor gives us an analogy for the teacher, who, like a guide, facilitates the student’s step-by-step progress along the pathway from departure to arrival. According to the humanist or constructivist model of learning on which our practice is based, which seeks to promote the student’s self-actualization, we envision each student’s path not as a prescribed route that others have already trod, but rather as one constructed in the very act of traversing it—a “road made by walking,” much as a pioneer cuts a new path through terrain that has never been explored by others. This metaphor, while evocative, has its limitations. For example, what is the destination of pure or intrinsic exploration, conducted for its own sake, which entails self-contained play that has no apparent outwardly-directed purpose the student is striving to fulfill?

Indeed, while these words give us a readymade shorthand for talking about broad areas of pedagogical concern, on closer examination they reveal themselves to be crude, emotionally charged terms that often entail a whole array of unspoken assumptions, beliefs, values and goals that exert a subliminal influ-

ence on our feelings and judgments. As a result, they often muddle more than they clarify, oversimplifying a complex tangle of interrelated factors that have remained largely unidentified.

Moreover, juxtaposing the terms “product” and “process” implies that we must choose between two mutually exclusive options. On which side of the binary opposition should we concentrate?; *What* the students are learning (a *content*-oriented approach); or, *How* the students are learning it (a *student*-oriented approach)? As if we cannot attend to both at the same time!

And as if there were some clear boundary separating the rightful contents of any given lesson or curriculum from the best pedagogical methods for facilitating the student’s mastery of these contents! Rather than referring to two different things, the terms “product” and “process” may instead point to two distinct but related modes of experiencing the same thing—not unlike the “content/style” distinction in the arts or the “particle/wave” distinction in physics. Learning viewed from the “product” perspective manifests as a series of clearly identifiable events or structures that form discrete points of culmination, whereas from the “process” perspective the same thing manifests as ongoing, ever-changing movement through time, in a continuous development or evolution. In this light, the idea of prioritizing one over the other doesn’t make much sense: if we educators are to make sense of what we and our students are doing in the classroom, both perspectives are essential.

When using these terms, or talking about matters that relate to them, we may therefore find ourselves unwittingly enmeshed in semantic confusion, apparent philosophical differences, and needless controversies, potentially undermining our efforts to build a consensus on Dalcroze pedagogy. In searching for a more nuanced understanding of their relevance to Dalcroze education, the authors have found it necessary to interrogate and problematize the words, to “unpack” the hidden meanings that lie embedded within them. While this essay will hardly be the last word on the subject—in fact, we hope it will promote further examination of these various factors—the authors will do their best to tease out some of these tangled strands here.

We hope this essay will help each reader become more attuned to the nuances of the discussion and, possibly lead us to re-evaluate our perspectives on our practice so we may share our ideas productively, and respectfully, across differences of opinion. A central question for us all to keep in mind will be: How do you divide your attention between setting pedagogical goals, applying specific pedagogical methods to attain those goals, and assessing the degree to which each student is progressing toward and achieving those goals? Especially with

regard to our assessment of teaching examinations, making ourselves more conversant in these areas is becoming more and more important at this stage in the history of our practice, as we work together to build a consensus.

In examining the bundle of ideas bound up with each of these terms, the authors have uncovered a complementary relationship and a dynamic tension between product and process; and certain thematic ideas surface organically from the relationship between them, conveyed by the words listed below. It is therefore helpful to notice the ways we use the following terms, as such usage can reveal much about our own process personal orientation towards the contents of the lesson, the products of students' learning, and students' learning process.

- Pacing
- Individual teaching and learning styles
  - Lesson design, specifically with regard to structure and discovery
  - Purposeful music/ Purposeful movement
    - Music as the means of teaching movement
    - Movement as the means of teaching music
  - Temperament, personality traits, idiosyncrasies, and personal taste
- Terminology
- Subjectivity/Inter-subjectivity
- Exigency (or “self-exigency”), specifically as regards the timely correcting/redirecting of students' movement and physical expression, and as regards performance precision, accuracy, musicality, nuances, etc., and the degree to which we focus on technique
- Fixed structure and responsive or emergent design
- Flow

While a comprehensive consideration of all of these areas lies beyond the scope of this preliminary study, there is enough overlap among them that, in focusing on some, others will work their way into the conversation. By listing them here, the authors hope to encourage further commentary and investigation.

## **Pacing**

When the topic of pacing comes up in discussions of Dalcroze pedagogy, it often implicitly entails product and process. Without bringing such considerations to the surface, however, it's not an easy topic to address. Consider the following questions:

- How does our assessment the student's performance in a given activity affect our pacing of the lesson?

- In deciding whether students should continue in a given activity or move on to a new activity, which of the following factors does the teacher need to observe and address?
  - Precision?
  - Accuracy?
  - Musicality?
  - Expression?
  - Comfort?
  - Self-confidence?
  - Flow (as a function of mind/body integration)?
- What is the next step in the lesson if:
  - The students haven't yet achieved the lesson's pedagogical goal, but are showing signs of being tired or restless?
  - The teacher wants to move on to the next activity, but the students don't feel they have mastered the skill?
- To what extent, and in what particular ways, does a teacher
  - Ignore certain errors of execution and prioritize other concerns instead?
  - Correct the students' execution, redirecting their attention to details of their performance and negotiating students' [self-] exigency or commitment to exacting standards?
- How do we deal with the delicate balance between ending on time and giving students critical formative experiences?
- In leading a workshop, what is the appropriate decision when a teacher is running out of time and the teacher wants to arrive a piece of music or in some other ways culminate the workshop in that crucial "theory-follows-practice" moment?

We have all been in situations where these or related concerns arise and we have to reconsider the class's or workshop's direction and pace. The general circumstances (skill level of the students or participants, time allotment, workshop or ongoing class, etc.) and various other factors, such as the teacher's training and cultural background, will certainly influence our decision; but our orientation towards process and product will also necessarily come into play. Furthermore, in a workshop, class, or teaching jury, one's judgment of the teacher's or trainee's pedagogical choices may depend on the perspective from which the observer is experiencing them, whether as participant, student, or examiner.

With so many variables to take into account, the authors do not presume to offer a definitive answer as to the "correct" balance between process and product. But clearly pacing is a core topic for Dalcroze educators involving complex

negotiations among several factors reaching well beyond simplistic binary constructions, either of “product” and “process” or of content- versus student-orientated teaching approaches into subtle distinctions among different modes and phases of assessing student learning, such as diagnostic, formative, and summative assessment. Perhaps because Dalcroze teachers learn intuitively how to pace our lessons, responding to innumerable cues both obvious and subtle—many of which we may perceive subconsciously—we tend to approach this topic subjectively. Consequently, discussions among colleagues about pacing can end inconclusively, rather than bringing us closer to a consensus, as they will largely hinge on each individual instructor’s personal taste and perspective.

### **Individual teaching and learning styles**

A rather broad descriptive, “teaching style” is another term that may denote a confluence of process and product. Teaching style can include the teacher’s personality, temperament, and idiosyncrasies (as well as mannerisms), in addition to her background, training, and approach to short-term preparation, all of which are distinctive features that give each teacher’s lessons individual character. As long as each of us is operating in his or her own realm, our respective teaching styles do not need to come into conflict. However, when we come together to forge a consensus, teaching style can become a point of contention among colleagues, teachers, and students alike. The authors believe we can smooth the way for greater mutual understanding and acceptance by cultivating the ability to articulate our respective orientations with regard to product and process, or to the balance we strike between a content- and student-centered approaches.

In terms of lesson structure, for example, some prefer to state the lesson’s goals early on, while others want students to discern them gradually, perhaps even non-verbally, in the course of its unfolding. For those of us who teach more from the “process” side of the spectrum, announcing lesson goals and objectives early on in the lesson is unthinkable—and possibly non-Dalcrozian; for others coming from the product side of the spectrum, it feels nebulous and unclear to wait until halfway through a class, or longer, to find out if the students are getting the point of the lesson.

Another example of how lesson structure can be a reflection of process/product include single-subject lesson plans versus multi-subject lesson plans. Some teachers prefer to focus on one subject for a given lesson and develop a thread that connects these ideas. Others choose to address several subjects in one lesson and develop each subject over the course of several weeks. A lot

depends on one's circumstances: a workshop necessarily requires that we tie up all loose ends within the limited time we have with participants; a multi-session curriculum will allow us to distribute ongoing segments devoted to different topics across several classes.

## **Discovery**

There are several “right” ways to construct a Dalcroze lesson, and obviously the lesson-design choices Dalcroze Educators make will have an immediate effect on our students' experience. Depending on a host of factors (audience, time, frequency, etc.) each educator must make their decisions carefully. What is important to this discussion, however, is that our perspective towards process and product will undoubtedly influence our choices. It doesn't make any one person's choice right or wrong; rather it may help to illustrate their focus in regards to process and product.

Discovery is necessary principle of Dalcroze Education, but to what extent should students “discover” in order for the principle to be fulfilled? There are so many factors that determine how and when students can or should “discover” in a Dalcroze class, but the confluence of process and product is a major feature of this discussion. Some teachers choose to directly say what they would like to the students to do and how they want them to do it. Others choose to give very general directions and let the students decide how they will perform a given activity. Some might offer open-ended questions to stimulate student discussion; others might prefer to use “either-or” type questions to lead students to discover concepts.

## **Purposeful Movement**

Some teachers tend to view music as the instigator for the movement; consequently, for these teachers the movement tells you what the mover understands about the music. On the far end of the spectrum, teachers from this perspective tend to allow movers to explore and investigate the movement as their ear guides them. In this perspective, the movement acts as sort of barometer from which the teacher can make an assessment of what the student understands about the musical principles involved. From this angle the ear directs all physical sensation, and corrections to movement are kept to a minimum so that the student's discovery of the gestural manifestations of musical principle is maximized. On the surface it appears to be largely process driven. On the other end of the

continuum, we have the pedagogues who view movement as the vehicle for musical understanding. In this way, the movement provides the mover with the physical sensation to understand the musical concept. Because this is coupled with music, the student then makes the connection between the movement, the sensation, and the musical principle involved. In this way, the student discovers the sensation through a different outlook, and the mover encounters the musical concept from this vantage point. Still, because the teacher is correcting the outward manifestation of the musical principle, i.e. the movement, it has the appearance of being governed by product.

### **Conclusion: What is at stake?**

The subject of process and product has a powerful impact within the Dalcroze community. How can we talk about this as colleagues? How can we learn to be respectful of difference and appreciate all of our unique qualities? The authors suggest that we give these ideas deeper consideration. As each of us brings our perspective into the international community, here are some questions to consider:

- Where do I stand on process and product?
- In what circumstances, if ever, would I want to see more emphasis on process versus product? In what circumstances, if ever, would I want to see more emphasis on product versus product? Why?
- How do I view the principles of a Dalcroze Education in regards to process versus product?
- How do I view the strategies, techniques, or means of teaching within the Dalcroze method in regards to process versus product?
- What/how do I want student to experience in any given Dalcroze class? How will I make this happen?
- How do I designate an activity to be successful? How to I make this assessment? How do I teach my students to make that assessment for themselves?
- How will the students come to know my expectations? How will my students come to know what constitutes a successful evaluation of a Dalcroze activity for me?

By coming to understand the interaction between process and product more specifically, we can become more diverse in our own perspective, more supportive of our colleagues, and more unified as a global community. We may not always agree, but if we can begin to understand and appreciate our differences, we will all continue to grow and develop the method Jaques-Dalcroze created over 100 years ago.

How might our understanding of process and product influence our interactions with other communities outside Dalcroze pedagogy? As we step outside of the process-oriented view of education that Dalcroze celebrates, we find that “process” can be a difficult concept to sell. Since the concept of process tends to be viewed from an internal, inward, and subjective perspective, it is difficult to measure and observe process in action. While the Dalcroze teacher employs specific strategies and techniques to challenge the student’s ability to solve problems, this problem solving often takes place at an intuitive level, not readily apparent to anyone but the student. However, “product” is much easier to comprehend from the outside. Dalcroze principles allow us to view the development of a student’s progress and abilities; Dalcroze philosophy encourages us to see problems or issues in a student’s performance more readily. The outward and rather objective display of a product makes it easier to discuss what a student has learned. A thorough discussion of product makes it easier for us to measure the importance of process-oriented learning. For Dalcrozians, we see the importance of process-oriented learning, but the Music Conservatory Dean, Elementary School Principal, or Community Music Program Director will need to justify process-oriented learning in some way. This is where the benefits of negotiating a product perspective become apparent.

Product oriented discussions often start with questions such as:

- What will be the outcome of a process-oriented, Dalcroze Education?
- What exactly will the students learn in Dalcroze Rhythmic-Solfège?
- What are the specific goals of a given lesson or course?
- What are the particular benefits of such an education?
- What examples can you provide that prove the worth of the method?

Could the way we experience our Dalcroze identity in relation to the educational mainstream and a set of expectations this context entails have something to do with our reactions to the words “product” and “process.” One of the fundamental ways we Dalcroze educators distinguish ourselves from other music educators and other teachers is in the emphasis we place on the student’s personal and musical development, and the process- or student-centered orientation that lies behind the discovery model. Conversely, conventional approaches to teaching and learning advance, and are largely based upon, a product- or content-centered orientation. In this light the term “product” can easily call to mind the most dehumanizing aspects of conventional schooling.

Could it be partly in counter-reaction to the prevailing model that some in our community have been resistant to codifying our practice, say in the form of a curriculum? In this light, it is significant that, according to Henrietta Rosen-

strauch, Jaques-Dalcroze himself acknowledged the need for clarity with regard to specific outcomes of learning, as well learning experiences, bringing product and process. She quotes him as having said:

*“[T]he teaching of our method is based on the knowledge of physiological laws which must be completed [comprehended] by personal practice and observation. It is not enough for the teacher to be a good musician. He must in addition be able to connect his musical knowledge with physical experience. A lesson should never be given without a conscientious preparation, concerned equally with the physical, artistic and didactic point of view.”*[3]

Is the way we Dalcrozians are using the words “product” and “process” (and others, too) making it hard for us to reach a shared understanding of our pedagogical values and goals, and the ways we may best go about realizing those values and reaching those goals? Perhaps. The authors’ past discussions with colleagues on this subject have sometimes touched a nerve, prompting a strong emotional reaction, and, in some cases, bitter recriminations. So they anticipate that this essay may provoke cognitive dissonance in some readers. It will have served a useful purpose, however, if it brings to the surface an awareness of unexamined assumptions each of us may be harboring, or of any personal stake each of us may have in holding onto a particular perspective, and if making clearer, more subtle distinctions among various ideas and approaches using a vocabulary we all agree upon helps us steer clear of semantic differences and brings us closer to a stronger consensus in our community of practice. It is in this hope that we have embarked on this essay.

The matter we have been considering takes on special urgency for us now, at this moment in the history of our practice. All across the globe, we individual Dalcroze educators are eager to work together to strengthen our connections to the international Dalcroze community, as the *Journées D’Etudes* that the Institut Jaques-Dalcroze hosted before the Congrès showed. The authors have witnessed as much in their leadership roles in the Dalcroze Society of America, particularly in their efforts to bring the disparate elements of the USA’s community of practice together to forge a consensus about Dalcroze teacher training as we practice it in the United States. The DSA’s Professional Development Committee, made up of Diplômées and Licentiates actively involved in teacher training, has recently completed the first draft of a Dalcroze Teacher Training Manual that the authors hope will eventually serve as the basis for the DSA’s expanded role as the America’s teacher training programs’ representative and accrediting body. In the global arena the Dalcroze Identity Document has prompted a general discussion about the factors that distinguish Dalcroze education from

other modes of teaching and learning.

Beyond our own realm, educators the world over are now enmeshed in a war of ideas over the very heart and soul of the teaching profession. Each and every day, in the face of powerful social, political, and economic forces, we teachers are doing battle to assert the fundamental humanity of our calling. Across the globe, we find ourselves pressed, not only by self-appointed experts and educational policy makers, but also by corporations and their lobbyists looking to profit from “learning design,” to formalize and mechanize a fundamentally human and humanistic endeavor. In providing a powerful alternative, Dalcroze education has a significant contribution to make to humanity. But if we are to drive our points home, we will need to sharpen our verbal and theoretical tools. By making ourselves more articulate about what we do and how we do it, we can enhance our capacity for transforming education, not only in the area of music education, but throughout all education as it facilitates the actualization of human potential. In setting our sights on this larger vision, we will fulfill the promise of Jaques-Dalcroze’s inspiring innovations.

## Notes

[1] Including works from a range of disciplines by such theorists as Jean Piaget, Jerome Bruner, Carl Rogers, Abraham Maslow, David Kolb, Howard Gardner, Albert Bandura, and others.

[2] Due to lack of space, the authors have not included the body of data drawn from their personal reflections with this essay. In order to illustrate the points they make in this essay, the authors will make these narratives available via a supplemental document posted on the FIER website.

[3] Émile Jaques-Dalcroze (see Henrietta Rosenstrauch, translator and editor, *Quotations from the Writings of Émile Jaques-Dalcroze*, p. 7).



# From Hellerau to Hellerau-Laxenburg

## The development of Eurhythmics in Austria

Eleonore Witoszynskij



Eleonore Witoszynskij took Rhythmic-Studies at the Conservatory of Zurich and the University of Music and Performing Arts Vienna. She undertook additional studies in instrumental teaching, psychology and therapy education, as well as dance-therapy and analysis of movement for people with physical and mental disabilities.

Eleonore has extensive teaching experience at the Institute of Music and Movement Education and Music Therapy at the University of Music and Performing Arts Vienna. At present she is university professor in the theory of music and movement at the institute and also presents as a guest-lecturer at conferences, workshops and higher education institutions in Austria and abroad. Eleonore's publications include Witoszynskij, Schindler and Schneider (2011) *Erziehung durch Musik und Bewegung* (3rd edition) and Bankl, Mayr and Witoszynskij (2009) *Lebendiges Lernen durch Musik Bewegung, Sprache*, as well as numerous articles.

Paul Hille



Paul Hille is a tenured Professor at the University of Music and Performing Arts Vienna, mdw, Austria, where he teaches piano improvisation and eurhythmics. He holds degrees in secondary school education, piano and eurhythmics (College of Music Detmold) and the *Diplôme Supérieur de la Méthode Jaques-Dalcroze*. Further studies: the Art of Hearing and Ling Qi. Additional teaching position in ear training at the Performing Arts Studios Vienna (1996-2011). Pianist, musical director, arranger, composer, scholar. Inventor of "Carpe impro", a regular music improvisation event. Creator and editor of the *Hörraum Erasmus Symposium 2012* in Vienna. Elected President of FIER since 2015.

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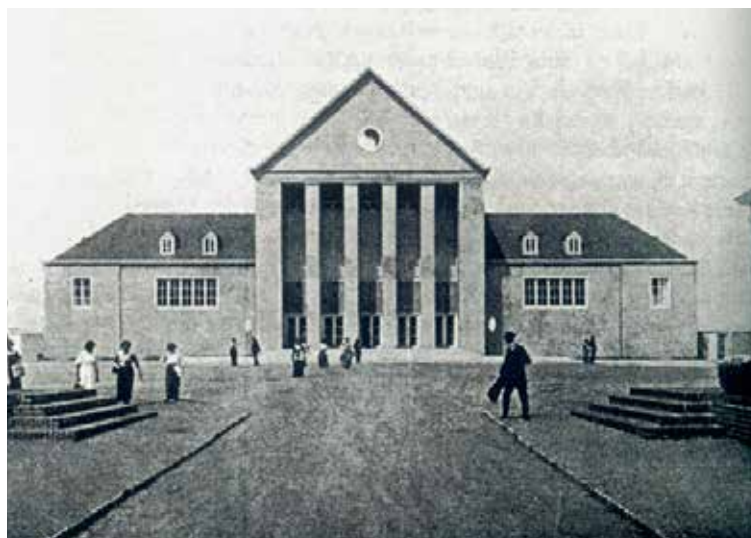


Émile Jaques-Dalcroze presented his method 1909 in Vienna

During the 2nd Dalcroze Conference in Vienna Paul Hille asked Eleonore Witoszynskyj about the history of Eurhythmics in Austria.

P.H.: *When was the first time Émile Jaques-Dalcroze presented his method in Vienna and what was the reaction of the public? -We know he was born here and studied with Bruckner and with Robert Fuchs, who was called Serenade-Fuchs.*

E.W.: In 1909, Émile Jaques-Dalcroze was invited to the Music Academy, nowadays University of Music and Performing Arts, for a presentation of his new method of music education. The senate of the academy was very impressed and as a result of this performance, they decided to send the piano teacher Gertrude Wiesenthal to Hellerau. She was one of three sisters who at that time were already famous dancers.



Bildungsanstalt Jaques-Dalcroze, Hellerau near Dresden, in 1911

In 1914/15, when she returned to Vienna, she started to teach the Dalcroze Method to opera singers in drama classes and also to instrumentalists at the academy. Little by little, she also introduced the Dalcroze method in the dance classes, where her sister, Grete Wiesenthal was a dance-teacher.

P.H.: *Why did the Hellerau School move to Austria?*

E.W.: After World War I, the school in Hellerau tried to

re-start its program. The directors of the school were Christine Bear- Fris-sell and Gustav Güldenstern. They were joined by Ernest Ferand- Freund and Valerie Kratina, all four of them Dalcroze teachers. Economically they faced difficult conditions. Despite problems, the school prepared performance programs again and in October 1923 they were invited to the big concert hall in Vienna to present their program during the “week of modern music”. It was “L’homme et son désir” (“The man and his desire”) by Darius Milhaud and “The wooden prince” by Bela Bartók.

A second evening was dedicated to the pedagogic program of the school. As a result of the extraordinary success of these spectacles, the school was invited to come to Austria, to the old castle in Laxenburg near Vienna.

Because this was better for them financially than in Hellerau, the school agreed.

P.H.: *How did Hellerau become Hellerau-Laxenburg?*

E.W.: In 1925 the school in Hellerau, including teachers and students, moved to Laxenburg. The school was renamed “The New school Hellerau-Laxenburg for rhythm, music and education of the body” and offered three different professional programs in Eurhythmics, gymnastics and dance and further educational programs in pedagogic and summer courses.



This poster from 1923 hangs still in the conductor's room in the Viennese Konzerthaus



New school for Rhythm, Music and Education of the Body Hellerau-Laxenburg



Christine Baer-Frissell (1878-1932)

P.H.: *Can you tell me about the personality of the head of the school, Christine Baer-Frissell?*

E.W.: Christine Baer-Frissell was a charismatic personality. Using her own money, she renovated the old castle into a school with movement and music facilities. You can imagine there was a lot to do to transform the old castle in Laxenburg into a facility for Eurhythmics in Hellerau. After she had finished her studies as a pianist and singer in Dresden, Baer-Frissell became pupil of Dalcroze in 1910/11, at that time under her maiden name Christine Potter, together with Bode, Scheiblaue, Wigman and other famous personalities.

She was an excellent pianist, and was especially well known for her accompaniment of movement. In addition, she was also very gifted in publicity. She wrote many articles and made presentations about Eurhythmics at international conferences, including radio broadcasts in Vienna. She educated many groups of teachers, musicians and dancers. She was known for her open-mindedness and her progressive educational methods. She worked together with Montessori-pedagogues and wanted to combine Eurhythmics with the Montessori method.

P.H.: *In which sense was she a pioneer of Eurhythmics?*

E.W.: We consider her a pioneer of Eurhythmics because she published articles and was head of the professional Eurhythmics Studies. (criteria of being a pioneer according to Songrid Hürtgen-Busch). She laid the foundation for Eurhythmics for the future. Unfortunately, she died in 1932 at the age of 46.

P.H.: *What was the significance of movement in the school Hellerau-Laxenburg? What was the relationship of music and movement? Could you describe the new tendencies and influences?*

E.W.: Eurhythmics teachers in Hellerau-Laxenburg tried to balance the importance of music and movement. They wanted to avoid the idea that movement was a servant of music. Their most important objective was to develop creative abilities in both music and movement. For this reason it was important to give both music and movement the same importance and attention. Their collaboration with Montessori pedagogues and experts in psychology was also a forward-looking approach.

P.H.: *Can you describe the role of Rosalia Chladek during these years?*

E.W.: The first head of the gymnastics, the dance program, and the dance group Hellerau was Valeria Kratina. Beginning in 1930 Rosalia Chladek, educated in Hellerau and a soloist of the dance group in Hellerau, took over. Later on she became the successor of her teacher Kratina at Hellerau-Laxenburg. During this period she started a solo career as a dancer. She won prizes as soloist and choreographer in various competitions.



Educated at School Hellerau-Dresden from 1921 to 1924, Rosalia Chladek works as a qualified teacher at the school Hellerau from 1924 to 1928 and after the move as a qualified teacher for dance education and choreography at the school Hellerau-Laxenburg 1930 to 1938.



In 1932 Chladek wins the second prize with the Tanzgruppe Hellerau-Laxenburg at the first International Competition for Choreography in Paris with the Glass Suite (Prokofieff).



In 1933 Chladek wins the second prize at the International Competition for Solo Dance in Warsaw.

In Paris she received the 2nd place behind Kurt Joos. During 1933-48 she was regularly invited to the classical festival in Syrakus. As head of the gymnastics program, she created a new system of modern dance education.



Rosalia Chladek as a pedagogue

P.H.: *What happened during the Nazi regime? When and why was the Eurhythmics seminar closed?*

E.W.: The political situation in Germany and Austria during the 30ies was very difficult. From 1925 to 1933 approximately 2,600 students from 35 different countries attended the professional courses and summer schools in Hellerau-Laxenburg. When the national socialist party came to power, Jewish citizens had to first leave Germany and then Austria. As a result, the school lost many of its students and finally had to be closed in 1939. Chladek told us that she was asked if she would continue under national socialist's direction, but she refused. The idea that man was a self-determined individual was incompatible with National Socialism.

P.H.: *When did Brigitte Müller start to teach?*

E.W.: Brigitte Müller started her Eurhythmics-studies in Hellerau, continued in Hellerau-Laxenburg and finished with the state exam in Eurhythmics in Berlin. In 1932 she became the successor



Brigitte Müller (1904-1993)  
successor of Christine  
Baer-Frissell as head of the  
Eurhythmics program in  
Hellerau-Laxenburg

of Bear-Frissell in the Eurhythmics department in Hellerau-Laxenburg. She was an excellent musician and taught ear training, solfège and piano improvisation. Her special talent was the accompaniment of movement.

P.H.: *Why did the Eurhythmics seminar take until 1959 to start again? What did Chladek and Müller do in the meantime?*

E.W.: In 1941 B. Müller came to the Academy of Music, where she taught Eurhythmics and solfège for the dance classes. In 1942/43 she established a professional Eurhythmics program, but because of the war, her students were drafted to the army and female students to civilian service. That is why this program unfortunately had to be closed. In 1952 Chladek became head of the dance department at the Academy of Music. She suggested to B. Müller to open a professional Eurhythmics program. But Müller had had disappointing experiences before and she wouldn't dare to take this risk again. Finally she agreed and in 1959 she started the professional Eurhythmics program a second time with only one student.

P.H.: *Can you describe your studies and the classes of Müller and Chladek?*

E.W.: Two years later we were already ten students to start, but only my colleague and I finished our studies. Because of the difficult conditions, there was no money for a new program and we had to join already existing courses. For this reason, we held our music courses together with musicians. We participated in professional dance classes, where we got to know the Chladek system as "Modern dance education". For many of us, the demands especially in movement were too difficult and little by little, we lost our colleagues one after the other.



The first two to finish their studies with a Eurhythmics License in 1964: Margit Schneider and Eleonore Witoszynskyj

Margit and I considered this study as a challenge where we had the chance to learn a lot, because we knew we had teachers who were highly qualified experts

in Eurhythmics and modern dance education. During these first years some parts of the program had to be developed, especially Eurhythmics for children. Both Chladek and Müller told us that they were not comfortable as teachers for children.

P.H.: *How important were your studies in Zürich with Mimi Scheiblauber?*

E.W.: Before my Eurhythmics study in Vienna I had the chance to study with Mimi Scheiblauber at the Conservatory in Zürich. This is why my situation was different from that of my colleagues. I stayed only one semester, but Scheiblauber was very kind and invited me to follow her in all her classes. That means that I had the chance to take part in all levels of the students' classes and I could watch her teaching in all children's classes and in classes of handicapped children, too. This was very impressive, but also a very challenging experience for me! (I remember one of the first tasks was to realize the rhythm and to conduct a row of 48 bars with changing meter by heart.)

P.H.: *In which way did your idea of Eurhythmics change?*

E.W.: In her classes I learned that she could change the objectives in her Eurhythmics work. She taught Dalcroze Eurhythmics in the original form where she concentrated on musical topics and music education. In other classes, however she increased the scope of her work and concentrated on general education, visual perception, concentration and reaction exercises, social exercises, and on so called imagination exercises (Fantasieübungen). Here she used music not only as an objective but music and as well movement as a medium. So I learned that we are able to adapt our work to specific groups depending on the individual needs of children or adult people.

P.H.: *Can you describe both models of Eurhythmics?*

E.W.: In my master thesis at the university I tried



Former model with the elements time-space-energy combining music and movement



Later model with new aspects complementing the former model

to explain the differences through a graph. On the left we see the original version and on the right the “applied Eurhythmics”, where we can focus our work on the special needs of a group. This way we adapt our work closer to the individual development. Historically the program evolved in Vienna from a pure dance and eurhythmics program to include children’s classes and classes for students with special needs.

P.H.: *How did the Bachelor- and Master programs after Bologna evolve?*

E.W.: We started the bachelor’s program in 2003/04. In contrast to Bologna, our bachelor’s program is four years long instead of three. Otherwise our bachelors wouldn’t be allowed to teach. Here we had to accept Austrian legal restrictions, which demand that future instrumental teachers including Eurhythmics teachers study a minimum of four years.

P.H.: *How do you teach students to think scientifically and how do they write their theses?*

E.W.: There are different steps to take. At first it is important to find an interesting topic. If there are existing master’s theses in the same field, it’s important to find a niche for the best general research question. Examples might be, ‘How can Eurhythmics help to improve the motor capacities of handicapped people?’ or: ‘Can you use movement as means to understand contemporary music?’ This student developed a questionnaire and compared two groups: one group observed dancers who performed to contemporary music and the other control group who listened to the same music without performers. Another thesis examined the history of the development of Eurhythmics in the curricula at the Austrian institutions for kindergarten teachers.

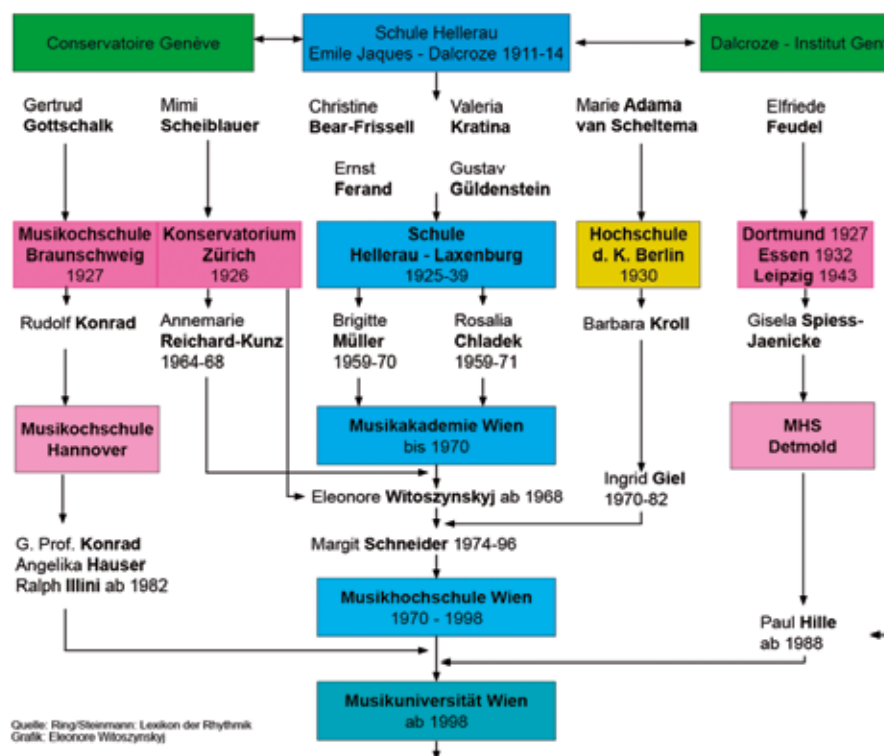
The next step is to choose a certain method depending on your subject. We might use research methods to find the right literature or to work in archives. Empirical methods, such as questionnaires, might be used to prove the effectiveness of your methods. You have to construct a setting where certain tasks and skills can be observed and proved. Finally you have to describe the results to answer your original research question from a more profound perspective.

P.H.: *How is our Viennese School of Eurhythmics related to Jaques-Dalcroze?*

E.W.: Years ago I was asked by our students how Vienna is related to Dalcroze and to the Hellerau school? We discussed the years up until the sixties. After the retirement of both Müller and Chladek, Ingrid Giel (Berlin) became head of the studies, 1970 -1982. Eurhythmics-teachers from many different schools in Switzerland and Germany influenced the development of Eurhythmics at the University of Music and Performing Arts (MDW).

Ralph Illini (Hannover) 1982 -1988 and 1992- 2016, Angelika Hauser-Dellefant

Genealogy of  
Eurhythmics  
teachers at the  
University of Music  
and Performing Arts  
Vienna from 1911 to  
1998



(Hannover) 1982-, Paul Hille (Detmold, Genf) 1988-.

Today we are a group of colleagues who teach our students Eurhythmics and the related topics such as improvisation, movement, breathing and singing, scientific work, eurhythmics in inclusion and so on. The Viennese school of professors and students works together enthusiastically to foster the development of Eurhythmics for future demands and developments in our society.

Teachers at the  
University of Music  
and Performing Arts  
Vienna in 2010



# Émile Jaques-Dalcroze as a Visionary of Modern Brain Sciences

**His anticipation of multisensory-motor integration, audiation and embodiment**

Eckart Altenmüller



Eckart Altenmüller is full Professor and Director of the Institute of Music Physiology and Musicians' Medicine at the University of Music and Drama, Hannover, Germany.

After graduating in medicine and music he held a postdoctoral position in the department of Clinical Neurophysiology in Freiburg where he carried out research into brain activation during auditory processing of music and learning of fine motor skills.

Eckart received his clinical training in neurology at the Department of Neurology at the University of Tübingen, under Prof.

Dr J. Dichgans.

Since 1994 he is a chair and director of the Institute of Music Physiology and Musicians' Medicine. Eckart researches into movement disorders in musicians, motor and sensory learning and the effects of music on emotions. During the last ten years Eckart has received twenty grants from the German Research Society (DFG).

He has published 159 peer-reviewed articles and 119 book chapters.

*“We do not only listen to music with our ears, it resonates in our whole body, in the brain and the heart” (E.J. Dalcroze 1915)*

*“There should be no separation between thinking and acting” (E.J. Dalcroze 1921)*

## Prelude

In summer 2015, I was invited to participate in the Second International Congress of Dalcroze Studies in Vienna, organized excellently by Angelika Hauser-Dellefant, John Habron and Paul Hille. This turned out to be one of the most inspiring conferences I ever attended to. The outstanding quality of the papers and workshops presented, the friendly, relaxed and concentrated atmosphere, the intense discussions and last but not least the breath-taking location adjacent to the Belvedere castle contributed to this overwhelming experience. I had the honor to give a keynote lecture, which I entitled “Brain mechanisms of motor (musical) acting and embodiment and their consequences for Dalcroze Eurhythmics”.

Although I had been teaching for more than 20 years anatomy and physiology for students in rhythmic studies at the University of Music, Drama and Media in Hannover, I confess that I only had superficial knowledge of Dalcroze’s works. In preparing the lecture I immersed myself into the writings of E. Jaques-Dalcroze and discovered his many extremely modern thoughts anticipating physiological and philosophical knowledge that I believed to have originated only about 20 years ago. This was the beginning of my fascination of Dalcroze Eurhythmics and its concepts. This article reflects a part of my lecture I gave in Vienna. A longer version with a more extensive discussion concerning the theory of Embodiment and consequences for music therapy will follow this year.

## Translating Dalcrozes’ writing into Brain Science Terminology

Émile Jaques-Dalcroze (1865–1950), the eminent Swiss composer, musician and music educator developed Dalcroze Eurhythmics, a method of learning and experiencing music through movement. The Dalcroze method was based on experiences Dalcroze made during his activities as a pedagogue, whilst teaching harmony and solfège at the Geneva Conservatory from 1892 to 1910. At the core of his methodological approach was his strong believe in the interrelatedness, or unity, of auditory perception, somatosensory and visual experience and movement structuring. In order to facilitate this process of multisensory-motor integration,—so to speak in present time neuroscientific terminology –, Dalcroze

developed techniques that combined hearing with physical movements transferring auditory perception into a holistic bodily experience. Here, his main goal was to develop the inner ear to facilitate musical thinking, reading and writing music without the help of an instrument. In neuroscience, such a capability could be termed *audiation*, describing the ability to think in sound, i.e. to recognize, remember and manipulate complex musical patterns mentally. An example for excellent audiation could be the skill to read a score, hear the notated melody in the inner ear whilst reading it, store it in auditory working memory and form the retrograde and finally write this down from memory.

While continuing to develop his methodology, Dalcroze noticed that the piano students, who could not play in time music, were able to walk in time, could tap the beat using their feet, or shake their heads and bodies in synchrony to music. He furthermore noticed that these students would change their movements when following a crescendo, and would respond physically to the accents of the music. They also relaxed their muscles with the endings of phrases. As they seemed to hear the music and feel its effects, he concluded that the students themselves were the “true” instruments, not the piano. However, students frequently failed due to inhibitions caused by cognitive interference: their exaggerated will to control movements and to synchronize them to music prevented them from the subconscious, naturally inborn auditory-sensory-motor integration patterns. Dalcroze felt that it was important to overcome these inhibitions by teaching students to trust in their instrument, the body, and by increasing mental and emotional awareness. In modern terminology, we could say Dalcroze Eurhythmics aim at creating a stable embodiment of the outer world, through multisensory-motor integration and through audiation. With respect to the quoted ideas of Dalcoze, I refer here to a selection of Dalcroze works, specifically “Le rythme, la musique et l’éducation”, Paris 1920; 1935 [Rhythmus, Musik et Erziehung. Benno Schwabe, Basel 1922].

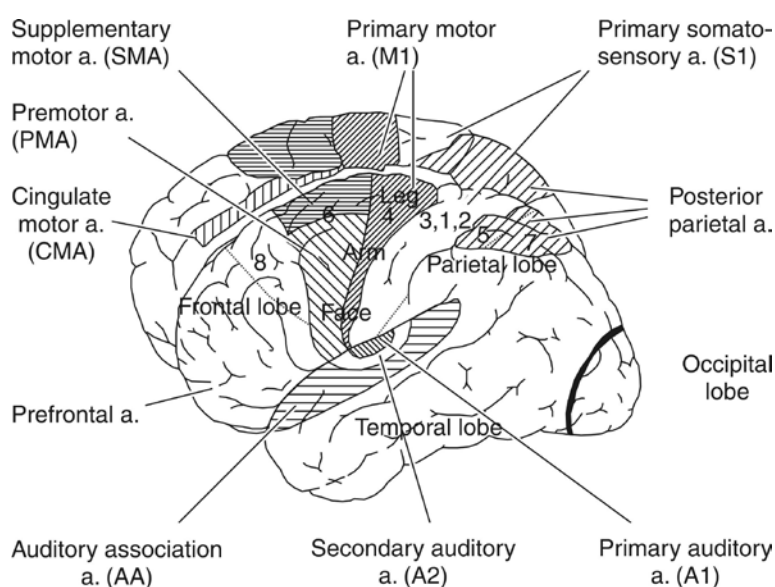
In the following I will investigate the above mentioned three terms, namely multisensory-motor integration, audiation and embodiment from the viewpoint of a neuroscientist. I understood,—as a neuroscientist, not as a Dalcroze practitioner,—that these terms are central to the Eurythmics methods and I strive to demonstrate that Émile Jaques-Dalcroze has anticipated and practically applied important neuroscientific findings by more than a hundred years.

### **Multisensory-motor integration**

Playing a musical instrument, such as the piano requires highly refined motor skills that are acquired over many years of extensive training, and that have to be

stored and maintained as a result of further regular practice. Obviously, auditory feedback is needed to improve and perfect performance. Performance-based music making therefore relies primarily on a highly developed auditory-motor integration capacity, which can be compared to the phonological aural-oral loop in speech production. In addition, somatosensory feedback constitutes another basis of high-level performance. Here, the kinaesthetic sense, which allows for control and feedback of muscle and tendon tension as well as joint positions that enable continuous monitoring of finger, hand, or lip position in the frames of body and instrument coordinates (e.g., the keyboard, the mouthpiece), is especially important. In a more general context, the motor system of music performance can be understood as a sub-specialty of the motor systems for planned and skilled voluntary limb movements and it is never solely a motor system – it is always an integrated auditory-somatosensory-motor system (For a review, see Altenmüller and Furuya, 2015).

Planned voluntary skilled limb movements which are the constituents of Dalcroze Eurhythmics involve four cortical regions in both hemispheres: the primary motor area (M1) located in the precentral gyrus directly in front of the central sulcus; the supplementary motor area (SMA) located anterior to the M1 of the frontal lobe and the inner (medial) side of the cortex; the cingulate motor area (CMA) below the SMA and above the corpus callosum on the inner (medial) side of the hemisphere; and the pre-motor area (PMA), which is located adjacent to the lateral aspect of the primary motor area.



Brain regions involved in sensory and motor music processing. (The abbreviation "a" stands for "area") Left hemisphere is shown in the foreground (lower right); right hemisphere in the background (upper left). The numbers relate to the respective Brodmann's areas, a labelling of the cortical areas according to the fine structure of the nervous tissue.

SMA, CMA, and PMA can be described as secondary motor areas because they are used to process movement patterns rather than simple movements. In addition to the cortical regions, the motor system includes the subcortical structures of the basal ganglia and the cerebellum. The sensory areas are necessary in order to maintain the control of movements. Their steady kinaesthetic feedback information is required for any guided motor action. The sensory areas are located in the primary somatosensory area (S1) behind the central sulcus in the parietal lobe. This lobe is involved in many aspects of movement processing. It is an area where information from multiple sensory regions converges. In the posterior parietal area, the body coordinates in space are monitored and calculated and visual information is transferred into body coordinates. As far as musicians are concerned, this area is prominently activated during tasks involving multi-sensory integration, for example during sight reading and the playing of complex pieces of music (Haslinger et al., 2005) or during transformation of musical pitch information into movement coordinates (Brown et al., 2013).

Our knowledge concerning the regions and mechanisms of the brain involved in multisensory-motor learning is still incomplete. According to emerging evidence (for a review see Halsband and Lange, 2006) all structures involved in motor control participate in the acquisition of new sensorimotor skills. The cerebellum is involved in the selection, the sequence and the timing of movements and the basal ganglia play a crucial role in procedural learning and automation of movements. The activities in the SMA and in the pre-motor area of the brain are enhanced as a result of motor skill learning (Roland et al., 1980). The primary motor cortex also represents fundamental patterns of movements across multiple joints and muscles (Overduin et al., 2012). One special quality of musicianship is the strong coupling of sensorimotor and auditory processing required to perform music. We will go into this later in the context of the concept of embodiment.

As outlined above, practicing an instrument involves assembling, storing, and constantly improving complex sensorimotor programs through prolonged and repeated execution of motor patterns under the controlled monitoring of the auditory system. It is therefore not surprising that musical training clearly influences the auditory system as well as the motor system. For example, musically trained individuals have enhanced brainstem representation of musical sound waveforms (Wong et al. 2007) while at the cortical level they can also show stronger responses to such stimuli (Schneider et al., 2002). Not only are auditory and motor systems independently related to musical training, there is also direct evidence that their interactions are enhanced in musicians. For example, auditory and pre-motor cortices are co-activated when pianists play

music without auditory feedback or listen to music without playing (Bangert et al., 2006). In a longitudinal study, it was possible to show that the formation of such neuronal multisensory connections between auditory and motor areas needs less than six weeks of regular piano training (Bangert and Altenmüller, 2003). This demonstrates how dynamically brain adaptations accompany musical learning processes. These adaptations usually are referred to as music induced brain plasticity.

Activation of motor co-representations can occur in trained pianists not only by listening to piano tunes, but also by observing a pianist's finger movements while watching a video. There were increases in the brain activation of the motor areas of trained pianists whilst they were observing muted video sequences of a moving hand at the piano (Haslinger et al., 2005). Besides the motor hand area in the primary motor cortex, the secondary auditory cortices in the temporal lobe, the multisensory association cortex in the parietal lobe and the cerebellum are activated. This neuronal network corresponds to a "mirror neuron network." As a consequence for musical practice, it follows that careful demonstration at the instrument may enhance learning. Such a teaching method based on demonstration and imitation is widely used at all levels of musical training in Dalcroze Eurhythmics, and would appear to be particularly effective in cases where teachers demonstrate an action or series of actions that are carefully and methodically observed by the student.

Practicing through listening and/or observation can be considered to be special cases of mental training. Narrowly defined, mental training is understood as the vivid imagination of movement sequences without physically performing them. As with observation of actions, principally the same brain regions are active as if the imagined action is performed; that is, the primary motor cortex, the supplementary motor cortex, and the cerebellum (Kuhtz-Buschbeck et al., 2003). In a study investigating mental training of finger movement sequences of different complexities, brain activation increased along with the degree of difficulty of the imagined motor task. Furthermore, when continuing mental practice over a period of several days, the brain regions involved showed plastic adaptations. Although these adaptations were less dramatic than if the motor tasks were practiced physically, mental training produced a clear improvement in task performance as assessed in experiments probing mental training of modified Scarlatti Sonatas (Bernardi et al. 2013).

## Audiation

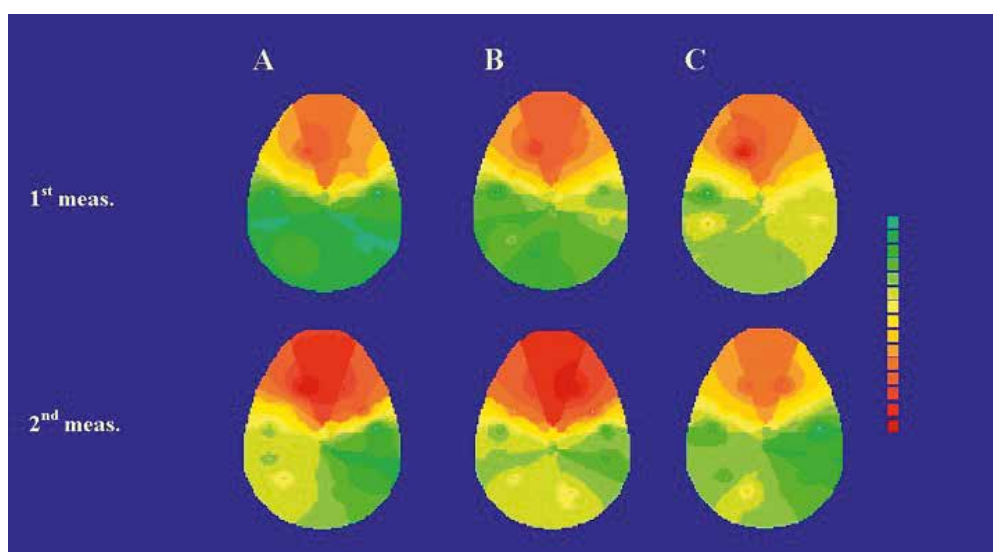
Before Jaques Dalcroze had developed his method, the main focus of instrumental training was generally placed on the development of motor skills and on automation of movement patterns. Dalcroze intuitively recognized that humans learn best when actively involved in exploring and experiencing all physical dimensions of musical materials and actions. In «*learning music musically*» (Gruhn 1997) singing and moving is integrated in the learning process to enhance the phonological aural-oral loop and to establish genuine musical representations. These musical representations represent musical properties as musical units. Practice leads to musical thinking that attributes intrinsic musical meaning to musical sound. Edwin Gordon termed this ability «*audiation*» (Gordon 1980). Audiation therefore can be understood as the process by which one activates already established familiar musical patterns, which are stored as mental representations. According to Gordon's theory, during the learning phase, foremost emphasis should lie on establishing mental images of sound prior to training of motor skills. Simplified, for example whilst learning to play the piano, the child's inner hearing, his or her audiation, is guiding the fingers. Clearly, such a vivid auditory imagery is only attained through musical practice. Its acquisition needs time to develop and depends on the level and amount of practical experience.

As mentioned above, brain plasticity encompasses the potential to reorganize its neural networks in response to experience and learning. Of the entire sensory system, the auditory system seems to be particularly plastic. This is illustrated by the adaptation that results from ear training of musicians or the adaptation of hearing that follows experience with atypical acoustic stimuli. Cerebral auditory plasticity has been reported in many research studies. For example professional conductors demonstrate superior auditory spatial resolution as compared to pianists and have more neurons in the auditory cortices responding to sounds from the periphery (Münste et al. 2001). Effects of plasticity are not restricted to a critical period in early life, but also modulate functional auditory organization in adults. It can be shown in an experiment with a manipulated acoustic environment: adult subjects listened to music distorted by removal of a frequency band centered at 1 kHz for three hours. Immediately after the experiment, the number of auditory neurons found to respond to frequencies around 1 kHz was significantly diminished (Pantev et al. 1999). This demonstrates that, even after a short exposure to unusual sounds, the readiness to respond and the sensitivity of auditory neurons may be altered.

Whereas the plastic changes mentioned above concern more basic auditory processes, musical learning is similarly accompanied by adaptive changes of neuronal networks. Furthermore, different teaching methods and learning at-

titudes during musical instruction are reflected in specific brain activation patterns. In order to clarify whether the way music is learned has any significant, contributory effect, we investigated the changes in brain activation patterns in a group of students who were learning to distinguish between correct and incorrect (balanced or unbalanced) phrases (i.e. the so-called musical periods that consist of corresponding parts, antecedent and consequent) Subjects were divided into three groups:

- a declarative (verbal) learner group that received traditional instructions about the antecedent and consequent, as well as their tonal relation with respect to the closure of a complete or incomplete cadence, and whose instructions included verbal explanations, visual aids, notation, verbal rules, and some musical examples that were played to the subjects, but never sung or performed;
- a procedural learner group that participated in musical experiences for establishing genuine musical representations by singing and playing, improvising with corresponding rhythmic and tonal elements, or performing examples from music literature; and
- a control group of non-learners who did not receive any instruction about or in music.



Brain maps demonstrating cortical activation patterns before (upper row) and after (lower row) learning in the declarative learning group, the procedural learning group and in the control group. Group statistics are displayed. Activation is dark, inactivation is white (see microvolt scale on the right). The brain diagrams are displayed as top views, frontal regions up, left hemisphere on the left, right hemisphere on the right. As illustrated, declarative (mainly verbally mediated) training leads to an increase in brain activity over the left frontal areas (more red), whereas the procedural (mainly multisensory-musically mediated) training produces an increase in activity over right frontal and bilateral parieto-occipital regions. In controls, overall activity decreased slightly.

Figure 2 shows the main results of the study (Altenmüller et al. 1997). After learning, music processing in the verbally trained declarative group produced an increased activation of the left fronto-temporal brain regions, which may reflect inner speech and analytical, step-by-step processing. In contrast, the musically trained procedural group showed increased activation of the right frontal and bilateral parieto-occipital lobes which may be ascribed to a more global way of processing and to visuo-spatial and sensory-motor associations. This activation pattern may well correspond to the multisensory-motor integration process as intended by Dalcroze Eurhythmics (Altenmüller & Gruhn 1997). These results furthermore prove that musical expertise influences auditory brain activation patterns and that changes in these activation patterns depend on the teaching strategies applied. In other words, the brain structures involved in music processing reflect the auditory learning biography, the personal experiences accumulated over time. Listening to music, learning to play an instrument, moving to music, formal instruction and professional training result in multiple multisensory representations of music.

## **Embodiment**

The term “Embodiment” emphasises the constitutive roles of our body and environment in driving cognitive processes. Embodiment is a way to overcome dualism, which has been one of the most influential philosophical concepts derived from Plato’s philosophy, with its hallmark of separating the body and mind (spirit, soul). According to embodied theory, body, brain, and environment do not relate only causally, through a sequential input-output network of computations; rather, they are dynamically enfolded in each other, being mutually implemented by the concrete patterns of actions adopted by the cognitive system. Émile Jacques-Dalcroze has intuitively recognized its relevance and potential beneficial applications for music education and music therapy. Indeed, in this context it might worth mentioning that it has recently been observed that making music, music education and music therapy not only affect movement-related skills,—which are often associated with the excitability of the neural circuits that facilitate the above mentioned neural plasticity —, but that it also contributes to stabilising physiological functions and improving socio-affective behaviours and emotion. Along these lines, it has been demonstrated that visual and rhythmic perception are shaped by body movements in both infants and adults, that motor experience facilitates memory for musical excerpts, and that walking is crucial for an infant cognitive development (See Schiavio and Altenmüller 2015 for a

review).

The embodied approach refers to four different fields of brain-body-environment interaction: Embodiment, Embedment, Enactivism and Externalism (sometimes labelled as '4Es'), which all aim to capture how bodies, brains, and environment successfully interact in real-time. Transferred to a Dalcrozian methodological approach and to music these "4 E" can be exemplified as follows:

- Musical acting does not depend solely on brain processes, but results from structures widely distributed across the whole body (musical acting is embodied).
- Musical acting arises from interactions with the social and physical environment; it is actively immersed in the world (musical acting is embedded).
- Musical acting can reach beyond the boundaries of skull and skin, integrating resources internal and external to the individual (musical acting is extended).
- Musical acting is sense-making, understood as an emergent, skilful 'knowing-how' that consists in interactions between the individual and its environment. Through this dynamic interplay, the individual enacts (or brings forth), its own domain of meaning (musical acting is enacted).

*(modified after Andrea Schiavio and Eckart Altenmüller, 2015)*

It is beyond the scope of this article to discuss each of the '4Es' approaches in detail, this will be postponed for further work; thus I will concentrate on a particular interesting dimension of embodiment with respect to Émile Jaques-Dalcroze, which is sensorimotor coupling. Sensorimotor coupling refers to the integration of sensory and motor information occurring in the human brain and the embodied forms of mutual determination established by organism and environment. Perceptual processes are identified with a unidirectional stream of data from the world 'out there' that is retrieved, codified, and represented in the brain, eventually leading to a behavioural output, which is movement. The traditional view is that this process is made possible by an exchange of information proceeding from the sensory cortex to the association cortex and from there to the prefrontal, decision-making cortex and finally to the motor cortex. Modern neuroscience, however, is well aware of the limitations of this standard classic model. We now know the existence of multimodal neurons mainly within the frontal gyrus and the polymodal association cortex in parietal, temporal and occipital areas which are elicited not only when performing a given action but also when observing and/or hearing another individual performing the same action (Rizzolatti et al. 2004). Thus, I argue that in the brain perception and action are not separated entities somehow encapsulated in autonomous and independ-

ent modules. Rather, they are always mutually integrated through a complex network of sensorimotor connectivity, involving anticipatory mechanisms that enable the system to respond adequately to the demands of the environment.

## Coda

I hope, I was able to convincingly demonstrate how modern the approaches of É. Jaques-Dalcroze were. Dalcroze anticipated in theory and practice the neuroscientific findings of multisensory-motor integration, he based his ear-training on audiation and brain plasticity and he developed the concept of embodiment long before it became a fanciful new paradigm of understanding our being in the world. I conclude that the educator frequently is the visionary precursor of scientific concepts, simply by his long-standing experience, observation, reasoning, sensitivity and creativity.

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# Getting Started in historical research

Joan Pope



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Sandra Nash



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

## Introduction

Three people living thousands of kilometres apart, each with a different personal story of 'getting started' in historical research, were gratified by the response of participants in a Workshop in Vienna at the Second International Dalcroze Studies Conference. We planned a mixed presentation of interview, personal account, illumination of proven and unexpected sources; we shared prepared copies of resources with the audience so they could be involved and interactive and we delivered our 2-hour session with enthusiasm. We selected a significant British Dalcroze teacher who has not yet been honoured with a full biography.

Ethel Driver was our 'sample' person to demonstrate some approaches we have found valuable. As Mistress of Method at the London School of Dalcroze Eurhythmics (LSDE) from the 1920s through to 1963, Driver (1883-1963) taught Eurhythmics throughout her life and influenced generations of Dalcroze teachers, many of whom spread the method not only throughout the British Isles, but also to different parts of the world including Australia. Each of us combined our information about this woman to acknowledge the richness of her Dalcroze approach and the legacy she left.

Sandra would present aspects of Driver's educational method and her work with professional students. She would also perform one of the early 'Esquisses' dedicated to Ethel, written by Jaques-Dalcroze.

Selma would introduce the audience to the published text by Driver, 'A Pathway to Dalcroze Eurhythmics', a strong and clear exposition of the method with excellent line illustrations.<sup>1</sup> Furthermore, Selma's forensic research had recently led her to obtaining the actual score of music composed by Driver for a production of 'Electra'.

Joan had met 'Miss Driver' in 1953, and would show photographs taken at that time, and share insights gained from Driver's 'Scrapbook-Press Cuttings Book' which commenced in 1917.

## Interviews: How did you get started?

We began the session by demonstrating the interview as a valuable research technique. Selma interviewed Joan, carefully using chosen words, phrases and ideas likely to initiate recollection and stimulate discussion. Selma simply asked Joan how she became interested in Dalcroze Eurhythmics. The strategy worked

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1

Ethel Driver, *A Pathway to Dalcroze Eurhythmics*. (London: Thomas Nelson, 1951).



Teachers Heather Gell , Harold Craxton and Ethel Driver, at a Dalcroze Course in Aberdeen, 1953. Student Joan took the photo.

well as Joan spoke of being in London in 1953 on an overseas trip with her parents. Her mother stopped with interest at a brass plaque bearing the words 'London Training Centre for Dalcroze Eurhythmics.' These words meant nothing to Joan but were familiar to her mother, who explained that in 1923 she had attended several weeks of practical workshops and demonstrations when Ethel Driver had visited Australia and New Zealand. Joan's mother was a primary school teacher with an interest in Folk Dance and Physical Education and was teaching part-time at the local Teacher's College in Perth Western Australia. She had even purchased books from Miss Driver. This encounter in London led to Joan being permitted to enrol for several terms at the Centre and attend a Summer Course conducted in Aberdeen and directed by Ethel Driver. One of the Guest Staff was Heather Gell with whom Joan was to study later and complete her Licentiate back in Australia by 1957. A snap shot taken by Joan shows Gell then 57 and Driver approaching 70 posing with piano teacher Harold Craxton.

Joan described in detail some of the exercises received and the fresh and lively manner in which they were presented. In particular she recalled the 'Horse and Driver,' which struck her as amusing being instructed by Miss Driver! Here the horse steps crotchets, while the driver steps minims; then the horse trots quavers while the driver steps twice as slow, in crotchets; the horse changes to gallops while the driver keeps steady quavers. This 'classic' Dalcroze exercise strengthens the tangible feeling of tension between two speeds and is frequently shown in early photographs. Joan displayed several she had located, one from Hellerau in 1911, and another a beautiful line drawing from a Paris Demonstration of 1913 which has a 'team' of three

young girls as the horses, one of whom is Edith Naef, then aged about 14.

The recounting of a direct, personal physical experience and the value of being able to 'read into' photographic and illustrative material to deduce the nature of the activity is a valuable research technique.

Joan continued with descriptions of Driver's six-month 1923 journey from England to the Southern Hemisphere.<sup>2</sup> She included quotes from letters Driver wrote to M'sieur Jaques and short reports written at the time for the London Dalcroze Teachers' Union newsletter (Driver described it as «*going to the ends of the earth*»), the Journal of the British Dalcroze Society and comments from newspapers of the day. Anecdotes told of Miss Driver's reluctance to state her true age (generally given at least a decade younger than she was!) and therefore the warning indication for a researcher to accurately establish correct registration of birth dates, and compare these with travel documents. It is not always easy to track Passenger Shipping Lists, nor identify the possible village for a Parish register!

Other clues to providing a 'picture' of our sample project woman were noted by Joan. Sources such as the history of the London School, compiled in the 1970s by Natalie Tingey, give a fine assessment of Driver's teaching skills and 'crystal clear' understanding of 'the bones' of the method.<sup>3</sup> Selma drew attention to the Introduction to Driver's book, written by her colleague, Beryl de Zoete which gives a frank and engaging



L'illustration, March 1913, reports Emile Jaques-Dalcroze's demonstration for the Paris International Physical Education Conference. 14-year old Mlle. Edith Naef is front left.

<sup>2</sup> Joan Pope, "Dalcroze Eurhythmics in Australasia: the first generation from 1918." Doctoral thesis, Monash University, 2008.

<sup>3</sup> Natalie Tingey, A record of the London School of Dalcroze Eurhythmics and its graduates at home and overseas. (London: Dalcroze Teachers Union, 1973).

description of Driver's personality. They noted also the artistic influence of Annie Beck who collaborated with Driver for many years both in Hellerau and in Britain. This had a particular bearing on Driver's approach to plastique.

Correspondence between practitioners is an excellent tool for the researcher. Some between overseas colleagues has been located; for instance, between Heather Gell, and Gell's student Mary Jolley (Lady de Crespigny), who studied with Driver in Milland Place, Liphook, in the English countryside where the London School was re-established by the end of WW2. These reveal another aspect of Driver's sympathetic and friendly concern for her former students. Another of Gell's Australian students, Merle Walkington, who had also been at Liphook, had previously been interviewed by Joan and provided comments about the long standing relationship between Driver and the Australian Cecilia John, who became the Director of the London School in 1932. Joan noted the rather unusual fact that they share a grave in the village Anglican churchyard at Milland.

When Selma asked Sandra what drew her into historical research, a significant factor was the availability of many source materials such those already discussed. Her study was of pioneer Australian Dalcroze teacher, Heather Gell (1896-1988), who taught and promoted Eurhythmics in Australia for almost six decades, and gained a national reputation through her radio broadcasts.<sup>4</sup> While there had been some earlier studies of Gell's work in the field of broadcasting by Pope, Sandra wanted to assess Gell's impact across several areas, including early childhood teacher education, music education, community projects, broadcasting and Dalcroze teacher education. Such a study needed to examine her motivations, her networks of support and how she achieved her goals. A comprehensive study would also recognize not only her successes but also her failures, and view her work in a socio-cultural context. Gell's reputation was closely linked with the Kindergarten world and children's radio broadcasts, but such an outstanding talent also deserved recognition for her artistry and advanced musicianship. As a eurhythmics teacher and having studied with Gell, Sandra had access to many source materials and people taught by Gell who agreed to being interviewed. Furthermore, during the 1990s, Lesley Cox (now deceased) and Joan Pope conducted numerous interviews for Gell's Centenary. Cox's transcriptions of these were a veritable gold-mine of information, revealing many sides of Gell's character as well as details of her life and work. As a part-time student, it took Sandra almost 10 years to complete the study.

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4 Sandra Nash, "Heather Gell: a Dalcroze influence in Australian Music Education 1924-1979." PhD thesis. University of Sydney, 2011.

### Group discussion of source materials

Following the Discussion-Interviews moderated by Selma, the audience was asked to form small groups of approximately six or seven people. A prepared collection of material was presented to each group to handle and discuss, with each person selecting a page to focus on, absorb and then share with the others. The three presenters attached themselves to groups and rotated, adding information, amplifying and explaining, answering questions as requested.

Joan presented one group with Driver's scrapbook excerpts; and another with material related to the Australian Tour demonstrations. One item relating to the Tour was a tiny old-fashioned visiting card announcing an «*At Home*» in London at which Misses Driver and John would speak to the Dalcroze Society. This term seemed virtually unknown to the group who realised that social customs of a bygone era are necessary to investigate in historical research.

The programmes displayed gave a clear account of the way Jaques-Dalcroze arranged lecture-demonstrations; a formula which was closely followed by Driver and other teachers of the day. A demonstration with children would show free movement response to music styles and signals, then a 'Grammar of the Method' involving conducting and beating time gestures, the sizes of steps for note values, exercises of balance and control followed by relaxation, then improvised rhythmic responses. Finally there would be some 'rhythmic games' and a song by Jaques-Dalcroze.

The student/adults section allowed the demonstrator to explain the subjects studied, such as syncopation and canon, memory and metric movements, followed by prepared compositions showing phrasing, form and 'plastic' studies. Exercises in ear training, vocal improvisations and work at two pianos were also shown. Driver followed the pattern established by Jaques-Dalcroze of inviting a musician in the audience to offer a theme for one of the students to develop.

With another group, Sandra examined some of Heather Gell's papers on the Dalcroze Subjects written during her time at the LSDE. These are significant because of what they reveal about Driver as the School's Mistress of Method. In addition to comments about Driver's exceptional teaching skills already mentioned by Beryl de Zoete and Tingey, Jaques-Dalcroze also recognized her deep knowledge of the principles of his method. Driver had been one of his first students at Hellerau where she gained her Diploma in 1914. He was well aware

of her work with professional students through his visits to the London School over many years to teach and examine.

Gell gained her Licentiate at the LSDE in 1923, and completed 26 papers on The Subjects over a period of eighteen months. All writing, musical examples and drawings were done by hand in black ink, with Driver's lively, frank and friendly comments in the margins. She was supportive, encouraging and critical in a constructive way and the papers are a fascinating insight into how she imparted the method to her students.<sup>5</sup> The musical subjects included Accent, Anacrusis, Bar-time, Syncopation, Gradations, Rests, etc.<sup>6</sup> Apart from publications in English by Steinitz (1988) and Robert Abramson (1986), knowledge of the Dalcroze Subjects as a valuable part of the Dalcroze methodology has largely been passed down orally over the years.<sup>7</sup>

Gell continued to use her hand-written papers on the Subjects as the basis of Dalcroze training in Australia for several decades. During studies with her in the 1970s, Sandra recalled Gell's vivid comments about Driver's work during those early London years. Students had to write two papers on each subject: one was a theoretical paper in which the subject was defined, and examples given of its occurrence in music and in life. Students searched their own repertoire and analysed rhythmic features, identifying, for example, different kinds of anacrusis, phrases of different lengths, cross rhythms, the expressive use of rests. The second was a practical paper where students were required to invent original exercises at different levels of difficulty using Dalcroze principles. The personal and creative aspect of the work was integral. Student evolved their own ideas, based on the principles demonstrated by Driver and the other teachers at the LSDE.

Sandra distributed copies of pages from Gell's paper on Syncopation which showed her drawings of figures in two files, "stepping syncopation en retard, humming an Eastern melody as they advance carrying offerings to a heathen god [sic]." Driver comments: very ingenious; very picturesque. Later in the same paper, Gell composes a syncopated rhythmic canon in 6/4 and 12/8 for a primitive dance. Driver writes 'difficult and may have to be simplified; too long'. However Driver likes the idea and adds: 'Very realistic, can you shorten them and get this in?' Driver clearly took the time to think through the practical realisation

5 Gell's handwritten papers on the Dalcroze subjects and notebooks LSDE 1922, 1913 in the possession of the writer.

6 The technical subjects were: Time, Space and Energy; Dissociation; and Incitation and Inhibition.

7 Lois Choksy, Robert Abramson, Avon Gillespie and David Woods. *Teaching Music in the Twentieth Century*, (Englewood Cliffs, NJ: Prentice-Hall, 1986).

Toni Steinitz, *Teaching Music in rhythmic lessons: theory and practice of the Dalcroze Method*. (Tel Aviv: Or-Tav publications, 1988).

of this idea, and advised changes to ensure success. Finally, when referring to Gell's plastic idea of a human Bow and Arrow to show the difference between syncopation by retardation and anticipation, Driver writes, Excellent, must be shown! A carefully, well selected plan of exercises.<sup>8</sup> Driver's written comments reveal much about her thoroughness and teaching style.

Driver's model is still important today because of the onus on students to invent their own exercises, and relate them to the musical subject under study. In this way, Dalcroze teachers develop lessons in their own way, which accounts for a wide diversity in teaching styles. Driver recognised this in the years before 1920, which is interesting considering the later development of learning theories.

Sandra offered a different item for her second group: a short musical sketch, or *Esquisse*, by Jaques-Dalcroze, dedicated to Ethel Driver. Two volumes of *Esquisses Rythmiques pour piano* were published in 1917 to accompany his *Exercices de Plastique Animée*.<sup>9</sup> Many of the *Esquisses* are dedicated to his students and friends so possibly not only did they focus on mastery of a particular aspect of movement technique such as phrasing, gesture, or continuous movement, but also paid tribute to certain personal characteristics of his students.

Sandra played *Esquisse No 2* as the group followed shared scores. Comments arose about its musical features: a mysterious opening theme in G minor, interrupted by an unaccompanied free-flowing and highly chromatic vocal melody, an idea repeated several times. De Zoete has written that Driver was versed in plainsong and the old ecclesiastical modes, and 'set herself enthusiastically to master other musical idioms that came her way, particularly the Indian ragas which were later to develop into a veritable passion.'<sup>10</sup> Could this melody be a reference to Driver's interests in plainsong and Eastern philosophies? The main theme of this *Esquisse* features a long, held chord followed by a skip motif, and we know from her lesson plans that Driver, who was 30 during her time in Hellerau, loved skips.<sup>11</sup> Is it possible that Jaques-Dalcroze was trying to capture some aspects of Driver's personality and preferred movements in this work? This provoked discussion about the validity of such an item as a source for research. If we consider our knowledge of other aspects of her life such as photographs of Driver moving, lesson plans and writings, and descriptions of her meeting with the Dalai Llama, this short piece helps to "flesh out" Driver as a person, in

8 Heather Gell, Practical paper on Syncopation, June 1923. Handwritten copy held by the writer.

9 Emile Jaques-Dalcroze, *Esquisses Rythmiques pour piano*, 2 vols. (Lausanne: Jobin & Co., 1917), and Emile Jaques-Dalcroze, *Exercices de Plastique Animée*, (Lausanne: Jobin & Co., 1917).

10 Beryl de Zoete, Introduction to *A Pathway to Dalcroze Eurhythmics*, p.3

11 Heather Gell, copies of handwritten notebooks, London School of Dalcroze Eurhythmics 1922-1923, held by the writer.

musical terms. What a fascinating subject she would be for historical research!

Selma was gratified by the enthusiasm evinced by Driver's book, *A Pathway to Dalcroze Eurhythmics*. Immediately people asked if it had been translated into European or Asian languages. There seemed to be few other examples known to them of such a thorough exposition, and this avenue itself would be valuable for FIER to explore and translate as a significant resource. While it was remarked how ground-breaking this text would have been in the 1950s, any literature review relating to Driver would have to also note significant earlier texts by her sister, Ann Driver (1936), and Heather Gell (1949).<sup>12</sup>

Selma caused further excitement by producing a copy of the score of Driver's composition for *The Electra of Euripides*, which had been received by her only days before from the Music Collection of the Bodleian Library, University of Oxford. *Electra* was presented in December 1922 at the Theatre of the Royal Academy of Dramatic Art in London with a fresh translation by distinguished scholar of Ancient Greek, Professor Gilbert Murray. The programme noted the application of the Dalcroze method to the Choric Odes. A dozen Academy students, trained by Beck and Driver formed the Chorus. The music for a small group of singers, accompanied by flute, harp and drum was composed by Driver. This raised the question of why has so little research been conducted on Annie Beck. Selma herself had begun to remedy this by gathering information from European and British sources. Excited discussion followed about a possible recreation of the work with movement and music in a style reflecting Driver and Beck's work, or a contemporary comparison. The scrap-book contained a letter from John Shepherd of King's College Cambridge complimenting Driver on the work and expressing his hope for further collaboration. These items captured the attention of the group who reported it to the entire room as the 'wind-up' moment arrived.

This was one of several Getting Started seminars offered. Liesl van der Merwe from North Western University, South Africa, outlined research design models which could be considered by potential researchers. Associate Professor Jane Southcott from Monash University, Melbourne, Australia, discussed the valuable approach of Phenomenology as both a philosophy and a theoretical research base. Her paper showed how material experienced by the researcher, is an approach that could ignite Dalcroze practitioners.

The decision by Dr John Habron to include three Getting Started seminars at this International Dalcroze Conference in Vienna was a treasured opportunity for us to inform and enthuse others of the rewards in all forms of research.

12 Ann Driver, *Music and Movement*. (London: Oxford University Press, 1936), and Heather Gell, *Music, Movement and the Young Child*. (Sydney: Australasian Publishing, 1949).

Through linking Dalcroze practitioners with researchers, their experiences can contribute meaningfully to the body of knowledge in this rich field. Furthermore, information gained through research can stimulate, inform and inspire our teachers and performers.

# Learning to Sing vs “Regietheater”

Exploring a Problem and a Eurythmics Model  
for the Training of Singers

Grazyna Przybylska-Angermann



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

## Part 1: The profession of the opera singer in the context of a changing approach to opera

Although opera looks back on four hundred years of history and is considered a great-grandchild of Greek drama, this form of art has always reflected its respective contemporary context in its choice of topics and its form of representation. Opera mirrors “zeitgeist”. Especially the manner of its story-telling is closely linked to its social context: society. The repertoire of opera houses walks the thin line of “ritualization” and “self-invention”, of conventions in the process of ageing whilst new ones are being established. Be they opera “classics”, rare re-discoveries or world premières – the repertoire in an opera house’s season programme reflects these antagonistic forces.

In the 1960s, Pierre Boulez made a radical demand: “Blow up the opera houses!” Were they no longer stimulating, thought-provoking, relevant to him? Did he see them as being out of touch with developments in society? In the aftermath of WWII, European societies entered a phase of fundamental changes, in which a new generation raised the question of responsibilities. The quest for discovering the essential substance of a work of art began. At major theatrical playhouses a sometimes heated debate erupted both on-stage and off-stage. Since then, the opposing parties in this discourse either favour faithful representations of the original work or contemporary, individualistic interpretation. Aesthetic boundaries are tested and occasionally exceeded. The significance of the stage director in regards to the piece at hand, the theatre as an institution and the audience has increased substantially. The term “Regietheater” has become widespread.

In Germany, following the development in spoken-word theatre with some delay, opera houses are hiring artists that not only represent or illustrate their topics but rather submit them to a conceptual interpretation. This turns well-established repertoire operas into veritable adventures.

However, this practice requires a new type of interpreting artist – not singers, but singer-performers. Whether in spoken-word or musical theatre, next to language, diction and voice, the physical body of performers has become more important as a means of narration. This process of an increased “embodiment” of a dramatic character goes back to the liberation of the body at the beginning of the 20th Century. An example would be the dissemination of the Stanislavsky method and the foundation of leading dramatic schools such as the Seminar of Max Reinhard in Berlin (who, by the way, also attended one of the famous summer fêtes in Hellerau).

The future development of opera as an art form is influenced by Artistic

Directors/Company Managers, stage directors and – by purchasing tickets – by the audience. It is a fact that opera houses are endeavouring to attract young audiences. These, however, decide in favour of or against attending an opera performance based on their own experiences with media and communication.

The young audience has grown up with:

- Movies – emotions in close-up shots;
- Computer games – thrill, speed and action;
- the World Wide Web and social media – ubiquitous communication channels;
- Mp3 Players – offering a global variety of musical styles and aesthetics in perfect sound quality.

These media are available everywhere and almost instantaneously – and seemingly offering the complete package. However, they lack the physicality of performers. And this is where live performance could come into play: Technology and media offer a lot – but not the fragile, intimate encounter of the singing protagonist and the audience in a shared space.

Singer-performers and their scenic and physical presence let the audience share the intensity of the performative moment. Singer-performers inspiring empathy invite their audiences to be a part of the performance by means of

- emotions vibrating in the voice;
- emotions in the body-language;
- real-time interactions between the protagonists.

As a rule, the rehearsal period of a new production lasts for 6-8 weeks. By the start of this period, the singer will have been allocated his/her part, will have studied it with a pianist and will have memorised it. For an opera singer, this will be the point where the actual work starts, whereas a concert singer would proceed to the performance from here. Within a few weeks, the following elements of a staging will accumulate and then amalgamate:

1. Visual and acoustic communication with the conductor and, later on, with an ensemble of instruments
2. orientation within the acoustical space of the set and decorations (blocking, resonances, audibility)
3. interaction with partners on stage, with props and stage elements
4. dramatic intra-action – i.e. the creation of a self-motivated dramatic character with its emotional journey and the related physical states of tension and characteristic speed of movement.

The challenge for the singer therefore not only lies in mastering the vocal part but also coming to terms with the complexity of the stage(d) actions. The challenges may appear insurmountable – especially to novices to the stage. The less

a voice student has become accustomed to experiencing musical and dramatic expression as a unified physical act with manifold variables of manifestation during his/her training, the more insurmountable those challenges will appear.

After having taken up singing professionally, there are rarely many opportunities to work further on this convergence of physical and vocal expression. Once a broad band of synapses has been consolidated – and thus defining one specific way of utilising the body whilst singing – the more limited the singer will be in deploying his/her physical body for the sake of acting. Stage directors will then often hear: “I cannot possibly sing like this”, by which the singer will often mean sequences of movements or positions that will work for his/her colleagues. Having to work against developed physical-vocal habits may result in shame, helplessness and fear of failure at some later point. This complexity of problems is not congruent with the theatre’s intention of hiring open-minded, flexible performers.

Evaluating the complexity of this situation, it becomes evident that a methodically interlinked system for developing the necessary skills of singer-performers is called for. One of the possible consequences would be to design an integrative approach to teaching the necessary skills rather than an additive accumulation of physical and dramatic methods during the singers’ education. Music colleges rely on their students to perform said integration themselves. But why would this deserve to be called “education”?

If it is possible to bring out the best qualities in a singer in possession of “good vocal material” through a reliable singing technique, then training singers in the dramatic deployment of their vocal and physical qualities for the stage should not be left to chance. Is it all a question of technique?

## **Part 2: Observations on the training of singers**

Since 2004, I have been working with voice students in their years of training. My job is not only based on my special interests but on a profound knowledge in vocal matters obtained during my training as a choirmaster, and also on methodological paradigms from my degree in Eurhythmics and my expertise in analysing movement qualities which I acquired during an extra-occupational training as a movement and dance educator in the Chladek®-system.

During my ten years of teaching at a private, officially recognised Dramatic Arts School in Western Berlin, I became acquainted with the laborious process of becoming a stage performer, whilst at the same time teaching as an associate professor for vocal and movement improvisation at the University of Arts in

Berlin for 15 years. Both occupations proved to be a comprehensive laboratory providing experiences for future employments.

One of my current fields of activity is to assist young singers in scenic rehearsals during their first years of working professionally at an opera house. Most of them have been on stage in college or independent productions. From what I have observed in this context my deductions are based on the assumption that their learning process may be considered universal to a certain extent. Firstly, because they are following the »normal« *path of gathering stage experience, secondly, because they have in common their education in a Bachelor/Masters degree programme at a German Music College.*

According to my observations, singers need to be enabled to coordinate the following aspects of physical functionality and dramatic action:

A. Vocal and physical skills as means of expression

1. Adaptable, yet repeatable, states of body tension during the act of singing;
2. Variable focussing of modes of perception (hearing, seeing, feeling) without interrupting the act of singing;
3. Experience in singing in various body positions;
4. Casualness/naturalness of singing whilst executing/experiencing different types of movement;

B. Vocal and physical skills within a framework of variable parameters of action

1. Quality of motion: to proceed from improvisation to dramatic repeatability by means of analysis, or to comprehend and reproduce demonstrated movements;
2. Vocal demands: feedback on physical functionality (respiration, utilisation of the voice, body tension) outside or within the musical sequence;
3. Emotionality: linking functional movements and states of emotion;
4. Procedures in time and space: coordination/isolation of simultaneous actions;
5. Dramatic statement: flexibility of action; to abstract dramatic action from emotional content.

These skills cannot be separated completely from each other; they rather focus on one specific aspect of a dramatic action and are useful for the analysis when "things are not running smoothly". They are based on profound kinaesthetic self-awareness. However, they should be considered intrinsically valuable rather than adjunct to the dramatic requirements, since the latter are already borne by meaning and intent on a higher level. Acquiring these skills of dramatic functionality would help the singer manage the challenges of rehearsals with more ease. Above all, they are prerequisites for acting within the contexts of diverse story-

telling conventions (abstract, symbolic, or realistic), and allow the expression of various subtexts of an action. The inherent ambiguity of the textual or musical artwork can then be dealt with in a “congruent” or “non-congruent” manner.

### **Part 3: Propositions from Eurhythmics classes: a cooperative model**

My observations made from the auditorium, in class and my own experiences as a singer and performer have coalesced into a methodological proposition. I have created a structure of elementary skills for professional singers which I summarised as a concept of a complementary curriculum named “voice-movement”. Over six years ago, I presented this concept to the faculty of the Akademie für Tonkunst in Darmstadt. In the meantime, this curriculum has been implemented in the course structure of the artistic and educational Bachelor degrees. A few of the classes that I teach in the Vocal/Opera Department I have structured as follows:

1. Eurhythmics I: Group/Elementary level (50')
2. Eurhythmics II: Group/Advanced level (50')
3. Eurhythmics III: Individual coaching of students – per voice teacher or voice class (25')
4. Eurhythmics IV: Ensemble/Scenic creation by means of dance (75')

In the group classes (Eurhythmics I & II) the following topics are developed in increasing levels of complexity:

- Experiencing body tension and movement theory; activeness vs. passiveness (according to Chladek®);
- Coordination of functional motion sequences and voice/respiration;
- Free movement improvisation, analysis and combination of movements (focus on perception);
- Vocal improvisations: accompaniment of own movement/stimulation (interconnection of voice vs. interconnection of the body);
- Chronological organisation of states of tension/speech/objects/partners (coordination/isolation);
- Examination of musical works; interpreted in correspondence and contrariety (emotional/abstract comprehension);
- Shaping musical parameters in correspondence with a quality of movement (variable behaviour).

The voice as respiration/sound is nearly always included, joined to the exploration of movement or “muted” according to a specific assignment.

The individual classes/coaching in movement (Eurhythmics III) takes place

in close consultation with the voice teachers. The first coaching always includes the student and his/her main voice teacher. Communication among teachers of different professions is of fundamental importance, in as much as it

1. Enables to define together the challenges each student is faced with
2. Enables to develop a common language regarding the individual process of development
3. Enables students to transfer his/her experiences from moving to singing (and vice versa) directly
4. Enables students to develop a positive approach to their own physicality when singing without receiving contradictory advice.

The individual coaching is normally offered for one semester, sometimes alternating bi-weekly with another student. The individual coaching is an extra-curricular course which may be offered on demand by the students or the teachers. The emphasis lies on physical and mental posture, approaching difficulties in coordinating the functionalities of respiration/voice/body, or, in the case of graduates, on “the finishing touch”, preparing them for the requirements in dance of the final exams or of further applications.

The class in Ensemble/Scenic creation by means of dance (Eurhythmics IV) has two aims: Firstly, the students work on topics corresponding to their assignments of the Opera Department. The Head of the Opera Departments makes assignments based on the students’ requirements which he witnesses in their scenic work. These assignments can fall into the category either of “behavioural” – such as “falling”, “fighting”, “touching” and different types of gait – or of working on a choreographing subject from the opera repertoire. Secondly, in keeping with the performative objective of Eurhythmics, performances should be created relating to a wide range of topics in order to encourage students to try themselves out and to stimulate unconventional programmes. These projects take place in cooperation with students from the Instrumental Music Department to explore cross-media interrelations and explore aesthetic boundaries.

#### **Part 4: A proposition worth copying?**

From my way of formulating the problem and my pedagogical approach to its resolution it should have become clear that I am an instructor of Eurhythmics. My methodological views were influenced by my Polish mentor Monika Skazi ska and my Austrian master Rosalia Chladek – both linked to the Bildungsanstalt in Hellerau. However, I do realise that this field of activity would not be suited for every Eurhythmics instructor. Singing and the opera business follow their own

set of laws, the knowledge of which is essential. This notwithstanding, I would advocate exploring this particular field of work further. With Eurhythmics, we have much to offer. In my view, it is up to instructors of Eurhythmics to offer a contemporary version of our field to the Music Colleges and to think together about elementary qualifications for teachers/instructors.



«Così fan tutte» W.A. Mozart  
Jeunesses Musicales Deutschland/Germany  
Young Opera Schloss Weikersheim–Project 2011  
Conductor: Bruno Weil  
Stage director: Beverly Blankenship  
Orchestra: Junges Klangforum Mitte Europa

