

LE RYTHME 2017



L'interprétation corporelle



Foreword

Paul Hille, President, Vienna, September 2017



In 2015 our volume of *Le Rythme* dealt with three international conferences which took place in Remscheid, Geneva and Vienna.

This year's theme is movement, with a special focus on the "fourth clover leaf" of the *Méthode Jaques-Dalcroze*: *plastique animée* (PA). Closely related are general questions concerning the relationship between music and movement on stage. (In my following remarks, I will mention in parentheses the authors whose articles relate to particular themes.)

Areas of tension (and fruitful discussion) in our articles include:

General approach to PA

Is PA "only" a pedagogical means to understand music and/or one's own body, or can it be seen today as a distinctive art form which could be pursued for its own artistic reward? (Anna, Michèle, Monica, Teresa)

Theory

Music and the body are two autonomous systems (Monica, Michèle). Can they be taken seriously as full partners? This seemed to one of the main reasons for the conflict between Dalcroze and Duncan. Monica also distinguishes between *plastique animée* and music visualization. Michèle makes a strong point that "inheriting is different from receiving a package by post".

Inclusion

In relation to this point, I remember the quotation from Joseph Beuys: "Each human being is an artist." Dierk attempts to show what work in the field of inclusion looks like in the face of the UN convention. Central to his argument is the basic assumption that each human being has the right to art. Dierk focuses intensely on the changes which persons undergo during choreographic work. A quotation of Maurice Béjart's stands perhaps in contradiction to the view of Joseph Beuys. Béjart thought that "there was no creator, except for God" and that "the rest of us are only organizers of the experience we gain over time, over life." (Michèle)

Definition

What aspects characterize PA? What does *animée* mean exactly? What about *plastique*? Obviously contains kinesthetic and multidimensional aspects, instead of only visual ones. Ava presents a connection to perception and, thusly, to the personality of the artist.

Work with artists

However, our discussion does not only concern art for its own sake, but practical aspects of making art. Elena describes the development of her children's Rhythm Theater project. Barbara writes about her work with actors, and Teresa writes about her experience with dancers.

About

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Couverture

Les sens (asbl) - Lisa Coppi, Solo El color del recuerdo, La Llorona. Institut de Rythmique Jaques-Dalcroze de Bruxelles.

Historical work

Our articles contain a variety of historical information about PA and important practitioners related to it. Jack writes about Madeleine Hussy in Geneva and Monica about Denishawn and others in the USA. Anna gives us some Polish history, and Teresa also shares with us touching personal memories about her teacher, Marcela Hildebrandt, in that same country.

Contemporary tendencies

Today's structures and trends are also addressed. For example, Anna shows us how deeply Eurhythmics is integrated into the educational and cultural system throughout Poland.

The various influences of several artists and philosophers are discussed, including Chladek, Delsarte, and Stanislavsky

Eurhythmics performance

All elements of a eurhythmics performance should be tied together by a central concept in which even props play a meaningful role and are not just distractions for the eyes. When such connections are present, an interpretation can captivate the mind of the performer as well as the audience (Anna, Dierk). A performance is produced which is meaningful, economical, skillful and thoughtfully stimulating.

Here are several citations from the articles which I found most suggestive.

Monica: "Art or education?"

Jack: "In the beginning, plastique was an experiment."

Dierk: "In artistic-pedagogic eurhythmics, the individualistic needs to find and occupy its place."

Ava: "You must establish a playful connection to the music, as if you are playing with a person...Music must become your partner."

Anna (quoting Monika Skaziska): "Movement interpretation of a musical piece is a method of explaining a piece through the use of movement. Its task is to translate the basic musical material which is "sound language" into "movement language."

Barbara: "It is right that music activates the imagination, but it can not replace knowledge."

Michèle: "Without accuracy there can be no expressive, artistic or aesthetic message."

Teresa: "Technique is like a pencil. It is up to us what and how we draw with it."

Ava: "Rests are necessary to capture the mood of the hall."

Michèle (quoting Dalcroze): "It is not enough to look at things. We must be able to see them."

Thanks to our translators and editors, especially to Mary Brice (English), Michèle de Bouyalsky (French) and Michael Schnack (from Russian into English).

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L'interprétation de la musique en mouvement

**dans le contexte des méthodes de
Konstantin Stanislavski et de Mikhail Chekhov**

Barbara Bernacka



Barbara Bernacka, graduate Eurhythmics specialization in Academy of Music in Lodz and Institute of Emile Jacques-Dalcroze in Geneva. In 2003, she has obtained Superieure Honoris Cause Diploma by Emile Jacques-Dalcroze Collegium. She has been working in several schools of music in Łódź, in the Theatre Academy in Łódź, in the Academy of Music in Łódź and Katowice, in the Theatre Academy in Warsaw. She has created choreographies for theatre performances; she is an author of many books and articles. She is leading eurhythmics workshops in Poland and abroad (Switzerland, Germany, Latvia, Georgia, Hungary, Taiwan, Belgium).

Le sujet de mon article est le résultat de longues années d'expériences pédagogiques propres ainsi que d'observations des cours de rythmique, d'interprétations de la musique en mouvement et d'ateliers de rythmique donnés par différents professeurs de rythmique.

Je trouve que la plupart de ces cours et ces créations n'accomplissent pas le but fondamental de la méthode dalcrozienne qui est l'expression de la richesse de la musique et de ses secrets par la personne dans son ensemble.

La précision dans la réalisation des rythmes est une base de toutes les actions pendant les cours de rythmique ainsi que pendant les interprétations de la musique en mouvement. Dans le deuxième cas, c'est une analyse précise des structures de la composition musicale. La concentration pour la réalisation précise des rythmes limite le plus souvent les possibilités d'expression (qui est cependant la base de la méthode de Jaques-Dalcroze !)

La conséquence de ces actions est une interprétation en mouvement de la musique précise, correcte techniquement, presque mécanique, mais sans l'aspect émotionnel.

Par ailleurs, l'interprétation en mouvement ne peut pas être basée sur l'idée « *je le vois de cette façon-là — je le ressens de cette façon-là* ». Chaque création devrait être une conséquence de l'analyse intégrale de l'œuvre musicale. Il y a 100 ans, Konstantin Stanislavski (1) avait constaté, puis son élève, Michail Chekhov (2) avait précisé, que chaque création scénique doit être liée à la vérité psychologique et émotionnelle, à la vérité historique, à la vérité du style ainsi qu'à la vérité des relations et des circonstances déterminées. Il a défini les circonstances fondées sur l'étape de conditionnement pour montrer la vérité. La création de chaque rôle doit répondre aux questions suivantes : Qui ? Quand ? Où ? Pourquoi ? Comment ? Selon moi, les mêmes principes doivent être obligatoires dans la création de la chorégraphie musicale.

Il est vrai que la musique active l'imagination, mais elle ne peut pas remplacer le savoir. Dans ce contexte-là, on aborde la question de l'ignorance des rythmiciens sous l'aspect de la perception du corps en tant qu'instrument de l'art de l'acteur.

Wojciech Kilar "Orawa"
/- realisation: les
etudiants II . année
Académie du Théâtre
à Varsovie, Fot. Michał
Białobrzewski



Le corps habile, mais qui ne communique pas avec l'âme, n'est pas capable d'exprimer toute la vérité musicale alors que la musique porte toujours la charge émotionnelle. Tout cela peut s'observer dans les interprétations en mouvement de compositions musicales, appelées aussi « *chorégraphies musicales* ».

Dans les actions scéniques qui ne sont pas motivées psychologiquement, des interprètes mènent la narration avec un regard hagard et des gestes qui n'expriment rien parce qu'ils ne portent pas l'intention et les émotions. Où est la place pour la mimique, l'expression intérieure et l'intention de l'action ?

Dans mon article, je vais essayer de partager plusieurs de mes pensées qui constituent une synthèse de mes expériences pédagogiques et artistiques. Je voudrais souligner l'importance de l'aspect émotionnel de la composition musicale qui devrait constituer la base de toutes les actions en pédagogie musicale et en pédagogie artistique.

La capacité à exprimer la musique en mouvement oblige l'auteur à utiliser à la fois les connaissances et les compétences nécessaires pour préparer les acteurs/élèves pour « *mettre l'œuvre sur la scène* ». Voilà quelques conseils pratiques inspirés par les idées de Stanislavski et M. Tchekhov.

1. Le travail avec le corps : le mouvement organique, penser corporellement

Le corps et l'esprit humain sont inséparables. Il ne faut pas copier les gestes. Essayez de travailler pour connaître votre corps. Maîtrisez son utilisation de façon consciente et naturelle. Apprenez à penser corporellement. Le corps physique doit toujours être apte à recevoir des impulsions qui découlent de la psychique et réciproquement. Tous les exercices doivent être psychophysiques, et jamais uniquement physiques.

2. Les premiers pas

Commencez le travail du mouvement stimulé par la musique grâce aux jeux (le loup, cache-cache), qui seront basés sur la réalisation des valeurs rythmiques



égales homogènes. Dans ces exercices, engagez tous les sens possibles. Faites attention à utiliser la vue en prenant contact avec un partenaire. Apprenez à envoyer et à recevoir des informations. Il faut que vos élèves se trouvent dans une ambiance qui garantit la sécurité psychophysique. Enseignez le courage vis-à-vis de soi-même !

3. L'imagination

Apprenez la compétence à percevoir les nuances. Il faut que vous activiez et stimuliez l'imagination et les actions créatives tout en différenciant les exercices dans le domaine du temps, de la dynamique, du timbre et de l'articulation.

De plus, plus les actions créatives seront développées et maîtrisées, et plus la force de la compréhension et de l'expression créatrice sera plus profonde et plus complète.

4. L'improvisation – la création spontanée

Au début elle est basée sur des modifications, soit d'un motif proposé, soit d'une phrase en mouvement. L'étape suivante c'est la création spontanée du mouvement inspirée par la musique ou par les mots. Il est très important d'apprendre la coopération en groupe ainsi que d'être en contact et de dialoguer avec un partenaire.

5. L'ambiance

Il faut créer des opportunités pour que vos élèves puissent se retrouver dans des ambiances différentes. Ils doivent essayer de faire le même geste dans différentes ambiances suggérées par la musique. Concentrez leur attention sur le fait que l'ambiance dépend de la musique.

6. Le rythme psychologique

Il incarne la psychologie d'un personnage. C'est le rythme du geste psychologique visible, mais il n'est pas écrit formellement. Chaque action se déroule à son propre rythme, possible à déchiffrer. Retrouver ou créer le rythme propre, soit pour chaque personnage, soit pour le déroulement d'un événement aide à découvrir la vérité scénique.

7. La notion du vrai

La vérité stylistique. En travaillant avec le sens du style, il faut saisir le caractère spécifique de la composition. L'interprétation des œuvres d'une certaine époque nécessite le choix de ces mesures, qui traduit fidèlement et clairement le style et le caractère de celle-ci.

8. La notion de la forme

L'acteur/le réalisateur doit avoir la perception de la forme de son propre corps ainsi que de la façon de bouger dans l'espace. La capacité de travailler avec le corps d'une façon plus expressive est possible grâce au réveil du sens de la forme du corps et du mouvement qui le crée. Cette conscience spécifique est appelée la notion de la forme.

Notes

(1). Konstantin Stanislavski—contemporain E. Jaques-Dalcroze artiste: acteur –pédagogue. *La Méthode* est souvent montrée comme une technique de jeu particulièrement naturaliste, en opposition à un jeu plus figuratif. En effet, Stanislavski a développé ses techniques de jeu pour traduire une réalité naturaliste, éloignée des clichés du théâtre de son époque, afin d'exprimer le naturalisme des textes des auteurs de son époque, tels que Gorki ou bien encore Tchekhov. L'improvisation, la recherche sur la mémoire sensorielle, le passé du personnage, le geste psychologique, etc. sont des techniques habituelles de cette école. Mais le principe premier de cette technique de jeu naturaliste consiste avant tout à expérimenter les circonstances du rôle, ce qui est particulièrement manifeste dans ses *Cahiers de régie*, qui montrent que Stanislavski proposait à ses comédiens, parallèlement au texte et à des notations techniques, des indications psychologiques précises sur l'état du personnage à tel ou tel moment du drame. Par la suite, la réflexion de Stanislavski le pousse à ne plus imposer sa vision de la psychologie du personnage à ses comédiens, mais à former ses comédiens pour qu'ils travaillent à trouver, par eux-mêmes, et en eux-mêmes, la psychologie du personnage. /Constantin Stanislavski <https://www.google.fr/>

(2) Michael Chekhov, neveu de l'écrivain Anton Tchekhov et élève du maître russe Stanislavski a développé une méthode de jeu originale basée sur l'imagination et la sensibilité du corps. Sa méthode est développée dans deux livres : *Etre Acteur* et *L'imagination créatrice de l'acteur*. Geste Psychologique c'est un outil permettant d'utiliser sa créativité pour incorporer les caractéristiques psychologiques de notre personnage. C'est un geste qui servira d'architecture invisible à la création de notre personnage. En gros c'est un geste impliquant le corps entier qui résume à lui seul la motivation profonde du personnage. D'après Michael Chekhov, le mouvement exécuté avec force a le pouvoir de stimuler la volonté, sa nature éveille en nous un désir, et son intention appelle en nous des sentiments. Le geste psychologique exerce donc une triple influence sur la volonté, le désir et les sentiments. / Michael Tchekhov <https://g.co/kgs/Z13Agq/>

American Modern Dance, Music Visualizations and Plastique animée

Monica Dale



Monica Dale (BA Connecticut College, MM Ithaca College) is a professional dancer, pianist and Dalcroze Licentiate. She has taught all ages and levels, presents sessions for national dance and music teachers' conferences, and teaches each summer at Eastman School of Music and Kennedy Center. Monica formed MusiKinesis and has published seven books, including the Eurhythmics for Young Children series. She is the Music Coordinator of the Dance Department at the University of Maryland, Baltimore County.

Is the thing seen or the thing heard the thing that makes most of its impression on you at the theater. How much has hearing to do with it and how little. Does the thing heard replace the thing seen. Does it help or does it interfere with it. – Gertrude Stein¹

Polarities

Whether we call it “music visualization,” “plastique animée,” “l’interprétation corporelle” or “the interpretation of music in a physical performance,” it is a thing of many dualities. It has existed in two disciplines – music and dance; it may serve two purposes – educational process and performance outcome; and its use has changed from its origin a century ago to today.

Early in the 20th century, visualization of music was a goal of significant modern dance pioneers, influenced to a great degree by Jaques-Dalcroze’s work in Hellerau. As they abandoned the trappings of concert dance to that point, choreographers found in music a structural foundation that allowed them to focus on movement vocabulary for its own sake, apart from storylines, characters and elaborate costumes.

Today, however, very few choreographers aspire to embody and reflect composed music. Once freed of the strictures of music, dance was able to focus further on its own independent idiom. Once music became a backdrop, it stayed there.

In the polarity of process vs. product, music visualization has two roles. As a music analysis, the process of constructing movement to embody music is a vital component of Dalcroze education. Performance of that product may also provide value to students, but audience preferences, educational practices and other factors have limited its popularity as a performing art.

Isadora Duncan and Emile Jaques-Dalcroze

When dance onstage meant vaudeville entertainment, tinged with an aura of disrepute, dance as an art form fought for its place in concert halls alongside music. American dancer Isadora Duncan was the foremost pioneer in that effort.

She accomplished it by several means. First, she emphasized nature, art and beauty with overtones of spirituality, and turned to Greek art and sculpture for the ideal representations of the human form. These classic works offered a way to see bodies onstage as legitimate art.

Moreover, Duncan danced with music already well known and loved in concert halls. This was a departure from classical ballet’s use of commissioned music

composed specifically for dance. Here dance came afterward as an “interpretation,” and the term “interpretive dance” has been used to describe early modern dance’s intention to portray a mood, story and/or music composition.

Duncan danced to Schubert, Chopin and Gluck, and hints at music as the core of her work. In praising Wagner in 1921, she wrote:

*He was the first to conceive of the dance as born of music. This is my conception of the dance also, and for it I strive in the work of my school.*²

She conceived of dance as a quasi-religious experience, created by the soul, not the mind. With that philosophy, she disapproved of Jaques-Dalcroze’s work as being overly systematic and controlled by mental powers – the same criticism she had for ballet.

Although she achieved her fame as a performer, Duncan embraced the idea of dance as a personal experience first, rather than a design for the stage, especially within her school. As she described it:

*...I have seen the little children of my school, under the spell of music, drop all materiality and move with a beauty so pure that they attained the highest expression of human living. But to attain that height, the dance cannot be thought of as an amusement or as an exhibition on a stage before an audience avid of sensations.*³

This aligns with the idea of music visualization (and *plastique animée*) as a study rather than a performance. Although Duncan’s choreography responds to musical phrasing and rhythm, she followed her natural instincts without attempting exact representation of the score.

Two books on dance offer a contemporaneous view with suggestions of music visualization. *Dancing and Dancers of Today* (1912) discusses Duncan’s dance as a natural outgrowth of music’s impulse toward movement.

Must we listen to music with our eyes shut and look at dancing with our ears stopped? This question seems to be banal, but it was the subject of many of the criticisms which greeted Isadora Duncan’s first appearance in New York. And truly it would seem that in developing their musical taste some musicians have entirely neglected all the other arts... So much does stillness seem to be their one ideal, that it is a wonder they permit the musicians to move their arms so vigorously. So the musical pundits were shocked. It was a desecration of music to associate with it so “primitive” an art as dancing; too

much, possibly, like opening a cathedral window and letting nature's freshness blow through the aisles and vaulting. It ruffles the hair of the worshippers and disturbs the serene detachment of their reveries.

From their standpoint quite possibly the pundits are right. They have trained their ears at the expense of their eyes, and have accustomed their brain to respond exclusively to aural impressions.⁴

A similar idea is expressed in *The Dance: Its Place in Art and Life* (1914), noting the sensory elements of music visualization:

For present clearness let it be known as music of the ear. Because, the very same mental sensations produced by rhythm and sound variously juxtaposed and combined, acting through the medium of hearing, are susceptible of stimulation by means of rhythm and line, in suitable juxtaposition and combinations, acting through the medium of vision. It follows that dancing, in effect, is music of the eye.⁵

Both Duncan and Jaques-Dalcroze wrote of reforming and restoring dance, and envisioned ideal dancers in a future where their work would be in full effect. They both discussed the importance of nature, rhythm and Greek philosophy. Duncan wrote about the Greek chorus as a choreographic model, and similarly, Jaques-Dalcroze's large-scale festivals featured simple group choric movement. Despite their commonalities, the two did not fully agree with each other's work, and apparently they never met.

Emile Jaques-Dalcroze and Music Visualizations

By its nature, the Dalcroze Method is rooted in the physical realization of music. This is evident in the piano pieces Jaques-Dalcroze composed for teaching Eurhythmics. The *Marches Rythmique* and two subsequent volumes of *Esquisses* outline a logical progression of music concepts for physical study integrating ear, mind and body.

As an outgrowth of eurhythmics, Jaques-Dalcroze's *plastique animée* (or "moving plastic") brings skills, knowledge and artistry to music analysis. Musicians improvise in movement, coordinate and refine ideas, and thus devise choreography, ultimately creating a musician's embodiment of a music composition.

Jaques-Dalcroze's school in Hellerau had a profound influence on the development of modern dance, particularly through studies and performances of

music-based choreographies.

One example was the 1913 performance of Gluck's *Orfeo ed Euridice* (Gluck was another shared interest of Jaques-Dalcroze and Isadora Duncan.) for which Jaques-Dalcroze's student, Annie Beck, directed the choreography.

American writer Upton Sinclair recalled the performance in "Music Made Visible," the first chapter of his novel *World's End*. It describes 13-year-old Lanny Budd enjoying an idyllic summer in Hellerau, using this as an optimistic scene to contrast the destruction wreaked by World War I.

The spirits stood upon a slope within the entrance gates of Hell; tier upon tier of them, and in the dim blue light of infernal fires their naked arms and legs made, as it were, a mountain of motion...

... The mountain of motion burst forth into silent song... Rapture seized the limbs now shining in bright light; they wove patterns as intricate as the music, portraying not merely melody but complicated harmonies. Beautiful designs were brought before the eye, counterpoint was heightened through another sense. It was music made visible...⁶

George Bernard Shaw also saw the production, and described the work in a letter of 1913:

All the pupils at the school, heaped on the floor in a dim light and tossing their arms and legs about looked like heaps of snakes in hell...⁷

Music Visualizations and American Modern Dance

Doris Humphrey, dancer and choreographer, was a pivotal force in bringing *plastique animée* from Hellerau to America, significantly impacting modern dance. Although she did not study in Hellerau herself, she learned from teachers who had: first, Lucy Duncan Hall and Andreas Pavley in Chicago, and then Marion Kappes at the Denishawn school in California.

Founded by Ruth St. Denis and Ted Shawn, Denishawn is widely considered the foundation of American modern dance. Humphrey arrived as a student and soon joined the Denishawn Dance Company. Musician Louis Horst had been working with the group, and welcomed Humphrey's skills and insights.

The music visualizations of the Denishawn group were a departure from their earlier dances. Music visualizations were modern dance works that stripped away ornate costumes, pseudo-ethnic exoticism and narrative plot designs. Wearing

the simple tunics of Duncan, the focus was on choreography designed to match the music, synchronizing the aural and visual experiences of the audience.

Compared with what had gone before, music visualizations were abstract. They allowed American dance to develop in its own right. Dancers no longer had to portray princesses, sylphs or fairies – they could simply dance who they were.

Humphrey continued to create music visualizations after she left Denishawn in 1928. Others worked in the same genre, but the concept went out of favor after the 1930s. A variety of factors probably contributed to its demise. First, critics like John Martin, perhaps even more than audiences, criticized the approach. In 1936, he wrote:

*Through a complete misunderstanding of Isadora, music became some thirty years ago, the chief and indispensable medium of the dance, and that weird anomaly known as interpretive dancing swept into the world.*⁸

Stating that American dance's "attitude to music is far and away its weakest point," Martin avers:

*... (N)obody in any part of the world is any longer justified in dancing music interpretations under the impression that he is being modern. Music is entirely secondary in any self-respecting form of dancing; it is an accompaniment, a background, not to be listened to for itself any more than a stage setting is to be concentrated upon after the actors come on to the scene.*⁹

Although we may think of the Dalcroze approach as free, natural and liberating, in dance circles it was seen in the opposite way – as a rigid, analytical, confining system. Years after Isadora Duncan contrasted her work with his, Jaques-Dalcroze came to represent anti-artistic anathema among many American dancers.

Stephanie Jordan makes the point in her book *Moving Music*, noting that even choreographers heavily influenced by Jaques-Dalcroze's work later claimed distance from it, including Bronislava Nijinska, Fyodor Lopukhov and even Doris Humphrey. Jordan explains:

*Equivalence between the arts became an irrelevance, the modern dance pioneers after Duncan and Denishawn considering it reactionary to hold on to the principle of music leading dance. Whereas music was once considered a liberating mechanism, it was later viewed with suspicion: it could limit the development of choreography. Autonomy for dance was sought, alongside new structural relationships between music and dance.*¹⁰

As modern dance grew, possibilities arose for commissioning works of music

rather than creating choreographic interpretations of music that already existed. This made it easier for choreographers to follow their own interests in concepts of space and energy, and to develop new movement vocabulary, dance constructs and choreographic forms apart from music.

The belief that dance for its own sake required freedom from external confines, including music, may further have eroded its emphasis in dance study. Disinterest and inability can feed each other. Where music was once seen as a distraction to avoid, “the tyranny of music” has become a common phrase among dancers.

The divorce of music from dance may have found its pinnacle in the partnership of choreographer Merce Cunningham and composer John Cage in the 1950s. In deconstructing elements of space, time and sound, the new moderns turned away from natural instincts of rhythm and dance toward more cerebral ideas about art for art’s sake.

This was part of a general trend toward abstract art. Experimental work examined assumptions and traditions, seeking new possibilities. Visual art focused on elements like line, color and texture apart from any external associations; music broke down constructs of form, tonality, and process; theatre removed barriers between authors, actors and audiences; and all arts made their way into new physical environments.

Post-modern work, even in the 1950s, embraced the notion that concepts alone could supersede their actualization. Ideas and materials of the arts were questioned at length, not only as a process of inquiry toward creative discovery, but also as artistic presentation in and of itself. Thus continual repetition became a theme in dance, itself repeated many times; John Cage gave us 4;33; and, for example, an audience might arrive at an empty studio to experience the space where the performer had previously rehearsed (ostensibly an investigation of spatial environments across time, or an exploration of the disparate roles of performer and audience, or an experience separating the creative process from the act of performance, etc.).

The prevalence of that post-modern, cerebral counter-aesthetic has grown, even if its audiences have dwindled. Early modern dance work is now considered classic, and it is studied as part of historic “dance literacy.” Nevertheless, it still enjoys relative popularity at box offices.

In American universities however, choreography in close connection with music is considered not only old-fashioned, but also less educational. Music can invite student choreographers to mimic its superficial aspects, a practice that dancers called “mickey mousing.” In silence, students can develop movement ideas concerning space, weight, direction, level, speed, etc., and thereby create

thematic material without needing to coordinate with music in any way.

That is not to say that music is not used, however. It is added afterward. To keep focus on the dance, music becomes a backdrop of sound, perhaps offering a contextual allusion to a specific era, or setting a general mood or atmosphere, but not connecting directly with the movement.

Imagine a composer today creating a piano concerto in Mozart's style surpassing the master's best work. Would contemporary critics, academians and audiences embrace it? Likely not, because no matter how brilliant it might be, the piece would not be new, and thus would be considered inauthentic. If the same manuscript were found in a Viennese attic and sourced to Mozart himself however, the reception of the music would be quite different. In that sense, judgments about art itself concern being new within one's own time.

Those who harken back to earlier times may enjoy a niche with little room for others. While critics may hear composer John Rutter's music as "sugary," and view Mark Morris's choreography as "mickey mousing," audiences still enjoy their work (and Mozart's, and 19th-century ballets) perhaps more than something so abstract it doesn't resonate with the viewer's human experience. After all, human experience involves more than just the brain.

As a performance art, choreographic embodiment of music is at sea. When dancers work in this vein, they often reflect superficial aspects of the music, reinforcing what is easily heard. Musicians may create more subtle and sensitive choreography, but without the physical technique to bring it to an audience as a musical-visual art form.

American Modern Dance and Eurhythmics: Studio and Stage

Here we come full circle, back to the classroom or studio. Education and experience are the seeds of what we see on the stage. A century ago, music and movement united in an educational sphere and grew into co-equal parts of one art form. *Plastique animée* and modern dance grew from Jaques-Dalcroze's innovations in making music physical.

It was not the first time or place music and dance were ever addressed as a single art form. In other parts of the world, they have always been conjoined, but western culture has a peculiar habit of prying them apart into two specialized camps.

If 20th century music visualizations took root and developed in educational settings, they have left the same way. Spaces where movement and music thrive as equal parts of one art form are extremely rare in today's U.S. For individuals

steeped in this intersection, I can say from experience that it is virtually impossible to avoid a choice between “dance” and “music,” except a choice to pursue both in parallel but separate careers.

As I understand it from Jaques-Dalcroze traditions, musicians come to *plastique animée* after years of experience in eurhythmics classes that focus on the nexus of music and movement. These classes must develop advanced skills in movement technique, aural perception, movement improvisation, music analysis, group integration, and more.

Those skills, developed through eurhythmics, are the raw materials that allow the creative process to unfold. Over time, they become automatized, refined and focused to permeate the subtleties of music well beyond its surface. The process is invaluable for musicians and dancers alike.

Once musicians move beyond their own experience in a classroom and prepare to provide a satisfying experience to a viewing audience, additional layers of knowledge and ability must come into play.

In theatre and cinema, a character may sometimes address the audience directly, as though outside the play. Breaching boundaries of the three-sided stage is called “breaking the fourth wall.” In a similar way, when musicians create *plastique animée* for performance, they need to address the external view of the stage from the audience’s perspective on the other side of that fourth wall. Factors to consider include stage dynamics, visual balance, lines and shapes, focus and direction, etc. The plastician must integrate all of these for maximum musical effect.

The visual domain is outside the realm of music. Dance, on the other hand, is a visually perceived art form. Dancers learn their craft with mirrors, memorize movement sequences while also memorizing kinesthetic sensation of the images they see in the mirror. This is not inherent in the study of Eurhythmics, where the focus is on the kinesthetic sensation itself, rather than its external appearance. For *plastique*, it is a sense that must be cultivated.

The paying public has aesthetic opinions and expectations for movement performance. Just as expectations for music performance include hearing well-tuned instruments, well-tuned bodies in motion are also a consideration for artistic value and commercial success. This is but one reason *plastique* is largely relegated to the school studio, and not promoted as a viable art form.

For dancers, the *plastique* experience is a valuable way to develop aural perception and understanding of music in sound along with its relationship to movement. The process engages ear, conveys knowledge and makes music literature accessible and relevant.

Of course, direct reflection of music is not the only valid approach to choreography. As a partner in dance, it is akin to dancers' relationship with each other in choreographic work. Choices arise: is this dancer aware of the one behind her? Is one a memory, an echo, a different dimension of the other? Or is it simply an abstract relationship of line, space, speed, direction?

Similarly, choreography might show the dancer's conscious awareness of the music, or not. She may represent it, seem to cause it, or respond to it in a dramatic sense. For example, the choreographer might choose the interplay of rhythmic counterpoint to a Bach suite. Or, with a strong, chaotic phrase of music, the dancer might respond with small contractions as though stabbed, rather than meeting each accent with an equally strong movement.

These are not the kinds of choices made in *plastique animée* or music visualization; rather, decisions involve which aspects of the music to make physical, and how. It may seem simple, but true *plastique* is deceptively difficult. It is all too easy to fall into "mickey mousing," especially when the music is well known and/or predictable. If something in the music is already quite obvious to the audience, an exact rendition of it in movement can quickly become tediously cute. Even worse is making fun of familiar music of the masters, with an air of superior insouciance toward the past. It's easy to do, but nearly impossible to do well.

Conversely, *plastique* is often at its best when it reveals something beneath the surface of the composition – harmonic rhythm rather than rhythmic note values, the ebb and flow of dynamics within phrase structures, or patterns of dissonance and consonance, for example. Movement remains free to take less obvious forms, such as galloping with shoulders only, or using gradations of muscle tension as a music palette, or imagining the space as having multiple planes of gravity or force fields. Imagination is a critical ingredient to embodying music in a way that communicates to an observer.

Perhaps the most important way to preserve and practice *plastique animée* is to stay true to its purpose and its process. The distinguishing feature of *plastique* is its connection to eurhythmics. Its tools are the skills that eurhythmics study develops, including aural perception, quick reactions, and the spirit of improvisation. These are what differentiate *plastique* from the music visualizations of dance.

Although the outcomes of *plastique animée* and music visualization may look much the same, their purposes and processes differ. In fact, the divergence of the two has increased as the chasm between the two art forms has widened. Where one is a choreographer's vision, the other is fundamentally a visceral method of music analysis.

As an experience for dancers and musicians, both remain valuable today, and are perhaps more needed than ever. *Plastique animée* has been called “the applied music of the eurhythmician.” For the Jaques-Dalcroze community, it represents a historic treasure from the past and a rich opportunity for future generations. We need only preserve the legacy.

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Rhythmic Choreography or the Dynamics of Inheritance

How to pass on an inheritance, and how to receive it?

Michèle de Bouyalsky



Michèle de Bouyalsky studied ballet at the Conservatoire de danse de Bruxelles. Then, she received training in dance (classical, modern and character), scenography, music theory, voice and rhythm (with Fernand Schirren) at the Mudra Béjart's school Brussels. Knowledge of this discipline and exploration of rhythm led her to the Institut Jaques-Dalcroze de Bruxelles, where she learnt Eurhythmics with Sergine Eckstein (Jaques-Dalcroze's student) and Monique Petit. There, she also received training in Bodily Expression.

In addition, she improved her Functional Movement skills with Rosalia Chladek.

Since 1980, she has been teaching Rhythmic Choreography at the Institut Dalcroze de Bruxelles to children (from 3 years old), teenagers, adults and artists as well as future teachers. In 1998, her students achieved First Prize and Audience Award at the second European Eurythmics Competition in Trossingen. Since 2005, she is editor of Le Rythme within the FIER Committee.

Reinhard Ring, in his article “The Art of Inheritance”, published in *Le Rythme* in 2005, will somehow pave the way to the answer that seems to be the more relevant to me, and which led me to create the Rhythmic Choreography course.

“Constantly challenging someone’s thought makes them of great value. Inheritance is not in any case a synonym of immutability. As Jean Jaurès said: Tradition is the spreading of fire and not the veneration of ashes.”¹

Concerning the one whom I inherited from, I would like to ask another question.

How did Jaques-Dalcroze conceive Moving Plastic? Is it rather a transposition of music into movements or an interpretation of music into movements?

First, according to his writings, the following definition may be inferred:

Moving Plastic would be a “complete and superior form of art, which consists in a physical and aesthetic (harmonious and decorative) interpretation of the musical emotions and feelings, intended to be performed in front of an audience.”

Now I would like to come back to the well-known table that Jaques-Dalcroze drew up about the similarities between music and Moving Plastic.²

MUSIC	MOVING PLASTIC
Elevation of the sounds	Position and direction of the movements in space
Intensity of sound	Muscular dynamic
Tone	Diversity of physical forms (sex)
Duration	Duration
Bar	Bar
Rhythmics	Rhythmics
Silence	Stop
Melody	Continuous succession of isolated movements
Counterpoint	Opposition of movements
Chords	Setting of associated movements (or movements in groups)
Successions of harmonies	Succession of associated movements (or movements in groups)
Phrasing	Phrasing
Construction (form)	Distribution of the movements in space and time
Orchestration (see tone)	Oppositions and combinations of the various physical forms (genders)

1 RING Reinhard, « *L’art d’hériter* », in *Le Rythme*, 2005, p.43.
2 JAQUES-DALCROZE Émile, *Le rythme, la musique et l’éducation*, Lausanne, 1965, p.135.

Here, it is mainly about the concept of transposition of the musical language into the physical language, whose three main areas are the dynamics, the division of space and the division of time. But another reason for affirming that we are speaking about transposition here can be found in the definition of the concept itself.

Different acceptations are to be mentioned:

- transposition as the transfer of methods or techniques from one field to another in an appropriate form;
- transition from a code to another;
- a reproduction which can be partial or total, but must be true point by point to the original.

And on the subject of the transposition of music into movements, here is what Jaques-Dalcroze wrote in his article “Eurythmics and Moving Plastic” in 1919:

“(...) Most of the rhythmical patterns taken from modern music, including ballet, cannot be translated into corporal language anymore. Some kinds of music can be superimposed on the physical moves, but they cannot be interpreted in a vivid way or plastically transposed, so to speak.”³

Now I think it would be interesting to examine more precisely what Jaques-Dalcroze understands by “interpretation”.

Still in the same article, the following lines can be found:

“Walking, running or “dancing” Bach’s fugues will be no capital offense against the great man who composed them especially for the harpsichord, since one’s physical interpretation will pretend neither to complete the author’s thought, nor to replace the means of expression he chose with arbitrary ways of interpretation.”⁴

In my opinion, there are two interesting elements here.

First, Jaques-Dalcroze compares the fact of walking a piece of music with the fact of playing it on a particular musical instrument. It can make us think that walking and playing are two different ways of performing the music written by Bach as it was written by Bach.

A bit further in the quoted lines, Jaques-Dalcroze qualifies this walking as an “interpretation” of the music. But I think we can wonder if it really is. How indeed can we define the concept of interpretation? Let us try to do the same as we did for the concept of transposition.

Concerning the performing arts, interpretation can be described as the action

3 Ibid, p.133.
4 Ibid, p.149.

of playing a role or a piece of music by translating the thought, the intentions of an author or a musician in a personal way – or the result of this action.

Therefore, what Jaques-Dalcroze refers to as “interpretation” might rather be called transposition, as it clearly fits the above-mentioned definition of the concept.

This being said, I would like to focus on some other lines in the same article. There, Jaques-Dalcroze says:

“In this way, handling several voices simultaneously, dissociating the polyphonies, producing the stretti, confronting the opposite dynamic tones, will become totally natural for the student. Every detail of the structure of the phrasing and the “toned” will seem very clear to them, since these will have been experienced through the body, and therefore become organic.

Once the body is rendered musical and filled with rhythms and tones, Moving Plastic will become more and more a superior and self-sufficient art again.”

Of what sort of way is Jaques-Dalcroze speaking here? Of course, the one he calls an interpretation of music by walking, running, “dancing” it. Which I call transposing it into physical movements. And if we will certainly all agree here to say that this is a way to make something more natural and organic out of music, then I think that we will also agree on the fact that here Jaques-Dalcroze is speaking more of an educational method than a superior and self-sufficient form of art, as great a nd revolutionary this method can be – and it is, for sure, I think that everybody will also agree.

Now we are naturally in the temptation to ask for a definition of art, but it seems too difficult to me to define what is art, and what is not, so I think we should probably do without.

However, in my opinion, there can be no artistic proposition without a personal outlook, without a committed stance. And in order to have a personal outlook, there must be a form of thought and reflection.



Maurice Béjart
(Marseille 01.07.1927 -
Lausanne 11.22.2007)

But this does not come from nowhere. As soon as I became a ballet student – I was ten years old – I saw numerous performances of the Ballet du XX^e Siècle, directed by Maurice Béjart, and it is where my interest for thought and cultures originates. Indeed, Béjart was a brilliant citizen of the world, who always dealt in depth with a specific subject in each of his shows. When I was 18, I was admitted at Mudra, international centre of research and advanced study for theatre performers created and directed by Maurice Béjart. There, I intensively practiced classical and contemporary dance, different kinds of character dances, music theory, vocal harmonies, acting, and rhythm with Fernand Schirren. Maurice Béjart thought there was no creator, except for God, for those who believe. The rest of us are only organisers of the experience we gain over time, over life. He said: “I swallow, and there is a first selection that is made, then I digest, this is a second form of selection, and eventually I pass it on.” I think we can speak about a conception of inheritance here, with which I personally agree.

In the present case, transposing music into physical movements or illustrating the score does not appeal to the thought, since it is not a personal work, by definition. How to understand music, the message it spreads as means of expression, if we do not take its intent, its meaning, into account?

My approach, my conception, originates in this personal point of view. The thought plays a crucial part through the concept of through line.

Rhythmic Choreography, as I conceive it, is a personal and aesthetic interpretation of music into physical movements in space.

In order to achieve this, priority is given to exercises based on the listening – of music, of course, but also of oneself and the others. Then comes the movement: the search of the movement through sensation and spontaneous, functional and natural emotion. Here, my work is based on the Chladek–System of functional movement. Then, the original movement is made more formal, more evocative, more metaphorical in order to make it more aesthetic: in that way, the audience can receive it while keeping its imagination active.



Rosalia Chladek

(Brünn 05.21.1905 – Brno 07.03.1995)

As Jaques-Dalcroze said: “It is not enough to look at things: we must be able to see them. It is not enough to smugly hear the music: we must be able to listen to it. Every sensation must produce a thought.”

Two forms of process are possible:

1. music ↔ thought ↔ movement
2. thought ↔ music ↔ movement

In both cases, music is at the core of the process, which means that the thought can never override it. Why? Because the movements produced by the thought would be put over the music. All along the process, I make the thought evolve according to the content and the development of the music. This often needs to adapt the course of the thought, and to constantly come back to the music, in order to answer the question: “How does the music move?”

In my teaching process, I develop more specifically the first process (music ↔ thought ↔ movement), this in the context of a performance, that is to say, a show intended to an audience, for which the preparation takes place in the form of research workshops.

So, how does it work?

First, the music has to be chosen.

The music is chosen in function of the age, level and artistic identity of the participants. As Reinhard Ring wrote in his above-mentioned article: “We must propose (especially to young people and children) some fresh musical ideas, and ideas of movements that would always be new. However, Jaques-Dalcroze’s inspiration keeps on inspiring us, since, as Frank Martin said: ‘During his whole life, he never ceased to invent.’”⁵

Once the music has been chosen, I propose an active listening of the music to the participants.

Because music produces images (situations, places, colours, moods, characters), concrete ones and abstract ones: in one word, what will form the future through line. What this step is about is the understanding of the music. The participants have to think about the music. They have to be able to answer questions as essential as: “who am I”, “where am I”, “what am I doing”, and “where am I going”.

Just as the music is developed with some logic, some coherence (which allows an expressive message to emerge), the through line expressed through physical movements in space will have to be developed in a logical and coherent way.

In that way, accuracy is ensured. And, in my opinion, with no accuracy, there

can be no expressive, artistic or aesthetic message.

The step consisting in “thinking about the music” is fundamental in my opinion, this in order to ensure its translation into physical movements.

Because indeed, we must know what to express to choose the accurate physical vocabulary: what style, what qualities of movements to express an intention or an idea at best, and this to give meaning to a performance.

Once the through line has been chosen, I ask the participants to do some research about the subject, and how it has been dealt with in other cultural and artistic media (painting, sculpture, literature, film, drama, music, dance, politics, and so on). Indeed, nourishing oneself and opening oneself to other domains enriches the thought, and develops a critical mind. That allows the thought to take an interesting turn, and to make an idea deeper in order not to only scratch the surface, as I want the work of the participants to express personal visions, away from commonplaces. I ask them to take a position on the subject they chose to approach, so that they could communicate a message, artistic and aesthetic visions of the subject! It has nothing to do with answering questions or solving specific problems, but it is rather about opening doors, asking questions – in one word, making a contribution with something new. Here, I would like to refer to what Dalcroze wrote in his *Memories* published in 1942

“The purpose of music is not only to create sensations, but also to attempt to suggest ideas, and give birth to new feelings deep inside ourselves.”⁶

After the crucial part where the participants actively listen to the music, think about it, define a through line for their project, which they will have to approach in depth, comes another crucial step in the process, which is the analysis of the music – or in other words the study of “what the music sounds like”.

The following questions must be asked:

- What is the main feature of the music? (Melodic, rhythmic, expressive?)
- What is the structure of the music?
- How does the music progress? (Beginning, development, ending).

A plan of the music might be drawn: it all depends on the nature of the music, of course.

It is only once all these parameters are set that we can begin the search for the physical movements, the space, the relation with the audience, and the relation(s) between the participants. All these elements are related to the music.

The space, for instance, is set following some indications that can be found in the music itself. Here are some examples of questions to be asked:

6 p.139.

1° Does the music suggest to start on stage or to make an entrance on stage (this may happen in the form of an introduction, a crescendo, an accelerando, for instance)?

2° What could be the position of the characters in relation to the audience? Will they be in contact with the audience or is the audience only a spectator of what is happening on stage? Again, the music will give the answer: does the music directly address the listener or is the listener rather some kind of external witness? If the listener is directly addressed, the relation with the audience will be frontal. If the listener is an external witness, the relation with the audience will be a diagonal, in profile or from the back (each orientation suggesting a different relation to the audience and, thus, a slight difference of expression).

The same goes for the staging: setting, accessories, lights, costumes, scenography are ALWAYS chosen in relation with the thought AND the music.

So all along the process of elaboration, I proceed in questions. These questions take into account the different components of the through line, and always link them to the music. So it goes both with the adults and with children.

Now, I would like to go a bit further by making a focus on the elements at the core of my process. That is to say: the anticipation, the starting point of the movement, the logic and coherence in the successions of movements.

The concept of anticipation

First, anticipation allows the movement to be accurate, along with the music. Then, there is of course no movement without anticipation, that is to say, without preparation, whether this preparation is visible or not (in the case of a deep breath, for instance). The preparation of an action always goes opposite to the action itself. The resolution and the preparation of the next action can be linked by nature. This ensures the coherence of the movement, which I will approach a bit later.

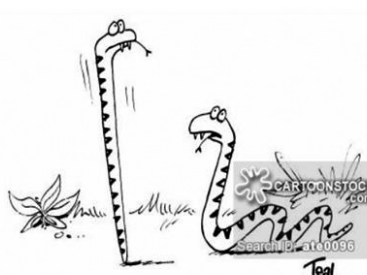
In order to illustrate this concept of the division of the action into three definite parts (preparation, action, resolution), I would like to mention François Delsarte concerning the movement, Émile Jaques-Dalcroze concerning the music, Vsevolod Meyerhold concerning the theatre, and Fernand Schirren, of whom I will speak later, concerning rhythm.–)

François Delsarte speaks of tension – relaxation. He affirms that this principle is the matrix of every human movement (as for instance, drawing the bow before firing the arrow), but also every “movement” in nature.)



François Delsarte

(Solesmes 11.11.1811 – Paris
07.20.1871)



"Are you alright? You seem tense ..."

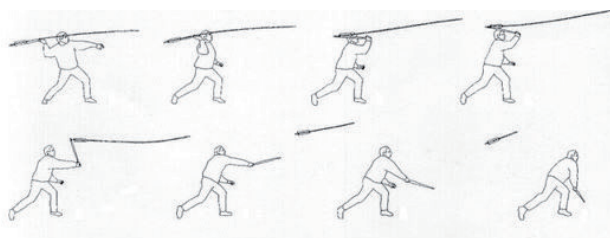
Jaques-Dalcroze speaks of anacrousis – crousis – metacrousis.

"Every human action (...) needs a preparation (anacrousis), then the prepared action (crousis), once it has been carried on, must have a logical outcome (metacrousis)." That is what we can read in Dalcroze's *Memories*.⁷

And we can find something similar in Meyerhold's system.

Indeed, Vsevolod Meyerhold, one of the creators of modern international theatre, speaks about the "otkaz", or "refusal", in the context of his biomechanics. Here is how Beatrice Picon-Vallin describes it in her article about Meyerhold in 1990:

7 JAQUES-DALCROZE Émile, *Souvenirs, notes et critiques*, Paris, 1942, p.144.



Spear throwing movement decomposed



Vsevolod Meyerhold

(Penza 02.09.1874 – Moscow
02.02.1940)

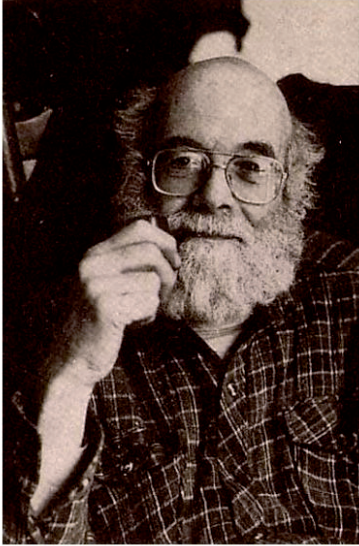


A jump : the 3 steps

“The principle of *otkaz* implies the precise definition of the points at which one movement ends and another begins, a stop and a go at the same time. *Otkaz* is a clean stop which suspends the preceding movement and prepares the following one. It thus makes it possible to reunite dynamically two segments of an exercise; it puts the subsequent segment into relief, and gives it a push, an impulse, like a trampoline. It is a very brief act, going against, opposite to, the overall direction of the movement: the impulse of the hand being raised before it strikes, the flexion before standing.”

Fernand Schirren was a Belgian pianist, percussionist and composer. He

used to speak of the newborn, whose first reflex is to breathe in: it is the first movement of life, which Schirren called the “Et”. He opposed it to the “Boum”, linked to death. An example would be: lifting a pack of sand at “Et”, putting it down at “Boum”. And between the “Et” and the “Boum”, there is a series of possibilities: there is life.



Fernand Schirren

(Nice 01.21.1920 – Auderghem
08.25.2001)

The starting point of the movement

According to Delsarte’s doctrine of special organs, the meaning of a movement strongly depends on the part of the body where the movement originates. But it is also adjusted by the spatial area in which the movement ends.

As Delsarte said: “Nothing is more dreadful or deplorable than a movement with no meaning or intention.”⁸

In his article “Eurythmics and Moving Plastic”, Jaques-Dalcroze said: “The intentional action must be located, which means that the intention of the movement must be concentrated first in a given part of the moving body, in order to divide the effort, then to get rid of any useless muscular action, and finally to guide the effort.”

The logic or coherence in the successions of movements, the sentence and the punctuation.

Still in the same article, Jaques-Dalcroze said:

8 SHAWN Ted, Chaque petit mouvement. À propos de François Delsarte, 2005, p.74.

“The musical sentence is a collection of elements calling to each other. It has its own quite complete meaning. In *Moving Plastic*, we will also say that “any system of movements logically carried on forms a sentence”. In other words, if two movements are consequent to each other, they form a sentence.”

“(…) But these elements can come one after another more or less continuously. As the literary sentence can be composed of different propositions separated by commas or other punctuation marks, the plastic sentence can be composed of independent propositions separated by stops. These stops are not considered as sentence endings since the body remains suspended, under pressure. We can feel that something will happen next, but it is not necessarily indicated when.

These suspension marks, this punctuation of the plastic sentence, are equivalent to the accentuations of music, and highlight the climax of the musical sentence.”⁹

Here, I would like to evoke not only Jaques-Dalcroze, but also a leading figure in Rhythm, who definitely marked me: Fernand Schirren.

He really marked me and his influence on me was crucial. I met him for the first time at the Dance Conservatory of Brussels. He sometimes accompanied classical dance classes, and I remember the great pleasure his piano improvisations gave me, so original, full of humour, and like measure made. Then, I met him again at Mudra where he was teaching “Rhythm”. Between two exercises, he disseminated reflections about dance, music, and life in general. He said to us that he would have liked to be a philosopher. With his sparkling eyes and a pipe in his mouth, he was going out of his way to make us understand that rhythm is a strength inside of us, a driving force in our stomach, in our guts, a vital energy such as the one he was spending to share some crucial thoughts with us. He taught us that dancing was not only moving but also thinking. And that this thinking is always reflected in our actions.

This discovery of rhythm led me to the Jaques-Dalcroze Institute of Eurythmics in Brussels, where I started to study Eurythmics with Sergine Eckstein, a former student of Dalcroze’s, and Monique Petit, as well as Corporal Expression.

Now in order to illustrate the importance of punctuation for expression, here is an excerpt of his book, *The essential and sovereign Rhythm* :

“Let us explain this.

Let us see my sentence in spoken language.

For instance: “I want.”

What is the core of this small sentence?

The verb?

The subject, maybe?

Not at all.

The core, the heart of “I want.” is the point.

It is in the moment of the point

- moment of a certain duration -

That you will understand what I said,

it is in the moment of the point,

that you will know my willingness.”¹⁰

Now, by way of conclusion, I would like to sum up my words by coming back to the question I asked to start: how to receive an inheritance?

In my opinion, inheriting is different from receiving a package by post. It is more about making what we inherit bear fruit, enriching it, allowing it to evolve while remaining true to the one we inherited from. In order to be able to do so, we must understand what we are inheriting, and interpret it accurately. The understanding and interpretation seem fundamental to me in order to ensure an intelligent evolution and an efficient adaptation over time.

The path of life is marked with encounters and experiences, all of which influence us. I think that “to inherit well” consists in making a series of choices. Indeed, first, we choose what we want to keep from the inheritance, then we appropriate it, and eventually, we pass it on, enriched with our own identity, which we have been building up over time.

So it is the responsibility of each of us to keep what we have inherited alive. To come back to the question of what choice we have, here, we can either keep a record of what we inherited, placing it behind glass, so to speak, or we can take it in our hands and keep it going on – going further.

In my opinion, it is essential to bring personal visions, and therefore interpretation to any form of inheritance, whatever it is.

10 SCHIRREN Fernand, *Le rythme, essentiel et souverain*, Bruxelles, 1996.

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Movement interpretation of music in a physical performance in Eurhythmics

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She specializes in modern music interpretation.
She is an author of the combined work of art:
a DVD, book and photo album, published as a
work under the title The sound in movement
interpretation of a music piece Debussy, Cage,
Penderecki, Szalonek, Dobrowolski, Olczak,
Kaiser. She conducted workshops, seminars,
courses, presentations for musicians and
performers in country and abroad (Austria,
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The Dalcroze method of teaching music is based on the assumption of comprehensive human development in numerous spheres. Movement as the basis of Rhythmics leads to harmonious progress of the whole human organism. Emile Jaques – Dalcroze refers to the famous definition by Plato ‘(...) rhythm is the order of movement’¹, and adds ‘Muscles were made for movement, and rhythm is movement’².

Dalcroze made movement the basis of his creative system of teaching music. All its components: rhythmics, solfège and improvisation lead to the artistic version of the Dalcroze method, which is founded on movement interpretations of music. This perfect form of music materialising in the movement of the human body, planned for the space of the stage, is the subject of this article. The issues will be discussed in the context of the author’s personal experience of creating movement interpretations of music presented on the stage. The article also refers to a completed work of art: a DVD, book and photo album, published as a combined work under the title

*The sound in movement interpretation of a music piece
Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak,
Kaiser*³.

Historical aspect

It is worth reminding ourselves and our contemporaries of the words that never lose their value – the artistic credo of Emile Jaques-Dalcroze:

‘I dream about such system of teaching music in which the human body will be playing a direct role between the sound and the thought, it will simply become an instrument of expressing our sensations’⁴.

He discovered that the human body is able to express and convey content which is not told by words but communicated by means of movement. Emile Jaques-Dalcroze affirmed that specifically ‘the body, a perfect instrument for movement expression, should be trained by special artistic studies, with the object of stimulating temperament, overcoming neural resistance, creating correlation

1 E. Jaques-Dalcroze, *Pisma wybrane*, (Selected writings), tłum. M. Bogdan, B. Wakar, WSiP, Warszawa, 1992, p. 9.

2 Ibidem, p. 17.

3 A. Galikowska-Gajewska, *Brzmienie w interpretacjach ruchowych utworu muzycznego*, Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser (*The sound in movement interpretation of a music piece* Debussy, Cage, Penderecki, Szalonek, Dobrowolski, Olczak, Kaiser), Gdask: Akademia Muzyczna im. S. Moniuszki w Gdasku, Gdask 2012.

4 M. Brzozowska-Kuczkiewicz, *Emil Jaques-Dalcroze i jego Rytmika*, (Emil Jaques-Dalcroze and his Eurhythmics, WSiP, Warszawa, 1991, p. 13.

between imagination and centres of realization, developing, disciplining and harmonizing statement means⁵.

He observed also that the properly prepared and educated human body is capable of expressing all nuances of music. The Dalcroze teaching of movement helps to attain full ease, expressiveness, and ability to experience and sense the music with one's own body. The aesthetic and natural movement of the performers reflected expressiveness of music, its full emotional load. In his search for natural and spontaneous form of movement expressing music, Emile Jaques-Dalcroze reached for the legacy of the Greek culture, whose noble ideas of education and shaping people's hearts, bodies and minds, became an unattainable ideal for many generations of creators. He had been studying the construction of Greek sculptures from which he extracted 20 gestures, subsequently applied to *plastique animée*. Simultaneously, Dalcroze was trying to find a kind of movement that was not movement for movement's sake. This movement should be subjected to music and follow it to cause '(...) the body to become music' – he used to say⁶.

Dalcroze discovered also that body movement can be used to express a music piece. This became the basis of his education. Dalcroze created a method consisting of three links, related, nevertheless, to each other: eurhythmics with *plastique animée*, *solfège* and improvisation.

Rhythmics is the basis of the method: 'It is a form of musical education, based in the first place on listening and teaching of movement [...]' ⁷.

'Rhythmics teaches the concept of rhythm, structure, and musical expression by movement'⁸. As John R. Stevenson writes: 'In rhythmics the body movement is the dominant experience (...)'⁹.

Movement interpretation of music is an integral part of eurhythmics, initially called by its creator — *plastique animée*¹⁰.

Plastique animée, called nowadays the movement expression, is a crucial element of movement interpretation of music, which builds the artistic dimen-

5 J. Gerhardt – Punicka, *Plastyka w metodzie Dalcroze'a, Plastique animée in Dalcroze's Method* [w:] *Materiały pomocnicze COPSA*, Warszawa 1963, Zeszyt 71, p. 79, cyt. Za: Emil Jaques-Dalcroze.

6 F. Martin, *Kilka refleksji na temat Rytmiki Jaques-Dalcroze'a*, (Some reflections on the Jaques-Dalcroze's Eurhythmics), tłum. B. Niewiadomska, [w:] *Materiały Informacyjno-Dyskusyjne COPSA*, Warszawa 1975, Zeszyt 162, p. 117, cyt. Za: Emil Jaques-Dalcroze.

7 D. Porte, *Podstawy metody Jaques-Dalcroze'a (Les bases de la Méthode Jaques-Dalcroze)*, *Le Rythme*, czerwiec 1974, tłum. B. Niewiadomska, [w:] *Materiały Informacyjno-Dyskusyjne COPSA*, z. 162, Warszawa 1975, p. 117.

8 The history of Dalcroze [online]. [dostęp: 14 grudnia 2011]. Dostępny w Internecie: www.dalcrozeusa.org/about-us/history/, [w:] A. Galikowska-Gajewska, *Brzmienie ... op. cit.*, p. 45.

9 R. Stevenson, *The Principles of a Jaques-Dalcroze Education*, [online]. [dostęp: 14 grudnia 2011]. Dostępny w Internecie: www.summerdalcroze.com/html/articles, [w:] A. Galikowska-Gajewska, *ibidem*.

10 *Plastique animée* — a definition introduced by Emile Jaques-Dalcroze himself. It is currently included in the Polish curricula under the name of 'Technique and movement expression' or 'Exercises in movement expression', see E. Jaques-Dalcroze, *Pisma wybrane*, (Selected writings), pp. 63–84.

sion of the Eurhythmics Method. The essence of the movement interpretation of music is a close relation between music and movement. It is specified by the Eurhythmics creator, Émile Jaques Dalcroze: 'The aim of eurhythmics is to express the meaning of music by body movement (...)'¹¹. Music, emotionally affecting a human being, is a stimulus for imaginative creation. It occurs as movement interpretation of a piece – animated picture of music, where movement composed in space is a tool of music visualization.

In the first movement interpretations the Eurhythmics creator revives 20 gestures. Hence in Hellerau¹² Emile Jaques – Dalcroze staged Gluck's opera 'Orpheus' (the second act in 1911 and the entire work in 1912). Janina Mieczyska – Lewkowska, a Dalcroze's student, said when describing this event: 'It was an amazing show. In one time and one place resounded music conducted by Dalcroze, musical movement picture, choreography, was presented by a great team of performers who followed the example of ancient Greek players clothed with tunics; movement and lights were closely related to each other'¹³.

Polish approach to movement interpretation

The simple yet clear way of presenting music in movement and in space developed by Dalcroze as movement interpretations have evolved and changed, along with changes in people and in music. The essence of this art form, however, remains constant, perfectly expressed by Friedrich Schiller: 'When the music reaches its noblest power, it becomes a shape in space'¹⁴. For what is interpretation but a moving shape of music presented as expressive movement of performers in space? In this creative form, the concrete dimension of music is realised by the human body in movement. The art of creating movement interpretations of music consists in continuous construction of relations between the music and the human body, between movement and space.

It is this perspective and the personal store of experiences that affect how an individual understands and defines the discussed subject. And thus Monika Skaziska (a renowned Polish artist, teacher of Eurhythmics and choreographer) explained, movement interpretation of a musical piece is "a

11 E. Jaques –Dalcroze, *Pisma wybrane...* op. cit., p. 63.

12 Institute in Hellerau was founded by German brothers Dorn to Emile Jaques-Dalcroze. Hellerau, which was a garden city, is now a European centre for teaching and performing according to the guidelines of the Eurythmics Method.

13 J. Mieczyska-Lewakowska, *Fakty i ludzie z mego życia*, (The facts and the people in my life) Zarząd Miasta Łodzi, Łódź 1993, p. 43.

14 A. Appia, *Live work of art and other works*, Wydawnictwo Artystyczne i Filmowe, Warszawa 1974, p. 95.

method of piece explanation by using moves. Its task is to translate the basic musical material which is “sound language” into “movement language”¹⁵. For the author of the article ‘Movement interpretations of a musical piece are the most beautiful and the most perfect way of reflecting music by means of spatial-movement measures. They constitute the synthesis of music and movement, thanks to which they allow a deeper experience of music that is embodied in the movement of the human body’¹⁶.

Movement interpretations of music summarise Dalcroze’s educational paradigm. They express the integration of music and movement. Personal experience and perception of music through the movement of the human body, which is the foundation for all music-and-movement undertakings, leads to understanding music, to a better and easier perception of a musical work, and eventually (for performers of movement interpretations), to expressive articulation of the expression of the music itself through a movement realisation. The unity of music with movement is an expression of a complete fusion between a musical work and its spatial-motor visualisation synchronised in time and space.

Such a way of communing with music is at its most meaningful and effective in the process of educating professionals: musicians, dancers, actors and singers¹⁷. Six Polish music academies¹⁸, offer Eurhythmics courses at undergraduate and graduate levels. However, the amateur movement allows children, young people and adults to experience music in movement too¹⁹.

The contemporary Polish landscape which encompasses both professional Eurhythmics education and its availability to a broader range of participants, demonstrates the influence of the Dalcroze method, and within the method, the supremely important role played by movement interpretations. The strict subordination of movement to music—the clear relationship, ‘(...) leads all people involved in movement interpretations of music to intense experiences of music-in-movement, and to the performers’ identification with the performed music. The human body becomes a transmitter of emotions, of feelings, and of the expression of the music itself’²⁰.

15 M. Skaziska, Znaczenie interpretacji ruchowej utworów muzycznych w kształceniu nauczycieli rytmiki (The meaning of movement interpretation of musical pieces in education eurhythmics teachers), [w:] *Zeszyt Naukowy Akademii Muzycznej w Łodzi, materiały z 12 sesji, nr XVIII, Łódź 1989*, p. 215.

16 A. Galikowska-Gajewska, *Brzmienie ...* op. cit., p. 49.

17 In Poland Rhythmics is an obligatory subject taught at the music schools of the 1st and 2nd level, ballet schools, comprehensive schools, music centres, at the Academies of Music, Pedagogical Academies, Higher Theatre and Film Schools.

18 Studies of the 1st and 2nd cycle in rhythmics are offered by the Music Schools in Gdask, Poznań, Łódź, Kraków, Katowice, and by the University of Music in Warsaw.

19 Rhythmics classes are organised in local and cultural centres, educational care centres, therapeutic centres, cultural and educational institutions, non-school educational centres.

20 A. Galikowska-Gajewska, *Rytmika jako sposób na poprawę jakości funkcjonowania człowieka*

Movement interpretations of music facilitate the harmonious development of participants, regardless of age. The creator of Eurhythmics placed so much stress in his method precisely on such harmonious development, recommending exercises to develop and raise the awareness of one's own body, understood as an image of the whole body, but also of its individual parts²¹. The psychologist Henri Wallon explains it thus: '[...] awareness of the body is a vital element for building one's personality, it's a more or less holistic, specific and diverse impression an individual has in relation to their own body'²². Regardless of the perspective, awareness of the body assumes a close relationship between the body and the mind. These relationships are emphasised by, among others, Mabel Todd²³ who, in her *Structural Hygiene* pointed out how magnificently built the human body was, and that it had the ability to change according to our will'²⁴.

Movement interpretations—the Dalcroze's way to contemplate and express music using movements and gestures—are intended for everybody. This universalism, as mentioned above, refers to the natural and aesthetic human movement. That is why simple movement interpretations of music have become a permanent feature of musical education of nursery children in Poland. They are also an extremely important part of professional musical education. Dalcroze's Eurhythmics begins at the elementary music school level, continues through music high school, and ends with tertiary music courses. Children in first level music schools get to know music and express it in simple movement interpretations. This type of physical activity evokes high levels of spontaneity and joy. More difficult musical repertoire is covered at the second level of music education within the subjects of Eurhythmics and Rhythmics groups.

The fullest extent of a very intimate and mature relationship with music is experienced by the tertiary-level students of the Rhythm specialisation within the course subjects of: Eurhythmics, Movement composition of music works, Rhythmics groups.

The students participate in the creative process of developing a movement and space composition and by doing so they become familiar with the work, its

we współczesnym świecie (Eurhythmics: a method for improving the quality of human functioning in the modern world), [w:] *Człowiek w obliczu kryzysu. Kryzys w perspektywie interdyscyplinarnej*, pod red. Aliny Chyczewskiej, Iwony Marii Kijowskiej, Wydawnictwo Pastwowej Wyższej Szkoły Zawodowej w Elblągu, Elbląg 2015, p. 226.

21 M. Brzozowska-Kuczkiewicz, op. cit., p. 47.

22 M. Brzozowska-Kuczkiewicz, op. cit., p. 47, według L. Picq i P. Vayer, *Education psychomotrice* (Kształcenie psychomotoryczne), Ed. Doin 1970.

23 An American woman, one of the founders of the discipline of science on the relationships between mental images and movement – the concept of ideokinesis (images referring to movement).

24 E.N. Franklin, *wiadomo ciała. Wykorzystanie obrazów mentalnych w pedagogice ruchu* (Dynamic Alignment Through Imagery), Wydawnictwo Kined, Warszawa 2007, p. 25, cyt. za: M. Todd.

origins, and its form. By formally analysing the piece they learn musical notation—the construction of the score. However, it is the spontaneous motor reactions during the first—improvisational—movement interpretations that are the most valuable—the personal sensory experience. Such a way of communing with music (while working on the spatial-movement composition) ensures developing better understanding and an in-depth knowledge of the music.

Music in movement interpretations

The selection of music for movement interpretation is determined by a number of factors. They include the group with which the teacher works and the type of institution where the Eurhythmics classes are organized. Different musical repertoire is intended for children, young people, and adults. This division results from the perceptive and movement capabilities of people of different age groups. Individual interests of the choreographers connected with a specific music style or the selected composer, etc., are other criteria of selection of music pieces for movement interpretation. The author believes that it is this factor that is most inspirational, and that it stimulates undertaking challenges in designing movement interpretations.

A work of music understood as the synthesis of many elements in the movement interpretation 'is subject to visualisation in the form a movement picture designed in space'²⁵. Music being the source of inspiration for artistic activities, suggests solutions with regard to the movement solutions as well as spatial form. Creating a movement concept is related to movement improvisation. During movement improvisation the performer senses the music with his/her entire body, lets the music carry him/her away, submits himself/herself to the influence of music, thus creating a movement unity with it.

A music piece being an inspiration for creative work, should stimulate the movement sphere of the performers and lead them to articulate the full expression of music in movement. The degree of vividness and expressiveness of the movement language depends largely on the perceptive and movement capabilities of the performers themselves.

During the entire process of creating choreography, we try to find more information about inspiration, origin and sources of the object of our in-

25 A. Galikowska-Gajewska, *Utwory solowe jako źródło inspiracji w tworzeniu interpretacji ruchowych muzyki*, (Solo pieces as inspiring source in the process of creation movement interpretations of musi), [w:] 'Sztuka, Kultura, Edukacja', *Rocznik Naukowy* nr 1, 2010, Wydział Dyrygentury Chóralnej, Edukacji Muzycznej i Rytmiki, Wydawnictwo Akademii Muzycznej im. St. Moniuszki w Gdasku, p. 46.

terest. Thus, we are able to understand art's aesthetics and to feel the atmosphere of a particular period of time. Then we search for a suitable movement which expresses real music, not only its form but also the emotions and expression. Distinct movement is the best manner of showing a vision of music and interpretation in time and space.

Contemporary music is the biggest inspiration for the author of this article. Its versatility, resulting from the richness of musical sound, offers enormous flexibility to create and explore original space and movement solutions. Contemporary music has a very strong impact on human imagination and is a great incentive for continuous exploration of movement, the limitations of which may result only from the anatomical features of the human body. This kind of music always opens one's mind and stimulates one's imagination.

The simplest forms of illustrating music in movement and space by the youngest children in the first place relate to the visualisation of the elements of the music work, as described by Dalcroze: 'Rhythm, like dynamics, depends entirely on movement, and finds its nearest prototype in our muscular system. All the nuances of time – allegro, andante, accelerando, ritenuto – all the nuances of energy – forte, piano, crescendo, diminuendo can be realized by our bodies, and the acuteness of our musical feeling will depend on the acuteness of our bodily sensations'²⁶.

The dynamic in the body is related to the muscular system. Every dynamic tone we can express through the correct tension and relaxation of the muscles. But we also need to link this issue with the size of the movement and the space. We realized that it isn't easy to practice muscle tension with children. So we need support in the form of props.

The props can be used in movement interpretations in a number of various ways. They can be a kind of set design – decorations on the stage. The props include also stage costumes and various objects used to express the emotional character and expressiveness of music in movement. Lighting is an indispensable element of stage presentations as well.

Adolph Appia experimented with lighting on the stage in Hellerau, being aware of the unusually important, expressive and unifying role of this element, and perceiving its significance for the whole stage work. Nowadays, lighting is treated in two ways : either as an element to unify the stage presentation or as an individual way of expression. The range of the newest stage means that we take the advantage of nowadays when presenting movement interpretations

26 E. J. Dalcroze, *Rhythm, Music, Education*, translated from the French by Harold F. Rubenstein, Published by The Dalcroze Society (Inc), 5th Edition 2000, p. 60.

on stage include multimedia presentations or more advanced animations and visual effects. Having an even richer range of technical means to strengthen the expression of stage communication, (the author refers here to movement interpretation), we cannot forget about the leading role of music, which is emphasized by Emile Jaques-Dalcroze and manifested in his words: 'My whole system of education by rhythm is based on music, because music has a strong psychic force which, by its power of evoking action and then regulating it, can harmonise our whole being'²⁷.

The photographs of the author's own movement interpretations prepared with the children attending classes 1 to 3 of the Witold Lutosławski State Music School in Starogard Gdaski, and the graduates and students of the Rhythmics specialisation at the Stanisław Moniuszko Academy of Music in Gdask are presented below.

The selected photographs with props are followed by short comments, explaining the use of the specific prop (see below).

The role of movement interpretations in popularizing music

Concerts are an invaluable tool in the process of popularizing music. They include the following: Concerts of Movement Interpretations of Music, Concerts of Music Choreography, a cycle of concerts 'Music – Movement – Space, concerts entitled 'To see music', 'To see a picture', etc. The variety of their names does not exclude the main idea of such artistic events. At the same time music is present on the stage and its visualisation is presented live by the expressive movement of the performers. Thus contemporary music with its richness of sound has been being promoted more and more boldly for many years. Local community concerts for children, young people, and the senior citizens; concerts at children academies, concerts at the festivals of science, concerts in the concert halls for music lovers, concerts at scientific panels, congresses, seminars taking place in Poland and abroad, provide great opportunities to present in public a broad range of music works in their movement dimension.

Conclusions

The comprehensive method of arts education proposed by Emile Jaques-Dalcroze in the beginning of the 20th century leads to harmonious human development through movement. Movement interpretations of music that constitute

27 M. Brzozowska – Kuczkiewicz, op. cit., p. 31, cyt. Za: Emil Jaques-Dalcroze.

an integral part of this education are a clear and interesting means of becoming acquainted with music. The essence of movement interpretation – a synthesis of music and movement designed in space–refers to the contemporary indicators of contemplation of art. Therefore, the author wants to emphasize the following with great determination: don't be afraid to create artistic visions of music in movement and space, marked with individual character, because it is exactly the movement interpretations of music that offer a perfect way of perception of a music work, leading both the performers and the recipients to the world of music.

Supplement

More photo and videos–author's movement interpretations of music can be seen by going to <http://accelerandobjmd.weebly.com/issue2/9-the-sound-in-movement>.



Pictures 1-2 .W. Kilar, Bittle. Photo: Przemysław Gabryel.



Picture 3. W. Kilar, Ants.
Photo: Przemysław Gabryel.



Picture 4. Betelehemu, a Christmas carol
from Nigeria. Photo: Przemysław Gabryel.

Picture 5. J. S. Bach, Badinerie from
orchestral suite no. 2 in B minor. Photo:
Przemysław Gabryel.

The props used – the chair – are
stationary elements of the stage design
and make the relations between the
performers more dynamic.



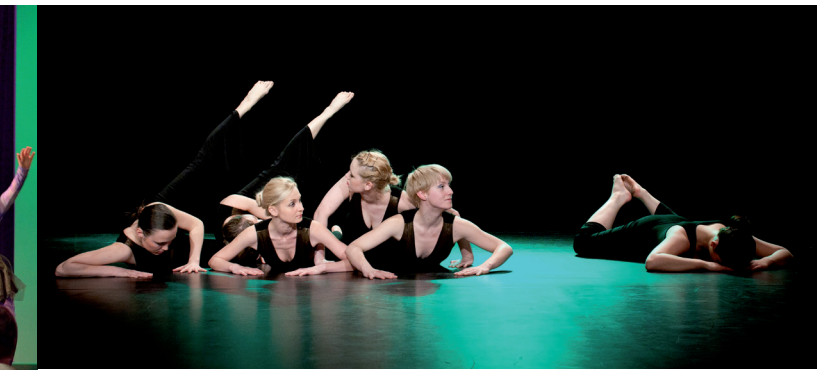
Pictures 6. J. Cage, Our Spring Will
Come. Photo: Piotr Rodak.
The prop used in the composition – a
springboard–serves to emphasize
the specific tonality of the piece.

Five female dancers wearing black
costumes take part in the movement
interpretation of Our Spring Will Come.
The uniform colour of their costumes
symbolises the uniform tone of the
piano.



Pictures 7. K. Penderecki,
Anaklasis. Photo: Piotr
Rodak.
The props play an
important role in the
movement interpretation–
eight pieces of white cloths,
which in the movement of
the performers emphasize
the broad tone range of the
musical passage. While
other props (properties)
– form a kind of ladder up
which the performers go,
thus expressing the sounds
of the highest register.

Picture 8 . A. Dobrowolski, Krabogapa.
Photo: Piotr Rodak.
A prop (a ladder) plays an important role in the musical choreography. The rule of graduation was adopted with regard to the pitch of tones and consequently applied throughout the whole musical piece.



Pictures 9. K. Olczak, Trio
hommage á Karol Szymanowski.
Photo: Piotr Rodak.
The stage lighting is a vivid element of the moment interpretation.



Picture 10 .T. Kaiser, Dinosaur Bones.
Photo: Piotr Rodak.
The performers' stage costumes of diversified cut emphasize the avant-garde character of Dinosaur Bones piece.



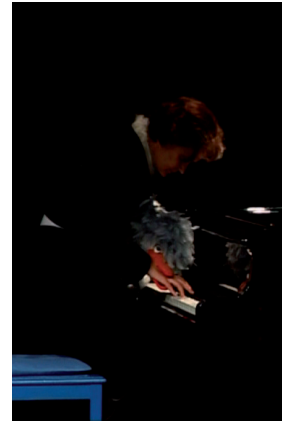
Pictures 11-12. H.H. Jabłoski,
Capriccio no. 1 for cello solo. Photo:
Sylvia Holeksa-Wilkowska
Two dancers symbolize two different
cello's registers. The mask – merges
together – unifies two contrasting
cello's registers.



Picture 13. P. Mykietyn,
Whoever hath her wish,
thou hast thy will to the
words of Shakespeare's Sonnet.
Photo: Krzysztof Warzała.
The costumes used in the
movement interpretation
draw on the quasi-Baroque
manner, in which the
composer wrote the piece.
The chairs are movable
elements of the stage design.

Le théâtre de marionnettes et la musique

Ava Loiacono



Ava Loiacono est musicienne, rythmicienne, actrice, marionnettiste.
Elle s'est formée à l'Ecole Lecoq en mouvement et théâtre et ensuite à l'Institut Jaques-Dalcroze à Genève et Londres où elle a obtenu sa licence et son Diplôme Supérieur.
Elle a enseigné au Royal Ballet School de Londres à New York et Tokyo. À présent, elle enseigne Dalcroze et théâtre à la SUPSI (Scuola Universitaria Professionale della Svizzera Italiana) à Locarno.
Ava enseigne aussi en Italie, Espagne, Angleterre, Amérique du Sud, Japon et Inde dans le cadre du programme de formation des rythmiciens et acteurs.
Avec Mauro Guindani, elle a fondé la compagnie de théâtre "Il Funambolo" où elle joue comme musicienne, actrice et ventriloquiste.
Les spectacles qu'elle joue avec ses "complices de scène" voyagent dans le monde et ont été traduits en 4 langues.
Présidente de l'Association Dalcroze en Italie (AIJD), elle a écrit "Sentire e Provare, un parcours de rythmique sur les contrastes musicaux" EDUP ed (2012).
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Avant-propos: le théâtre de marionnettes

Dans cette présentation j'aimerais parler de mon expérience dalcrozienne dans le cadre du travail sur scène, avec une attention particulière pour le théâtre de marionnettes.

Depuis environ 20 ans le théâtre de marionnettes a été rebaptisé « *teatro di figura* » puisqu'il s'est détaché de la baraque traditionnelle qui cachait le marionnettiste interprète.¹

Aujourd'hui le théâtre de marionnettes comprend plusieurs variations : un théâtre basé sur du matériel qui prend forme pendant le spectacle ; mais aussi un théâtre d'objets, de masques, de marionnettes modernes, ou un théâtre qui part d'éléments du corps humain.

Surtout à partir du siècle dernier, la question centrale pour tous ceux qui exercent les arts de la scène est devenue le corps.

Le comédien, le marionnettiste ou le musicien doivent donner vie au personnage, à l'objet qu'ils animent ou à la musique qu'ils jouent. Leur corps doit être vivant.

L'interprète doit pouvoir transmettre ses intentions et ses émotions au personnage qu'il anime, à la musique qu'il joue.

Le comédien de théâtre, par le moyen de sa voix et de son corps, est lui même sa propre matière à modeler.

Le marionnettiste doit posséder une grande imagination plastique. Il doit faire bouger la forme, doit vivre et sentir cette forme ; c'est une tâche très importante.

Le mouvement est la vie et la base de notre art, l'essence même du personnage. Il est aussi la vie du spectacle, son souffle. Quand je parle de « *figures* » je ne fais aucune distinction entre des marionnettes, des masques, des objets ou d'autre matériel. Ce mouvement doit être avant tout originel, authentique. Il doit transmettre une émotion par le jeu scénique des objets signifiants et assumés par l'acteur. Ce dernier peut utiliser son visage, ses mains, tout son corps.

Chaque marionnette, qu'il s'agisse d'un objet ou d'un autre matériel, possède en soi un programme de « *jeu* » constitué par son expression plastique, par sa construction et par ses possibilités d'animation.

Ma tâche technique était de bouger dans l'air un long lambeau de tissu flottant, en secouant un long bâton noir. Mais cette tâche technique, purement mécanique, en effet se transformait en une tâche d'acteur. (...)²

1 . Le terme "teatro di figura" n'existe pas ni en français ni en anglais. En allemand il est traduit par "Figurentheater", en italien par "teatro di figura"

2 . Obratzov Sergej, *Il mestiere di burattinaio*, Laterza & figli, Bari 1986, p. 40

Dans le spectacle “NinnaNannaNotte” ma tâche était de faire bouger et de transformer dans l’obscurité une feuille de papier de soie en un bonhomme qui marchait sur le fil d’un funambule. Le principe était le même que celui d’Obraztsov.

En quelques instants ce matériel informe qui ne ressemblait à rien exprimait surprise, curiosité, merveille, effort. Pour certains spectateurs c’était l’histoire d’un « *truc* » qui veut monter sur un fil. Mais c’est aussi la découverte, le voyage. C’est l’éloquence de la métaphore du bonhomme qui pour la première fois se dresse sur ses jambes et va à la découverte du monde.

Se concentrer sur l’objet et faire croire à la vie des objets est une nouvelle tâche pour le comédien du théâtre de « *figures* ». La force de son intention et de sa participation est la condition de l’illusion de les rendre vivants. La projection de sa conviction de la vie de l’objet par le jeu capte l’attention du spectateur.



Le Rythme

Quelle est donc la tâche du comédien dont parle Obraztsov ? Le mot « *acteur* » vient du mot « *action* ». Et pourtant l'action ne définit pas la profession de l'acteur, puisque tout être humain qui vit agit, qu'il soit ingénieur, médecin, militaire ou sportif. La particularité de l'acteur réside dans le fait qu'il montre son action. « *Montrer* », voilà le mot clé qui définit la profession de l'acteur.³ Mais c'est seulement à quelqu'un que l'on peut montrer et donc le théâtre naît de la rencontre entre acteur et public, naît du désir de communiquer.

Quel est l'élément de cohésion entre l'être humain et l'art, entre « *l'intérieur et l'extérieur* », entre l'acteur et son public ?

Pour Dalcroze, l'agent principal de cohésion entre l'art et l'être humain est LE RYTHME ; le corps doit pouvoir jouer « *un rôle intermédiaire entre le son et notre pensée et devenir l'instrument direct de nos sentiments* ». ⁴

Dalcroze n'a certainement pas été le seul à souligner l'importance du rythme dans la formation de l'acteur. D'autres hommes de théâtre tels que M. Tchekov,

K. Stanislavsky, V. Meyerhold, J. Copeau, A. Appia, F. Delsarte, R. Laban, Dario Fo, E. Barba, et autres, ont écrit sur le rythme en soulignant d'importantes caractéristiques pour les arts de la scène : rythme intérieur et extérieur, mètre et rythme, les temps théâtraux, etc.

“Le rythme est ordre et mouvement. Il est l'expression du besoin le plus intime, de l'aspiration la plus secrète d'une époque qui veut ordonner la masse insoupçonnée de ses forces sans rien en sacrifier, et qui cherche la synthèse, non pas de ce qui fut, mais de ce qui est vivant. Ainsi le rythme est devenu pour nous une notion presque métaphysique; il spiritualise ce qui est corporel et incarne ce qui est spirituel. Il touche au plus profond mystère de la vie (...) Ce champ d'action se trouve à la limite du conscient et de l'inconscient, là où les forces créatrices prennent forme en l'homme.”⁵

Le rythme est « *le temps qui éclaire la couleur de l'âme, qui accompagne et règle le battement harmonique du sentiment ; il est la valeur indispensable qui confère à l'acteur une maîtrise qui le rend pareil à un authentique guérisseur.* »⁶

Le rythme est “le point d'appui et le fondement de tout mouvement, garantie de sa force expressive et de son utilité.”⁷

3 . Obraztsov Sergej, *Il mestiere di burattinaio*, Laterza & figli, Bari 1986, p.252

4 . lettre de J.D. à Adolphe Appia, 1906, cité in *Oeuvres Complètes*, op.cit., p.4

5 Wolf Dohrn, de : Alfred Berchtold, Emile Jaques-Dalcroze et son temps, Editions L'Âge d'Homme, Lausanne, Suisse, 2000, pp. 115-16

6 . A. Artaud, cité in *Il ritmo come principio scenico*, a cura di R. Ciancarelli, ed. Dino Audino 20016, p.71

7 . G. Pitoëff, *La rythmique et l'acteur*, « *Rythme*, 12 février 1924, cité in A. Appia, *Oeuvres Complètes*, ed.

(...) Le rythme jouait un rôle fondamental dans une série de processus naturels, culturels, psychologiques et physiques et représentait pourtant une composante centrale de la structure corps-esprit. En plus, pour les savants des différentes latitudes le rythme signifiait un principe transdisciplinaire capable d'ouvrir des voies de communication entre les sciences les plus éloignées et surtout entre pensée humaniste et pensée scientifique... La question du rythme traversait en effet des disciplines aussi différentes et nouvelles que la psychologie, la physiologie, la musicologie, l'esthétique, l'eugénique, les sciences du travail, la pédagogie, la biosociologie (...) ⁸

Les sujets Dalcroze

Les "sujets Dalcroze" constituent une série d'aspects ou d'éléments musicaux, analysés de points de vue différents, qui visent à une compréhension et à une application musicale, éducative, formative et artistique ; dans ce contexte la musique devient un matériau d'origine, de création et d'influence plus vaste. De cette manière l'on cherche une compréhension et une « valeur » (le terme anglais d' "appreciation" est ici intraduisible) de la musique en tant que phénomène proche et accessible à tout être humain, et qui, grâce à son ample rayon d'action, à son accessibilité et familiarité en tant que langage, constitue une ressource éducative et artistique valable et irremplaçable, si elle est utilisée en suivant des principes et des stratégies adéquates. Les sujets Dalcroze sont un matériau extraordinaire dans le travail de construction d'un spectacle et de formation de l'acteur. En travaillant sur un texte nous trouvons les mêmes éléments qui habitent la musique : l'agogique, la dynamique, la métrique, le silence, l'anacrouse, les accents, la phrase, etc. Découvrir dans le texte qu'on étudie ces sujets et leur donner corps et cela selon une approche dalcrozienne renforce la conscience rythmique et musicale et nourrit l'imagination expressive.

La rythmique et l'acteur

L'importance de la technique Jaques-Dalcroze pour l'acteur apparaît clairement : augmenter la capacité, la rapidité et la fluidité de la réponse à un stimulus quel qu'il soit, exercer la concentration, contribuer à forger une présence du corps disponible pour l'interprétation, assurer au corps en jeu une présence continue

Élaborée et commentée par M. L. Bablet-Hahn.

⁸ O. Calvarese, Russia anni dieci. Il principe Sergej Volkonskij e l'antropologia bioritmica dell'attore, "Teatro e Storia", 24, XVII, 2002-2003, p. 174 – cité en "Le potenzialità del ritmo nella performance" di Giordana Castillett.

qui sous-tend la présence scénique (...)»⁹

La rythmique a pour but de travailler et exercer la capacité de réaction de l'interprète à des signaux musicaux, verbaux, visuels, tactiles, aussi bien que de réagir à des sollicitations intérieures comme les émotions, les sentiments, les intentions. Parmi ces exercices d'automatisme, de perception de thèmes rythmiques difficiles, de polyrythmies, de thèmes et de leurs rythmes complémentaires, etc., la rythmique aide à développer la concentration qui a un rôle très important dans le travail de l'acteur, dans la possibilité de soutenir le contact avec son partenaire et le public. L'union organique que la rythmique se propose d'établir entre interprète et musique vise aussi à aider l'acteur à entrer mieux dans la peau du personnage qui doit exprimer le sentiment, à l'aider à s'associer organiquement à l'action scénique, à ne pas jouer un rôle autonome, ni à meubler le vide.

L'emploi de la musique sur scène

Dans la représentation théâtrale il est nécessaire d'aller outre l'interprétation ; il faut établir avec la musique un rapport de jeu, de même que si l'on jouait avec un personnage. Ceci pour éviter une émulation qui servirait seulement à « *faire miroir* » à la musique, à remplir des vides dans l'action théâtrale. La musique doit devenir un partenaire; justement parce qu'il est invisible, le jeu avec elle devient un défi à l'imagination. Nous la rendons visible comme si elle était une matière, un organisme en mouvement ; nous entrons dans son espace, nous nous laissons toucher, envelopper, pousser, trainer. Nous la modelons, la poussons, la tirons, l'embrassons. Nous bougeons avec et contre elle. La fusion avec la musique est le premier pas qui nous permet ensuite de choisir comment l'utiliser.

J'aimerais maintenant apporter des exemples concrets sur la manière d'utiliser la musique dans quelques-uns de nos spectacles.

Je dis tout d'abord que dans le théâtre de « *figures* » un aspect très important et qui conditionne le mouvement est de « *mettre* » le pantin ou le masque pour lui donner la vie. Dans le premier cas, l'actrice qui est visible a deux possibilités : se fondre avec le personnage jusqu'à devenir une seule chose avec lui, ou bien se dédoubler, de manière que toute l'attention du public tombe sur le pantin. Ce sont deux choix différents qui conditionnent la manière et la qualité des mouvements. Si en plus les personnages sont deux, l'un sur le bras droit et l'autre sur

⁹ Anne Pellois – La Rythmique et l'art de l'acteur – dans « *Le Rythme une révolution* » Slatkine, Genève 2015, p. 153

le gauche, les choses se compliquent ultérieurement.

La scène du petit bonhomme de “NinnaNannaNotte” que j’ai décrite était jouée sur la musique de Arvo Pärt “Spiegel in Spiegel”.

Cette pièce – pour piano et violon – se développe autour de la note La (tonalité de Fa Majeur) jouée par le violon. Cette note est la CROUSE, la note d’arrivée de motifs anacrouses ascendants et descendants qui s’accumulent et l’atteignent du registre aigu ou grave du violon : LA – sol LA – sib LA – fa sol LA – do sib LA etc.

Le piano accompagne avec des arpèges ascendants de tonique, dominante et sous-dominante.

La sensation est celle de légèreté, suspension et en même temps de précision extrêmement fine et délicate, d’un voyage dans lequel le point d’arrivée (le LA, justement) constitue à chaque fois le point de départ.

Le petit bonhomme en papier de soie blanc est construit dans le noir, éclairé seulement par la lumière bleue ; à chaque LA il prend de plus en plus forme. L’anacrouse musicale devient visible ; elle est la métaphore de sa lente venue au monde.

Le spectacle l’Art de la fugue commence avec le deuxième contrepoint de Bach.

La scène est plongée dans le noir ; l’entrée des 4 premiers thèmes est soulignée par les lumières. Quand le thème principal se répète, l’actrice entre en scène en parcourant la diagonale à la recherche de sa veste ; à chaque répétition du thème elle se dirige vers un autre point de l’espace, en pensant que sa veste est là. À la fin de l’exposition elle la trouve enfin, se la met, mais seulement pour découvrir qu’à la veste manque la manche gauche. À chaque thème s’ajoute un nouvel événement inattendu qui souligne ce mouvement haletant à la recherche de Dieu sait quoi.

Le terme “ricercare”, emprunté au langage musical de la renaissance et du baroque, exprime bien cette méthode de travail qui devient forme, et la forme, comme dit Aristote, est actus corporis.

Ensuite le canard Lilo (que je porte sur moi) chante (et bouge en chantant) pendant que moi, l’actrice, je l’accompagne en jouant du piano avec la main droite ; la deuxième fois Lilo devenue Lola, chante la Carmen pendant que l’actrice (toujours moi) l’accompagne en jouant avec la main gauche.

Par la suite, toujours dans le même spectacle, d’autres pièces musicales sont utilisées, interprétées par l’actrice et ses pantins. Dans « *Ma mère l’oie* » de Ravel la scène est éclairée par des lumières faibles qui évoquent le rêve. Chaque phrase musicale est soulignée par des mouvements recueillis et intimes. Le thème de la “Pavane de la Belle au bois dormant”, lié aux souvenirs lointains de l’enfance, est le lien entre les envolées romantiques et la conscience de la nécessité du retour.

Dans le trio du Trouvère de Verdi (“Ai nostri monti ritorneremo”) les trois personnages, Leonora, Azucena, et Manrico sont interprétés respectivement par l’actrice (moi) qui tient sur le bras droit le pantin de Lola et sur le gauche le lapin (autre pantin). Cette partie demande un gros travail de dissociation, une polyphonie très complexe, puisque les trois personnages dialoguent souvent entre eux et bougent ensemble en suivant le texte et la musique. Dans tout cela l’enchevêtrement des passions est porté ironiquement au paroxysme. Le spectateur doit non seulement pouvoir distinguer et suivre les trois personnages qui chantent mais aussi entrer dans leur jeu et s’amuser.

Cela continue avec une citation, tout aussi ironique, du très romantique “Lac des cygnes” de Tchaïkovsky: ici c’est le bras qui devient le cou du cygne et est soutenu par un grand travail du torse et des jambes. L’émulation de la danse classique interprétée par une tête de canard avec un corps de cygne (humain) éveille un sentiment d’ambiguïté poétique et ironique.

J’ai cité ces exemples simplement pour illustrer les différents gestes « *mimo-dynamiques* » réalisés sur ces musiques ; le geste formel, le geste poétique et le geste explicatif. Au théâtre, faire un mouvement – aussi sur la musique – n’est jamais un acte mécanique ; il doit être justifié. Dans l’interprétation corporelle de la musique il est important que le jeu de l’acteur soit soutenu par le sous-texte qui donne la motivation à ses actions et à ses mouvements.



Le silence

Et puis il y a le texte, le souffle de la phrase. Souvent le souffle de la phrase est donné par la nécessité d’écouter la réaction du public ; pour cela il faut interrompre le jeu et faire une pause, qui permet d’écouter la tension de la salle. Obraztsov

affirmait que l'acteur dans le processus de création fonctionne comme un radar qui envoie dans la salle sa voix, son apparence extérieure, son émotion ; le public reçoit ces « ondes » et les renvoie de façon réflexe à l'acteur, qui les enregistre dans son subconscient. Les pauses sont donc nécessaires pour capter l'humeur de la salle. De plus, elles servent souvent aussi à souligner l'importance d'une phrase, parce que l'idée du silence est de recevoir et de renvoyer. En chaque acte de communication il faut écouter, comprendre et filtrer à travers les émotions : le silence nous aide à nous préparer, nous permet de reconnaître la sensation.

Sur scène, que la situation se déroule dans le silence et l'immobilité ou dans l'action, il doit toujours y avoir un échange entre le personnage animé et le public. Cet échange a lieu par le donner et le recevoir. Si le donner est un acte de communication qui nécessite la capacité de projeter, de faire rayonner ses émotions avec sincérité et naturel, dans l'acte de recevoir le personnage doit attirer vers soi les autres personnages, les objets, l'attention du public, en utilisant sa force intérieure. Dans cet échange il doit y avoir un corps qui émet et un corps qui reçoit ; ces deux fonctions ne peuvent pas être séparées. Pendant le spectacle, le geste, le langage, le message deviennent réels parce qu'ils rencontrent un écouteur, le public.

L'agogique: temps et sens de l'opportunité

Tout spectacle a son temps scénique, un rythme d'installation et de référence qui varie au cours de la pièce à jouer, s'élargit, accélère, ralentit, est interrompu par des pauses ou des accents. Quand c'est la musique qui introduit le début – comme c'est le cas pour « *L'Art de la fugue* » et « *Voix d'autres terres* » – le travail en est d'une certaine manière simplifié puisqu'elle donne le temps précis. Quand, par contre, l'entrée se fait dans le silence, c'est l'acteur qui doit sentir le moment juste pour le faire. Ceci est le sens de l'opportunité.

Le sens de l'opportunité (ou calcul du temps) est la capacité d'évaluer un certain laps de temps. Par exemple, soulever les bras pour donner une attaque à l'orchestre ou au chœur, puis indiquer l'attaque elle-même et sa terminaison.

Chaque expérience d'attaque demande deux moments : le premier est la préparation pour atteindre le but (anacrouse), le deuxième l'obtention du but même (crouse). Dans le cas de l'entrée en scène avec la marche sur le thème de la fugue, la préparation pour faire le pas a lieu en soulevant la jambe et en la déplaçant en haut et en avant. Dans ce cas le bon sens de l'opportunité dépend de la capacité de sentir le temps qui passe entre les pulsations. La musique aide au calcul du temps.

Le contretemps

Dans mes spectacles j'utilise le ventriloquisme ; cela signifie que les personnages que je bouge « à vue » avec mes bras sont indépendants de moi. Quand c'est l'un d'eux qui parle, bouge ou chante, toute l'attention du public doit être dirigée vers lui ou elle. Le ventriloquisme sert à créer une illusion. Si l'un d'eux dialogue avec moi ou s'ils dialoguent entre eux, il est nécessaire que l'un fasse le contretemps de l'autre. L'efficacité du dialogue, son caractère comique ou dramatique a lieu seulement s'il y a une écoute réciproque. Dire la réplique au bon moment, savoir répondre en contretemps, utiliser les silences, ne pas éteindre les rires. C'est ce rythme profond de dialogue presque en contrepont qui lie le jeu entre deux ou trois personnages.

La musique des mots, la voix.

La voix est notre premier instrument. Avec elle nous pouvons parler et chanter, raconter et faire de la musique. Par la voix nous exprimons des sentiments et des émotions. Dans le théâtre de figures nous prêtons la voix au personnage que nous animons. L'usage du ventriloquisme demande un grand contrôle de la voix ; mémoriser un texte, par exemple, et le répéter sans bouger les lèvres est un travail long et fatigant. Et dans tout cela il ne faut jamais oublier le texte et le sous-texte, l'expressivité du personnage, ses émotions. Sans cela la technique du ventriloquisme serait seulement une affaire stérile et inutile. Les voix des personnages du théâtre de figures doivent refléter le caractère qu'elles interprètent par le timbre, le registre, les temps, la couleur, les accents. La musicalité d'un spectacle dépend donc beaucoup de cela.

Démarche de travail

La préparation d'un spectacle est comme un laboratoire qui demande de l'habileté et des étapes bien distinctes.

La première est la naissance de l'idée ; ce qu'on veut faire et ce qu'on veut raconter. Puis l'écriture du texte. C'est le metteur en scène du Funambolo qui s'occupe de cette deuxième étape ; il a le don de savoir modeler les spectacles sur ses acteurs et d'écrire tout exprès pour eux.

Mon travail commence par la lecture et la mémorisation du texte ; une mémorisation NON mécanique, mais qui déjà exprime le sous-texte et les caractéristiques des personnages et cela avec la voix naturelle. C'est aussi un travail long et fatigant mais passionnant. De cette manière le texte est mémorisé plus

lentement mais plus profondément et plus solidement. Le texte avec le ventriloquisme est l'étape finale.

À côté de cela, je travaille sur les pièces musicales et les chansons ; le processus d'assimilation de la musique a lieu en l'abordant selon les principes de Dalcroze de la « *plastique animée* » ; la fusion à la musique est le premier pas pour décider ensuite comment l'utiliser.

Parallèlement il y a la construction des pantins.

Enfin commencent les répétitions, que je fais en partie toute seule, en partie avec le metteur en scène. C'est aussi une longue étape de travail, dans laquelle tous les éléments précédents doivent être assemblés avec patience et sans hâte.

Conclusion

La formation Dalcroze et celle de Lecoq ont été pour moi fondamentales.

Chez Lecoq j'ai découvert une dimension authentique et profonde du mouvement et du geste, une manière de bouger dépourvue de clichés, stéréotypes ou styles. Le travail avec le masque neutre, sur le jeu psychologique silencieux au départ et ensuite sur les animaux, les éléments, les matières, les couleurs, les lumières, m'a permis de construire une base solide fondée sur une pensée d'une grande efficacité.

Avec Dalcroze il y a eu la découverte de la musique, de sa force et sa puissance communicative, de l'universalité de son langage, et surtout de la multiplicité des moyens de l'exécuter et l'interpréter : par le corps, la voix, l'instrument.

Plastique Animée-personal experience

Teresa Nowak



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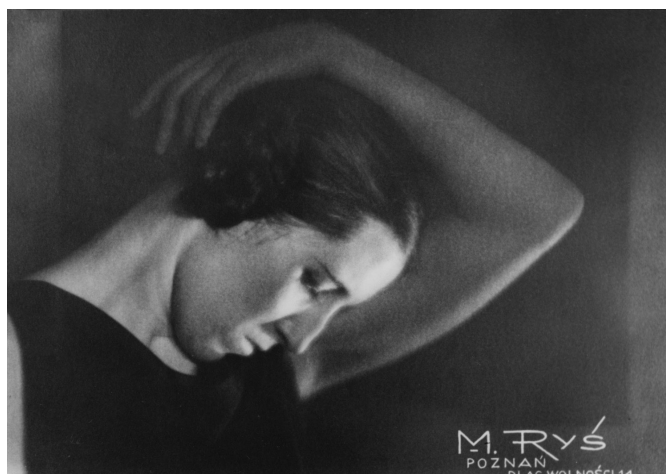
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Teresa Nowak—a musician, choreographer, pedagogue—works using the method based on Jaques-Dalcroze ideas; develops musicality, imagination and energy. Studied eurhythmics in Poland and in England, a holder of Master’s degree of law; At present an independent teacher, recently retired from the Academy of Music , Ballet and Music School in Pozna . She works with children and adults; leads workshops for musicians, dancers, teachers; in Poland and Europe; at every educational level. The founder of “Ensemble of Plastique Animee”; She is involved in creating the events of modern music in the Center of Culture ”Zamek” in Pozna . The author of the project called „My Music” which is a presentation of young, independent artists and discovering with them new musical phenomena. The project is breaking the borders between genres, splitting with academic artificiality, connecting arts and, very often, is a brave introduction of music into a new, non-concert space.

I was—I am—a plastique dancer. And, of course, a eurhythmics teacher as well. But I became a dancer much earlier – as a teenager, at Secondary School of Music in the eurhythmics department (professional course) supervised by prof. Marcela Hildebrandt-Pruska. She was a marvelous personality, invariably compelling, young in mind and spirit until the end of her life. She was a stunning teacher, dancer and choreographer, whose work was characterized by incredible imagination and creativity inspired by high culture and entrancing with elegance in its artistic simplicity (as written in collaboration with her famous Polish conductor Stefan Stuligrosz).



Marcela Hildebrandt-Pruska / Nowak

Marcela Hildebrandt studied eurhythmics and plastique animée from 1924 to 1929 at the Conservatory of Music in Pozna. She was under the supervision of Walentyna Wiechowiczowa, a student of Emil Jaques-Dalcroze, in Hellerau. After the Conservatory Marcela Hildebrandt left for Austria to continue her education at the Dance School of Hellerau-Laxenburg. That was the place where she met Rosalia Chladek and her method of body shaping. After coming back to Poland, supervised by her professor, she prepared her first dance recital under the supervision of her professor. She performed in Poland, Berlin and Paris (during studies in “Studio Corposano”) and took part in an International Contest of Artistic Dance. After World War II she undertook pedagogic and choreographic work – first in her private school and then in music and ballet schools. She created choreographies and movement for stage for her students, for television, for theatres and Poznan Philharmonic.

In my day, the program of eurhythmics department consisted of eurhythmics, solfege and piano improvisation (plus theoretical subjects and piano). A class began with a spontaneous reaction to music expressed in simple, natural move-

ment and gestures. Rhythm analysis always took place after such a spontaneous and individual performance, and exercises for eurhythmic precision led us to the “hidden agenda”: encompassing all music elements, to its (je ne comprends pas le “its) full understanding and the freedom in presenting its beauty.

Although not included in the curriculum, lessons involved (although it was not included in the curriculum) movement technique, expression and movement coordination exercises – always related to a music topic. Our bodies “woke up” during free, improvised realization of music nuance and through finding the center of the body and exercises for feet flexibility, jumps, skips, turns ... Of course movement interpretations of music were an indispensable element of our classes. Our professor was a eurhythmist, dancer and choreographer, she was an artist who ideally used two fields: Eurhythmics and *Plastique Animée*. This is what Elizabeth Vanderspar, another teacher significant to me, wrote about Dalcroze in her book “Dalcroze’s handbook”: He did not „train” his teachers. His pupils worked with him and demonstrated for him. When they left, they set about teaching in their own way. All of them had a different way, according to their individual talents and personality. I can say exactly the same about Marcela Hildebrandt and her work with regard to *Plastique Animée*. Under her care I found both inspiration and freedom of development. The best example was her agreement to realization of my diploma music – “Larghetto” by J.F. Haendel – with the very contemporary movement, ‘a line’ taken from the paintings of P. Mondrian.

Graduating from school did not mean the end of education – from that moment, and for more than 30 years, I came with a group of her students, my friends, to a studio in her private flat – for classes, discussions, rehearsals, for common improvisations and creation. Then after 5 years of working at school within eurhythmics, solfège and improvisation, *Plastique Animée* became the main subject for us. We learnt composition rules, the rights of the stage together with the Golden Ratio (an ancient rule). We talked about the role of light, costume, about bright, “open” face, about everything that had a visual meaning in the reception of music. I remember one time I had cut my hair and came to the rehearsal in a new haircut. The Professor sighed and said “in this situation I have to change the composition a little bit!” At that time we mostly worked with classical music – from J.S. Bach to B. Bartok. Besides work on new pieces, the Professor facilitated a few of her solo choreographies from interwar period to me.

That was a marvelous feeling – a short history of *Plastique Animée* from the 1920s and 1930s went through my body. There were *Sarcasms* by S. Prokofiev, pieces by J. S. Bach and F. Chopin. My favorite one was the waltz in C minor. I still

dance it today – it connects with the body organically, beautiful in its simplicity and elegance to such an extent that you cannot avoid it! I danced the prelude in B flat minor by J.S. Bach at the International Eurhythmics Congress in Geneva in 1985. I was dressed in a black costume and there was a stiff, double fabric flipped through one arm, which from the outside was black and from the inside gold. After the concert Dominique Porte, the director of Jaques-Dalcroze Institute at the time, embraced me and said: “It was brilliant! You have a splendid professor! Do you know that whenever the music stopped on major Dominant (F) you were surrounded by gold and on the minor Tonic (B-flat) you were all in black? The work with the score is visible here”. Not quite! My Professor did not analyze the piece with a score. She heard and felt it, she saw music in her imagination – in space, in movement, in colour. And here is the question – should I look at the score? Should I analyze the piece scientifically, pin this volatile art of sound as a butterfly, in order to look at it carefully? If we know, and cognitivism proved that, the sense of vision is definitely stronger than the sense of hearing and we acknowledge *Plastique Animée* as art intended for a spectator, should we present the audience with the interpretation of what is written in the score or should we show in movement and space what they really hear?

I remember the interpretation of a string quartet by Karol Szymanowski. It is a beautiful sonorous composition, cooperating sounds, filling the entire space. There are four groups of students on stage (because 4 instruments play). Everything well-trained but – from time to time one of the groups stops and stays in stillness. Why? Aha!- a viola has a pause, and now the first violin. Music flows like a stream, sometimes narrower, sometimes wider but continually and the stage is “jagged”. And it is not “note for note”, these are interspersing sounds and silences vibrating with the sounds. What did I do?–I closed my eyes and listened to Szymanowski.

Eurhythmics and *Plastique Animée* in Dalcroze's texts

His view on *Plastique Animée* changed at different periods of his life and at various stages of the development of his method. Artists around him, students and the development of other arts and sciences also influenced him. The thoughts I like most are the following:

„Rhythmics aims at the bodily representation of musical values, spontaneous externalisation of mental attitudes dictated by the same emotions that animate music. The eurhythmist is he who both creates (or re – creates) artistic emotion and experiences it. In him sensation humanises the idea, and the idea spiritualises

sensation. In the laboratory of his organism a transmutation is effected, turning the creator into both actor and spectator of his own composition.”

“A training in moving plastic renders the eurhythmic mediums of expression more harmonious and decorative, and refines gestures and attitudes by a process of successive eliminations.”

„The eurhythmist lives this music, makes it his own his movements quite naturally interpreting it. One cannot assess Eurhythmics based on visual perception of a practising student since it is an entirely individual experience. *Plastique Animee* is an art whose aim is to create the impression of beauty – and it is a spectator that is supposed to gain that experience. The main thing is that the emotions, which have inspired the sound rhythms and the form in which they have taken shape, should be reproduced in their plastic representation, and that the same life force should animate sound music and the music of gesture alike so that the whole audience experience this emotion.”

This is exactly what the work with our professor looked like: the essential thing was musicality of movement. Phrases, tenses, formal construction, the analysis in listening and movement improvisation; natural movement (the influence of Rosalia Chladek, as our technique was based on her method), supported by full awareness of the body’s center, air resistance, controlled relationship between time, space and energy. And, contradictory information: my hand reached out into space and a question: “do you feel warmth in your hand?” Oh how much I tried to feel that warmth! And a moment later – “do not be so exalted, you can be cold – the audience is supposed to be inflamed.” I remember I danced best when I was tired, that was when I let music carry my body. Dalcroze wrote:

„He (executant) must understand the close relationship between music and movement, between the development of a theme and the continuity of gesture and transformation of attitudes, between the intensity of sound and muscular dynamism, between silence and pause, between counterpoint and countergesture, between melodic phrase and breathing.

Our work on movement interpretation of music was always related to thinking about a new piece. It was creating a work of art based on music but enriched by new, independent beauty – the beauty of movement. “But what of that infinite and beautiful thing dwelling in space called movement” – Gordon Craig. These two elements – sound and movement are closely connected and they organically created new quality which was often called *Music in Space* in discussions and reviews. “Encountering the body, an incredible, disciplined tool, space rallies and takes part in live proportions of movement, stage picture is merged in one entirety” – Adolphe Appia. (je ne comprends pas cette citation d’Adolphe Ap-

pia – pas de sens!)

The Ensemble of Plastique Animée

After I came back from London where I studied under the supervision of Elizabeth Vanderspar, we started to work more independently and more and more frequently we realized my choreographies. All this led to funding The Ensemble of Plastique Animée in 1977, which still exists today. The group is not connected to any university, is multigenerational and consists of a group of plastique dancers, graduates of eurhythmics department.

At the beginning, our repertoire was based mainly on Polish contemporary music – instrumental and electronic. We were also interested in composers discovering, in various ways, new possibilities of music: Ives, Varese, Cage, Reich.. . . How to show a detail of a quarter tone or the sound of a prepared piano in movement? How to dance silence? (Dalcroze, admittedly, allowed for the possibility of creating “moving plastic” without referring to sound, only based on one’s own internal music. But I think he did not predict a piece such as 4’33” by Cage, and that was not the kind of silence that he meant.)

There were fewer and fewer melodic phrases, rhythms and harmony and more and more matted textures, pulsing timbre and ultra-metric time in “our” music. Those were real challenges, searching for new ways of movement and interpretations.

We also discovered connections between movement and other branches of the arts. These were choreographies for recited poems in different languages – often a little transformed and “submerged” in electronics. The more difficult and less understood language, the more abstract and „real” music for our interpretations was formed. Not only did we realize specific pieces of music based on speech such as “Ursonate” by K. Schwitters, Geographical Fugue by E. Toch, but we also realized “danced” parts of the lecture of J. Bralczyk, respected professor of Polish philology.



Four musical objects / Nowak

The most interesting experiment with visual art was animating by movement and saturating by sound materials of everyday use – such as paper, glass, plastic, metal—from which, a visual artist created the collection of unique dresses. The dresses became music objects – paper of different weight giving various sound heights while tearing and rubbing, foil connected with cellophane to obtain contrasting dynamics of sound, glass pipes of different lengths creating harmonious sound combination with every lightest movement. That was a reverse sequence. That was the place where a movement idea – but prepared by internal hearing—was transferred onto sound and rhythm, phrase and musical form. Was that *Plastique Animée*?

In our work we do not always use the dance style related to particular music— one of the most beautiful and genuinely plastique interpretations of the E major étude by F. Chopin which I saw was the one performed by a young hip-hop dancer, pupil of a music school, using slow motion technique in his movement.

Connecting the arts was fully visible in a performance titled “*Słopiewnie*” based on music by K. Szymanowski, poetry by J. Tuwim and experimental films by S. Themerson: music/ plastique animee/ film, which was a visualisation of music in a picture – works from the early XX century, connected with improvisations about them, performed by contemporary artists were shown both in concert halls and in city spaces.



“*Słopiewnie*” / Nowak

The Ensemble of Plastique Animee has existed for 40 years. The music we listen to and interpret, changes: we use postmodernism, minimalism, concrete music, electronics, sound art... (obviously not forgetting about classical music). We use a lot of dance techniques which constantly develop, and undoubtedly Dalcroze was one of those inspiring this development. However, the starting point is always Music – music we hear and feel. And we feel it differently than years before, because our individual experience is changing as well as surrounding reality – both, this everyday one and the one connected with the development of other fields of art.

My Ensemble has performed for many years, in numerous places and in front of different audiences. It participated in the International Eurhythmics Congresses in Geneva, danced with pigeons coming in through a leaky roof in Hellerau just after Soviet Army left the historical building of the Institute (1992?), they have performed at symposiums devoted to the Eurhythmics Method, at Festivals of Contemporary Music, in concert halls and in streets, in churches, on bridges. And they performed at the funeral of Marcela Hildebrandt- Pruska – 20 dancers performed in black – in Her choreography from years before – etude in A- major by F. Chopin called by the touched assembled – “The Prayer of Hands”.



The group of Plastique Animee / Nowak

Plastique Animée - art or education

Numerous teachers treat Plastique Animée as an educational process. Without finding place for one choreographer—the composition is a collective work—the score should be analyzed carefully before the beginning of the work on movement—a choreography has to be arranged not in the sense of dance entertainment but as an educational experience for the participants. However, these “educational experiences of participants” are involved in the basis of the method – eurhythmics, solfege and improvisation: an individual development, freedom of expression in improvisation, the analysis of certain elements of music and connecting them in

entirety – eurhythmics is not about studying the rhythm but music as a whole. If *Plastique Animée* is to be treated as art, it should contain something more than learning a score and performers' emotions. It should be created by an artist – by a person who connects a musical talent with space-movement imagination and consciousness of all the stage rights. Work with such a comprehensively talented teacher develops a student, provokes imagination, inspires the student to find his/her own ideas. Unfortunately, not everyone, even a marvelous teacher has such talent. What can we do about it?

We obviously know that *Plastique Animée* is an integral part of the method and organically comes out of teaching eurhythmics, solfege and improvisation, so it should be – as improvisation is – used at every level of teaching, adjusted to students' age and skills. The realization of music in movement helps in ways other than those proposed by eurhythmics to understand music and they give the possibility of participating in creating artistic work.

If we realize that we do not have all these talents to call ourselves artists, we can always rely on our knowledge, intelligence and imagination, which we certainly have! What can we do?

Firstly, the psychology of music talks about basic musicality and that of a higher order. Hearing, the sense of rhythm, music memory... these features create basic musicality. Musicality of a higher order is the ability to perceive and emphasize the factors responsible for creating the form of a music piece, the ability to permeate and repeat the character of the piece, the spirit and content of music. Therefore, the base of creating our interpretation of music should be musicality of the high order (not only quavers and semi-quavers!)

Secondly, music interpretation is not copying it! It is difficult to speak about art then – this is formal analysis of the piece of music, dissecting it into notes, dynamic indications, melody directions etc. Sometimes it may be necessary, but sometimes not!

One of the worst examples of music correctness is the following:

There is a teacher playing a simple piano piece–melody and accompaniment. Children are ready to work on interpretation in movement–ready to express the music. The teacher follows the “correctness” and splits the class into two groups: Group 1 (most often girls)–follows the melody / Group 2 (boys) follows the accompaniment

While G1 can express their musicality extensively, G2 has to listen to their part intensively and move only when it is a right time to move. There are interpretation, in which children wait for their few sounds a half piece! Does the art need such an imitative way of music movement? Is it an “interpretation”?

What is more, children G2 don't understand why they can't express the whole music—they experience it as ONE. In fact, they perform without any pleasure, any musicality. How pathetic does that kind of work look!

Thirdly, in *Plastique Animée* as well as natural movement we can use different movement techniques. The techniques is like a pencil – it is up to us what and how we draw with it.

Fourthly, what is the order, what is the beginning of choreography creation? It may look differently! Most often, we start with cooperative improvisation – a new piece and an immediate, spontaneous improvisation. Then we have a look at the score, if there is one, because somethings, for example in electronic music, a score does not exist. Next, we try to forget what we saw in this score and we create under the influence of what we hear. I usually listen to music in stillness, with my eyes closed. I imagine movement, space, directions, planes... finally, I have the vision of the entire piece; I can definitely create more in my imagination than within the limitation of my body – then it turns out that everything can be realized!

Do we create together? Sometimes yes, but most often there is one choreographer—usually one of us, but sometimes a guest. If he/she is a good musician (and we only work with such), then work is pleasant and suggested solutions quickly become our own. It is similar with my students. They search for movement individually, improvise independently but always—owing to our cooperation – discover new movement, break with schemes and habits, they go through new doors.

Finally – a wonderful suggestion from Elizabeth Vanderspar:

When the work is finished, sit quietly and listen to the music and imagine the movement. Then perhaps perform the piece silently, imagining the music. (It happened once during my “stage life” – the music suddenly stopped in the middle of “Larghetto” – three dancers on the stage—we did not see each other – we danced with silence and finished – exactly at the same time!)

I think that *Plastique Animée* cannot be treated only as a kind of summary of the method itself. Owing to it, not only Dalcroze's pedagogical visions, but also his artistic visions could be carried out. The power of his method consisted of the balance and synthesis of all shapes of man's existence and activity – so let us not forget about Art!

A New Approach to the Awakening of Creativity in Children through Eurhythmics Lessons

And

The Role of the project “Rhythm Theater” in the Education of the Young Musician-Performer

Lena Romanova



I lived and worked in Moscow all my life. In the early 90's I heard about eurhythmics for the first time. Since that time, thanks to “perestroika” in the USSR I participated a lot of International Eurhythmic events, such as Congresses (Geneva, Wien), Workshops (Hellerau – Germany) and Summer Schools (Italy, UK, USA).

Working at Gnessin College of Music from 2003 till nowadays I started the new education projects “RHYTHM-THEATRE” (2005) and “PLANET OF RHYTHM” (2010).

On International Eurhythmics Festival Competition I won the 2nd prize for the choreography with children in show “WE ARE IN METRO!” (Remscheid, March 2015).

I think, there should not be borders between how people feel music, rhythm etc. or any “special ways” of their development defined by the state.

Lena Romanova
Moscow, September 2016

All photos are from the performance “Behind the Eye Glasses”–2017, laboratory rhythm-theatre by Elena Romanova, Moscow Gnessin School of Music (college)

Part 1

At the core of the word describing the subject “eurhythmics” we find the word “rhythm.”

Underlining the importance and power of rhythm, the great pedagogue Émile Jaques-Dalcroze wrote, “Rhythm, like dynamics, depends entirely on movement, and finds its nearest prototype in our muscular system. All the nuances of time -allegro, andante, accelerando, ritenuto- and all nuances of energy -forte, piano, crescendo, diminuendo- can be “realized” by our bodies, and the acuteness of our musical feeling will depend on the acuteness of our bodily sensations.” (Jaques-Dalcroze E. “Rhythm, Music & Education” p. 60; 5th Edition, 2000, Published by the Dalcroze Society Great Britain, translator Harold F. Rubenstein)

Despite this connection, eurythmics occupies a very modest place within the music theory curriculum in music schools. However, in my view, eurythmics is more than just a discipline in which the basics of musical literacy are learned through movement.

In memories of our own stage experience, we all remember having stage fright. We would feel nervous, “seizing up” and not being able to function properly when performing at concerts or for tests. Teachers worked hard with us in the studio and at rehearsals before such crucial performance in order to reach particular goals, sometimes at any price. But sometimes the result turned out to be just the opposite: a new way of “seizing up” appeared or an old one became even stronger.

My own experiences as a student of music as well as my many years of teaching have convinced me that eurythmics may help music school students acquire creative skills that are so necessary for the young performer. In eurythmics, every participant becomes, in one way or another, a performer.

Whatever instrument the child is learning, the goal should be for him to become—regardless of his young age—an artist, a creative personality. He should learn to be free and unfettered. In the end, he should feel joy at being on stage and communicating with the audience. He should not, as so often is the case, experience nervousness and fear.

I have spoken several times (1997 and 2001) about a new approach to the awakening of creative skills in children in eurythmics lessons within a program I have designed.

I will try to briefly outline the essence of this program. Its focuses on the following points:



1) Giving the pupil a creative experience, even if the child has only very limited skills in movement and plastics. (One must bear in mind that children who study at a music school usually do not have any choreographic training. In addition, eurhythmics are taught only once a week for 45 minutes). This is done by developing the child's natural abilities: his imagination, intellect, and emotions (which are also replenished in the classroom).

2) Taking more complicated and interesting elements of rhythm beyond the theoretical knowledge learned in solfeggio lessons—transforming and “living” these elements in movement improvisation, improvisation on percussion instruments, composing, and reading rhythms.

3) Encouraging the fantasy of the child, constantly awakening the skills of improvisation, and striving towards an expressive plastic representation of music. This includes creating small etudes and rhythmic-plastic compositions with the students based on games of rhythm, plastic, movement, and so forth.

The most important aims of the program and of my work are:

helping awaken the child's personality by cultivating a conscious and willful relationship to art; and

encouraging a feeling of “the joy of creation” as an indispensable condition for overcoming difficulties in class. Here we must remember that Émile Jaques-Dalcroze always stressed the joy and liveliness that was so important in his method and teachings.

At the heart of the method I use in class are two principal moments:

The first moment

The transition from an intuitive sense of what is heard to a conscious analysis, and (as a result of a sense of rhythm reinforced by training and other elements of musical expressiveness) a further transition towards a representation of what is heard with the help of the body and movement. This includes the composition of one's own rhythms and the act of “living through” them in a plastic sense.

The second moment

Closely connected with the first one, this is the actual improvisation of the children themselves. I create situations and conditions for improvisation in the lesson. I also help the students create small compositions.

All this activates the musical thinking of the children, enables each one to show his individuality, and, what is very important, instigates communication and the exchange of ideas, as these creative tasks are often performed in pairs or in groups.

An original result of these activities was a series of annual concert presentations of the compositions developed with the children. Later came the idea for



a project called “CHILDREN’S MUSICAL RHYTHM THEATER.”

In fact, the project “Rhythm Theater” was the result of the search for **new approaches** in working with children in music school and an attempt at a **solution** both to the problems enumerated above and to some new problems that arose, namely:

1. *Teaching artistic skills to students in the school, including the ability to control oneself on stage (which provides psychological and creative freedom) and the teaching of performance skills to young musicians.*

2. *Developing children’s interest in different styles of music, cultivating musical taste and imagination, and teaching both the ability to improvise and the ability to express oneself in movement.*

3. *Further increasing interest in the school through public performances.*

Given the specifics of music schools, including the limited possibilities for organizing a theater project in comparison with art or theater schools, I try to take full advantage of the system of rhythmic education and prepare for performances as follows:

- working with music of different styles and directions, including contemporary;
- including exercises and assignments with this music in theater performances;
- introducing elements of acting and plasticity into lessons;
- developing improvisational skills and the introducing successful “sketches” by the children in the play;
- addressing the most urgent rhythmical tasks set within the music theory cycle in the music school curriculum.

In organizing such theater projects, special attention should be paid to the following points.

- The music must serve as the focal point of the work and the basis for creating the form of the performance. The music, as already stated, must be diverse. The only criterion for its selection should be the good taste that we aspire to teach.
- Costumes and stage design are best kept to a “minimalist” style which does not entail a large cash outlay. At the same time, the design should not be primitive, but stylistic and interesting to the viewer.

It is possible to carry out such a project without additional teaching hours. Our goal is not the number of hours, but their quality! A small number of hours will be necessary for the design of the stage, the creation of a quality audio track and a “lighting score” (lighting design) for the performance.

The use of light and a high-quality soundtrack in the Rhythm Theater requires a special explanation.

The use of light in combination with movement to interpret musical-plastic

tableaux on the stage has a long history. One of the earliest, revolutionary examples of the use of original lighting together with a musical score was the production of the second and third acts from the Gluck's opera *Orpheus* on the stage of the eurhythmics institute in Hellerau (Dresden, Germany) in 1912. The stage design was by A. Appia, one of the greatest directors and stage designers of the twentieth century. There are many modern examples of experimental use of stage lighting to music. (One example is the world famous Russian theater piece *BlackSkyWhite*.)

Use of high-quality sound and the creation of the soundtrack for the performance is possible and we have already used them for our projects. Needless to say, we are open to using the sound of live instruments; it is, of course, impossible to overstate the value of live sound.

It is clear that the project described above has justified itself. About ten years have passed since the first performance. "Rhythm Theater" has moved to the Gnesin Institute and continues its story there. Since this move there have already been **ten performances shown at different venues** including "Rhythm Voyage," "Earth and Sky," "Museon," "Masks of Time," "Stump Town," "Magic Powder," "Silhouettes of Art," "Dream, Dream, Dream," and "All in One Day." Rhythm Theater has also participated at theater festivals and collaborated with partners such as the Russian-German theater ensemble "Tree."

A few words about the "kitchen," or how a performance is prepared.

The theme of the "story" should, above all, interest the teacher and the children.

We used a story concerned two ants in a winter forest to develop the production "Rhythm Voyage," dedicated to Émile Jaques-Dalcroze, which was assembled from fragments of rhythmics lessons.

My mother's illness—she was losing her memory—interested me intensely, and so we broached the subject of childhood and old age in the production "Dream, Dream, Dream."

Some productions were done on topics dictated by the requirements of festivals such as the Svyatoslav Richter December Evenings Music Festival. So it was with both "Silhouettes of Art," based on the theme of Western art of the 19th century, and "Magic Powder," a performance using English music of different epochs from baroque to rock.

We should not forget that the goal of creating such productions is not theater itself, but an ACTIVITY that helps to make music school students into artists.

No wonder we began to call ourselves LABORATORY RHYTHM THEATER.

Here, as in a real laboratory, there is a struggle with "enemies" such as a stage fright—that is, an excessive, unhealthy nervousness which besets the performing

artist. According to Dina Kirnarskaya, “The only cure for stage fright, which accompanies every moment on stage, the only salvation which allows the actor to master himself in the very first minutes after his entrance on stage, is the reciprocal love of the audience, which the performer must feel.” (D. Kirnarskaya “Musical Abilities“, in : Talents XX Century, 2004, P. 329)

The laboratory seeks to find new ways of establishing a dialogue with the public in order to help a beginning musician realize the reserves of his creative abilities—in a word, to access everything that can be useful for a child engaged in music.



Part II

In this regard, it seems to me especially important to include improvisation work in the class.

The ability to improvise is a very important aspect in the upbringing of an artist of the 21st century.

This ability can be stimulated from an early age by including in every lesson.

It is skill of improvisation which develops the artistry of children most actively.

I have been fortunate to learn how many educators in the music pedagogical world teach Dalcroze. These include Marie-Laure Bachmann, Karin Greenhead, Louise Mathieu, Paul Hille, Silvia Del Bianco, Barbara Bernacka, and others.

All of them attach great importance to student improvisation, whether in movement, on an instrument, or with the voice. For these wonderful teachers,

to whom I owe a great deal, the level of the student's preparation in movement or music does not matter for someone who wants to become acquainted with the method of the great Swiss teacher Émile Jaques-Dalcroze.

"Improvisation allows the student to display in his own way everything that he has learned at the moment—in dance, in steps, composing melodies into rhythm or movement, creating his own unique image." (heard by M.-L. Bachmann during the Eurhythmics Congress 2005 in Geneva)

How does one teach movement improvisation?

"Improvising means expressing one's thoughts instantly, as soon as they arise in the mind."—E. Jaques-Dalcroze "Rhythm. Its educational value for life and art". Sixth lectures. Translation by N. Gnesina. Second edition of magazine "THEATRE AND ART" (Moscow, 1922, p. 70, in Russian).

For the performer, this quality must become inherent. He must concentrate on letting go at this precise moment—the moment of creativity.

In contrast to the visual or fine arts, in which the artist works primarily alone for a long time, the performing musician always creates with the audience and only at the time of the performance (although he prepares his performance, of course, long before the concert).

If we look at the English word "actor"—from the verb "to act"—then the performing musician is more like an "actor" than an "artist" (a word taken from the noun "art.") At the same time, a performing—especially a good one—is called, in all languages, an "artist." One of the required qualities of his work is artistry.

It is the ability to concentrate in the given moment, the moment of the game which links the performing musician to the quality of the improviser.

It is also very important for the pupil not to lose what he has learned and rehearsed. There are several very important points for teachers to remember in working with students to prepare them for performance. These include the mood as well as the two qualities inherent in both the musician and the actor: *responsiveness* and *the ability to concentrate*.

Perhaps it is for this reason that the development of child artistry is so closely associated with the promotion and development of improvisation skills.

The closest thing to improvisation with regard to the children is, of course, **play**. Even Dalcroze noted in his lectures, "The ability of self-forgetfulness in play is valuable to art. It follows from the irresistible need to carry out one's fantasies." (Jaques-Dalcroze E. "Rhythm"; in: Moscow Classics-XXI, 2001, p. 73). Undoubtedly, play is the key to children's improvisation!

It is clear that there are parallels between acting and playing a musical instrument. Indeed, these parallels are quite natural. One teacher of the Gnessin

Institute once said: “I would have introduced acting for everyone, especially for teachers.”

Indeed, much of our eurhythmics work and the work of the Laboratory Rhythm Theater is associated with this subject.

The Dalcroze method helps us to easily find common points between eurhythmics and the pedagogical methods of related arts. We find it important to include elements of acting skills in eurhythmics.

What is behind this and how is it really done in class? I will give some examples.

1. Exercises: improvisations with objects.

It is extremely important to emphasize that, in our classes, objects (ribbons, balls, sticks, etc.) – the usefulness of which is recognized by our leading teachers of eurhythmics such as E.V. Konorova, I.V. Zavodina, and G.K. Andronova – become important objects, assistants, even partners. They help the students not only to move, but also to develop attention and imagination.

For example: a tennis or ping-pong ball becomes the brush of the artist, the “instrument” of a designer who creates in three-dimensional space. This object in the hands of the child is an additional stimulus to creativity and to the development of his imagination.

Involuntarily, the student, performing such an exercise, establishes a dialogue with this inanimate “partner.”

Many other items can be used to help developing the ability to improvise, for example chopsticks or a soft little pillow.

In my experience, balloons have proven to be especially useful.

Here is an example of the use of such an object in a eurhythmics lesson:

Away from his instrument, the child sings to himself a work he is learning. While singing, he moves freely with a balloon or ball. Afterwards, he returns to his instrument and plays the work.

By doing this, the child gains confidence and is encouraged to improvise. In the child’s movement with the ball we see the body of the young performer becoming the “conductor” of the music. This is in keeping with the spirit of the Dalcroze system.

2. Exercises for the development of plastic and, as a consequence, the acquisition of muscle freedom, which is both necessary for movement and for playing the instrument.

The master of pantomime Ilya Rutberg writes: “Plastic – the basis of the foundations of movement culture – is provided by muscle freedom, not by muscle tension” (Rutberg I. “Pantomime. First experiments”. (Moscow, “Soviet Russia”, 1972, p.14)

Examples:

- Tasks for tension and release in free improvisation on the instrument, including, for example, discordant sounds, with accentuation and contrasting “plastic” descending passages, for example, using “glissando”. Children should display this both with muscle tension and relaxation.

- Tasks for the representation of “contrasting” plastic: children transform their bodies first into a hard and hard toy, and then into soft rubber from which they can sculpt anything. (This is accompanied by free improvisation at the piano: first a melody in a dotted rhythm, with movements of fourths and repetitions and then, in contrast, a loose, gentle, deliberately “amorphous” musical fabric that induces a feeling of softness and freedom in the child’s body).

- Learning the technique of a “wave” (such as on the ocean), borrowed from the art of pantomime.

As Ilya Rutberg remarks, “The special feeling of the wave is one of those unique and beautiful sensations that a body can give us when obedient to our will.” (Rutberg I. “Pantomime. First experiments”. (Moscow, “Soviet Russia”, 1972, p.45).

Mastery of this technique to a degree appropriate for the child provides an effective release of the body and prepares the child to quickly respond to music with improvised body movements.

Conclusion: plastic exercises which focus above all on training the ability to relax and to concentrate help develop an important quality for both the actor and the musician—responsiveness.

In this essay, I will not dwell in detail on items mentioned in Part I such as the actual rhythms used, the composition of rhythmic patterns, and the reading of rhythms. These items form a very important and complex section of our work with children which relates directly to improvisation and which must form the topic of a separate essay.

As we all know, without all the skills listed above, successful performance is impossible. For both the musician and the actor, it is extremely important to learn how to concentrate quickly and to switch between different characters and images during performance, between different types of techniques, bowings, etc.

In conclusion, I want to draw some general conclusions.

We know that Monsieur Jacques, as Dalcroze was called by his contemporaries, did not think about improvisation with regard to children. In his writings, he does not mention the use of improvisation for children who study music. For him, while accompanying the children during his lessons, it was quite enough to see the child respond with the correct gesture to his spoken commands or to the famous “hop!” signal. Play was for him the best example of children’s

improvisation.

Therefore, today we can say that eurhythmics based on Dalcroze principles and projects such as the RHYTHM THEATRE LABORATORY, which has existed for more than 10 years, do develop the ability to control body/mind sensations and help ultimately to develop creative and artistic skills in young musicians and actors.

In the West, teachers have already been working for a long time in this direction with musicians, both beginners and professionals. In England, for example, it's called "tuning the body to the music." I myself have seen how successfully Karin Greenhead, a teacher at the London Royal Academy of Music, works in this way with musicians.

Creative Dalcroze eurhythmics lessons help students in their fields of specialization, thereby effecting the interdisciplinary links so necessary for modern education.

The Rhythm Theater, I repeat, is not a theater studio. That is, it is not a place where students or students work as actors and stage directions to stage and participate in performances.

Rhythm Theater is a form of class, but in this class, just as in a laboratory, creativity and play become a form of work which helps develop and reveal children's possibilities. It is an activity which teaches them communication and dialogue with both the audience and partners. Ultimately, it helps them not only to free their bodies, but to become free people.



Designing Living Sculpture

John R. Stevenson
edited by Monica Dale



John R. Stevenson (Jack) holds the Diplôme Supérieur and the Licence d'Enseignement Jaques-Dalcroze with the first prize in pedagogy from the Geneva Institut and a BM in piano performance from Duquesne University. Jack has taught and certified Jaques-Dalcroze educators for over 49 years at institutions such as Institute Jaques-Dalcroze, Geneva Switzerland, (visiting professor) Ithaca College, Ithaca (full professor), Laval University, (assistant professor), St. Laurence College (instructor), and Oberlin Conservatory of Music (artist-in-residence) among others. Jack continues to direct the Teacher Training program for the Ministry of Education, in the City-State of Singapore. He also trains teachers at the Institute for Jaques-Dalcroze Education, LLC in Bethlehem, PA, which he owns.

Jack has recently taught and presented workshops and lectures in Poland, Switzerland, Singapore, Mexico, Japan, and the United States. He has authored his second textbook, *Pursuing A Jaques-Dalcroze Education, Solfège—Volume I*, and *Volume II* (in production) available on iBooks.

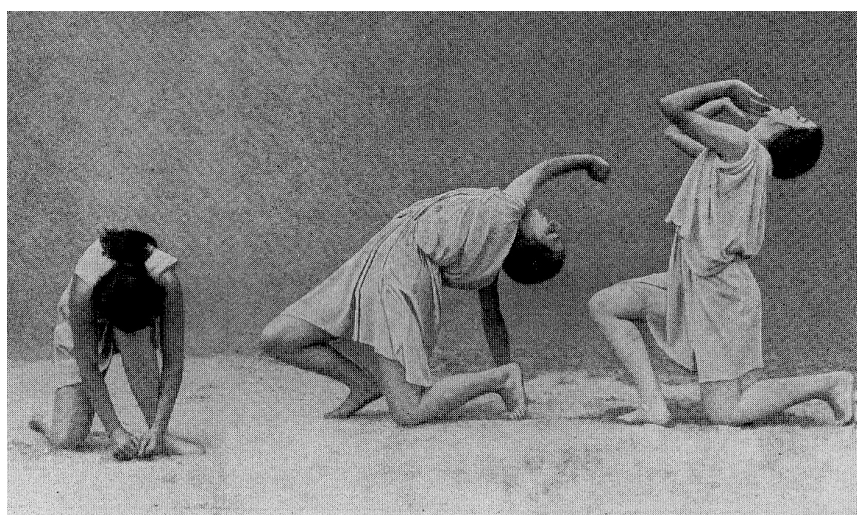
Introduction

“Eurhythmics makes possible an active enjoyment of music. Heretofore only those skilled in the use of a musical instrument could express themselves through music. Now Dalcroze trains us to again regard our bodies as subtle and supple instruments easily within the reach of all for the expression of the finest nuances of harmony and rhythm.”ⁱ

The above quote comes from a 1914 article published in Outlook “The Dalcroze Idea: What Eurhythmics Is and What It Means,” by Margaret Naumburg. In that same year, Ms. Naumburg (1890-1983) opened a Montessori school in New York City, the first in the United States. “Children’s School” was the name at first but then it became Walden School in 1915.

The article, found at <https://goo.gl/RWtCcA>, is significant because it documents the first far-reaching effect of Jaques-Dalcroze’s work. The quote, however, is more relevant because in a few words it capsulizes the precise nature of eurhythmics and what it does for “all people.” With the statement, “Dalcroze trains us to again regard our bodies as subtle and supple instruments,” Ms. Naumburg suggests that Jaques-Dalcroze has harkened back to an earlier time wherewhen the body, once respected as a tool for learning and for expressing our most profound feelings, was at the center of education. The mind and spirit united with the body to form a basis for an education built on rhythmic movement, where the ear is trained to capture the subtlest nuance in music and the body is taught to interpret the structure, analysis, and expression of that music in human form. Obviously, this time was that of the Ancient Greeks who held the human figure in high regard for its power to teach, inform, and express; and they explored that power through all the plastique arts and with music. Consequently, Ms. Naumburg is suggesting that Jaques-Dalcroze has recreated a distinct performing art, where music and movement meld to become one, an art that expresses the human spirit in time, through space and with force. This art is what Jaques-Dalcroze called *Plastique Animée*.

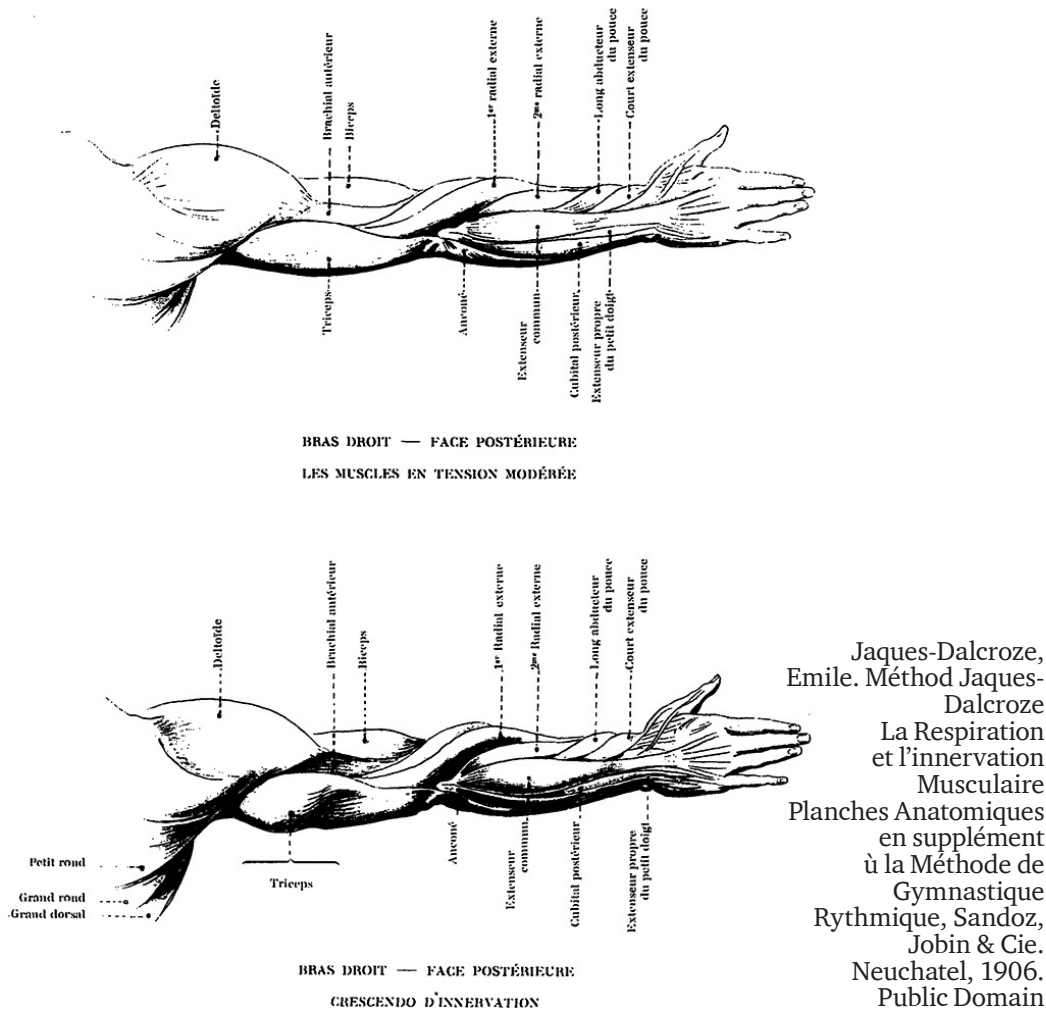
The plastique arts are those that are three-dimensional such as sculpture and bas-relief. For that reason, the interpretation of *plastique animée* is described best as a living or animated sculpture. Through the many photographs taken by Boissonnas, of Geneva, it is evident that the sculpture was that of the human body draped in beautiful tunics reminiscent of the Ancient Greeks as seen in the 1906 photograph in (Figure 1).



Jaques-Dalcroze, Emile. Method Jaques-Dalcroze, Exercices de Plastique Animée Volume I, Jobin & Cie., Lausanne, 1917. – Public Domain

History

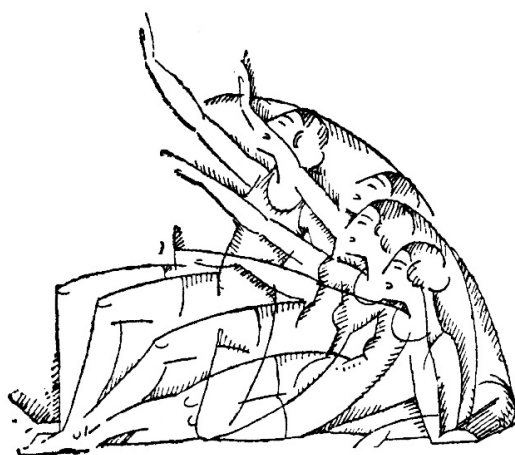
Jaques-Dalcroze believed in cultivating the body so that it could become a subtle and supple instrument. That is why training the body as well as the ear was a priority in every respect. Look to M. Jaques’ volume on Corporal Scheme published as part of this 1906 series *Méthod Jaques-Dalcroze* as a reflection of his commitment to physical training. The text is a collection of anatomical diagrams of the human respiratory system and limbs in their innervated and non-innervated states. (See Figure 2.)



In the preface M. Jaques writes:
“It is essential that the professor knows how muscles work and how they effect the primary organic functions to work in the direction of nature, to avoid

errors and to recognize the unusual cases in which it is appropriate to put the student in the hands of a competent doctor.”ⁱⁱ

In addition, as part of the same series “Method Jaques-Dalcroze,” M. Jaques published his *Exercices de Plastique Animée*, Volume I in 1917. This 123-page volume is a comprehensive description; compete with drawings by Paulet (Paul) Thévenaz and Artis and Amgst, plus photos by Boissonnas of Geneva, which depict specific postures and positions of the limbs, head, and torso as points of departure and arrival when moving. This Thèvenaz drawing of *Synthèse des cinq mouvements* (see Figure 3) serves as a good example.



Jaques-Dalcroze,
Emile. Method Jaques-
Dalcroze, *Exercices
de Plastique Animée*
Volume I, Jobin & Cie.,
Lausanne, 1917. –
Public Domain

Also, the text provides five lessons with short technical routines, which include references to specific Jaques-Dalcroze *Esquisses Rythmique* piano pieces.

Again in the preface he writes:

“We decided to publish a few exercises of *plastique animée* which cannot – it is true – in no way constitute an integral physical education, but which clearly indicates our intention to establish by our studies of eurhythmics, an intimate alliance between the physical faculties and artistic works and to serve the music in its infinite nuances of dynamics and duration in the education of this musical instrument, which is the human body par excellence.”ⁱⁱⁱ

In this same preface Dalcroze also made it clear that he was not demanding that his students gain technical virtuosity like an athlete or dancer but rather that they experience, study, and then teach a technique that will allow the body to interpret music with all of its aesthetic, emotional and formal properties.

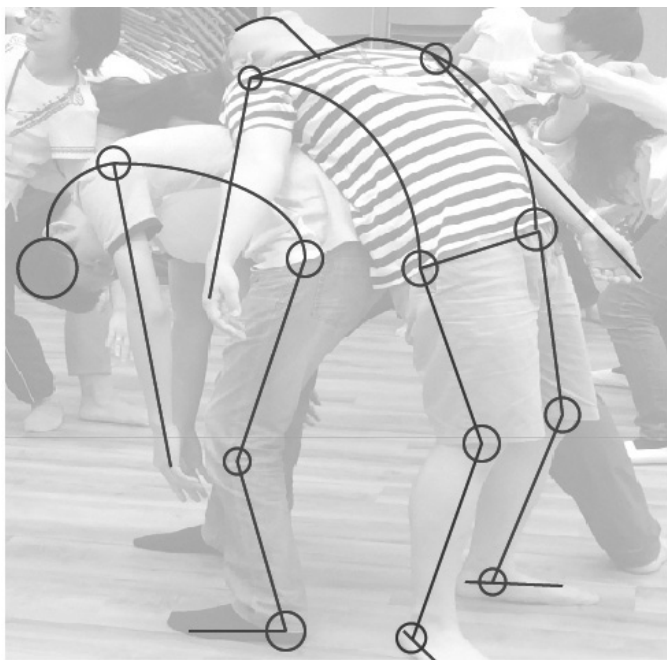
Technique corporelle

ThereforeFor this purposeTherefore, developing a method that promotes competence, proficiency, and flexibility is became an absolute necessity. Through a proper technique, the practice of plastique is transformed from an educational process into an art.

In the beginning, plastique was an experiment. The people who surrounded Jaques-Dalcroze like Suzanne Ferrière, Lilly Braun, Jeanne Braun, and others researched, investigated, and then classified much of the movement design and practice. In that spirit, experiment, research, and codification in plastique animée continue.

Fixed Positions

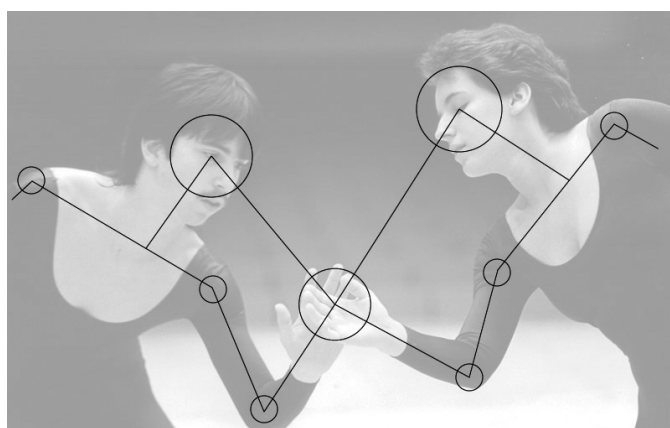
At the root of the method is improvisation. Students For example, students might begin by creating a variety of isolated shapes or statues on the crusic of the music. They can create them alone, either individually or in small groups. Eventually, the class agrees on a particular systemization of three or four shapes they find particularly interesting. Use a smartphone camera, and then project the images using a portable projector and a whiteboard. Afterward,dThe instructor draws each shape as a set of straight and curved lines with small circles as the joints. (See Figure 4.)



John R. Stevenson, Institute for Jaques-Dalcroze Education. 2015

The teacher or a student can use a smartphone camera, and then project the images using a portable projector and a whiteboard.

The lines provide a visualization of the skeletal structure of the statue and provide information on the alignment of the body. The ankle, knee, and hip should be in positions where each provides support for the others. The shoulders and hips should be parallel to each other to avoid twisting the torso off its central axis. As a result, the muscles along the spine will be supported. The shoulders should remain lowered to elongate the neck, which will also open the chest and lift the sternum. With the skeletal visualization of the form, it is possible to correct and identify any constructional problems before they become automatisms. (See Figure 5)

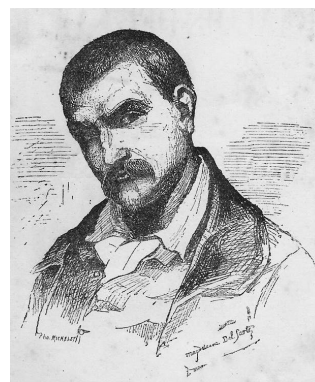


John R. Stevenson, Institute for Jaques-Dalcroze Education. 2017

It is important to work with each gesture separately, study its idiosyncrasies and experiment with slight shifts of weight. Discover the center of gravity and the muscles used to hold the posture. The goal is to have the students imagine the lines and curves within their bodies and independently analyze the internal structure to find weaknesses and strengths. The students continue to concentrate on lengthening the lines and adjust their alignment so that the statue has strength, integrity, balance, and symmetry and yet feels natural and looks in perfect rest, and aesthetically pleasing like a living sculpture.

Laws of Movement

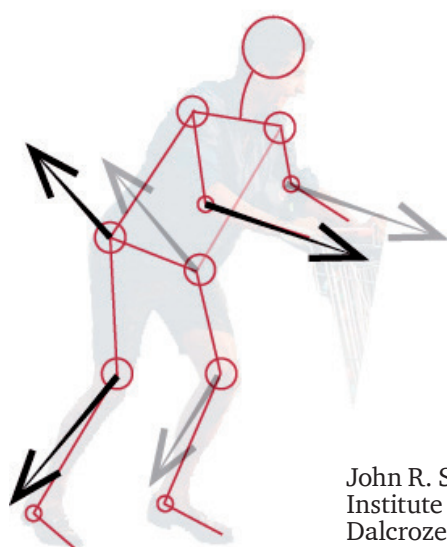
When moving from one statue to the next, there are fundamental principles of movement to consider. According to François Delsarte, (1811 – 1871) there are three laws of harmonic motion. It is important to note that Mademoiselle Hussey, a professor at the Institute Jaques-Dalcroze in Geneva from its inception, taught these three rules but used a more subtle approach.



https://en.wikipedia.org/wiki/François_Delsarte#/media/File:Delsarte.jpg
Public Domain

The first is the Law of Harmonic Posture, which states: “there is a need to obtain a balanced and natural attitude like the position of perfect Greek statues.”^{iv} This law relates to the above discussion where the students created postures or statues to eliminate any weaknesses and reinforce the strengths.

The second law is the Law of Opposed Movement. Delsarte points out that “every movement of one or several parts of the body demands, for balance principles, an opposed movement of the rest of the segments.”^v A simple walk will illustrate this rule. When walking the arms swing in opposition to the steps of the feet. When the right foot steps in front, the left arm swings forward, and when the left foot steps in front, the right arm swings forward. Likewise, imagine pushing a heavy shopping cart forward. (See Figure 7) As the muscles of the shoulders, arms, and hands press the cart forward, the muscles of the pelvis counteract the movement by shifting the pelvis backward. The rearward thrust of the lower body will create the force to allow the cart to move forward. No body part works alone. However, this example also reveals Delsarte’s third law.

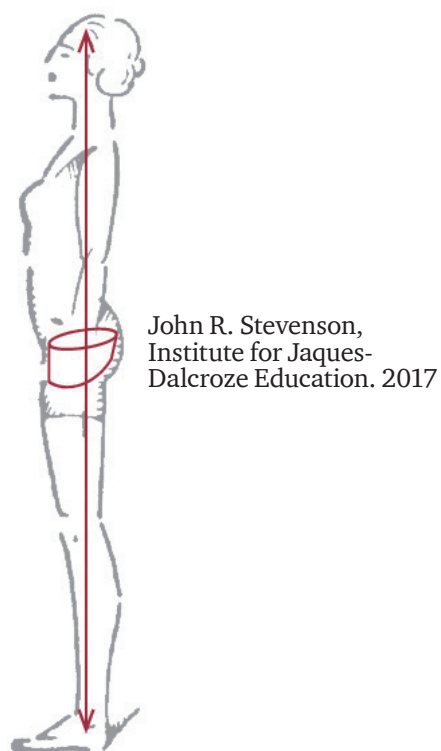


John R. Stevenson,
Institute for Jaques-
Dalcroze Education. 2017

The third law is the law of the harmonic muscular function or the succession of contractions. The rule states: “The force of a muscular function must be in direct relationship with the size of the muscles. Therefore, the movement should start from the big muscles that surround the pelvis.”^{vi} To push the shopping cart forward note that the pelvis (hold the larger muscles) was needed to shift backward to allow the arms (a group of smaller muscles) to push the cart forward. That is why all movement has a countermovement that begins at the center of the body, located in the heart of the body’s core.

In the Yoga tradition, the center of the body is located about two finger width above the navel and hovers directly over the perineum, which sits at the base of the pelvis between the pubic bone and the coccyx. The muscles of the core surround the center. They include all four layers of the abdominal wall, the oblique muscles, the lower back, and the gluteus, just about everything except the arms and legs. These muscles, as Delsarte said, act together as a stabilizer for movement; they transfer force and initiate all movement. In fact, the core muscles are involved with every movement and gesture the body starts. Maintaining strong core muscles is essential for plasticians because they govern quick reactions when changing speed or direction. They also provide balance and coordination by supporting the spine.

Finding the center of the body is not always easy for students. Begin by standing in an upright posture as in Figure 8, with feet hip-width apart and parallel to each other.



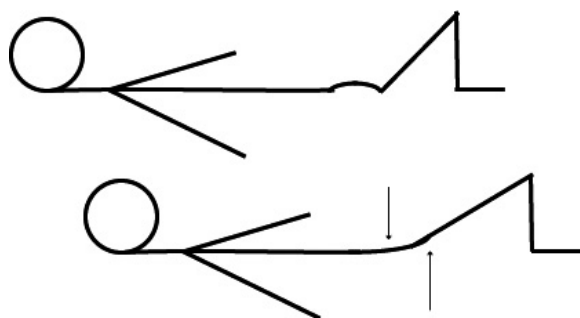
The body aligns with the central vertical axis (red line) from the crown of the head through the ear, shoulder, hip, knee, and ankle. Finally, be sure the pelvis is level as illustrated by the red bucket. Imagine the bucket full of water, no tipping forward or backward and no spilling. Once aligned, simultaneously

outstretch through the crown, lower the shoulders, and push down into the ground through the legs. This action is a countermovement that creates a stretch originating from the body's center located in the heart of the pelvic region. Dr. Lulu Sweigard, originator of a practice called Ideokinesis, Sweigard states:

"The pelvis has four main functions: (1) it supports and protects the viscera; (2) it gives origin to muscles inserting on the trunk, lower limbs, and proximal portion of each arm (the latissimus dorsi muscles); (3) it absorbs the shock of weight thrust in movement; and (4) it transmits the weight of the trunk and upper extremities to the lower limbs. The last three functions are an integral part of all movement." ^{vii}

For truly natural movement the student must learn to initiate all gestures and locomotor movements from the body's center. Martha Graham is probably the individual most responsible for the development of the center in modern dance technique through the contraction and subsequent release of the pelvis. Imagine taking an unexpected punch to the lower abdomen. The pelvic floor will immediately tilt forward. The abdominal muscles will pull the diaphragm down causing a quick inhalation. The spine becomes concave from the coccyx to the nape of the neck, and the shoulders round forward, which is all a natural reaction to protect the belly. This quick retraction is a typical Graham contraction, and the release is the return of the pelvis to a neutral position.

It is possible to develop the contraction and release from the floor by lying on the back with knees bent and feet flat. (See Figure 9) In this position, the lumbar region of the spine will arch naturally without any pressure from the legs.



John R. Stevenson,
Institute for Jaques-
Dalcroze Education. 2017

Perform a contraction by quickly pushing the navel into the spine allowing the hips to rotate up from the floor. Return to the first position by slowly pushing the spine into the floor and rotating the hips back to the first position. Repeat this process but first, take a deep breath and then hold it. Perform a contraction and allow the breath to exhale quickly. Hold the breath out for a moment and then slowly return to the first position with an inhalation. Repeat the process several

times and then have the students stand and try the same exercise while upright.

With François Delsarte's Delsart's three laws of harmonic movement, students eventually begin to move from one statue to the next to with very legato piano improvisation with using varying degrees of dynamic and agogic nuance. The students can then travel through space matching physical resistance to the force of the music by imagining, for example, pushing through a thick mass, much aslike the pressure confronted by walking through water or mud. In addition, the gestures have countermovement and initiate from the center. Again, a smartphone comes in handy for capturing video and providing instant feedback.

Breathing

The breath gives life to the human experiences, and upon its stream, music, and movement are born. The parameters of rhythm, melody, and harmony rely on the human respiratory system to provide stability, energy, resistance, plus dynamic and agogic nuance. The breath allows music and movement to assume a particular form in time and space and to acquire a human identity by revealing intimacy and sensuality as a part of artistry.

Therefore, it is imperative to develop breathing exercises that will teach plasticians to breathe with each phrase of the music. It is easy to imagine while moving with the musical phrase, that an inhalation occurs during the anacrusis and an exhalation happens during the crusic and metacrusis. This narrative may work for the dancer, but it will not function for the plastician because plasticians are musicians, such as including as wind players and singers, who must inhale at the beginning of the musical phrase whether it be crusic or anacrusis, and exhale throughout its entirety. Training plasticians to breathe as wind players and singers is a technique that allows the movement to create a more natural alliance between the with the music and movement. All musicians but especially pianists should be trained to breathe as if playing a wind instrument or singing, where the inhalation comes before the music sounds. There is a very subtle gesture known as a physical anacrusis performed by both the music and movement musician that animates the breath preceding every phrase. This technique allows the audience to visualize the breath and to breathe with the performers, which unites the audience with the artists in a way not experienced in any other art form.

Performance

The performance of the plastique rendering must be artfully crafted and emotionally engaging through the appropriate use of breath, countermovement, energy flow, balance, symmetry, but most importantly sensuality. Sensuality is all about pleasing the senses. The artist must work to capture an audience through the human senses because it is the doorway to their emotions.

Sensuality is visceral and for that reason difficult to describe. Nonetheless, creating a performance that evokes a spirit of sensuality is possible. First, be sure to perform with live musicians. Live musicians create an electrified atmosphere where the concept of ensemble becomes a major factor in the performance. Live musicians will require the plasticians to listen intently to every musical nuance of the live music because the music nuances will change from one performance to another, which produces producing produces reciprocity between the movement and music. This mutuality allows the audience to see what it hears, listen to what it sees, and provides provide a sense of calm and unity in the brain.

Next, be sure that the breathing is fully connected to the music so that it engages the audience viscerally. There is no better way to make the movement more natural, and therefore, thus more musical, than infusing the breath stream into the performance.

Be certain to eliminate all distractions. Distractions include props, over-done costumes, and any sounds not coming directly from the music sound musicians, which includes clapping hands and stomping feet. Although props can produce a useful visual effect, they will certainly take the eye away from the human body and fixate it on the prop. The hoops, sticks, and balls are not the subject of the plastique. The subject is the human body and how it has captured all the nuance and structure of the music.

Costumes can also be useful to produce a visual effect but in general, they are a major distraction. Changes in dance costumes came about in the Nineteenth 19th Century by when women abandoning the traditional corset and dancing danced barefoot with exposed arms and legs. Later, in the early Twentieth Century Jaques-Dalcroze and Isadora Duncan introduced bare feet and a new look to in dance costumes, inspired by the Greeks, of tunics and scarves that conformed to body shape and exposed body lines. The trend was to forgo the traditional dance costume that created a distinct character like a swan or a nutcracker for example and replaced it with a costume that highlighted the human form. Keep in mind that plastique animée animée is an art form that exposes the human body in its natural state and celebrates its wonder as a musical instrument. Simply keep the

body free by dressing it in a variety of colored unitards or leotards and tights.

Lighting can be another distraction, and yet it can be very effective as a tool to produce a pleasing effect when used well. Lighting design, as costume design, is an art form that requires knowledge, background, and experience. It also requires an understanding of the music, the movement, and the emotion they convey. This art, when done well, can be extraordinary and have a real emotional impact. However, when done poorly it becomes tragic. It is best to leave the art of lighting design to professionals. These professionals may include theater students who want to develop their skills and experience. Without a professional, use simple white lights on dimmers in such a way as to view the movement but eliminate shadows.

Finally, the practice of *plastique animée* in every training center around the world must be the goal of the entire Dalcroze community. The work is a unique part of the Dalcroze training but it is also unique among all other educators, musicians, and dancers. It has the power to teach, enlighten, and inspire the performer and audience alike.

Notes

i Naumburg, Margaret. *The Dalcroze Idea: What Eurhythmics Is and What It Means*, Outlook, 1914.

ii Jaques-Dalcroze, Emile. *Méthod Jaques-Dalcroze La Respiration et l'innervation Musculaire - Planches Anatomiques en supplément à la Méthode de Gymnastique Rythmique*, Sandoz, Jobin & Cie. Neuchatel, 1906.

iii Jaques-Dalcroze, Emile. *Method Jaques-Dalcroze, Exercices de Plastique Animée Volume I*, Jobin & Cie., Lausanne, 1917.

iv <http://www.contemporary-dance.org/francois-delsarte.html>

v <http://www.contemporary-dance.org/francois-delsarte.html>

vi <http://www.contemporary-dance.org/francois-delsarte.html>

vii Sweigard, Lulu E. *Human Movement Potential: Its Ideokinetic Facilitation*. Allegro Editions, 1974. P. 31.

The Individualistic

Types of Access and Development in Improvisation and Composition

Dierk Zaiser



Dierk Zaiser has a professorship in Music & Movement at the State University of Music Trossingen (Germany) since 2008. His main subjects are Rhythmics-Performance (Master of Music), Music-Movement-Speech (Master of Arts, inclusion and didactics for adults. He is a Doctor of Education Science, director of the research projects BEATSTOMPER – Rhythm and Performance with young offenders and socially disadvantaged youth and Theatre with music, an inclusion project with mentally handicapped adults and students. He has won several national awards for music pedagogic activities and the European Rhythmics Competition 1995 in two classes. Dierk Zaiser is active in publishing, lecturing, teaching and performing.

“The Self is not the Self without the world” (Wadenfels 1985, p. 157)

Eurhythmics takes place in a group. Eurhythmics groups are composed heterogeneously: Participants differ in terms of their social and cultural heritage, their mental, musical, creative and physical condition, in ascriptive features such as age, ethnicity, gender etc. In addition to that, inclusion broadens the spectrum significantly. Marginalized social groups such as mentally and/or physically impaired and socially disadvantaged people are politically entitled by the UN Convention of Human Rights to the participation in inclusive, high-quality (cultural) education (Zaiser 2016; Sauter 2016, p.175). Segregation as well as integration are officially OUT, whereas inclusion and diversity are IN. Therefore there is a change of perspective that wants to view individuals with disabilities as an enrichment for society (Schuppener 2016, p.112). Normativity is (further) questioned and individuality is (further) gaining in importance. Transnormalistic concepts view every subject as normal and propagate “normality as diversity” (Lingenau 2013, p.5). However, empirical studies show that concepts of individualization (therefore inclusion) on the part of regular school teachers concerning curricula and resources have been considered not compliant with reality until recently (Kiel & Weiß 2016, p.282). In extracurricular education curricular standards and proficiency tests only have a minor or no influence at all – cultural education could therefore play a pioneer role, but here too, resources have to be provided and teacher competencies have to be imparted during their education and training. Concerning methods and didactics, the pedagogy of music and movement should not be guided by homogeneously computed target groups, but rather by the variety of members that become a strong team based on the contributions and their individual processing.

Individuality is based on diversity in the sense of various forms of abilities, characteristics, differences as well as constraints (in comparison to normativity). Those views of impairment and disadvantage should hereafter be considered from a pluralistic perspective. What role does the individualistic play in eurhythmics? What special breeding ground do improvisation and composition offer when it comes to music and movement?

Perception and imagination

Every person perceives the world differently. Sensory perceptions of the same object are interpreted differently. This is especially true when it comes to art. “Instead of this, one will have to be unconditionally open to pluralization, thus the time has come for liberated perception that does not follow the laws of determi-

nant, but rather the structure of reflecting judgment ... It is about the perception of ... the unknown. This applies to production as well as perception" (Welsch 1996, p. 191). A constructivist pedagogy assumes that realities are constructed by the perceiver in a self-referential and self-preserving (autopoietic) manner (Stein & Müller 2016, p. 127ff.). "Via construction, thus via self-determined and self-activating activity, I myself gain a piece of 'reality' (liveliness)" (Richter 2012, p.77). Cognitive, emotional and physical experiences are coherent between the interior and exterior. Through sensory perception of actions (external) and their interpretation (internal) an individual actively generates new insights that he/she incorporates, provided that they leave an impression. Evidently, the system of human insight is open to external stimuli since it is dependent on such. In hospitalism, the results of turning away from the external world become pathological certainty. Nevertheless, the system of insight is a separate, reflective, constructive system that is aware of and able to feel itself.

Eurhythmics takes place in a group – that is what I stated in the beginning. Various people are exposed to the same situation, but perceive it differently. This has consequences for every individual but also for the relationships within the group and the teaching-learning situation. Conflicts about the perception of the self versus others lead to the questioning or validation of the individual's views that exceed the consideration of bodily-organic processes. Obviously perception (in music and movement) is not limited to eyes and ears, there is a greater sensitivity that "people feel from themselves in the areas of their bodies without taking into account the results of seeing, hearing, feeling, tasting and smelling" (Schmitz 1985, p.71). The additional and advanced differentiation between *«the perception of a sensation as an atmosphere and the affective involvement caused by this sensation»* (p. 98) *aims towards an event's intensity and individual's willingness, but it can also manifest itself as a collective group sensation.*

Neuropsychologically, music and movement address at least two sensory channels simultaneously: the eyes and ears, vision and hearing (we cannot consider feeling in the sense of a cutaneous or haptic perception as a physiological sense at this point). Both remote senses differ in their mechanisms of access and processing: vision is primarily guided by space, embodiment and movement, whereas hearing focuses on the temporal phenomenon – sound, noise, music. Wolfgang Iser considers vision from a philosophical aesthetic perspective as a sense of emotionlessness, control and individuality that builds up distance, creates order and generates insight, whereas he associates hearing with openness, directness and community (Iser 1996, p. 247ff).

In music and movement Iser's primary allocations are overcome. Due to

movement, even absolute music is associated with a new dimension, presuming it is heard by the body. A “BodyHearing” (Schmidt 2012, p. 486) connects movement directly to the music without formally defined dance stylistics and allows the body to be visible under the music’s influence as an “unrestrained temptation of body movement by the sound” (ibid.). In the audible music, time is made visible and perceivable by movement in space and movement is made audible. In contrast to concrete architecture, a picture or an object, music is structured temporally, hence rhythm and time composition make up an essential element (of artistic movement). The aesthetic interconnection continues when visible movement triggers audible music and an interaction between music and movement happens. When movement in its spatio-temporal dimension leads to an internal notion of music, the connection between both sensory modalities becomes even more subtle. With the *internal ear*, notions of sound, harmony and rhythm, of noise and music can be evoked in silence. Jaques-Dalcroze remarked that above all a musical method has to develop this internal hearing (Jaques-Dalcroze 1921, p. 113). In connection with simultaneously audible music, the movement can represent an additional inner voice, with the inner eye, music can be visualized as movement. “Imagination is a reproduced perception and portrayal of a sensory impression in an elementary, sensory or more often embellished, perceptually similar manner...It should not be overlooked that there are not only depicted, reproduced notions that are recalled from memory into the internal area of the imagination, but also notions that transform and productively form new sensual experiential material” (Weitbrecht 1968, p. 25). In his choreographies *Mouvements for Lachenmann* the choreographer Xavier Le Roy goes so far as to separate body movements and gestures, that produce (instrumental) sounds, from the music and replaces the music with them, so that they partially produce sounds only in the audience’s imagination (Siegmond 2012). During his solo performance of *Self-Unfinished* Le Roy enters the empty stage and presses the button of a tape recorder, but no music starts playing. As a result, he only uses his gesture to inspire the audience’s illusion, sharpen their perception, and strengthen their power of imagination (Brandstetter 2012, p. 113).

The internal mindscape is individual. Through group interactions in music and movement, internal and external mindscapes actively connect. The sovereignty of expression and interpretation belongs to the individual. Communication theory refers to senders and receivers that use a medium, in our case, music and movement to have a reciprocal relationship with each other. With the sense for atmosphere, a third level can be added to the internal imagination and the external perception. This includes the body as a whole in perception and

objects a “sensualistic reduction...The impression of the current other and his/her persistent differentiation originate...not only in perception, but just as well in reciprocal incorporation..., the others experience it physically first. The way to apprehend the other, the sense of his/her uniqueness, and his/her current condition, thus is not at least a ‘perception with inverted fronts’...You feel the other with all your body while feeling strangely touched” (Schmitz 1985, p. 89).

The fourth level questions the self-awareness of physical posture and movement processes – the vestibular system with the vestibular organ and the kinesthesia. “Kinesthesia is a function that operates during all kinds of movement perception and regulation processes, and is closely connected to...other perceptual systems” (Schaefer 1992, p. 85). Unlike the sense of atmosphere, kinesthesia can be matched with a neurological system that will not be further elaborated upon. At this point the ascertainment of physical dimensions that exceed pure perception and body regulation are of greater interest. The eurhythmicist Rudolf Konrad extensively considered this topic and established important relations (Konrad 1995, p. 155ff). Imagination and perception of the body meet and intersect in the so called *body schema* that develops from the inside to the outside through individual experiences. Konrad considers the advancement of the body schema through a *somatomotor-esthetic formation* to be an important “step on the way to physicality” (Konrad 1995, p. 195), that is connected to profound levels of consciousness by the *position in the middle* and unfolds there as a primal fantasy that Konrad describes as a source of perception, reception, production and evaluation of art (ibid., p. 200f). These meaningful levels will be reached with body-related music and preferably the interpenetration of music and movement. Juliane Ribke says that there is a lifelong search for the “reactivation of primal sensory matrices”, the rhythmical sound and movement impressions that resemble the comfort of the womb. Reinhard Flatischler considers the unconscious rhythmical primal knowledge to be inherent and accessible for every human regardless of the individual biographic preconditions (Flatischler & Stroh 1997, p. 308). The foundation is created archetypically as a part of the collective unconscious based on C.G. Jung (1998), an actual uncovering needs to take place individually, due to the previously described coherences. In a type of access to music and movement without limitation by a closed technical system, a “personal physicality...and formation (gestalt) by a free, libidinous stream” (Konrad 1995, p.195) can unfold and develop a style that is based on individual personality and physicality.

Own and other

“It is characteristic for authentic movement...to have internal participation and, at the same time, the possibility to move without censorship...Whenever internal participation and interpretation are added to the mere sequence of motions, the movement becomes authentic, meaning that in this moment it becomes the individual's expression” (Sheleen 1985, p.481f). The externalization of the authentic derives from the perception of the self and the perception of the other – the space, the atmosphere (cf. above), the music and/or the movement, the group and/or the partner, the detail and/or the whole. The other's attributes move against and upon each other in simultaneous subsidences, coincidences occur that are filtered based on our cultural, social and individual experiences. Experiences can distort models of attention because the perceiver is too preoccupied with him/herself and perception falls behind. A fluent pervasion by the perceived succeeds in the open willingness “to be affected. That includes the patience and intensity of attention, developing perception in dealing with things, the curiosity to experience the outside as an internal state and to make this experience properly comparative” (zur Lippe 1987, p. 369). Moreover, focus on the unknown in the known, a de-routinization of all too familiar structures of behavior and perception that allows the excitement of a first-time discovery is called for (Rumpf 1994, p. 94). To encounter a first and to expand the repertoire you need to “make it difficult in a qualified way” (ibid. p. 101), to limit yourself, to search at the edges and in remote areas.

Improvisation in music and movement allows maximal room to attain individual artistic expression. During improvisation “image is continuously converted into image, shape into shape...the power of imagination is *power*..., because it works due to a creational process in which the same energy that created the image dissolves it again and converts it into another one” (Menke 2013, p. 155). According to Menke there is no right or wrong in playing as a way of developing the power of imagination, there is “inside and beyond the social spheres of normativity in which we can practically be free as capable subjects” (ibid.). The improvisatory room allows spontaneous offside and promotes flexibility; it creates freedom of choice and movement. It additionally initiates possibilities to differentiate in polar areas of tension right up to the freedom of silence and of stagnation as a polarity to sound and movement as such “to remember being an internal movement and become a tangible from the inside” (zur Lippe 1987, p. 519). During breaks the tension can be built without external progression, the sound and movement “during the continuously counted times of the break can

widen and stretch the elasticity of the relational lines. When people hum or sing in meditation they only let the voices fade after the sound continues internally. Then, however, the silence becomes audible, in the silence noise is resonance, responding resonance and own musicality are experienced” (ibid. p. 529).

The sensual examination of oneself and others in form of art provides a deep sensibility that is suited to *self-assurance* and *assurance of being in the world*. The improvisator draws from the self and picks up motifs, characters, movements, ways of playing from others to adopt them mimetically, test them on him-/herself, develop, contrast or discard them. “For Merleau-Ponty physicality does not only imply factual presence, limiting of own designs, but in a positive way it simultaneously implies initiative, intentionality, transcendence *in statu nascendi* – a limited openness for the world and others” (Wadenfels 1985, p. 157f). Analysis and manipulation of the mimesis prevent doubling the other, the transfer requires an examination of the given. The work on improvisational potentials implies “self-experience and self-realization as well as the experience of the other and capability of encounter” (Frohne 1997, p.18).

“Configuration of another positioned in the self” (Kubitza 2005, p. 286) Helmut Plessner describes as embodiment in an interminable dialectical process of being oneself and becoming somewhat different. With embodiment Plessner proposes a body oriented development in which the subject consistently develops itself based on the formation of differences between the self and the other as well as the formation of foreignness with ourselves, while equally incorporating continuous and discontinuous instances of experiences (ibid. p.298f). Even presence is not constituted by simply being there, but by a continuous process of becoming and changing (Blasius 2011, p.78), by a non-termination of action and subject.

Self-encounter in art profits from confrontation with the other and alienation in the self and other, from transfer and from uniqueness (Richter 2012, p.87f). Uniqueness is a crucial characteristic of improvisation in music and movement – the intro- and inter-subjective, spatio-temporal and artistic experiences cannot be repeated. Therefore, they evade the possibility of being objectified by the actor – the artistic experience and how it is subjectively embedded determines the situation only in that moment. “Experiencing the moment creates a new sensibility for disruptions that do not mark collapses but an awakening and that allow an experience that neglects the moment of transition when being labeled as internal or external. Experiencing the moment pushes the boundaries of the knowledge of continuity, it disrupts the cycle of automatic reproduction and continuous boredom” (Seitz 1994, p. 182). The attention, therefore, needs to

be concentrated on each moment during improvisation. It must be focused and at the same time relaxed in thought, following one's own intuition and keeping one's own intention.

Improvisation can be a tool of composition or a way to achieve composition (Zaiser 2008). Improvisation can become a determined form through composition. When it comes to determinations, contents and means of expression need to be questioned and evaluated. Whole courses, parts, and details can be recapitulated from memory and via video documentations. "Composing ... are just those moments in which the circle of moving oneself and perceiving pauses and which allow us to visualize images of its performance, however, merely to dissolve and convert them anew in the subsequent performance" (zur Lippe 1987, p. 370). Individuality can be even more nuanced in such a phase of artistic process, when you look and hear closely to the inside and outside, delve deeply in the movement and sound and detect from the distance where there are technical and artistic strengths and weaknesses. During the creative process itself "the initial emotional involvement fades gradually... Conscious choosing and deciding is important for the composition or, more specifically, the work on choosing and deciding is characteristic" (Wilke 1990, p. 273).

The Gestalt theory provides guiding principles to examine and reflect on developments, transitions and courses in compositions of music and movement. A meta-perspective keeps in mind the respective relation to the whole and the context. The secrets of artistic work and their results are not only in the detail and in their accurate elaboration and artful structure. "In the vast majority of cases the whole is not the same as the sum of its parts, neither is it simply more than the sum of its parts – the typical whole is so different from the sum of its parts that thinking in such summative terms only yields a distorted, depleted caricature of the authentic reality" (Wertheimer 1991, p. 124). The principles that have been derived from Gestalt theory are relevant to artistic analyses of these compositions on different levels of perception and expression. The central principle of simplicity implies that "all patterns of stimuli are viewed in a way, so that the resulting structure is as simple as possible" (Frings 2016). The principles of figure and ground, proximity, similarity, connectedness of elements, familiarity, symmetry etc. scan appearances for their discrimination as well as summarization. The principle of figure and ground elevates the individualistic from the whole – an aspect that should not only be interpreted theoretically based on Gestalt theory.

The presentative symbol system of music and movement is characterized by demanding the individualistic in artistic processes of expression and interpreta-

tion – in improvisation as well as in composition and choreography, from the view of the producer as well as that of the product and the recipient. In contrast to a linguistic, discursive symbol system “displaying acquisition reveals open spaces of the non-identical. It is the spaces that leave room for the subjective, the bodily, the emotional, the unconscious” (Brandstätter 2013, p. 39). In artistic-pedagogic eurhythmics the individualistic needs to find and occupy its place. “How many forces of the fantasy only awake so late because teachers never demand anything else from their students than the application of flimsy formulas and because they facilitate in them first the conscious and then the unconscious imitation of ways of composition, that our ancestors passed on with a feeling of being that is totally different from ours – instead of encouraging them to that instinctive and elementary will to express that has its roots in their ownmost – physical and spiritual – temper” (Dalcroze p. 121f). Artists and pedagogues, teachers and students search for individual solutions in music and movement tasks – in this lies an artistic and didactic quality unparalleled.

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