

INTERNATIONAL CONFERENCE  
OF DALCROZE STUDIES

30 July – 03 August 2017  
Université Laval, Québec City, Canada

3<sup>rd</sup> International Conference  
of Dalcroze Studies (ICDS3)

## The living moment: Exploring improvisational practice

3<sup>e</sup> Congrès international  
sur les études dalcroziennes (ICDS3)

## L'improvisation sous toutes ses formes

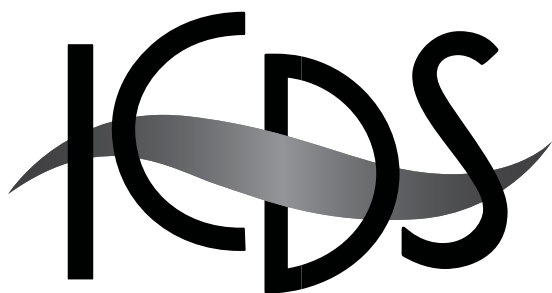
PROGRAMME

EDITORS: John Habron & Louise Mathieu



UNIVERSITÉ  
**LAVAL**





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Faculty of Music  
Pavillon Louis-Jacques-Casault  
1055, avenue du Séminaire  
Université Laval  
Québec (Québec) G1V 0A6  
CANADA

**PROGRAMME**

**EDITORS: John Habron & Louise Mathieu**



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Edited by John Habron & Louise Mathieu

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# INTRODUCTION



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John Habron

Welcome! Bienvenue! It is a double pleasure to welcome you to the 3rd International Conference of Dalcroze Studies (ICDS3) and to Québec City, Canada. The combination of our third gathering and our first outside Europe confirms the conference as a biennial event of global relevance and is a sign of the rapid, worldwide development of Dalcroze studies.

The programme is richer and more diverse than ever. Building on the success of ICDS2 (University of Music and Performing Arts Vienna, 2015), we have more than 150 presentations of research, practice and artistic work to inspire and engage you. Delegates from all continents are coming together to share a richness of emerging knowledge and practice regarding the music-movement connection in education, the arts and humanities, as well as the social, health and life sciences.

We are honoured to introduce seven eminent keynotes, from the fields of Dalcroze practice, music psychology, neuroscience and the phenomenology of pedagogy. This year, for the first time, the programme includes Dalcroze master-classes given by four 'keynote practitioners'. These will allow for shared experiences of Dalcroze in action, followed by in-depth reflection from practice and research perspectives. Delegates may wish to participate or observe; all are invited to discuss! The keynotes will help to guide and inform our discussions, which focus on the theme of improvisation, a central element in Dalcroze practice and related fields of rhythmic/musical education, somatic practice, various forms of music or movement therapy and the performing arts. We will explore improvisation as a "form of knowledge creation through expressive practice" (Siddall & Waterman, 2017: 3\*) and consider its profound relationships to musicking and embodiment.

Presenting ICDS in Canada is also an opportunity to reflect on and celebrate the country's own traditions of Dalcroze practice, not least at Université Laval. This is reflected in *Dalcroze Eurhythmics in Canada* (annex to the exhibition *Émile Jaques-Dalcroze: Music in Movement*), one of the roundtables (Canada's Dalcroze Pioneers: Pathways from past to future, chair Selma Odom), and the appearance of Prof. Emeritus Lucien Brochu as our Guest of Honour.

With its bespoke website and brand, ICDS is now an established event on the international conference circuit, attracting delegates from wide range of disciplines. It is also developing its organisational processes, including the awarding of the conference. The Scientific Committee has already confirmed the host country for ICDS4, in 2019. This will be announced during our closing ceremony (not to be missed!) and we hope will inspire others to apply to host in 2021.

Amongst our sponsors, we are especially grateful to SSHRC (Social Sciences and Humanities Research Council of Canada) for a substantial Connection Grant, allowing us to realise our ambitious plans for this conference. I hope ICDS3 will lead to many enriching and life-giving connections, providing not only new perspectives on practice and research, and evidence to present to policy-makers, but also the basis for stronger ties across geographical, disciplinary and intellectual boundaries. Enjoy these connections and make sure to share them with others when you return home!

**John Habron** | Chair, Scientific Committee

\* Siddall, G. & Waterman, E. (eds) (2016) *Negotiated Moments: Improvisation, Sound, and Subjectivity*. Durham and London: Duke University Press.

# ACKNOWLEDGEMENTS



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Josée Vaillancourt



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Louise Mathieu

As the International Conference of Dalcroze Studies grows, so does the number of individuals who bring it to life through their hard work and commitment. Working collaboratively and consistently throughout the full two-year period between conferences, this group is due a deep debt of gratitude.

First and foremost, thanks to the Scientific Committee (Ruth Alperson, Karin Greenhead, John Habron, Marja-Leena Juntunen, Louise Mathieu, Selma Odom, Jane Southcott and Josée Vaillancourt) and the Organising Committee (Josée Vaillancourt, Louise Mathieu, Gilles Comeau and Ursula Stuber), who have worked tirelessly, bringing a special combination of talents, experience and wisdom to the creation of the 3<sup>rd</sup> International Conference of Dalcroze Studies (ICDS3). Great thought and care has gone into planning every detail of the event, which is not easy to achieve when committee members are flung across the globe, communicating mainly by email.

Special additional thanks are due to Jane Southcott and Joan Pope (Scientific Committee member 2013-2015), for reviewing bursary applications, to Jane (again) for leading two Getting Started Seminars, to Selma Odom for producing an annex to the conference exhibition, and to Karin Greenhead, Bethan Habron-James, Josée Vaillancourt and Louise Mathieu for their help with translations for the programme and the website.

Due to an overwhelming number of submissions, we found ourselves calling on the support of many international colleagues to help with the peer review process. They are listed below and we thank them all for their service, and especially for stepping in at such short notice.

We are very grateful for support from the Principals of Université Laval, the former Dean of the Faculty of Music, Professor Robert Rousseau, and the current Dean of the Faculty of Music, Professor Carmen Bernier, who agreed to host ICDS3.

Special thanks also to the Executive Director of the Faculty of Music, Richard Laplante, for his generous advice and administrative support, and his staff Luce Pomerleau, Martine Nadeau, Robert Gosselin and Patrick Gauvin.

The conference committees are also very grateful to Professor Lucien Brochu, Guest of Honour, and Professor Susan O'Neill, President Elect of ISME, for their attendance at, and contributions to, ICDS3.

We also express our gratitude, for their help preparing the exhibition 'Emile Jaques-Dalcroze: Music in Movement', to: Stéphanie Bois-Houde, Head of Cultural Mediation Activities, Université Laval Library; Mélissa Gravel, Librarian Consultant, Université Laval Library; and Soazig Mercier, Librarian at the Institut Jaques-Dalcroze, Geneva.

For providing space and technical support and equipment, we are grateful to: Professor Francis Dubé and Professor Maite Moreno, Laboratoire de recherche en formation auditive et didactique instrumentale (LaRFAD); Prof. Robert Faguy, Laboratoire des nouvelles technologies de l'image, du son et de la scène (LANTISS); Prof. Jonathan Bolduc, Laboratoire Mus-Alpha Laboratory; the Department of literature, theatre and cinema, Université Laval; and the Centre de services et de ressources en technopédagogie, Faculté des sciences de l'éducation, Université Laval.

We also thank Christiane Martel, Chantal Masson-Bourque, Andrea Creech who helped in the recruitment of juniors and seniors for the Rhythmics demonstrations, and we are most grateful to the seniors and the children (and their parents) for consenting to participate.

Thanks to the following Université Laval students, for helping in the smooth running of the conference: Roxanne Bédard, Francis Belcourt, Jennifer Blackburn-Savard, Davi Bronguel, Catherine Charron-Drolet, Eva-Marie Cloutier, Florence Duchesne-Laplante, Marie-Claude Dumoulin, Julie Ferland-Gagnon, Hugo Laporte, Keven Larouche, Marie-Chantal Lemieux, Claire Mallin, Catherine Marquis, Marie-Catherine Nicole, Marie-Audrey Noël, Maude Ouellet, Comtesse Parent, Vanessa Poulin, Pierre-Olivier Roy, François-Olivier Salvaille-Millette, Carolane Tremblay, Lei Wang and Amélie Whittom.

We are also grateful to the great number of session chairs, too numerous to mention by name here, for their help in looking after presenters and ensuring the conference runs on time.

Finally, our heartfelt thanks to friends, and our nearest and dearest, who supported us throughout the journey: Vivian Gottheim, Patricia Fournier and Bethan Habron-James.

Nous remercions très sincèrement toutes les personnes qui, de près ou de loin, ont contribué à la réalisation de ce congrès!

**John Habron** | Chair, Scientific Committee

**Josée Vaillancourt** | Chair, Organising Committee

**Louise Mathieu** | Co-Chair, Scientific & Organising Committees

## THANKS TO OUR ADDITIONAL PEER REVIEWERS

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**Graham Welch**

Chair of Music Education, UCL Institute of Education, UK

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- > Approaches: An Interdisciplinary Journal for Music Therapy
- > Audio Culture Research Unit, Kingston University in London
- > BC Orff
- > British Association for Music Therapy
- > The cfp list
- > Dalcroze Canada
- > Dalcroze France
- > Dalcroze Society of America
- > Dalcroze UK
- > Fédération des associations des musiciens éducateurs du Québec (FAMEQ)
- > Fédération des Enseignants de Rythmique (FIER)
- > Golden Pages
- > International Music Education Research Centre (iMERC)
- > International Institute for Critical Studies in Improvisation (IICSI)
- > International Laboratory for Brain, Music and Sound Research (BRAMS) / Laboratoire international de recherche sur le Cerveau, la Musique et le Son, Université de Montréal, McGill University
- > Journal for the Anthropological Study of Human Movement (JASHM)
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- > McMaster Institute for Music & the Mind (MIMM), McMaster University
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- > RHUTHMOS and Pascale Michon
- > Rhythmik Schweiz
- > Royal Northern College of Music, UK
- > Svenska Rytmikförbundet
- > Universität für Musik und Darstellende Kunst Wien (mdw)

# WELCOMES



Josée Vaillancourt

## **BIENVENUE de la part de Josée Vaillancourt**

Présidente du Comité organisateur de la 3<sup>e</sup> Conférence internationale sur les études dalcroziennes  
Professeure à la Faculté de musique de l'Université Laval et directrice du Chœur de la faculté

Bienvenue au 3<sup>e</sup> congrès international sur les études dalcroziennes, lieu de rencontre interdisciplinaire entre chercheurs, pédagogues et artistes, réunis pour partager et faire évoluer les connaissances de leurs domaines respectifs.

Bienvenue à Québec, berceau de la francophonie en Amérique du Nord, ville nommée joyau du patrimoine mondial par l'UNESCO en 1985. Québec, une ville festive et active!

Bienvenue à l'Université Laval, milieu de vie dynamique au cœur de la ville de Québec, qui accueille et rassemble 46000 étudiants pendant l'année scolaire.

Bienvenue à la Faculté de musique, où les études aux cycles supérieurs donnent lieu à des recherches variées, qui portent notamment sur l'importance de la conscience corporelle chez le musicien et l'intégration de la pédagogie dalcrozienne dans la formation vocale et instrumentale, en direction chorale, et dans le développement des enseignants de musique.

La présence à la faculté de musique de cours de Rythmique et d'Eutonie, offerts à tous les étudiants depuis une quarantaine d'années, participe à l'essor de l'intérêt pour ces domaines.

La Faculté de musique de l'Université Laval est honorée d'accueillir le 3<sup>e</sup> Congrès international sur les études dalcroziennes, célébrant sous maintes facettes l'improvisation, qui trouve sa place au cœur même des études dalcroziennes. Nous recevons pour cette édition de l'ICDS un nombre record de congressistes, issus de domaines éclectiques, qui auront l'occasion d'échanger, d'observer et de participer à des conférences, des démonstrations, des ateliers et des représentations artistiques sur ce sujet passionnant qu'est l'improvisation.

Au très grand plaisir de vous accueillir!

Josée Vaillancourt

---

## **WELCOME from Josée Vaillancourt**

Chair of the Organising Committee of the 3rd International Conference of Dalcroze Studies  
Professor at the Faculty of Music of Université Laval and director of the Faculty Choir

Welcome to the 3<sup>rd</sup> International Conference of Dalcroze studies, an interdisciplinary gathering where researchers, teachers and performers can meet to share and grow in their understanding of each other's practice.

Welcome to Quebec, cradle of the French language and culture in North America and the town crowned as a jewel of World Heritage by UNESCO in 1985. Quebec, a vibrant and festive city!

Welcome to Université Laval, a dynamic centre at the heart of Quebec City that attracts 46,000 students in an academic year.

Welcome to the Faculty of Music, where rich and varied research takes place, focusing in particular on the importance of physical awareness for musicians, and the integration of Dalcroze pedagogy in vocal and instrumental studies, chor-

al conducting and teacher training. The inclusion of classes in Dalcroze Eurhythmics and Eutony, which have been on offer to all students for forty years, is at the heart of the expanding interest in these areas.

The Faculty of Music at Université Laval is honoured to host the 3<sup>rd</sup> International Conference of Dalcroze Studies, with its focus on celebrating the many aspects of improvisation, which is at the heart of Dalcroze practice. At this 3<sup>rd</sup> ICDS, we welcome a record number of delegates from diverse backgrounds who will have the opportunity to share experiences, and to observe and participate in scientific and artistic presentations, demonstrations and workshops on this year's theme: the fascinating subject of improvisation.

We look forward to welcoming you!

Josée Vaillancourt



Carmen Bernier

### **BIENVENUE de la part de Carmen Bernier**

Doyenne de la Faculté de musique de l'Université Laval

Bienvenue à Québec, pour ce 3<sup>e</sup> Congrès international sur les études dalcroziennes!

C'est avec fierté que l'Université Laval accueille, à titre d'hôte officiel, ce remarquable événement scientifique, artistique et pédagogique. La Faculté de musique a une relation toute particulière avec la Rythmique Jaques-Dalcroze puisqu'elle est offerte à l'ensemble des étudiantes et des étudiants et est obligatoire pour ceux inscrits au Baccalauréat en enseignement de la musique, un programme phare à la faculté. De plus, un nombre grandissant d'étudiantes et d'étudiants aux études supérieures s'intéresse à la Rythmique en contexte de pédagogie et d'interprétation musicales.

La venue du Congrès international sur les études dalcroziennes et l'implication de plusieurs professeurs et de nombreux étudiants et étudiantes de tous les cycles, que ce soit à titre de présentateurs ou de collaborateurs à l'organisation, contribueront certainement à renouveler

l'intérêt et à renforcer la présence des idées novatrices de Jaques-Dalcroze à la faculté. Par ailleurs, le thème du congrès, *L'improvisation sous toutes ses formes*, rejoint l'importance accordée à la création, laquelle traverse l'ensemble des programmes de la Faculté de musique.

Finalement, la faculté est heureuse de mettre à la disposition de l'ICDS3 et de ses congressistes les salles de concert, les salles de cours et les salles spécialisées pour le mouvement. C'est aussi avec plaisir qu'elle offre les services de professionnels qui sont en appui à l'organisation du congrès.

Les conditions sont réunies pour faire de ce 3<sup>e</sup> Congrès international sur les études dalcroziennes un immense succès!

Au plaisir de vous y rencontrer.

Carmen Bernier

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### **WELCOME from Carmen Bernier**

Dean of the Faculty of Music, Université Laval

Welcome to Québec for the 3<sup>rd</sup> International Conference of Dalcroze Studies!

As official hosts, Université Laval is proud to welcome you to this unique gathering of researchers, artists and teachers. The Faculty of Music has a special relationship with Dalcroze Eurhythmics in that its study is offered to all music students and is obligatory for those on the Bachelor of Music Education degree, a flagship programme of the Faculty. In addition, a growing number of graduate students are interested in its pedagogical and artistic applications.

The presence of the Conference here at Université Laval will certainly renew and strengthen the interest in Dalcroze Eurhythmics, not least by the involvement of many staff and students as both presenters and organisers of the event. Its theme, *The Living Moment: Exploring Improvisational Practice*, resonates with the importance that the Faculty of Music places on creative practice, across all its programmes.

Finally, the Faculty is pleased to offer the Conference the use of its concert halls, lecture theatres and movement studios, as well as the support of professional services staff.

The scene is set for the assured success of the 3<sup>rd</sup> International Conference of Dalcroze Studies!

I look forward to meeting you all.

Carmen Bernier



Louise Mathieu

### BIENVENUE ET HOMMAGE À L'INVITÉ D'HONNEUR DE L'ICDS3 de la part de Louise Mathieu

Vice-présidente du Comité scientifique et du Comité organisateur de la 3<sup>e</sup> Conférence internationale sur les études dalcroziennes

C'est un immense plaisir de vous accueillir à Québec pour le 3<sup>e</sup> congrès international des études dalcroziennes. La tenue de cet événement à la Faculté de musique revêt pour moi une signification toute particulière, puisque c'est ici, alors que j'entreprenais des études musicales universitaires, que j'ai été initiée à la rythmique Jaques-Dalcroze. À l'époque, l'École de musique, qui deviendra plus tard la Faculté de musique que nous connaissons aujourd'hui, était dirigée par un homme de grand talent, humaniste et visionnaire, qui a contribué de façon remarquable au développement de l'établissement. Un homme qui n'a pas hésité à sortir des sentiers battus et à intégrer la rythmique Jaques-Dalcroze dans les programmes d'études des interprètes et enseignants de la musique. Et j'ai nommé Monsieur Lucien Brochu.

Au nom des générations d'étudiants et étudiantes qui, comme moi, ont eu le privilège de se développer musicalement, artistiquement et personnellement grâce à la rythmique Jaques-Dalcroze, au nom de mes collègues rythmiciciens qui ont eu le bonheur d'œuvrer dans une discipline qui stimule

notre créativité et notre autonomie, et qui fait appel à l'engagement de l'ensemble de notre personnalité, je veux vous remercier, cher Monsieur Brochu, d'avoir su saisir, il y a de cela 47 ans, la richesse des idées de Jaques-Dalcroze, idées que l'on qualifie novatrices, encore aujourd'hui. La nature du travail dalcrozien, qui souligne les liens indissociables entre les dimensions sensorielles, émotives et cognitives de l'être humain, a été validée par de nombreuses recherches scientifiques au cours du XX<sup>e</sup> siècle et sert encore de fondement à la pédagogie contemporaine.

Cher Monsieur Brochu, vous avez su déceler la valeur éducative de la rythmique Jaques-Dalcroze et vous avez apporté une contribution remarquable à son développement à l'Université Laval. Nous voulons vous rendre hommage et vous témoigner notre respect, notre admiration et notre profonde reconnaissance.

Louise Mathieu

### WELCOME & HOMAGE TO ICDS3'S GUEST OF HONOUR given by Louise Mathieu

Co-Chair of Scientific Committee and Organising Committee of the 3<sup>rd</sup> International Conference of Dalcroze Studies

It is my great pleasure to welcome you to Québec for the 3<sup>rd</sup> International Conference of Dalcroze Studies. The fact that this event takes place at the Faculty of Music is of particular significance for me because it was here, as an undergraduate music student, that I first encountered Dalcroze Eurhythmics. At that time, the School of Music (later the Faculty of Music that we know today) was directed by a man of great talent; a humanist and a visionary who made a remarkable contribution to the development of the institution. A man who did not hesitate to turn aside from well-trodden paths to include Dalcroze Eurhythmics in courses for performers and teachers of music. I am speaking of Monsieur Lucien Brochu.

In the name of generations of students who, like me, have had the privilege of developing musically, artistically and personally, thanks to Dalcroze Eurhythmics; in the name of those of my colleagues who are rhythmicians and who rejoice in the ability to work in a discipline that stimulates our crea-

tivity and our autonomy, and which solicits the engagement of our entire person, I want to thank you, dear Monsieur Brochu, for having grasped the richness of Dalcroze's ideas, 47 years ago, ideas that, even today, are considered innovative. The nature of the Dalcroze work, emphasising as it does the indissoluble links between the sensory, emotional and cognitive aspects of the human person, has been supported by numerous scientific research projects in the course of the 20<sup>th</sup> century and provides a basis for contemporary approaches to teaching and learning.

Dear Monsieur Brochu, you discerned the educative value of Dalcroze Eurhythmics and made a remarkable contribution to its development at Université Laval. We would like to pay homage to you and to offer you our respect, our admiration and our deepest gratitude.

Louise Mathieu



Lucien Brochu

## OUR GUEST OF HONOR

Lucien Brochu is Professor Emeritus of the Music Faculty of Université Laval. After his musical studies at Université Laval (organ and piano), his career focused on teaching the history of music, Gregorian chant and music education. As Head of the Library, between 1947 and 1969, he was in charge of the inventory of printed materials and manuscripts of music before 1800. From 1962 to 1977, he was Head of the School of Music, during which time he initiated the school's remarkable expansion. In this period he embedded the study of Dalcroze Eurhythmics into the curriculum of the School of Music (which, in 1977, became the Faculty of Music). Between 1947 and 1988, Prof. Brochu worked as a teacher, was head of the Graduate studies and was editor of the *Journal for Research in Music Education*.

## NOTRE INVITÉ D'HONNEUR

Lucien Brochu est Professeur émérite de la Faculté de musique de l'Université Laval. Après des études musicales (piano et orgue) à l'Université Laval, il oriente sa carrière vers l'enseignement de l'histoire de la musique, du chant grégorien et de l'éducation musicale. Responsable de la bibliothèque de 1947 à 1969, il s'occupe de l'inventaire des imprimés et manuscrits de musique antérieurs à 1800, conservés à la Bibliothèque de l'Université Laval. De 1962 à 1977, il est directeur de l'École de musique et donc l'initiateur de sa remarquable expansion pendant ces 15 années. C'est durant cette période qu'il instaure la Rythmique Jaques-Dalcroze dans les programmes d'études de l'École de musique (qui accèdera au rang de Faculté de musique en 1997). Monsieur Brochu a aussi été responsable des programmes des deuxième et troisième cycles, éditeur des Cahiers d'information sur la recherche en éducation musicale et enseignant de 1947 à 1988.

# GALA EVENING

## 17:00 Opening ceremony

*Salle Henri-Gagnon (SHG)*

Performance: Syn-Phon – Musical improvisation on the film of a graphic score by the Turkish composer Candas Sisman

Welcome addresses: Josée Vaillancourt, Chair of Organising Committee; Carmen Bernier, Dean of the Faculty of Music, Université Laval; and John Habron, Chair of Scientific Committee

Performance: Excerpt of Stravinsky's *The Rite of Spring*, piano four-hands. Coda, the Finale of NoBody Dance: The Rite of spring, a Stereoscopic Digital Dance Film Based on Mocap and Particles Technologies

A message from ISME President Elect, Susan O'Neill, Professor of Music Education and Director of Research for Youth, Music and Education (RYME) at Simon Fraser University, Vancouver, Canada

Homage to ICDS3's Guest of Honour Professor Lucien Brochu, given by Louise Mathieu, Co-Chair of Scientific Committee and Organising Committee.

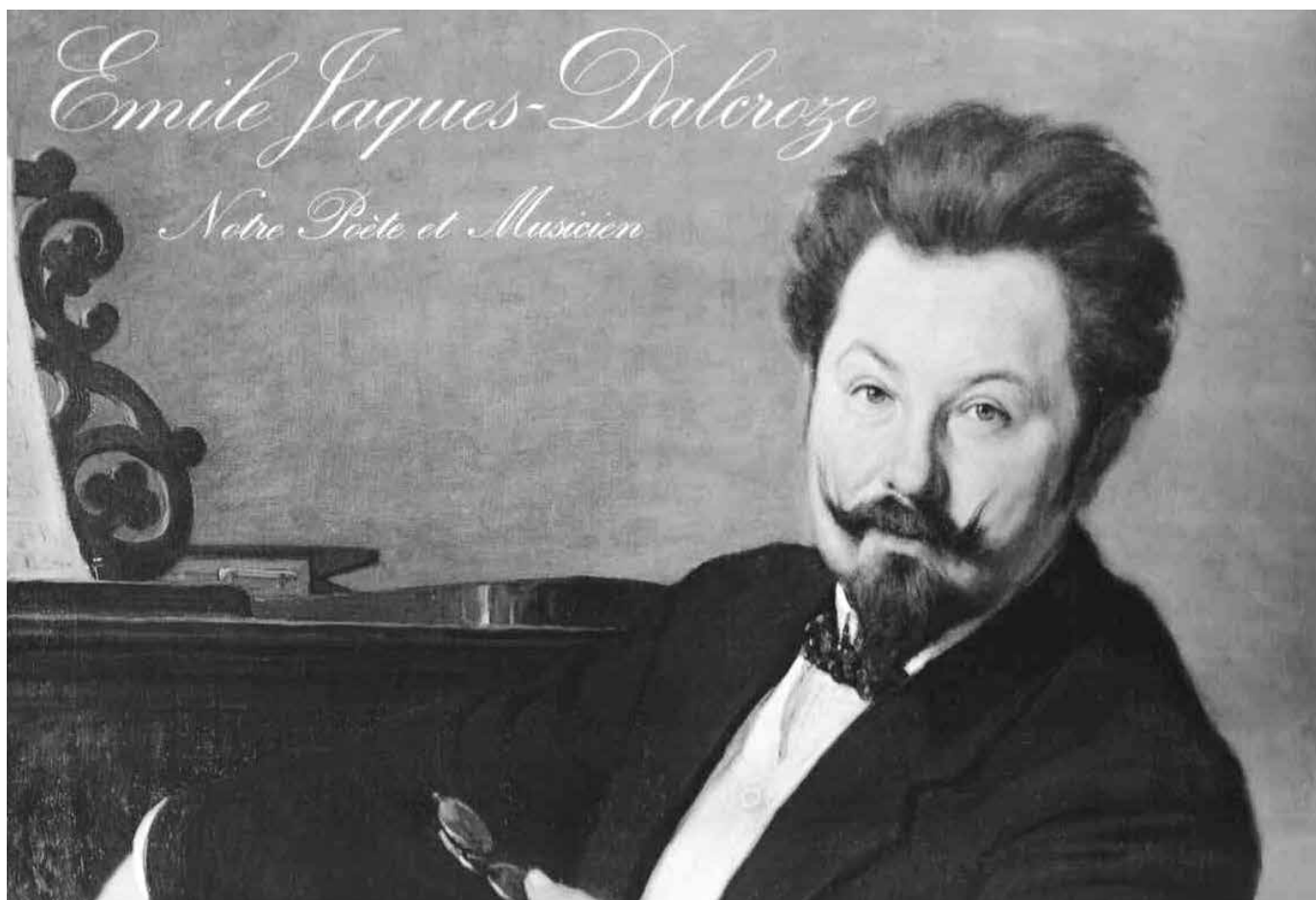
Piano improvisation: Ruth Gianadda and Françoise Lombard

## 18:00 Promenade to the conference exhibition:

'Emile Jaques-Dalcroze: Music in Movement' *Bibliothèque/ Library (Pavillon Jean-Charles Bonenfant, 4<sup>th</sup> floor)*

## 18:30 Cocktail Dinner

*Le Cercle, Pavillon Alphonse Desjardins*



## SYN-PHON – MUSICAL IMPROVISATION ON THE FILM OF A GRAPHIC SCORE BY THE TURKISH COMPOSER CANDAS SISMAN

FÉLIX BERGERON

*Haute École de Musique (HEMU), Lausanne, Suisse*

Felix Bergeron offers an improvised percussion rendition of the graphic film SYN-Phon by Turkish film-maker Candas Sisman. Since the film consists of the passage of a line through time, the audience will easily be able to 'visualise' the improvised performance. Graphic scores are a form of musical notation found in experimental and contemporary music since the 1950s. However, as Étienne Marie Joseph Lamaison (2013) states in his thesis *The interpretation of non-procedural graphic scores*: "These are intuitive musics in the sense that they are not concerned with the usual procedures for performance but invite the performer to engage playfully in game-like processes". Furthermore, during the performance the audience does not usually see the graphic score but only experiences the 'end result' - the musician's performance. Finally, in imitation of the 'classical' score, graphic scores are usually presented on a stable medium (paper). Here, since a red time-line runs the length of the film, the performer is relieved of responsibility for the time element and is able to concentrate on the other parameters of his improvisation. For the duration of this excerpt of the film, Felix Bergeron will link his musical gestures to graphic forms passing on the screen. For the audience, the film will be a reflection 'in real time' of the processes of improvisation present in this performance.

## SYN-PHON – IMPROVISATION MUSICALE SUR LE FILM GRAPHIQUE DU COMPOSITEUR TURC CANDAS SISMAN

FÉLIX BERGERON

*Haute École de Musique (HEMU), Lausanne, Suisse*

Félix Bergeron proposera une interprétation percussive improvisée du film graphique SYN-Phon du compositeur turc Candas Sisman. Le film comportant une ligne de temps, l'auditeur pourra facilement « visualiser » la performance improvisée. Les partitions graphiques sont une forme de notation musicale présente dans la musique expérimentale et contemporaine depuis les années 1950. Cependant, comme le dit Étienne Marie Joseph Lamaison (2013) dans sa thèse intitulée *L'interprétation des partitions graphiques non-procédures*: "Ce sont des musiques intuitives en ce sens qu'elles ne suivent pas une procédure d'exécution, mais invitent l'interprète à élaborer des processus de jeux." De plus, le public n'a habituellement pas accès à la partition graphique lors de la performance. Il n'a en effet que le "résultat final", l'interprétation du musicien. Enfin, à l'image d'une partition "classique", les partitions graphiques sont habituellement présentées sur un support fixe (papier). Ici, le film défilant avec une ligne de temps tracée en rouge, la notion de temps n'est plus du ressort de l'interprète, lui permettant ainsi de se concentrer sur les autres paramètres de son improvisation. Pendant cet extrait du film, Félix Bergeron reliera ses gestes musicaux aux formes graphiques défilant sur l'écran. Pour l'auditeur, le film sera un reflet "en temps réel" des processus d'improvisation présents dans cette performance.

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**Félix Bergeron** est professeur de didactique de l'improvisation à la Haute école de musique de Lausanne. Professeur de batterie à l'Ecole de jazz et de musique actuelle de Lausanne et responsable pédagogique de l'École Jeunesse et Musique à Blonay/St-Légier, il participe et dirige également de nombreux projets musicaux et artistiques. L'improvisation étant à la base de sa pratique musicale (notamment dans son projet iYNNU, musique électroacoustique improvisée), il s'en inspire pour développer des outils pédagogiques qu'il utilise dans son enseignement et qu'il partage avec des étudiants ou des professeurs d'instrument et de chant.

**Félix Bergeron** teaches Improvisation Pedagogy at the Institute of Advanced Musical Studies, Lausanne. He is also a percussion tutor at the Jazz and Pop Music School of Lausanne, is Head of Pedagogy at the School Jeunesse et Musique à Blonay/St-Légier, and organises and participates in many musical and artistic projects. With improvisation at the heart of his musical life (notably his electro-acoustic project iYNNU), he is drawn to develop pedagogical tools for students and instrumental/vocal teachers alike.

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## CODA, THE FINALE OF NOBODY DANCE: THE RITE OF SPRING, A STEREOSCOPIC DANCE FILM BASED ON MOCAP AND PARTICLES TECHNOLOGIES

MARTINE ÉPOQUE & DENIS POULIN (directors)

Dance Department, UQAM, Montreal, Canada

HOUSHID AND MEHRSHID AFRAKHTEH (pianists)

UQAM, Montreal, Canada

Research-creation based on MoCap brought the authors to state their innovative concepts of "dance without body" (2006), "particle dancers" and "dancers' kinetic signatures" (2010). The combination of these three paradigms is the seed of their *CODA, the finale of NoBody dance: The Rite of Spring*, a 11-minute digital film (2014). Based on the piano version of the Stravinsky-Nijinsky-Roërich masterpiece, the dance metaphorically evokes events caused and survived by Man and Earth in our modern era. As particles are the origin of the universe and life on Earth, and thus the witnesses to the original parity between Man and his environment, this film is entirely made of particles whose use transcends and sublimates its intent. With its non-figurative interpreters, *CODA, the finale of NoBody dance: The Rite of Spring* introduces a dance that is innovative in its aesthetic signature as well as in the technological tools used for its creation. Since its release in August 2015, CODA 3D has earned several prestigious awards, including the 3D Entertainment reward of the 3D Guild in Bruxelles (December 2015), the *Outstanding Achievement* Jury Prize (3D – animation Short Film Category) of the Advanced Imaging Society in Hollywood (January 2016) and the Best Animation Film of 5th FIVER International DanceFilm Competition, La Rioja (January 2017. 2D version).



*Coda, the finale of Nobody dance: the Rite of Spring*

## CODA, LE FINAL DE NOBODY DANSE : LE SACRE DU PRINTEMPS, UNE CINÉDANSE STÉRÉOSCOPIQUE BASÉE SUR LA CAPTURE DU MOUVEMENT ET LE TRAITEMENT DE PARTICULES

MARTINE ÉPOQUE et DENIS POULIN (réalisateurs)

Département de danse, UQAM, Montréal, Canada

HOUSHID et MEHRSHID AFRAKHTEH (pianistes)

UQAM, Montréal, Canada

La recherche-cr  ation en technochor  graphie men  e par les auteurs depuis 2001 leur a permis d'  noncer les concepts novateurs de « danse sans corps » (2006), de « danseurs de particules » et « de signatures motrices des danseurs » (2010). La combinaison de ces trois paradigmes est la source de *CODA, le final de NoBody danse : le Sacre du printemps*, une cin  danse de 11 minutes (2014). Faisant usage de capture du mouvement (MoCap) et de traitement de particules, Denis Poulin et Martine   poque   voquent m  taphoriquement des   v  nements caus  s et subis par l'homme et la Terre    notre   poque moderne. Ils offrent dans un m  me geste une relecture contemporaine du chef d'  uvre de Stravinski- Nijinsky-Ro  rich, dans sa version pour piano 4 mains. Interpr  t  e par des danseurs non figuratifs, la danse de CODA est innovatrice tant par ses outils de cr  ation technochor  graphique que dans sa signature artistique. CODA, en effet, est exclusivement constitu   de particules qui viennent transcender et sublimer son intention esth  tique en rem  morant la formation de l'univers et de la vie sur terre, et en t  moignant de ce fait de la parit   originelle entre l'homme et son environnement. Depuis sa sortie en ao  t 2015, CODA st  r  oscopique a   t   laur  at de plusieurs r  compenses prestigieuses, dont le prix Animation 3D de la Guilde 3D    Bruxelles (d  cembre 2015), le *Outstanding Achievement* Jury Prize (3D – animation Short Film Category) de la Advanced Imaging Society    Hollywood (janvier 2016) et le Best Animation Film of 5<sup>th</sup> FIVER International DanceFilm Competition    La Rioja (janvier 2017, version 2D).

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Emblematic dance figure in Quebec, UQAM's emeritus professor **Martine Époque** (choreographer, Eurhythmics specialist and professor) was the founder and artistic director of the famous contemporary dance company of Montreal Groupe Nouvelle Aire. She was the principal actor in the creation of the dance department at UQAM (1985) and of "L'Agora de la danse" (1991). Martine has earned international recognition for her stage work, conferences and publications. She is the recipient of the Clifford E. Lee prize for choreography in 1983 and the Denise Pelletier "Prix du Québec" in 1994. Martine has devoted her life to technochoreography since 1999. A number of articles and television reports have focused on her career.

Figure phare de la danse au Québec, **Martine Époque** – chorégraphe, rythmicienne, professeure émérite de l'Université du Québec à Montréal (UQAM) – fut la fondatrice et la directrice artistique de la compagnie de danse contemporaine bien connue Groupe Nouvelle Aire. On lui doit la création du Département de danse de l'UQAM (1985) et de l'Agora de la danse (1991). Ses œuvres chorégraphiques pour la scène et pour l'écran, ses publications et ses conférences ont acquis une reconnaissance internationale. Récipiendaire de nombreuses bourses, subventions et honneurs, dont le Prix du Québec Denise Pelletier (1994) et le prix de chorégraphie Clifford E. Lee (1983), sa carrière a fait l'objet de nombreux articles et émissions télévisuelles. Depuis 1999, elle consacre sa recherche-crédation à la technochorégraphie.

Montmorencien emeritus professor **Denis Poulin** Poulin (PhD, UQAM, 2012; MA Cinema and television, University of Michigan in Ann Arbor, 1977) has been a dancer and photographer at Groupe Nouvelle Aire. He was a dance professor at Collège Montmorency in Laval where he founded the dance department and its programs (1985) as well as the 3D Human Movement Animation program (2007). Fascinated by screen dance, Denis has directed many movies and videos for his choreographic creations and those of Martine Époque. In 1976, he received the Best Achievement in cinematography Award from University of Michigan for his film "Solo". In 1983, his movie, "Beyond Curtains / Ni scène, ni coulisses", produced by The National Film Board of Canada (1978), won the "Enta Maratone dei Templi cup" at the International Film Festival of Salerno.

Professeur émérite du Collège Montmorency de Laval, **Denis Poulin** (PhD,

UQAM, 2012; MA Cinema and television, University of Michigan in Ann Arbor, 1977) fut danseur et photographe du Groupe Nouvelle Aire. Professeur de danse au Collège Montmorency, en 1985, il fonde le Département de danse et y élabore les programmes d'études; en 2007, il met sur pied le programme d'animation du mouvement humain en 3D. Réalisateur fasciné par la danse à l'écran, il a signé de nombreux films et vidéos pour ses spectacles chorégraphiques multimédia et ceux de Martine Époque. Il a reçu le Best Achievement in cinematography Award de l'Université du Michigan (1976) pour son film de danse "Solo", et la coupe "Enta maratone dei Templi" du Festival international de cinéma de Salerno (1983) pour "Ni scène, ni coulisses / Beyond curtains" (1978), produit par l'Office National de Film du Canada (ONF).

Twin sisters, **Hourshid** and **Mehrshid Afrakhteh** are soloist pianists and duettists. Under the name of TwinMuse, they have played on many different occasions in France, Quebec, Toronto and Montreal for events and organisations such as the Festival de la fête de la musique à Mont Tremblant under the artistic direction of Angèle Dubeau, the Canadian Music Centre (Montreal), Les Journées de la culture (Maison de la culture Frontenac, Montreal), the Oscar Peterson Hall and the Chapelle Historique du Bon-Pasteur (Montreal). They have collaborated in artistic projects with Canadian composers Nicole Lizée, Matthew Davidson and Tim Brady, and choreographers Elizabeth Suich and Frédéric Tavernini. The Afrakhteh sisters perform the piano duet version of Stravinsky's Rite of Spring for the film CODA, produced by the National Film Board of Canada, and directed by Dr Denis Poulin and Martine Époque.

Soeurs jumelles, **Hourshid** et **Mehrshid Afrakhteh** sont pianistes solistes et duettistes. Mieux connues sous le nom de TwinMuse, elles se sont produites en France, à Toronto, au Québec, notamment au festival Fête de la Musique à Mont Tremblant sous la direction artistique d'Angèle Dubeau, au Centre de Musique Canadienne, à la Maison de la Culture Frontenac, à la salle Oscar Peterson et à la Chapelle Historique du Bon-Pasteur (Montréal). Elles ont collaboré aux projets artistiques des compositeurs canadiens Nicole Lizée, Matthew Davidson et Tim Brady, et des chorégraphes Elizabeth Suich et Frédéric Tavernini. Les TwinMuse exécutent un extrait de la version piano à quatre mains du Sacre du Printemps d'Igor Stravinsky dans le film Coda, produit par l'Office national du film du Canada, et réalisé par Dr Denis Poulin et Martine Époque.

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## PIANO IMPROVISATION ON A SONG OF JAKUES-DALCROZE

IMPROVISATION PIANISTIQUE SUR UN CHANT  
DE JAKUES-DALCROZE

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**Ruth Gianadda** holds both the Licence and Diplôme Supérieur Jaques-Dalcroze. Besides teaching Dalcroze Eurhythmics in public and private schools for over 35 years, she has trained Dalcroze teachers at the Bienne Conservatoire (6 years) and at the Institut Jaques-Dalcroze, Geneva (32 years). Since 2004, Ruth has offered Eurhythmics classes for seniors and is perhaps most well known for her work in this area. She helped to establish a training course for this specific application of the Dalcroze method and, in the early stages of this work, collaborated with researchers such as Prof. Reto W. Kressig. Although Ruth has retired from the Institut Jaques-Dalcroze, she still teaches and presents at summer courses, conferences and workshops in Europe, the USA and Japan.

**Ruth Gianadda** détient la Licence et le Diplôme supérieur de la Méthode Jaques-Dalcroze. Elle a enseigné la rythmique dans le milieu scolaire et le secteur privé pendant 35 ans. Elle a également œuvré à la formation professionnelle des rythmiciens au Conservatoire de Bienne pendant 6 ans et à l'Institut Jaques-Dalcroze de Genève pendant 32 ans. Depuis 2004, elle s'intéresse particulièrement à l'application de la rythmique auprès des seniors et a collaboré aux recherches du Prof. Reto W. Kressig sur le sujet. Par ailleurs, elle a contribué à la création d'un programme de formation spécialisée en rythmique Jaques-Dalcroze pour l'enseignement aux seniors. Retraîtée de l'Institut Jaques-Dalcroze de Genève, elle n'en poursuit pas moins ses activités (conférences, ateliers, cours d'été) en Europe, en Amérique et en Asie.

**Françoise Lombard** is a musician and a teacher of both Eurhythmics and the 'Art of Listening'. Having gained the Diplôme of the Institut Jaques-Dalcroze and graduated from the Geneva Conservatoire (piano, harmony), she began to train teachers of Eurhythmics in Bienne (Switzerland). She then undertook training in the 'Art of Listening' (the method of François Louche), which she now teaches to artists, teachers and therapists in Europe and Quebec. She lives in Montreal and divides her professional life between Eurhythmics, 'Art of Listening' and composition.

**Françoise Lombard** est musicienne, rythmicienne et pédagogue de l'écoute. Diplômée de l'Institut Jaques-Dalcroze et du Conservatoire de Genève (piano, harmonie), elle forme d'abord des professeurs de rythmique à Bienne (Suisse). Elle entreprend ensuite une formation en pédagogie de l'écoute (méthode François Louche), discipline qu'elle enseigne aux artistes, instituteurs, éducateurs et thérapeutes en Europe et au Québec. Elle vit à Montréal et partage ses activités professionnelles entre l'écoute, la rythmique et la composition.

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# SPECIAL EVENTS

## IF IMPROVISATION BE THE FOOD OF LOVE... PLAY ON!

**Tuesday 01 August, 18:30**

### COCKTAIL DINNER & IMPROVISATION

Musée national des beaux-arts du Québec (MNBAQ),  
Pavillon central, avenue Wolfe-Montcalm.

Tuesday evening will bring delegates together in the stunning surroundings of Québec's fine art museum. Hired out especially for ICDS3, the museum's central pavilion is the location for this cocktail dinner. This is the perfect opportunity to relax, eat and make music with friends old and new.

You just need to bring yourself, your instrument and your creativity...!

## SI L'IMPROVISATION EST LA NOURRITURE DE L'AMOUR...PROFITONS-EN!

### COCKTAIL DINATOIRE ET IMPROVISATION

Musée national des beaux-arts du Québec (MNBAQ),  
Pavillon central, avenue Wolfe-Montcalm

La soirée de mardi réunira les congressistes dans le magnifique environnement du Musée national des beaux-arts du Québec. Le splendide pavillon central du Musée, réservé exclusivement pour l'ICDS3, sera le lieu de ce cocktail dinatoire, une occasion toute choisie pour se détendre, manger et faire de la musique avec d'anciens et de nouveaux amis.

Pour participer, vous n'avez qu'à être là, avec votre instrument et votre créativité...!

## PERFORMANCE: DIALOGUE AVEC LES CHAISES / DIALOGUE WITH THE CHAIRS

**Thursday 03 August, 15:30**

*Rêver Le Nouveau Monde*, by Michel Goulet, is a public art installation consisting of 44 chairs, in beautiful Basse Ville (Lower Town), near the Gare du Palais, Québec City. We invite delegates, whether participants in the workshop or not (See page 102 for details) to join us for the related performance held in situ on these "poetic chairs"! Each chair is inscribed with one of forty fragments of chosen texts written by forty poets, from the first days of the founding of Québec to today. The collaborative performance will incorporate music improvised by flautist Jamie Thompson playing on flûte traversière, historic period instruments, as well as traditional North American cedar flute. Performance is about 50 minutes.

Gare du Palais (Québec City train station): Bus route schedule RTC #800 to the Gare du Palais, 450 rue de la Gare du Palais, Québec.



*Rêver Le Nouveau Monde* est une œuvre d'art public créée par Michel Goulet. Formée au total de 44 chaises, cette œuvre est située près de la Gare du Palais, dans un joli secteur de la basse ville de Québec. Nous invitons les congressistes, qu'ils aient participé ou non à l'atelier (voir détails page 102), à se joindre à nous pour assister à cette prestation artistique présentée in situ en compagnie de ces chaises portant l'inscription de quarante fragments de textes écrits par quarante poètes entre le premier jour de la fondation de Québec et aujourd'hui. Lors de cette création collective, le flûtiste Jamie Thompson improvisera sur des instruments d'époque, la flûte traversière et la flûte native amérindienne de cèdre.

Gare du Palais (Gare ferroviaire centrale de Québec); autobus RTC #800 en direction de la Gare du Palais, 450 rue de la Gare du Palais, Québec.

# EXHIBITIONS

## ÉMILE JAQUES-DALCROZE: MUSIC IN MOVEMENT

Receiving its premiere in the Americas, this exhibition is devoted to the founder of Dalcroze Eurhythmics and the diverse educational, artistic and cultural developments that flow from his research and creative output.

The exhibition, of 24 textile panels and a DVD, will be on display throughout the conference on the 4<sup>th</sup> floor of the university library (Bibliothèque de l'Université Laval, Pavillon Jean-Charles-Bonenfant).

## DALCROZE EURHYTHMICS IN CANADA

This micro-exhibit is presented as an annex to the above exhibition.

It features photographs and documents capturing practices of rhythmicians since 1925. Co-curated by Amy Bowring (Director of Research, Dance Collection Danse) and Selma Odom (Professor Emerita, York University), the project is a collaboration of Dalcroze Canada and Dance Collection Danse.

## ÉMILE JAQUES-DALCROZE : LA MUSIQUE EN MOUVEMENT

Présentée pour la première fois en Amérique, cette exposition relate l'œuvre du créateur de la Rythmique Jaques-Dalcroze dont la recherche et l'innovation artistique et pédagogique ont trouvé des applications dans de nombreuses sphères de la société.

Cette exposition, constituée de 24 panneaux de toiles imprimées et d'un DVD, sera présentée pendant toute la durée du congrès au 4<sup>e</sup> étage de la Bibliothèque de l'Université Laval (Pavillon Jean-Charles-Bonenfant).

## LA RYTHMIQUE JAQUES-DALCROZE AU CANADA

Cette micro-exposition est rattachée à l'exposition principale décrite ci-dessus.

Elle met en valeur photos et documents retraçant les pratiques de rythmiciens depuis 1925. Une collaboration de Dalcroze Canada et de Dance Collection Danse, ce projet a été réalisé conjointement par les co-commissaires Amy Bowring (Directrice de recherche, Dance Collection Danse) and Selma Odom (Professeure émérite, York University).



# BURSARY AWARDS

**ICDS IS COMMITTED TO INTERNATIONALITY AND AIMS TO MAKE THE EVENT AS FINANCIALLY ACCESSIBLE AS POSSIBLE.**

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

We congratulate the award holders and are very pleased to announce that the recipients for ICDS3 are as follows.



Eilon Morris, UK

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

I am thrilled to have this opportunity to attend this year's ICDS. As a practitioner and researcher with a deep interest in rhythm, improvisation and pedagogy, the work of Jaques-Dalcroze has for many years inspired and intrigued me. Receiving the Association des Amis de Jaques-Dalcroze bursary is a great honour and I hope a great opportunity to connect with a wider community of people and to share in their knowledge and practices. I am very excited by the transdisciplinary nature of this conference and look forward to engaging with this diversity of perspectives and understandings with rigour, creativity and play.



Kateryna Zavalko, Ukraine

## **Joan Pope bursary**

I am very excited to attend the 3<sup>rd</sup> International Conference of Dalcroze Studies. As a violin teacher, working with 4-5 year-old children, I am keenly aware that learning to play the instrument should begin with the development of musical abilities. For me, Jaques-Dalcroze's method is the best way to develop the rhythmic sensibility and musicality of the child. Unfortunately, there is no training in Dalcroze nowadays in Ukraine, so it is very important for me to deepen my knowledge of the method and to get acquainted with the latest research supporting it. I hope that Dalcroze education will soon appear in Ukraine!



Solène Derbal, Canada

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

Since I discovered Dalcroze four years ago, I have been passionate about it. Next summer, I will complete the Certificate examination with Dalcroze Canada. This amazing way of learning music contributes to my personal and professional development, so I am very pleased to be able to attend the conference and meet the greater Dalcroze family and experts in the field. I am sure that this experience will inspire me and encourage me to develop other Dalcroze projects in the future.

# KEYNOTES

## WAIT AND SEE: IMPROVISATION BY CHILDREN IN A DALCROZE RHYTHMICS LESSON

Wednesday 02 August, 11:00-12:30, SHG

### RUTH ALPERSON

Hoff-Barthelson Music School, New York, USA



Dalcroze education involves the exploration of music concepts experientially, through action. In a rhythms class, the Dalcroze teacher communicates with students through music, often improvised by the teacher at the piano. Improvisation is central in teaching and

learning in the Dalcroze approach. Typically, the Dalcroze teacher will improvise a musical phrase, directing participants to "Show what you hear." The "showing" is done through movement – also improvised – that responds to the teacher's music. Through this interaction between teacher and student, a vital music-movement connection emerges; in the exchange, music is used to teach music.

Improvising provides learners with the opportunity to experiment and play with material introduced in the lesson; from this, actions and ideas emerge that are originally and authentically the learner's. The process is one of trial and discovery, which is often experienced as joyful.

In this keynote rhythms lesson, third- and fourth-grade children will be directed through basic music-movement exercises, toward the study of a short, modern musical work. Much of the children's lesson will rely on improvisation at various levels. Dalcroze teachers can only plan so much; with regard to each "next" exercise, they continually make decisions based on responses of the group, and on in-the-moment inspiration.

How will this rhythms lesson proceed? We must wait and see.

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Dr **Ruth Alperson** is Dean of The Hoff-Barthelson Music School, in Scarsdale, New York, where she is Director of The Dalcroze Center, head of the Early Childhood Education division and the Musicianship Program. Ruth is also a faculty member of The Dalcroze Program at The Diller-Quaile School of Music in New York City. She holds a BA Music from Oberlin College and a PhD in Arts and Humanities from New York University. Her doctoral dissertation is entitled *A Qualitative Study of Dalcroze Eurhythmics Classes for Adults*. Ruth earned the Licence from The Dalcroze Teachers Training Course in London, England, and the *Diplôme Supérieur* from L'Institut Jaques-Dalcroze, Geneva, Switzerland. A former faculty member of New York University, the Manhattan School of Music and L'Université Laval, Quebec City, Canada, she has presented Dalcroze workshops in the USA and abroad, including Australia, Canada, The Dominican Republic, England, Greece, Japan, Mexico, South Korea, Switzerland and Taiwan. Ruth is a member of the Scientific Committee of the International Conference of Dalcroze Studies. She is a pianist and a member of the Board of Directors of The Chamber Music Conference at Bennington College, Vermont.

### CHAIR: GILLES COMEAU

**Gilles Comeau**, Professor at the Music School of the University of Ottawa, co-ordinates the piano pedagogy and music education sectors. Dr Comeau has been the beneficiary of many research grants, including a large grant from the Canadian Foundation for Innovation to set up a research laboratory in piano pedagogy ([www.piano.uottawa.ca](http://www.piano.uottawa.ca)). He has authored many books including *Comparing Dalcroze, Orff and Kodály: Choosing your approach to teaching music* and the five books of the series *An Illustrated History of Music for Young Musicians*. He has written numerous scholarly papers and he conducts research on various aspects of music learning and teaching: music reading, motivation, piano-playing health injuries, musicians hearing sensitivity, transfer of motor learning and video-mediated learning.

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## USE IT OR LOSE IT

**Tuesday 01 August, 10:30-12:30, SHG**

### **RUTH GIANADDA**

Institut Jaques-Dalcroze, Geneva, Switzerland



La rythmique Jaques-Dalcroze (RJD) invite les participants à entrer dans le mouvement de la musique, cette dernière stimulant, suggérant, structurant, conviant à une activité aussi bien physique que mentale. Pratiquée en groupe, la RJD pour séniors fait appel à la globalité des facultés et des moyens d'expression

de la personne, et elle constitue une importante opportunité d'intégration sociale. Modérée dans son intensité, elle permet à tous les participants d'y trouver une place, fut-ce avec un état de santé diminué. Cette présentation décrira la démarche et les stratégies pédagogiques utilisées dans l'enseignement de la rythmique aux séniors et examinera le rôle spécifique qu'y joue l'improvisation. Sera également abordée l'expérience vécue des séniors lors de leur pratique de la RJD.

Music moves. In Dalcroze Eurhythmics (DE), participants are invited to enter into the movement of music which stimulates, suggests, structures and incites both physical and mental activity in those who engage with it. DE for seniors appeals to all the faculties and means of expression of each participant and, as a group activity, presents an important opportunity for social integration. In DE, the content, pace and level of the class is easily adjusted to the needs of the group, allowing all participants to find a place for themselves even where the state of health is diminished. This presentation describes the process and the pedagogical strategies used in teaching Eurhythmics to seniors and examines the particular role played by improvisation. It will also touch on the experience of seniors who practice DE.

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**Ruth Gianadda** holds both the Licence and Diplôme Supérieur Jaques-Dalcroze. Besides teaching Dalcroze Eurhythmics in public and private schools for over 35 years, she has trained Dalcroze teachers at the Bienne Conservatoire (6 years) and at the Institut Jaques-Dalcroze, Geneva (32 years). Since 2004, Ruth has offered Eurhythmics classes for seniors and is perhaps most well known for her work in this area. She helped to establish a training course for this specific application of the Dalcroze method and, in the early stages of this work, collaborated with researchers such as Prof. Reto W. Kressig. Although Ruth has retired from the Institut Jaques-Dalcroze, she still teaches and presents at summer courses, conferences, and workshops in Europe, the USA and Japan.

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## MUSIC, MOVEMENT AND THE BRAIN

Tuesday 01 August, 10:30-12:30, SHG

### RETO W. KRESSIG

University of Basel, Switzerland



There is an increasing body of scientific and clinical data examining the effects of music on the brain, from brain development through to the ageing brain and neurodegenerative disorders such as Alzheimer's disease. Recent findings suggest that musical memory can be preserved even in ad-

vanced stages and that exposure to self-chosen music can help recall self-defining memories. Linking music to movement through the means of rhythm, as practiced in Dalcroze Eurhythmics, seems to induce additional benefits for balance and gait safety among seniors. In this keynote lecture, some of the work which demonstrates this important link between music, movement and the brain will be highlighted and clinical examples of how this is being utilised for the benefit of seniors and older patients will be highlighted.

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**Reto W. Kressig**, born in Zurich (Switzerland), is Professor and Chair of Geriatrics at the University of Basel (Switzerland). After graduation and dissertation at the Zurich University Medical School in 1987, Reto specialised in internal medicine and geriatrics, St. Gallen and Geneva (Switzerland), followed by a postdoctoral fellowship at Emory University, Georgia Institute of Technology, and VA Rehab R&D in Atlanta (USA).

In 2005, Reto obtained the academic degree of Privat Dozent at the University of Geneva and in 2006 he was appointed professor at the Medical Faculty of Basel University. He is Chief Medical Officer and Member of the Directorial Board of the 260-bed University Center for Medicine of Aging at the Felix Platter-Hospital, Basel.

His scientific work and interests include older adults' gait biomechanics, physical activity, functional autonomy, nutrition and cognition in relation to principles of geriatric rehabilitation and fall prevention. He is Editorial Member of several international geriatric journals and author of over 100 original articles, reviews, letters and book chapters, including pioneering research on the effectiveness of Dalcroze Eurhythmics in reducing the risk of falls in older adults.

He is co-initiator and one of the principal investigators of the DO-HEALTH study, currently the biggest EU-Project on healthy ageing (n=2152), based on supplementation of vitamin D and omega-3 fatty acids, combined with regular exercise. Reto is Associate Professor of Gerontology at the University of Luxemburg and former Secretary of the European Academy for Medicine of Aging.

### CHAIR: ANDREA CREECH

Professor **Andrea Creech** has extensive experience as an academic, professional musician, music teacher and researcher. She is Professor in Didactique Instrumentale, Canada Research Chair in Music in Community, Faculty of Music, Université Laval. Andrea has held posts as Reader in Education and Academic Research Coordinator at University College London, Institute of Education, and Associate Lecturer (psychology) for the Open University. Previously she held principal positions in orchestras in the UK and Canada, and founded and directed a Community Music School in the Republic of Ireland. Andrea's research interests are ageing, learning and teaching for adults, wellbeing and community arts, and musical development across the lifespan.

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## ADVENTURES IN MUSIC AND MOVEMENT: IMPROVISATION – THE ESSENTIAL MEANS OF TEACHING AND LEARNING IN DALCROZE PEDAGOGY

Monday 31 July, 11:00-12:30, SHG

### KARIN GREENHEAD

Royal Northern College of Music, UK



Of the 3 branches of Dalcroze Eurhythmics, rhythmics is the core, its processes informing every aspect of the method. In rhythmics lessons, music and movement, teacher and students, time, space and energy are brought together in diverse, active, experiential and dialogical relationships. The agent in forming

these relationships is improvisation – the essential means of teaching and learning in Dalcroze pedagogy. Through improvised music the teacher guides the class into a wide variety of experiences that build skilfulness and thinking-in-action. In improvising their personal response in movement, students enact their experience, feeling, understanding and ideas with increasing precision, fluency, subtlety and skill as the teacher in turn replies with new or modified proposals or questions. Musical improvisation may also support or follow movement or create contrast or a dialogue with it. As students explore sound/movement relationships, improvise for movement and create original pieces working alone, in pairs and groups, the simultaneous development of musical, movement, personal and social skills is facilitated.

Audience members are offered a window into this complex and far-reaching creative discipline through participation in a selection of rhythmics exercises. In Dalcroze classes, students make discoveries and learn, in the first instance, pre-reflectively and non-verbally. Here, in order to begin to understand how Dalcroze pedagogy works and what is required of the Dalcroze teacher, the processes at work are investigated through explication, demonstration and discussion including accounts of students' experiences. A particular emphasis will be placed on the teacher's decision-making and ways of improvising for specific exercises.

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**Karin Greenhead** trained initially as a pianist, harpsichordist and violinist at the Royal College of Music, London and subsequently as a singer. She has also worked as a composer, arranger and conductor. In addition to her formal training in music and Dalcroze Eurhythmics, she has studied several types of dance and body-awareness techniques.

Her Dalcroze teaching has focused on the training of professional musicians, dancers and music teachers. A member of the Collège de l'Institut Jaques-Dalcroze, Geneva, and Director of Studies for Dalcroze UK, Karin is responsible for the professional training and examination of Dalcroze practitioners. She teaches regularly for the Royal Northern College of Music, Manchester and other UK conservatoires and is a frequent guest throughout Europe, North America and Asia.

The techniques and applications of Dalcroze principles that Karin has developed experimentally include Dynamic Rehearsal (for the rehearsal and performance of repertoire, solo and ensemble), now the subject of her doctoral research. Karin's conference presentations and publications include collaborations with John Habron and Louise Mathieu, the most recent being 'Dalcroze Eurhythmics: Bridging the gap between the academic and the practical through creative teaching and learning' in the Routledge volume *Creative Teaching for Creative Learning in Higher Music Education* (eds Haddon and Burnard, 2016). Her research also appears in the *Journal of Dance and Somatic Practices*, the *Journal of Arts and Humanities in Higher Education* and *Le rythme, une révolution: Emile Jaques-Dalcroze à Hellerau* (eds Kuschig and Pellois, 2015).

### CHAIR: LOUISE MATHIEU

**Louise Mathieu** holds a Doctor of arts (New York University) and the Diplôme Supérieur (Institut Jaques-Dalcroze, Geneva). Director of Studies for Dalcroze Canada and Vice-president of the Collège de l'Institut Jaques-Dalcroze, Dr Mathieu is retired professor of the Université Laval Faculty of Music (Quebec). A frequent international guest lecturer and teacher, she supervises research projects and serves on the Korean Dalcroze Journal (Hansei University) and the *Recherche en éducation musicale* (Université Laval) editorial boards.

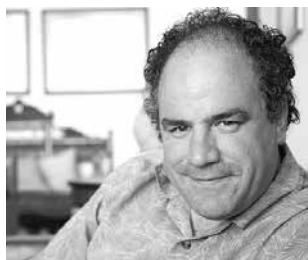
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## IMPROVISING A BEAUTIFUL AMBIGUITY: INVESTIGATING MODELS OF COMMUNICATION WITHIN MUSIC AND EMBODIED MOVEMENT

Monday 31 July, 9:00-10:15, SHG

RAYMOND MACDONALD

University of Edinburgh, Scotland



"And those who were seen dancing were thought to be insane by those who could not hear the music." This well-known quote, often attributed to Nietzsche, subtly signifies the inextricable link between embodied movement and music. Moreover, embodied movement, as a form of collaborative creativity shares some

fundamental features with music. It is universally accessible, social and inextricably linked to family, culture and education. As elemental modes of expression, embodied communication and music have the potential to communicate ideas and emotions that are profound, timeless, universal and ambiguous. Crucially, they also both involve improvisation as a fundamental process and this presentation will explore the importance of improvisation within music and embodied movement. It aims to highlight how improvisation can be utilised as a contemporary approach to artistic collaboration that can facilitate the development of new work and new ideas across a range of contexts. This paper sets out a framework, based on psychological findings, for understanding improvisation as a universal capability and an essentially social behaviour, with important implications for contemporary artistic practice, pedagogy, therapy and the psychology of social behaviour.

This presentation outlines a number of research projects that investigate the fundamental features of improvisation. Musicians' critiques of their own improvisations are discussed and key links with Dalcroze Eurhythmics, music education, dance and drama therapy are made. The paper draws together recent advances to frame improvising as an innovative and vibrant way of doing creative practice at a professional level and in everyday life. Cross-disciplinary work is a trend at the cutting edge of the performing arts, and implications of musical improvising for embodied communication and dance are considered in relation to new work emerging from a network of improvisers from music, dance, visual art and arts therapies. The implications are discussed in relation to broader social and cultural change.

The new frontiers of improvisation raise challenging and intriguing questions for artists, educators and researchers from all disciplines. For instance: What constitutes improvisation? Do all forms of improvisation represent the same

thing? Faced with myriad possibilities, how do improvisers decide what to play, or how to move? How does an improviser in a group know what the others will do? How might improvisation influence our wellbeing? In response to such questions, a definition of improvisation based on its unique behavioural features is set out as an exciting context for psychological investigation.

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After completing his PhD in Psychology at the University of Glasgow, investigating therapeutic applications of music, **Raymond MacDonald** worked as Artistic Director for a music company, Sounds of Progress, specialising in working with people with special needs. He joined Edinburgh University's School of Music in 2012 having worked at Glasgow Caledonian University previously.

He has published over 70 papers and co-edited four texts: *Musical Identities* (2002) and *Musical Communication* (2005) *Music, Health and Wellbeing* (2012) and *Musical Imaginations* (2012). His research focuses on issues relating to improvisation, psychology of music, music health and wellbeing, musical identities and music education. His work includes studying the processes and outcomes of music participation and music listening.

As a saxophonist and composer, Raymond's work is informed by a view of improvisation as a social, collaborative and uniquely creative process that provides opportunities to develop new ways of working musically. Collaborating with musicians such as Evan Parker, David Byrne, Jim O'Rourke and Marilyn Crispell, he has released over 50 CDs and toured and broadcast worldwide.

He has produced music for film, television, theatre and art installations and is a founder member of Glasgow Improvisers Orchestra. He has a particular interest in cross-disciplinary collaboration and has extensive experience of working with artists and filmmakers. A recent Creative Scotland Vital Spark Award has allowed him to develop an innovative collaborative project with visual artist Martin Boyce and filmmaker David MacKenzie that experiments with new forms of performative work, adapting to gallery, concert hall and cinema spaces.

CHAIR AND RESPONDENT: ANDREW GOLDMAN

**Andrew Goldman** is a pianist, composer and cognitive scientist. Andrew completed his PhD in 2015 at the University of Cambridge with Prof. Ian Cross on the cognition of musical improvisation. He performs regularly in solo and chamber music settings. Andrew's original musical entitled *Science! The Musical* was premiered in Cambridge, UK in 2014. He is currently a Presidential Scholar in Society and Neuroscience at Columbia University, using neuroscientific methods to study improvisation.

## BRINGING THEORY TO LIFE THROUGH IMPROVISATION

Thursday 03 August, 11:00-12:30, SHG

### LISA PARKER

Longy School of Music of Bard College, USA



Solfege is usually defined as “learning to hear what you see and see what you hear”. Undoubtedly this speaks to one essential part of what is learned through Solfege classes, the ability to sightread and take dictation. However, it leaves out the critical element of “understanding”. That connection to the brain

is, in my opinion, the most important part of Solfege training. It is through the use of improvisation that the lively connection of ear-brain and eye-brain is made.

Improvisation is fun as well as a creative outlet for students, but what other purpose does it serve? Why spend time on it?

Some improvisation exercises are designed to prove to the student that their ears already hear a lot, even without knowing anything about what they hear. This builds confidence in the ear - a good thing. Other exercises coax the ear to listen for, and react to, certain musical events, and there starts the process of educating the brain. Still other exercises ask the student to invent music which modulates to the dominant, for example, or illustrates a “short-short-long” phrase structure, or uses the dorian mode, for example. All these exercises indicate a musically educated brain and a capacity to turn knowledge into music.

The use of improvisation as a teaching tool is unique to Dalcroze education. In this lively and participatory session we will experience many types of improvisatory exercises, and come to value improvisation as an essential tool in acquiring musical understanding and freedom.

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Recently retired from the Longy School of Music of Bard College, **Lisa Parker** joined the faculty in 1977. She directed Dalcroze studies at Longy and developed degree programs leading to the Dalcroze Certificate and Dalcroze License. The Longy Summer Dalcroze Institute, a three-week, intensive course, is currently in its 30th year and attracts students from around the world. Lisa was awarded the George Seaman award for excellence in teaching in 2004 and the Nadia Boulanger award upon retirement in 2015.

Past president of the Dalcroze Society of America, Lisa remains an active member of the Professional Development Committee. She is a frequent workshop leader for teacher training in the USA as well as in Canada, Switzerland, Israel, China, Taiwan, Japan, England, Mexico, Australia and others.

A graduate of Smith College (BA) and New England Conservatory (MM in Orchestral Conducting), Lisa received her Dalcroze Certificate and License at the Dalcroze School of New York and the Diplôme Supérieur at the Institut Jaques-Dalcroze, Geneva, Switzerland. Currently she teaches classes in Body and Brain Fitness (eurhythmics) for seniors as well as workshops, Skype lessons and private lessons in Solfège, Improvisation and Dalcroze Pedagogy.

### CHAIR: FRANÇOISE LOMBARD

**Françoise Lombard** is a musician and a teacher of both Eurhythmics and the 'Art of Listening'. Having gained the Diplôme of the Institut Jaques-Dalcroze and graduated from the Geneva Conservatoire (piano, harmony), she began to train teachers of Eurhythmics in Bienne (Switzerland). She then undertook training in the 'Art of Listening' (the method of François Louche), which she now teaches to artists, teachers and therapists in Europe and Quebec. She lives in Montreal and divides her professional life between Eurhythmics, 'Art of Listening' and composition.

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## KAIROS IMPROV: INSEEING, INFEELING, INCEPTION

Wednesday 02 August, 14:00-15:30, SHG

### MAX VAN MANEN

University of Alberta, Canada



Kairos is the god of the serendipitous ephemeral moment. He is whimsical, rebellious and creative. I explore the phenomenology of Kairos temporality and the methodological question of inceptual meaningful insight. This is the moment when an intuitive understanding is sparked: catching a

reflective insight, suddenly “seeing” the meaning of something, discerning a truth in an instant of writing, being struck by a thought—where did it come from? Inception connotes origination, birth, dawn, genesis, beginning, opening. Are inceptual insights events that we can methodically produce? Or, are they given to us? Do we need to prepare and ready ourselves for them? Or do they happen to us when least expected as if by a gesture of grace? The playful figure of Kairos might suggest that any moment of play may yield phenomenological insights. But that is not necessarily the case at all. For example, insights do not likely occur when playing ping-pong or tennis. But an insight may present itself in a moment of absent-minded doodling and more likely in moments of actually doing nothing, giving over to active passivity, being caught in a Kairos timeless moment of the now while taking a walk. It is ironic that both boredom (doing nothing) and playfulness (being gratuitously engaged) are conditions that may give rise to improvisational inseeing. The figure of Kairos becomes important for our understanding of the perfect instant of the now as the source for meaningful insights. I will give brief examples of the interplay between Kairos temporality and inception in the writings of authors such as Rilke, Heidegger, Blanchot and Serres.

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**Max van Manen** (b.1942) was born and raised in Hilversum, the Netherlands. After immigrating to Canada in 1967, he taught for several years with Edmonton Public Schools, completing an MEd (1971) and a PhD (1973) in the Faculty of Education at the University of Alberta. He became a Canadian citizen in 1973.

Max has strong ties with three Canadian universities: University of Toronto, Ontario Institute for Studies in Education (Assistant Professor of Curriculum and Social Education, 1973-76); Faculty of Education at the University of Victoria (Visiting Professor, 1980-90s); University of Alberta (Professor of Secondary Education in research methods, pedagogy and curriculum studies, 1976-2008). He is Professor Emeritus at the University of Alberta and adjunct professor at the University of Victoria.

During his early studies at the University of Alberta, Max was struck by the deep intellectual chasm that existed between the pedagogical approaches to education in the Netherlands and the strong behaviorism and systems analysis of North American education. In contrast to the emphasis upon teacher performance and observable outcomes of the latter, the pedagogical approaches addressed the personal, relational, motivational, emotional and values-based preconditions of good teaching. In order to make the European approaches more accessible to Canadian graduate students and educators, Max translated classic phenomenological pedagogical texts from German and Dutch into English.

Through research funded by the Social Sciences and Humanities Research Council (SSHRC) of Canada Max has been involved in ongoing inquiry in phenomenology and pedagogy. He has written many books on the topics of phenomenological research method, meanings of the pedagogical relation, pedagogical tact, the pedagogy of self-identity in interpersonal relations, the pedagogy of recognition and the meaning of writing in qualitative research.

### CHAIR: KARIN GREENHEAD

**Karin Greenhead** holds the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva and is a frequent international guest teacher working with musicians, dancers and teachers. Karin has combined her experience as a performer with her Dalcroze practice to develop Dynamic Rehearsal techniques. Practitioner-turned-researcher she is now also a PhD candidate engaged in a phenomenological investigation into her own practice and the author and co-author of a growing number of journal articles and book chapters.

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# SYMPOSIA

## HOW MAY THE IDEA OF “EMBODIED COGNITION” HELP US UNDERSTAND IMPROVISATION?

**Wednesday 02 August, 9:00-10:30, Room 1533**

**WILLIAM R. BAUER (CHAIR)**

College of Staten Island/CUNY, USA

**ANDREW GOLDMAN**, Columbia University, USA

**WILLIAM WESTNEY**, Texas Tech University, USA

**MICHAEL JOVIALA**, SUNY Stonybrook, USA

### INTRODUCTION

The four presentations that make up this symposium address the question: HOW MAY THE IDEA OF “EMBODIED COGNITION” HELP US UNDERSTAND IMPROVISATION? Each comes at the question from a different perspective. The first presentation, “LINKING THE CONCEPT OF IMPROVISATION TO THEORIES OF EMBODIED KNOWLEDGE,” frames it within an analysis of the relationship between embodied ways of knowing and music improvisation. In the following one, “IMPROVISING EXPRESSIVE BODY MOVEMENT TO MUSIC: A PARTICIPATORY WAY TO NEGOTIATE MUSICAL MEANING, FREE OF WORDS AND THEIR REDUCTIONIST LIMITATIONS,” the investigator relates his experimental performance workshops involving musicians and their audiences to ideas about embodied cognition and musical meaning. The third presentation is a case study of the rehearsal and performance of a musical work that features improvisation. As such, “HOW CAN EMBODIED COGNITION FACILITATE PARTICULAR KINDS OF IMPROVISATION? THE CASE OF ‘LOCO MOTORS’” explores embodied cognition as an expression of mind-body integration in order to focus on the specific question: “How can embodied cognition facilitate particular kinds of improvisation?” Finally, in “DALCROZIAN WAYS OF KNOWING: WHAT DOES MULTI-LEVEL, NON-VERBAL, INTER-SUBJECTIVE, SUBLIMINAL DECISION MAKING TELL US ABOUT EMBODIED COGNITION?” we will examine teacher-student and student-student interactions in a Dalcroze class to see how we may interpret them as exemplary of advanced mind-body functionality and embodied cognition.

## LINKING THE CONCEPT OF IMPROVISATION TO THEORIES OF EMBODIED KNOWLEDGE

**ANDREW GOLDMAN**

Columbia University, USA

Musical performance is not a single kind of activity. Many empirical studies work with Western classical musicians, using pre-determined musical materials. Alternatively, working with improvisation offers a promising way to improve music studies' ability to contribute to embodied cognition theories.

Theories of embodied cognition, i.e., that the body plays a constitutive role in cognition, have been supported by studies on music and musical behavior. These studies have described the relationship between perception and action, and between the expert performer and their prosthetic instruments. Considering improvisation offers a way to expand upon these established paradigms.

This is a theoretical paper that will consider the conceptual link between improvisation and embodied cognition. Philosophical, music-theoretical and cognitive-scientific literature will be employed.

Many everyday behaviours can be understood as improvisatory: navigating a new environment, using a novel tool, having a conversation. The kind of knowledge that facilitates such improvisational capacities, hypothesised to be strong links between perception and action and the ability to simulate, resonates with embodied cognition's conceptualisation of knowledge as dynamic interaction with the world, dependent on the complementary structure of the body and the environment. In contrast to language, which has also been the subject of embodied cognition studies, music offers the ability to contrast people with similar technical abilities with different underlying ways of knowing that allow only some to improvise with those technical abilities.

Employing improvisation in empirical studies offers a way to expand the understanding of the link between music and embodied cognition.

## IMPROVISING EXPRESSIVE BODY MOVEMENT TO MUSIC: A PARTICIPATORY WAY TO NEGOTIATE MUSICAL MEANING, FREE OF WORDS AND THEIR REDUCTIONIST LIMITATIONS

**WILLIAM WESTNEY**

Texas Tech University, USA

The meaning of music has often been described (rightly) as “ineffable,” as something that transcends what words could ever say. Traditional philosophers and aestheticians do not tend to like this, because words are the medium of their profession. As I have found in my movement-based performance workshops for classical musicians, body movement can actually be quite precise and specific when it comes to exploring musical meaning in all its fullness and in negotiating substantial agreement about the meaning with others. This can provide an elegant way to avoid the philosophical pitfalls of ascribing emotional content to music as if this were its consistent “meaning,” a problem well articulated by philosophers like Susanne Langer and Ludwig Wittgenstein. Helpful thinking has also been done in this area by Richard Shusterman, whose term for embodied musical cognition is “Somaesthetics.” Modern neuroscience brings an interesting slant to the meaning-bearing qualities of mirroring the expressive movements of another person, through the current exploration of the function of “mirror neurons” in our brains. My contribution to this symposium will be to relate some of these ideas about embodied cognition and musical meaning to my experimental performance workshops involving musicians and their audiences.

## HOW CAN EMBODIED COGNITION FACILITATE PARTICULAR KINDS OF IMPROVISATION? THE CASE OF “LOCO MOTORS”

**MICHAEL JOVIALA**

SUNY Stonybrook, USA

To address the question “How can embodied cognition facilitate particular kinds of improvisation?” we will explore it as an expression of mind-body integration. I composed the suite “Loco Motors” to connect my work in the Dalcroze classroom to my life as an artist. But I found that the work also provides a provocative window into embodied cognition. Each movement gives the performers scaffolding for an ensemble improvisation based on a different Dalcroze technique, strategy and subject. Some of these—complementary rhythm, metric modulation and unequal beat—are common to many kinds of music (improvised and not). Others are unique to the Dalcroze classroom (quick reactions, follows, systemisations). The mental task afforded by the scaffolding also provides just enough distraction to keep the interpreter from falling back into his or her improvisatory habits.

On two separate occasions, I performed this work as duets with different musicians. Working with each gave me the opportunity to see how differences in background and training can affect the way a performer processes, learns and executes these Dalcrozian “scaffolds,” which here are used as improvisational structuring devices. Both were highly experienced and accomplished improvisers and each duo’s realisation was successful in its own right. But whereas the musician who had a significant amount of Dalcroze experience could interpret the scaffolds immediately, the other, who had virtually none, needed several months of weekly rehearsal to master them. These strikingly different reactions to the scaffolding suggest that Dalcroze training can help musicians cultivate a mode of embodied cognition that frees them to spontaneously realise their ideas through movement.

## DALCROZIAN WAYS OF KNOWING: WHAT DOES MULTI-LEVEL, NON-VERBAL, INTER-SUBJECTIVE, SUBLIMINAL DECISION MAKING TELL US ABOUT EMBODIED COGNITION?

**WILLIAM R. BAUER**

College of Staten Island/CUNY, USA

All healthy human beings have the potential to achieve a high degree of mind-body functionality, but expressive musical performance demands of the artist an even higher degree of advanced mind-body integration. To mobilise this potential, Emile Jaques Dalcroze's system of education uniquely leverages the human capacity for conducting multi-level, non-verbal, inter-subjective, subliminal decision making in real time. To expand our understanding of embodied cognition, this study considers how we may interpret the actions of Dalcroze students as exemplary of such advanced mind-body functionality. From the standpoint of conventional epistemology, embodied cognition would seem to be an oxymoron: it is the mind that thinks and the body that acts, and not the other way around. How, then, can we construe Dalcrozian ways of learning, knowing and teaching, which defy conventional epistemology? Students in a Dalcroze class were called upon to react instantly to non-verbal communication coming to them from the teacher and/or from fellow students in the form of improvised music. By performing intelligent expressive actions and engaging in meaningful communicative interactions in real time, the students revealed the ways in which their kinesthetic understanding evolved. In light of the uniquely Dalcrozian ways of knowing manifested in this study, we need to expand our definition of cognition to include modes of cognitive functioning that evidence a high degree of mind-body integration. To understand these findings in light of cognitive science and neuroscience, we will need to conduct further study.

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**Andrew Goldman** is a pianist, composer, and cognitive scientist. Andrew completed his PhD in 2015 at the University of Cambridge with Prof. Ian Cross on the cognition of musical improvisation. He performs regularly in solo and chamber music settings. Andrew's original musical entitled "Science! The Musical" was premiered in Cambridge, UK in 2014. He is currently a Presidential Scholar in Society and Neuroscience at Columbia University, using neuroscientific methods to study improvisation.

**William Westney** (DMA, Yale University) is the Paul Whitfield Horn Professor of Music and Browning Artist-in-Residence at Texas Tech University. Winner of the Geneva International Competition in piano, he was a Fulbright Senior Scholar in Korea and the Hans Christian Andersen Guest Professor at the University of Southern Denmark. Westney wrote the international bestseller *The Perfect Wrong Note* (Amadeus Press), and developed the "The Un-Master Class"® workshop which was profiled in the New York Times.

**Michael Joviala** is a pianist, clarinetist, composer and teacher in New York City. He holds an MA (Teachers College, Columbia University, New York City, NY) and a BA (University of the Arts in Philadelphia, PA). Michael is faculty at Columbia University, Lucy Moses School at Kaufman Music Center, The Diller-Quaile School and the American Musical and Dramatic Academy in New York City. He holds the Dalcroze Certificate (Juilliard School of Music) and License (Longy School of Music) and is Managing Editor of *Dalcroze Connections* and *The Journal of Dalcroze Studies*.

**William Bauer**, Dalcroze Society of America President, holds advanced degrees in Composition from the CUNY Graduate Center and Columbia University, in addition to the Dalcroze License and Certificate. After teaching at Rutgers University from 1994 to 2002, he joined the full-time faculty of the College of Staten Island/CUNY, where he now teaches. A recognised expert on jazz performance practice, his published work has shed light on the role of surrogate prosody in jazz expression.

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## THE HISTORICAL DEVELOPMENT AND TRANSMISSION OF IMPROVISATIONAL PRACTICE IN DALCROZE EURHYTHMICS IN THE CONTEXT OF DEVELOPMENTS IN MUSIC, THEATRE AND DANCE IN THE SECOND HALF OF THE TWENTIETH CENTURY

**Tuesday 01 August, 14:00-15:30, Room 1533**

**BARBARA DUTKIEWICZ (CHAIR)**

**IGA ECKERT**

**ALEKSANDRA BILIŃSKA**

Karol Szymanowski Academy of Music, Katowice, Poland

This symposium presents an historical overview of developments in the performing arts (music, theatre, dance) during the second half of the twentieth century, analysing selected key issues and their impact on the development of the practice of improvisation in the Dalcroze method. In the field of music, Aleksandra Bilińska will discuss contemporary compositional techniques, such as aleatoricism and graphic scores. Regarding theatre, Iga Eckert will address the development of acting techniques including improvisation based on emotional memory and collective creation. Finally, Barbara Dutkiewicz will discuss phenomena related to postmodern dance, such as references to jazz, contact improvisation, accumulation and other ways to work on open choreographic scores, as well as work on body awareness and movement technique through movement exploration.

From a range of music, theatre and dance histories, the panel will select those phenomena which most fully reveal the presence of Dalcroze Eurhythmics and the practice of improvisation. Within music, theatre and dance, the historical relationships between each discipline and the eurhythmics method will be outlined, with the main part of the lecture focusing on the analysis of these phenomena during the second half of the twentieth century and the presence of improvisational practice in them.

The symposium will present examples, such as the interrelated development of dance and Eurhythmics in Poland, where some very important factors have had an impact: (a) Several key personalities, precursors of Dalcroze Eurhythmics in Poland, were educated simultaneously in music (for example, Eurhythmics) and dance, and worked in both professions, as Eurhythmics teacher and dancers; (b) These figures exerted a tremendous impact on both the shape of the Eurhythmics method in Poland and in the development of contemporary dance and ballet; (c) The dance education system in Poland used to include Eurhythmics classes as obligatory; (d) The trend of combining Eurhythmics and artistic dance has re-emerged in the current generation of Eurhythmics teachers, who often take studies in contemporary or postmodern dance (including dance education and choreography).

In their works can be seen the use of dance techniques characteristic of postmodern dance in music choreographies made in response to the assumptions of the Dalcroze method created on the canvas of improvisational practice and *plastique animée*; (e) Postmodern dance often uses different types of improvisation to generate movement material. Of course, in eurhythmics and postmodern dance, the methods of working with improvisation, the goals and the means of artistic expression are different from each other, but comparing them turns out to be very inspiring for improvisational practice consistent with the assumptions of eurhythmics.

In addition, during the symposium we will discuss: Ways of working using open stage form (examples of work with students from the Academy of Music in Katowice) and the use of improvisation (movement, acting and musical) in theatrical performances illustrated with selected examples. Finally, the panel will consider music choreography (based on *plastique animée*) in the light of open art work theory (Ingarden, Eco), illustrated with examples using improvisation during the presentation.

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**Barbara Dutkiewicz** (PhD (dr hab.)) graduated from the Academy of Music in Katowice (Master of Art in Eurhythmics). Her PhD thesis was entitled *Improvisation as a creative method of theatre in the second half of the 20<sup>th</sup> century*. In 2012, Barbara published the book *Polystylistics or Discourse with the Past: Choreography of Music in the Light of Postmodernism on the Basis of Chosen Musical Works*. She was awarded the first prize at the First European Eurhythmics Competition in Trossingen.

**Iga Eckert** (MA) graduated from the Academy of Music in Katowice in two specialities: Eurhythmics and conducting of ensembles; she was awarded the Promotion of Young Culture Creators Prize of the City of Katowice (2007, 2009). Associated with the Wojciech Kilar State Music School and the Karol Szymanowski Academy of Music in Katowice, Iga is also the co-founder of the association *Poddańczy Theatre* and a member of *Bez Rzędów Theatre* in Cracow.

**Aleksandra Bilińska** (MA), composer, ethnomusicologist, improviser, graduated from the Academy of Music in Katowice and University in Warsaw (specialisation in ethnomusicology). She has taken part in international conferences as a theorist and presenter of piano improvisation workshops (ISME World Conference, Brazil; Dalcroze Institutes in Germany, Belgium, Taiwan and USA, and at universities in Poland). The scope of her research comprises techniques of 20<sup>th</sup>-century music and electronic music, and artistic work with choreographers. Her compositions have been performed in many countries.

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## **EUTONIE GERDA ALEXANDER : IMPROVISATION ET CRÉATIVITÉ**

THE EUTONIE OF GERDA ALEXANDER:  
IMPROVISATION AND CREATIVITY

**Monday 31 July, 14:00-15:30, Room 4775**

### **URSULA STUBER (PRÉSIDENTE DU SYMPOSIUM)**

Université Laval, Québec, Canada

### **JEAN-MARIE ALEXANDRE,**

Université Laval, Québec, Canada

### **MARIE-PIER DARVEAU,**

Indépendante, Québec, Canada

### **NADINE DIONNE,**

Cégep Lévis-Lauzon et École de musique Jésus-Marie, Québec, Canada

### **MARIE-CLAUDE DUMOULIN,**

Université Laval, Québec, Canada

## **INTRODUCTION**

Dans le domaine de l'éducation somatique et des approches qui proposent le développement de la conscience corporelle, l'Eutonie Gerda Alexander® (EGA) se distingue, entre autres, par la place accordée à l'improvisation et à la créativité. Après avoir été formée à la Rythmique Jaques-Dalcroze (RJD), Gerda Alexander (1908-1994) développa ses propres conceptions pédagogiques et artistiques pour en venir à élaborer dès 1940 l'approche qui porte son nom.

Ce symposium, qui réunit cinq eutonistes, abordera l'EGA sous divers angles : (a) Ursula Stuber et Nadine Dionne traiteront des idées maîtresses issues de la RJD que G.-Alexander a développées à sa manière. Ce travail s'appuie sur une recherche documentaire portant particulièrement sur l'improvisation; (b) Marie-Claude Dumoulin approfondira la place exercée par l'improvisation dans l'acte pédagogique de l'eutoniste. Elle exposera le cadre théorique de son travail doctoral et une partie des résultats de sa recherche qui porte sur les gestes professionnels du professeur d'eutonie qui enseigne à des musiciens; (c) Marie-Pier Darveau et Jean-Marie Alexandre exécuteront, à tour de rôle, une étude de mouvement élaborée au cours de leur formation professionnelle. Par la suite, ils relateront les différentes étapes du processus de création qui ont mené à la forme définitive de l'étude en soulignant le rôle spécifique de l'improvisation dans leur démarche.

Une discussion entre l'auditoire et les conférenciers clôturera le symposium.

## **IMPROVISATION ET CRÉATIVITÉ EN EUTONIE GERDA ALEXANDER**

IMPROVISATION AND CREATIVITY  
IN GERDA ALEXANDER'S EUTONY

### **NADINE DIONNE**

Cégep Lévis-Lauzon et École de musique Jésus-Marie, Québec, Canada

### **URSULA STUBER**

Université Laval, Québec, Canada

Dans le domaine de l'éducation somatique et des approches qui proposent le développement de la conscience corporelle, celle de Gerda Alexander (1908 – 1994) se distingue, entre autres, par la place accordée à l'improvisation et à la créativité. En effet, dans sa pédagogie prédomine le souci d'offrir à l'individu la possibilité de trouver son mode de mouvement naturel, libre et unique. Avant l'élaboration de sa propre approche, qu'elle nommera Eutonie (1957), G.-Alexander est d'abord formée à la danse et à la Rythmique Jaques-Dalcroze. Quelles idées maîtresses de Jaques-Dalcroze a-t-elle retenues, lesquelles a-t-elle développées à sa manière? Comment est-elle arrivée à ses propres conceptions pédagogiques et artistiques tout en y conjuguant ses expériences et observations? De quelle façon l'improvisation et la création sont-elles présentes dans l'enseignement et la pratique de l'eutonie? Qu'entend-on par « étude de mouvement » en eutonie? Dans le cadre de la formation professionnelle, comment l'étude de mouvement prend-elle tout son sens, sur les plans pédagogique et artistique? S'appuyant sur une recherche documentaire (livres, articles, conférences, filmographie), et des entretiens d'Ursula Stuber avec Gerda Alexander, qui toutes deux ont exercé la profession de rythmicienne avant de se consacrer à l'Eutonie, cette communication jettera un éclairage sur les rapports entre l'Eutonie et la Rythmique Jaques-Dalcroze.

**LE GESTE PROFESSIONNEL EN EUTONIE  
GERDA ALEXANDER : LE RÔLE QUE JOUE  
L'IMPROVISATION CHEZ L'EUTONISTE  
QUI INTERVIENT AUPRÈS DE MUSICIENS**

PROFESSIONAL GESTURES IN EUTONY: THE ROLE  
OF THE EUTONIST'S IMPROVISATION WHEN WORKING  
WITH MUSICIANS

**MARIE-CLAUDE DUMOULIN**

Université Laval, Québec, Canada

L'Université Laval offre aux étudiants en musique un cours qui vise le développement de la conscience corporelle et la prévention des blessures d'ordre musculosquelettique. Il s'agit du cours Eutonie I. On y enseigne des notions de base en anatomie et en physiologie ainsi que les principes de l'Eutonie Gerda Alexander. En plus d'aider l'étudiant à acquérir des moyens pour remédier aux inconforts générés par la pratique instrumentale, le cours favorise une pleine expression du potentiel musical de l'étudiant. Après avoir donné ce cours à quelques reprises, j'ai voulu approfondir mes recherches sur le geste professionnel de l'eutoniste dans ce contexte. Cette communication présente les résultats préliminaires de mon travail doctoral qui s'intéresse à la question suivante : que fait le professeur d'eutonie lorsqu'il intervient auprès d'un musicien? Tout d'abord, j'exposerai le cadre théorique de ma recherche qui s'appuie sur les travaux de Bucheton (2009) et de Jorro (2006, 2004). Ensuite, je décrirai diverses étapes de ma démarche méthodologique (observation et analyse de séances d'eutonie offertes à des musiciens; entretiens d'explicitation avec des professeurs d'eutonie). Enfin, à la lumière des travaux en cours, je décrirai le rôle que joue l'improvisation dans l'acte pédagogique de l'eutoniste.

**PRÉSENTATION D'ÉTUDES DE MOUVEMENT  
ET RÉCITS DU PROCESSUS DE CRÉATION**

PERFORMANCE OF MOVEMENT STUDIES:  
NARRATIVES ON THE CREATIVE PROCESS

**MARIE-PIER DARVEAU**

Indépendante, Québec, Canada

**JEAN-MARIE ALEXANDRE**

Université Laval, Québec, Canada

La pratique de l'Eutonie Gerda Alexander s'appuie sur trois grands principes : « le toucher », « le contact » et « le transport ». Elle invite ceux qui s'y adonnent à travailler et à raffiner le mouvement à l'aide de chacun de ces principes. Dans un premier temps, nous exécuterons deux études de mouvement créées selon ces principes. Ces études ont été composées dans le cadre de la Maîtrise sur mesure en Eutonie (Université Laval); elles ont été travaillées et présentées à plusieurs reprises et dans différents contextes au cours de cette formation. Dans un deuxième temps, nous décrirons leur processus de création : des premières étapes, qui font appel à l'improvisation, jusqu'à l'obtention de la forme définitive de l'étude. Nous traiterons : (a) de l'évolution de la recherche relative au mouvement corporel ; (b) du moment où la structure de l'étude se précise; et (c) des difficultés rencontrées lors de ce travail. Les défis que comporte la présentation d'une étude de mouvement devant un public seront également discutés avec les collègues et les congressistes.

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**Jean-Marie Alexandre** détient un Baccalauréat en théâtre et une Maîtrise en eutonie de l'Université Laval. Eutoniste, comédien et clown thérapeutique, il s'intéresse à l'acte de création d'œuvres esthétiques autant qu'à l'art comme outil d'intervention dans le domaine de la santé. Il poursuit actuellement une Maîtrise en théâtre dans le cadre de laquelle il se penche sur le processus de création d'un spectacle solo.

**Marie-Pier Darveau** s'est d'abord intéressée au corps par l'entremise du théâtre. Dans le cadre de sa formation universitaire, elle a participé à un premier cours d'eutonie qui lui a tout de suite ouvert les portes sur les vastes possibilités que permet la pratique régulière de l'Eutonie Gerda Alexander®. Cela l'a menée à poursuivre sa formation en s'inscrivant à la Maîtrise sur mesure en Eutonie (Université Laval). Elle est eutoniste depuis septembre 2015.

**Nadine Dionne** est détentrice d'une Maîtrise en eutonie de l'Université Laval. Elle travaille avec une clientèle diversifiée (chanteurs, musiciens, comédiens, artistes en arts visuels, et personnes soucieuses de bouger avec économie et efficacité). Son enseignement, adapté à chacun, vise le développement de la conscience corporelle et l'amélioration de l'expression scénique.

**Marie-Claude Dumoulin** est eutoniste. Elle détient une Maîtrise en éducation musicale et une Maîtrise en eutonie de l'Université Laval. Elle poursuit actuellement, dans cette même université, des études doctorales en éducation musicale. Elle s'intéresse au domaine de l'éducation somatique, plus particulièrement à la conscience corporelle chez le musicien. Sa recherche doctorale porte sur les gestes professionnels de l'eutoniste qui enseigne à des musiciens. Elle enseigne l'eutonie (chargée de cours à la Faculté de musique de l'Université Laval), et le piano dans différentes écoles de musique de la région de Québec.

**Ursula Stuber** est rythmicienne, psychomotricienne et eutoniste. Elle est actuellement professeure retraitée à la Faculté de musique de l'Université Laval où, en 1970, elle instaure, en collaboration avec Marianne Wahli-Delbos, la Rythmique Jaques-Dalcroze et un programme de formation professionnelle dans cette discipline. Par la suite, tout en développant les études professionnelles en Eutonie Gerda Alexander au Québec, elle crée des programmes universitaires en eutonie à l'Université Laval (Microprogramme de 2<sup>e</sup> cycle et Maîtrise en eutonie). Elle s'intéresse particulièrement à l'apport de l'eutonie auprès des musiciens dans une optique d'ergonomie gestuelle et d'efficacité sonore. Elle est régulièrement invitée à donner des cours et des séminaires au Canada et à l'étranger.

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# ROUNDTABLES

## HOW CAN THE DALCROZE METHOD INFORM HOW WE ASK SCIENTIFIC QUESTIONS ABOUT IMPROVISATION?

**Tuesday 01 August, 8:30-10:00, Room 1533**

### ANDREW GOLDMAN (CHAIR)

Columbia University, USA

**HYUN GU KANG**, California State University San Marcos, USA

**RAYMOND MACDONALD**, University of Edinburgh, Scotland

Dalcroze practitioners and pedagogues have much to offer cognitive scientists working on improvisation. This roundtable will seek to draw from their expertise in order to form better empirical questions and explore how the effects of Dalcroze methods can be studied scientifically.

In recent years, cognitive scientists and neuroscientists have been turning their attention to improvisation in order to explain how people are able to spontaneously generate novel behaviours, or in the case of music, create pieces of music in the course of performance. There are many other scientific questions to ask about improvisation, however, apart from how the brain can do novel and spontaneous things. For example, improvisers tend to learn in ways that emphasise embodied knowledge. How does embodied knowledge facilitate the ability to improvise? Given that Dalcroze pedagogues focus on connecting musical understanding with movement, there is much to gain by harnessing this insight to develop a different set of scientific questions about improvisation.

The chair will lead a discussion based on existing scientific work and discuss the various challenges of such work, including operationalising improvisation and maintaining ecological validity in the laboratory. In this context, the roundtable will then focus on developing a set of experimental methods that can investigate improvisation based on insights and teaching practices from the Dalcroze tradition. Possible future collaborations will be discussed to bring scientific and Dalcroze perspectives into closer, more nuanced communication.

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**Andrew Goldman** is a pianist, composer, and cognitive scientist. Andrew completed his PhD in 2015 at the University of Cambridge with Prof. Ian Cross on the cognition of musical improvisation. He performs regularly in solo and chamber music settings. Andrew's original musical entitled *Science! The Musical* was premiered in Cambridge, UK in 2014. He is currently a Presidential Scholar in Society and Neuroscience at Columbia University, using neuroscientific methods to study improvisation.

**Hyun Gu Kang** is an assistant professor in the Kinesiology Department at California State University San Marcos. His work on gait, postural control and fall epidemiology has been published in biomechanics and clinical journals. He currently supervises fall prevention programmes at the University in collaboration with the San Marcos Senior Activity Center.

**Raymond MacDonald** is Professor of Music Psychology and Improvisation at University of Edinburgh. His ongoing research focuses on issues relating to improvisation, psychology of music, music health and wellbeing, musical identities and music education. He has published over 70 papers and co-edited five texts: *Musical Identities* (2002), *Musical Communication* (2005), *Music Health and Wellbeing* (2012), *Musical Imaginations* (2012), and *The Handbook of Musical Identities* (2017). As a saxophonist and composer his work is informed by a view of improvisation as a social, collaborative and uniquely creative process that provides opportunities to develop new ways of working musically. Collaborating with musicians such as Evan Parker, David Byrne, Jim O'Rourke and Marilyn Crispell, he has released over 50 CDs and toured and broadcast worldwide.

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## DALCROZE STUDIES: ACHIEVEMENTS, ASPIRATIONS AND CHALLENGES

**Thursday 03 August, 9:00-10:30, Room 1533**

### JOHN HABRON (CHAIR)

Royal Northern College of Music, UK

**MARJA-LEENA JUNTUNEN**, Sibelius Academy,

University of the Arts, Finland

**LOUISE MATHIEU**, Université Laval, Canada

**SELMA ODOM**, York University, Canada

**LIESL VAN DER MERWE**, North-West University, South Africa

What is the state of research into Dalcroze Eurhythmics and what is there to learn from related fields? What have been the most significant achievements in recent times? What are the aspirations of practitioners and scholars working in Dalcroze studies, and how can we collaborate to realise them? What are the challenges – socio-economic, political, environmental and technological – that might influence how we move forward?

This roundtable will seek answers to these questions by bringing together leading researchers in the field of Dalcroze studies. With representation from Europe, Africa and the Americas, and researchers at different career stages, the panel will consider how research into Dalcroze practice, theory and history can develop. Delegates will be encouraged to contribute and help address questions such as 'What do music & movement teachers and practitioners need from researchers, and vice versa?' The roundtable will also discuss how research in Dalcroze studies relates to local, national and international policies in education, the arts and health, and how context-sensitive and meaningful research strategies can be built as a result. Finally, as a roundtable at the 3<sup>rd</sup> International Conference of Dalcroze Studies (ICDS3), we will ask: 'What have been the impacts of the ICDS and where should it go next?' All delegates, returning to ICDS or attending for the first time, are warmly invited to take part.

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Dr **John Habron** is Head of Music Education at the Royal Northern College of Music, Manchester, UK and Senior Research Fellow in the MASARA (Musical Arts in South Africa: Resources and Applications) research group at North-West University, South Africa. He researches across the areas of music education, music therapy and the medical humanities, with particular interests in the practical, theoretical and historical connections between music, movement and wellbeing. During 2015-16, John was guest editor of a special issue entitled 'Dalcroze Eurhythmics in Music Therapy and Special Music Education' for *Approaches: An Interdisciplinary Journal of Music Therapy*.

**Marja-Leena Juntunen** (PhD, MMus) is Professor in Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. She has been teaching in music teacher education for over twenty years. Marja-Leena's professional activities have also included in-service teacher training, workshops and lectures on Dalcroze pedagogy both in Finland and abroad. Her main research interest areas cover embodiment, Dalcroze pedagogy, narrative inquiry, music education at school, music teacher education and higher music education.

**Louise Mathieu** holds a Doctor of arts (New York University) and the Diplôme Supérieur (Institut Jaques-Dalcroze, Geneva). Director of studies for Dalcroze Canada and Vice-president of the Collège of the Institut Jaques-Dalcroze, Dr Mathieu is retired professor of the Université Laval Faculty of Music (Quebec). A frequent international guest lecturer and teacher, she supervises research projects and serves on the *Korean Dalcroze Journal* (Hansei University) and the *Recherche en éducation musicale* (Université Laval) editorial boards.

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

Dr **Liesl van der Merwe** is the research director of MASARA (Musical Arts in South Africa: Resources and Applications) and Associate Professor in the School of Music at the North-West University. Her research interests lie in the fields of Dalcroze Eurhythmics, spirituality, music education and researching lived musical experiences. Liesl supervises postgraduate studies in music education and also teaches research methodology, music education and bassoon. Since 2014 she has been the chairperson of the School of Music's research committee. Prof. Van der Merwe obtained a DMus in bassoon performance and a PGCE. She actively performs in professional orchestras, chamber music ensembles and conducts the North-West Youth Orchestra.

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## THE JOURNAL OF DALCROZE STUDIES: IMPROVISING A BEGINNING

**Monday 31 July, 14:00-15:30, Room 1531**

### **MICHAEL JOVIALA (CHAIR)**

Dalcroze Society of America

**WILLIAM R. BAUER**, College of Staten Island/CUNY, USA

**JOHN HABRON**, Royal Northern College of Music, UK

**MARJA-LEENA JUNTUNEN**, Sibelius Academy,  
University of the Arts, Finland

**SELMA LANDEN ODOM**, York University, Canada

The visionary work begun by Emile Jaques-Dalcroze has blossomed into a vibrant worldwide practice since its birth over one hundred years ago. Yet despite its relevance to many fields (e.g. neuroscience, psychology, motor learning) it remains largely unknown outside of the field of music education. Likewise, many practitioners who have devoted major portions of their lives to meeting the considerable demands of Dalcroze teaching may be unaware of the multiple ways current science and scholarship can inform their own practice. To address these challenges, the Dalcroze Society of America is launching a new peer-reviewed journal dedicated to interdisciplinary scholarship relevant to the theory and practice of Dalcroze.

To envision what such a prestigious home for Dalcroze scholarship will look like, we welcome all delegates to take part in this roundtable, which will be led by an international panel of specialists from the fields of music theory, education, therapy and history who are also experienced editors, reviewers and published authors. How can we encourage contributions from a wide range of scholarly fields? How might the latest research from these fields inform our understanding of both traditional practices and possible avenues of innovation? How can we use current technology such as video and online distribution to our best advantage? The roundtable is an opportunity for seasoned researchers, editors and peer reviewers to share their insights into the pleasures and pitfalls of developing, editing, publishing academic journals. Come, help us shape the aims and scope of a new journal in this open forum discussion!

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**Michael Joviala** is a pianist, clarinetist, composer and teacher in New York City. He holds an MA (Teachers College, Columbia University, New York City, NY) and a BA (University of the Arts in Philadelphia, PA). Michael is faculty at Columbia University, Lucy Moses School at Kaufman Music Center, The Diller-Quaile School, and the American Musical and Dramatic Academy in New York City. He holds the Dalcroze Certificate (Juilliard School of Music) and License (Longy School of Music) and is Managing Editor of *Dalcroze Connections* and *The Journal of Dalcroze Studies*.

**William Bauer**, Dalcroze Society of America President, holds advanced degrees in Composition from the CUNY Graduate Center and Columbia University, in addition to the Dalcroze License and Certificate. After teaching at Rutgers University from 1994 to 2002, he joined the full-time faculty of the College of Staten Island/CUNY, where he now teaches. A recognised expert on jazz performance practice, his published work has shed light on the role of surrogate prosody in jazz expression.

Dr **John Habron** is Head of Music Education at the Royal Northern College of Music, Manchester, UK and Senior Research Fellow in the MASARA (Musical Arts in South Africa: Resources and Applications) research group at North-West University, South Africa. He researches across the areas of music education, music therapy and the medical humanities, with particular interests in the practical, theoretical and historical connections between music, movement and wellbeing. During 2015-16, John was guest editor of a special issue entitled 'Dalcroze Eurhythmics in Music Therapy and Special Music Education' for *Approaches: An Interdisciplinary Journal of Music Therapy*.

**Marja-Leena Juntunen** (PhD, MMus) is Acting Professor in Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. She has been teaching in music teacher education for over twenty years. Marja-Leena's professional activities have also included in-service teacher training, workshops and lectures on Dalcroze pedagogy both in Finland and abroad. Her main research interest areas cover embodiment, Dalcroze pedagogy, narrative inquiry, music education at school, music teacher education and higher music education.

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

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## CANADA'S DALCROZE PIONEERS: PATHWAYS FROM PAST TO FUTURE

**Tuesday 01 August, 15:30-17:00, Room 4520**

### **SELMA LANDEN ODOM (CHAIR)**

York University, Toronto, Canada

**GILLES COMEAU**, University of Ottawa, Canada

**DOROTHY DE VAL**, York University, Toronto, Canada

This roundtable will showcase three eminent teachers who worked in Canada and then invite everyone to join in an exchange of memories and Dalcroze stories. Madeleine Boss Lasserre, after training in her native Switzerland with Jaques-Dalcroze, introduced Eurhythmics in 1925 at the Margaret Eaton School in Toronto. Between 1927 and 1977, she taught generations of children and adults at the Royal Conservatory of Music. Referring to Lasserre's notebooks and other sources, including her own childhood experience as a pupil, Dorothy de Val will comment on three phases of Lasserre's teaching in various environments in the context of the changing musical and social life of Toronto. Selma Odom will add photos and a clip showing the exercise "conducting with the body" filmed in Lasserre's garden in 1937. Gilles Comeau will provide a personal testimony of being the last student of Brenda Beament, a 1934 graduate of the London School of Dalcroze Eurhythmics. She taught in Ottawa music and dance schools from the late 1940s, later becoming a specialist in F. M. Alexander Technique. Selma Odom will briefly map Dalcroze activity across Canada onward from the 1960s, highlighting the multi-faceted career of Donald Himes, Lasserre's student who carried Dalcroze teaching into the 21<sup>st</sup> century. Ideally, others present will chime in to remember this remarkable pianist, dancer and Feldenkrais teacher. The last part of the roundtable will imagine future collaboration to collect and make Canadian Dalcroze memories, archival resources and histories accessible online.

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**Gilles Comeau**, Professor at the School of Music of the University of Ottawa, founded the Piano Pedagogy Research Laboratory, which conducts multi-disciplinary research on piano learning and teaching: music reading, motivation, physiological aspects of performance, piano-playing health injuries and video-mediated learning. His books include *Piano Pedagogy: A Research and Information Guide*; the five-volume series *Histoire illustrée de la musique pour les jeunes musiciens*; and *Comparing Dalcroze, Orff and Kodály – Choosing your approach to teaching music*.

**Dorothy de Val** received her initial training as a pianist and musicologist at the Royal Conservatory and University of Toronto, and later spent two decades in Great Britain, where she taught at the Royal Academy of Music and at Oxford University after completing a PhD in Musicology at King's College London. As an Associate Professor in the Music Department at York University, she teaches musicianship and music history. She is currently a member of Dalcroze Canada.

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

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# PAPERS

## KRZYSZTOF KOMEDA, COMPOSER, ARRANGER, JAZZ PIANIST: AN INSIGHT FROM A TIME PERSPECTIVE IN THE CONTEXT OF IMPROVISATION, SPACE FOR MOVEMENT AND IMAGINATION

Tuesday 01 August, 14:00-14:30, Room 4816

**ELŻBIETA ALEKSANDROWICZ**

Academy of Music and Film School, Łódź, Poland

Krzysztof Komeda (Trzcíński), a Polish composer, jazz pianist and creator of world-famous jazz standards and film music, was a pioneer of modern jazz in Poland. His work as an avant-garde artist has highly influenced the shape of European jazz music. Komeda's artistic personality, talent and individual, recognisable style became the inspiration for numerous significant figures from the art world. Both his work as a film composer and pianist are proof of his searching for a means of free artistic expression marked with Slavic lyricism, an original sound and an individual poetic and narrative approach. A consummate improviser, seeking means of artistic creation in hours-long performances, Komeda's improvisations and compositions can be inspirations to create instrumental and movement improvisation. This paper is an attempt to describe his style, combining detailed music analysis (melody, harmony, metre, rhythm, dynamics, agogics, texture, timbre) with aesthetic and personal perspectives. Komeda's work is an unlimited source of inspiration. His music, even though often autonomous, was numerously used in theatre performances, ballets, inspiring both creators and performers. The main aims of the paper are to present: (a) A musical and metrical-rhythmic analysis of selected compositions of the artist; (b) An analysis of the relationship between music and movement (short analysis of a ballet with Komeda's music); (c) An examination of movement etudes inspired by the composer's music; (d) A presentation (on DVD) of a short description of movement improvisation performed by the students of Eurhythmics and Dance from The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź.

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A specialist of Emile Jaques-Dalcroze's Eurhythmics method, **Elżbieta Aleksandrowicz** is a graduate of the Academy of Music in Łódź. She is a lecturer at the Academy of Music and at the Film School in Łódź. Elżbieta's artistic output comprises numerous presentations of piano improvisation and compositions of songs for children. She is an author of movement interpretations of musical pieces. Prof. Aleksandrowicz cooperates with drama and puppet theatres as a composer and an author of stage movement.

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## FREE IMPROVISATION IN THE CREATIVE PROCESS

Tuesday 01 August, 15:00-15:30, Room 4816

**ASLI BALA ASKAN**

Istanbul Technical University, MIAM, Turkey

The topic of this paper mainly focuses on musical improvisation and its effects on the creative process. If we take improvisation as a 'live composing' event, the process of planning and organising the sounds during performance shows a very different path from traditional composition. From creating a sound palette to organising those sounds at the moment of performance, the composition process that the performer (or improviser) took will be built on momentary decisions. However, the reasons behind improvisation's aspect as 'efficiency in expressing thoughts through music' are not only related to momentary decisions. They also depend on the ability to perform 'in harmony' with other performers and how musicians follow each other. In this paper, I will focus on what improvisation means in music for individuals from different age groups. How the education (and environment) shapes an individual's perception of music and the path it follows through the learning process of improvisation will be explained. As a part of the method, I will use both visual and musical examples that I collected from different age groups. Momentary decisions of the participants will be used to explain during which phase our understanding of music is more open or conservative and at which point it changes. The results will show the effects of education, environmental sounds, social circles and culture's effects on musical perception, and through this, free improvisation's efficient usage in education will be discussed.

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**Aslı Balâ Aşkan** was born in Istanbul, in 1988. She graduated from Marmara University Fine Arts Faculty Photography Department in 2013 and then started the Ethnomusicology MA programme at MIAM (Center For Advanced Studies in Music), Istanbul Technical University. During her study in MA, Aslı focused on jazz history, history of electronic music and popular music studies. Now, concepts of free improvisation and its reflections on cultural and educational circles is her main research subject.

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## THE ROLE OF IMPROVISATION IN TEACHING DALCROZE EURHYTHMICS

Monday 31 July, 14.00-14.30, Room 4816

KAYE BARKER

Gumley House Convent School for Girls, London, United Kingdom

This paper will describe the improvisation involved when delivering a lesson in Dalcroze Eurhythmics in contrasting environments. The author teaches Dalcroze Eurhythmics in three diverse contexts: a non-selective secondary school for students aged 11 to 16; a Saturday morning specialist music school where the students are selected on musical talent, including their competence in Kodály and Dalcroze Eurhythmics; and a ballet academy where students are selected on ability. The paper will explore the planning process when preparing for these different teaching environments and investigate how the author needs to react to the students during lessons and how the lessons take on an improvisatory aspect to meet the needs of the students. The paper will include diaries of lessons and will describe the way improvisation informs the teaching process. It will compare the improvisatory process in each context. The author will reflect on the success, or otherwise, of the teacher's improvised responses and analyse the benefits arising from changes to a planned lesson. The paper will include a frank description of the emotional effect of making such changes in a lesson: how it can often be uncomfortable for the teacher, but how it can also be deeply satisfying when a lesson is changed for the better.

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**Kaye Barker** read music at Oxford University and studied violin at the Royal Northern College of Music, Manchester, UK. She was a member of the BBC Philharmonic before joining the Bridge Quartet, which produced acclaimed CDs of the Frank Bridge quartets and played live on BBC Radio 3 and Classic FM. Kaye became Head of Strings for Ealing Music Service then Head of Music for Gumley House Convent School for Girls. She gained her Dalcroze Eurhythmics Certificate (2008) and is currently studying for the Licence. Kaye teaches on the String Training Programme at the Guildhall School of Music and at the Central School of Ballet, London.

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## LABAN'S EFFORT-ACTIONS: A PALETTE FOR IMPROVISING MUSIC FOR MOVEMENT

Thursday 03 August, 8:30-9:00, Room 1531

WILLIAM R. BAUER

College of Staten Island/CUNY, USA

The topic of this paper is an original method of improvising music for movement, whether actual or imagined, using Laban's palette of Effort-Actions as an heuristic. Following François Delsarte's Principle of Correspondence, Rudolf Laban theorised that our physical actions result from inwardly felt "Efforts." The Effort-Action "palette" he devised gives the mover access to the full range of movement qualities, much as an artist's palette places the full range of available colours at his or her fingertips. Rudolf Laban's Effort-Shape model systematises the gamut of expressive possibilities available to mover and musician alike according to the parameters each must control in the time/space/energy continuum to transform feeling into expression. To sculpt their art in time, improvising movers and musicians must be able to express the full range of temporal impulses—from quick, abrupt, staccato to slow, sustained, legato. In like manner, both must infuse their gestures with characteristic energy or weight, from gentle lightness to forceful heaviness. Whether manifested in movement or sound, these and other qualities—a gesture's goal-directedness, say, or the relative freedom or control one releases an action out into the world with—stem from particular impulses Laban called "Efforts." Therefore, musicians can use this palette, too, to create music that moves, music that evokes movement qualities, or music that inspires movement. When integrated as a functional technique, Laban's Effort-Shape model enables music improvisers to instantaneously perceive and convey in sound the various nuances of weight, balance and plasticity inherent in the movement at hand.

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**William Bauer** joined the full-time faculty of CSI, where he now teaches, after teaching at Rutgers from 1994 to 2002. The current Dalcroze Society of America President, he holds advanced degrees in Composition from the CUNY Graduate Center and Columbia University, in addition to the Dalcroze License and Certificate. An experienced Dalcroze practitioner, Bill is actively promoting the approach in his writing, and by leading workshops across the USA and throughout the world.

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

Thursday 03 August, 10:00-10:30, Room 4542

ROSEMARY BENNETT

Monash University, Melbourne, Australia

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

Two classes of participants aged 8-10 years at a suburban primary school in Australia were asked to produce a drawing and then participated in an open-ended interview. The researchers' own background in both music and dance facilitated the qualitative analysis of this using interpretative phenomenological analysis (IPA) (Bricki & Wearden 2006; Smith 2009). A comparatively small set of drawings and interview transcripts provided complex rich data of representational, aspirational and fantasy narratives. The coding process indicated the importance of environment in the movement to music process. Memorable and significant dance moments which were discussed eloquently. This research shines a spotlight on the early formation of creative identity, celebrating the mindful "living moment" of children dancing. It offers insight into the young child's mindful embodiment, foregrounding the voice of the child, and may inform arts educators.

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

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## L'IMPROVISATION COMME OUTIL CRÉATIF DANS L'ENSEIGNEMENT MUSICAL

IMPROVISATION AS A CREATIVE TOOL IN TEACHING MUSIC

Monday 31 July, 15:00-15:30, Room 1533

FÉLIX BERGERON

Haute École de Musique (HEMU), Lausanne, Suisse

Professeur de didactique de l'improvisation au sein du *Master of Arts* en pédagogie instrumentale de l'HEMU Lausanne, Félix Bergeron travaille avec les étudiants de la section classique autour des questions suivantes : (a) comment utiliser l'improvisation en tant qu'outil créatif dans l'enseignement (*creative teaching*)? (b) comment utiliser l'improvisation en tant que levier de développement des compétences musicales des élèves (*creative learning*)?

Lorsque l'on évoque l'improvisation avec des musiciens et des professeurs de musique issus d'une filière classique, ils se représentent parfois une musique qui n'est pas faite pour eux, car ils n'en connaissent pas les codes. Il importe donc de « casser » ce cliché et de montrer que certaines formes d'improvisation sont accessibles à tous. Après avoir expérimenté diverses approches permettant d'accéder à ces techniques d'improvisation, nous tentons de comprendre et de réfléchir à leur utilisation en tant qu'outil d'apprentissage au service de l'élève, quels que soient son âge et son niveau instrumental. Des concepts théoriques sont alors rattachés à l'expérimentation pratique, dans l'optique d'ancrer ces techniques didactiques à un niveau dépassant le savoir expérientiel.

Juin 2017 marquera la fin du cursus de la première volée ayant eu accès à ce nouveau cours. Cette communication, qui prendra la forme d'un récit de pratique, présentera le contenu du cours (avec des extraits vidéo), ainsi que la perception des étudiants sur la pertinence de ce dernier pour le développement d'outils didactiques. Ce sera l'occasion, pour l'HEMU, de faire un premier bilan sur l'influence des cours d'improvisation dans la formation des futurs titulaires d'un *Master of Arts* en pédagogie.

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**Félix Bergeron** est professeur de didactique de l'improvisation à la Haute école de musique de Lausanne. Professeur de batterie à l'Ecole de jazz et de musique actuelle de Lausanne et responsable pédagogique de l'École Jeunesse et Musique à Blonay/St-Légier, il participe et dirige également de nombreux projets musicaux et artistiques. L'improvisation étant à la base de sa pratique musicale (notamment dans son projet iYNNU, musique électroacoustique improvisée), il s'en inspire pour développer des outils pédagogiques qu'il utilise dans son enseignement et qu'il partage avec des étudiants ou des professeurs d'instrument et de chant.

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## DALCROZE EURHYTHMICS APPROACH AND INSTRUMENTAL MUSICAL DEVELOPMENT: A CASE STUDY

Thursday 03 August, 9:30-10:00, Room 4542

SARA CARVALHO

INET-MD / University of Aveiro, Portugal

Dalcroze Eurhythmics is an approach that joins music, movement, mind and body, while improving musical abilities. During music classes, teachers are expected to use the body with rhythmic awareness, developing musical skills through movement. This paper presents a case study on the influence of movement in instrumental musical development. Two music groups of children (n=16), aged 8 and 9 years old, were audio and video recorded, while attending a weekly music class during one academic year. At the same time, all children started to study a musical instrument. During the first term (Phase 1) both groups were exposed to musical sessions based on playful activities and games. During the second and third terms (Phase 2), Group A had 75% of their music lesson's time organised around musical activities structured in movement, dance and singing, and the remaining time was devoted to play with an Orff instrumentarium and their instruments; on the contrary, Group B had 75% of their music lesson's time organised around playing an Orff instrumentarium and their instruments, while the remaining time was devoted to activities structured in movement, dance and singing. This research aimed to verify the effectiveness of two different teaching and learning strategies, in the development of motor and rhythmic skills in the participating children. To achieve this, two individual tests were done in both groups, one at the end of Phase 1 and the other at the end of Phase 2. Moreover, at the end of Phase 2, each child's instrumental teacher (n=16) answered one questionnaire, in order to understand the students' instrumental musical development. Group A scored higher in most parameters of the final musical test, and the questionnaires revealed that most children of Group A became more rhythmically rigorous and gained bodily musical expressivity while performing.

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**Sara Carvalho** is a Lecturer at the University of Aveiro, Portugal. She is a research fellow of INET-md (Instituto de Etnomusicologia – Centro de Estudos em Música e Dança) and interested in the fields of composition and music education, especially: creativity in education, optimisation of teaching-learning in the classroom and emotion and flow in musical contexts. Her research work is published in different journals and book chapters, by presses such as Ashgate/SEMPRE Studies and Imperial College Press.

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## IMPROVISATION: CALCULATING WITH IMAGINATION

Thursday 03 August, 10:00-10:30, Room 4520

ALEXANDROS CHARIDIS

Massachusetts Institute of Technology, Department of Architecture, USA

In theories of design as problem solving, the notion of a 'design space' holds a central position. It is the formal device used for automatic calculating of designs in the service of specified ends. However, by solely attaching the notion of design spaces to traditions of problem solving, the action of imagination during the process of composing a work of art or design remains neglected. In this paper, I present a new theory of design spaces, which considers improvisation as a central element in the specification of design spaces for purposes of composition in the visual fields, such as architecture and applied arts. I first revisit the formal structure implied in the specification of existing design space formalisms, which I call classical. I then outline the elements of an improvisatory specification of design spaces, and I present a system of calculating that exploits the specification. I present complete specifications of improvisatory visual compositions with shapes. Studies include compositions with lines, shapes with colours, and shapes made out of paper. I present original fieldwork studies including painters and students in architecture, who participated in a series of experimental classes designed by the author. The findings show that through the proposed theory, structure in calculating is not excluded, but neither is imagination during the process of calculating. The contribution of this paper is the articulation of a new theory of design spaces in architecture and applied arts, which takes improvisation as its underlying analogy. Implications for design theory and artificial creativity are discussed.

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**Alexandros Charidis** is an architect, computer scientist and electronic musician based in Cambridge, Massachusetts. In his current research, he investigates models of calculating in design that enable improvisation for purposes of composition in visual fields, such as architecture and applied arts. Alexandros studied Architecture and Engineering at the Aristotle University of Thessaloniki (Greece) and Design & Computation and Computer Science at the Massachusetts Institute of Technology (USA). He has been making electronic music semi-professionally since 2009.

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## HOW MOVEMENT REPLICATES SOUND FOR MUSICAL EXPERIENCE

Monday 31 July, 14:00-14:30, Room 4520

SUI MING CHU

Trinity Laban Conservatoire of Music and Dance, London

Both Laban and Jaques-Dalcroze dealt with the expressivity of the body. Jaques-Dalcroze's 'Plastic expression' systematically links sound through movement. He said, 'plastic expression is the intimate relationship between movement in time and movement in space, between rhythm in sound and rhythm in the body'. Laban explored the same thought process, focusing on the language of body movement. Laban's kinaesthetic analysis of the three-dimensional body in space, interlaces space, rhythm and action for a structured language of movement expression. Through Dalcroze exercises, we establish musical experience via the body's propulsion through space. How can Laban's movement concepts help define the same sense of musical as experience and expression? And how can this in turn help the process of artistic training? Through my case studies of actual Dalcroze exercises, and performance created around the relationship between music and movement, I am looking at the physicalisation process which expresses and impresses the self through Laban's movement concept. Also, through choreography developed for live performance, conclusions can be drawn from the 'before and after' skills of the performers, such as how the physicalisation of sound experience affects our expressivity in performance and opens up possibilities for improvisation and creativity.

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**Sui Ming Chu** is a concert pianist and teacher of Dalcroze Eurhythmics, holding a GGSM, BA Music & Movement (Haute Ecole Spécialisée de Suisse Occidentale: Institut Jaques Dalcroze, Geneva) and Dalcroze Certificate (UK). Since 2015, she has been studying for the Specialist Diploma in Choreological Studies (Trinity Laban Conservatoire of Music and Dance). Sui Ming has taught for schools and tertiary performing arts and universities institutions in UK, Hong Kong, Macao and China, including the HKAPA and Shanghai Orchestra academy.

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## MOVEMENT IMPROVISATION AND PLAY-BASED INQUIRY IN CONDUCTOR EDUCATION

Wednesday 02 August, 9:00-9:30, Room 4520

CARON DALEY

Duquesne University and Halifax Choral Conducting Institute, USA

This paper will explore the uses of Dalcroze Eurhythmics movement improvisation and play-based inquiry in the teaching of emerging conductors. Émile Jaques-Dalcroze described the conductor as the archetypal eurhythmician, or the figure who best exemplifies the principles of musical eurhythmics. Curiously, conductor pedagogy has underemphasised the development of embodied musicianship, including the myriad ways that movement training, and movement improvisation, can be used to teach skills for podium leadership. Improvisation introduces notions of experimentation and intuition into conductor inquiry, facilitating the development of a personalised score interpretation and score memorisation. Play-based learning frees the conductor to act creatively and to inspire creativity in others. Experiences in movement also inform rehearsal technique, including the conductor's role in inspiring musical eurhythmics in others. Based on the conductor education curriculum developed at Duquesne University and the Halifax Choral Conducting Institute, this paper will suggest a rationale for the inclusion of Dalcroze Eurhythmics-based movement improvisation in the teaching of conductor score study, gesture, and rehearsal technique. Implications for conductor self-practice will also be discussed.

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**Dr Caron Daley** is Director of Choral Activities and Assistant Professor of Music at the Mary Pappert School of Music at Duquesne University, where she conducts the Voices of Spirit, Women's Pappert Chorale and University Singers, and teaches undergraduate and graduate choral conducting. A certified Dalcroze Eurhythmics teacher, Caron frequently lectures on the sound-gesture relationship in choral conducting. In 2013, she founded the Halifax Choral Conducting Institute, a training program for emerging conductors.

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## DALCROZE, IMPROVISATION AND THE PROFESSIONAL CLASSICAL MUSICIAN: AN AUTOETHNOGRAPHIC ARTS PRACTICE JOURNEY

Monday 31 July, 15:00-15:30, Room 4816

**DIANE DALY**

Irish Chamber Orchestra and University of Limerick, Ireland

I am currently studying for an arts practice PhD, investigating the impacts of Jaques-Dalcroze's ideas on a professional classical violinist and focusing on the role of improvisation within this process. As a professional classical violinist, my career has been built on countless hours of technical practice. Midway through my career, I picked up signs that my training as a musician had curtailed aspects of my musicianship. I have long been familiar with Dalcrozean ideas through my parallel teaching career and I increasingly felt these could provide me with the means to unlock the layers of holistic musicianship that my technical training had perhaps smothered. Improvisation is a key strand of this. I am following a mixed mode methodology to my research, incorporating Practice as Research, Arts-Based Methods, Narrative Enquiry and Autoethnography (for the latter looking at my place within the classical strings culture). I am using my own experience as a classical violinist as my point of departure. I am currently mid-way through the process, so my findings are at a fluid, developmental stage. However, a number of key insights have already presented themselves. I will explore these within the paper. After the initial presentation, I will facilitate a discussion that widens the circle of my research to looking at the potential of Dalcroze ideas to free genre-specific musicians from the constraints and assumptions of that genre, and challenge the widespread assumption in Ireland and the UK that Dalcroze methodology pertains most closely to children's education.

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**Diane Daly** is one of Ireland's most versatile violinists, at home and in demand as soloist, chamber musician and session player in a range of styles. She has toured the world with the Irish Chamber Orchestra and other ensembles. In other genres, she has performed alongside and recorded with numerous household names including Sir Paul McCartney and Bono. Over the past decade, Diane has developed parallel careers in education and academia.

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## THE DANCE MUSICIAN: A REFLECTION ON IMPROVISATORY PRACTICE

Thursday 03 August, 9:00-9:30, Room 1531

**ANDREW DAVIDSON**

Guildford School of Acting, University of Surrey, UK

This paper reflects on the phenomenon of working as a dance musician, an area of improvisatory practice that has received limited research attention. It begins with a brief introduction to the field of music performed by a live musician in support of classes in ballet, contemporary dance and other forms of movement. It then attempts to excavate, analyse and describe aspects of this practice as experienced by the author over a three-year period as a freelance ballet pianist engaged in approximately 1000 hours of ballet classes. The paper draws data from interviews with ballet teachers with whom the author has worked as a ballet pianist. It also draws from extant literature on the musician's role in dance, including current and historical writing by practitioners working across and between music and movement. Reflecting on the improvisatory skills that support dancers in a class and the collaborative skills that allow the dance musician to adapt to the needs of the dance teacher, the paper finishes by bringing together major themes, including the embodied, collaborative, semi-structured and improvisatory nature of the work of the dance musician. Consideration is given to implications for future research.

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**Andrew Davidson** is an Australian theatre director and dance musician based in London. He studied Directing at the National Institute of Dramatic Art (Sydney, Australia) and Dalcroze at Longy School of Music (Cambridge, USA). Andrew is Programme Leader for the MA in Musical Theatre at Guildford School of Acting (GSA), University of Surrey (Guildford, UK). He is on staff for Dalcroze UK's professional training (London, UK) and, as a dance musician, plays piano for Central School of Ballet and London Contemporary Dance.

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## JAQUES-DALCROZE EURHYTHMICS AND PIANO INITIATION THROUGH IMPROVISATION, A PEDAGOGY OF BODILY EXPERIENCE

Tuesday 01 August, 9:00-9:30, Room 1531

SILVIA DEL BIANCO

Institut Jaques-Dalcroze, Geneva, Switzerland

To approach instrumental practice through Eurhythmics and improvisation, by means of a multi-sense and participative use, is the pedagogical project led by the Jaques-Dalcroze Institute in Geneva and offered to children from about 10 years. This experience gives them the opportunity to explore and discover with their bodies musical elements, by the use of Eurhythmics exercises. Children's imaginations are stimulated by different exercises using movement in space with various locomotor patterns. Equipment further enriches the body vocabulary that develops progressively and becomes supportive for new material. This first explorative step is followed by another important one: Awareness of kinesthetic perception. Then children apply on the piano their body experience by the process of musical invention, in order to experience the basics of a global music education. Indeed, one particularity of the method is to let students discover material through different sensory perceptions and cognitive processes that have a specific order and help them to build conceptual representations. Another specificity of this class is the importance of creativity that allows one to develop musicality with children with various profiles. Emulation (copying, mirroring) between participants, both corporeal and musical, shows the benefits of music education in groups. Links between global movements and inner movement when playing instrument are done easily by the teacher's help, who is able to stimulate the group in movement and music, and aid students to transfer feeling and knowledge from one domain to another.

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**Silvia Del Bianco**, pianist and Eurhythmics teacher, has been the director of the Jaques-Dalcroze Institute in Geneva since 2006. She particularly encourages new applications of Eurhythmics, research projects and publications in relation to the method. She is involved in various professional trainings in Europe, America and Asia, regularly giving workshops. Silvia currently teaches methodology and Eurhythmics in the Music and Movement department of the Haute Ecole de Musique in Geneva.

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## IMPROVISATION, PLAY AND FLOW: CONSIDERATIONS FOR CREATING SIMULTANEOUS DIFFERENTIATION

Wednesday 02 August, 9:30-10:00, Room 4520

CHRISTOPHER DELLA PIETRA

Independent, USA

Student backgrounds (prior experiences) and differences (processing speed) have an impact on pacing class lessons. Within the context of a group, student needs may be met through differentiation, which is an approach to teaching that advocates active planning for student differences rather than for an "average" student. General lesson planning does not provide a strategy for simultaneous differentiation during didactic performance/realisation experiences in Dalcroze classes. The purpose of this paper is to develop a strategy for simultaneous differentiation. In a didactic performance/realisation activity, simultaneous differentiation can accommodate all students' needs while maintaining lesson pacing. A research topic was selected and a literature review was undertaken. The principal disciplines investigated for the review of literature include: Dalcroze pedagogy, cognitive psychology, instructional design, Flow theory and play research. Evidence/findings from the review of literature was used to support a model for simultaneous differentiation. The research-based instructional model incorporates flexible options to serve the needs of all participants in such a lesson. This is accomplished by allowing for flexibility in simplifying or complicating content in problem-solving challenges. The review of literature supported the development of a model for simultaneous differentiation within the context of a didactic performance/realisation experience in a Dalcroze lesson. This model may be applied to other didactic performance/realisation classes such as instrumental ensembles. Further research would systematically test this model in varied settings to ascertain its effectiveness.

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**Christopher Della Pietra** (PhD, The University of Washington; MA & BM, San Francisco State University; Dalcroze License, The Juilliard School) has taught preschool through post-graduate students. He serves on the Dalcroze Society of America Professional Development Committee. Christopher has published and presented research in national and international forums.

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## IMPROVISATION ET CRÉATIVITÉ

### IMPROVISATION AND CREATIVITY

Wednesday 02 August, 9:00-9:30, Room 1531

#### MONIQUE DÉSY PROULX

Indépendante (artiste multidisciplinaire), Montréal, Canada

La musique est un art du temps qui passe. C'est l'art du mouvement, de l'éphémère, du moment présent. C'est pourquoi il appelle l'improvisation. Pourtant, on a presque cessé d'improviser en musique depuis le XIX<sup>e</sup> siècle. Le romantisme, avec son culte de la personnalité, a fini par sacraliser la partition et par oublier cette vérité toute simple : la musique est un terrain de jeu, un territoire pour exercer sa créativité. Or, depuis que la connaissance est au bout d'un clic de souris, la créativité constitue la grande priorité, en éducation comme en économie.

En partant des recherches effectuées pour rédiger mon ouvrage *Pourquoi la musique ?*, je propose de montrer en quoi la musique est un jeu créatif, où l'improvisation joue un rôle primordial et auquel tous peuvent participer à leur mesure, petits et grands, amateurs et professionnels, instinctifs et intellectuels. Il suffit de posséder une habileté fondamentale : l'écoute. Comment fonctionne ce jeu ? D'abord en sollicitant le corps, c'est-à-dire le mouvement. C'est en partant du corps et de la matière que les sons inspirent des émotions et sollicitent l'imagination. Certains considèrent même la musique comme un « droit » naturel qu'il est temps de réhabiliter en tant que levier pour la découverte de soi et la rencontre avec l'autre. Ces tenants de l'improvisation, venus des États-Unis, ont rédigé une *Déclaration des droits à la musique* qui constitue un véritable projet philosophique, stimulant et bien concret.

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**Monique Désy Proulx** est diplômée de l'Université Laval, en sociologie et en musique, ainsi que de l'UQAM en pédagogie musicale. Elle œuvre à la fois comme musicienne et comme auteure. Récemment, elle publiait aux éditions Sainte-Justine un essai intitulé '*Pourquoi la musique ?*'. Pianiste, elle chante, compose, joue de l'accordéon et peint. Elle enseigne le piano et le chant, et travaille présentement à un nouvel ouvrage littéraire, *Journal d'une pianiste*.

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## CONNECTING IMPROVISATION WITH SPIRITUALITY

Tuesday 01 August, 15:00-15:30, Room 1531

#### SHARON DUTTON

Independent, Canada

Musical improvisation can provide a channel through which to experience transcendence, to become contemplative, to commune with the inner self and to connect to what Palmer (2006) refers to as "the ineffable". Through improvisation, musicians and student-musicians can discover and develop their own potential for creative expression and composition. Approaches to spirituality that are based on the moving body (Snowber 2012, Hartley 2015) are also considered in relation to using the body as the *improvising instrument*.

In his writings, Jaques-Dalcroze (1930/1985) suggests that his pedagogy is not limited to music education, but "restores us to ourselves" (p. 57). I propose that spiritual experiences (whether personal or communal) can occur at the intersection of music, movement and improvisation, where, in Dalcroze pedagogy, both teacher and student become fully present to the moment. Spiritual education is a key component of a holistic curriculum (Miller 2007), but is still resisted by mainstream educational institutions. Drawing on philosophical and academic literature that links musical expression with spirituality (Jorgensen 2003, Boyce-Tillman 2007, Countryman 2008, Palmer 2010, Yob 2010, Van der Merwe & Habron 2015, Greenhead & Habron 2015), this paper explores the connection between musical improvisation and spiritual education, with the submission that experience in musical improvisation facilitates education in spirituality. This paper therefore advances a position of acceptance of spiritual education by educational policy-makers in general and by Dalcroze practitioners in particular.

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**Sharon Dutton** has touched the lives of hundreds of students throughout her career as a public school music teacher, through her private studio and through her service as church musician and community volunteer. She has been studying Dalcroze pedagogy for over 20 years and currently serves as vice-president for Dalcroze Canada. She recently earned a PhD from the University of Toronto (2015) with a narrative study that explores aspects of holistic experiences in Dalcroze pedagogy.

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## IMPROVISATION AND THE ARCHITECTONIC

Thursday 03 August, 9:30-10:00, Room 1531

**JOHN FAICHNEY**

University of Waterloo, Canada

We want to say that eurhythmics and improvisation are complementary practices, as though the former took on the latter as a vehicle for its pedagogy, while the latter enjoyed the former for the depth of its insight. Yet their relationship is not so simple. Eurhythmics attends to the rhythmic organisation of the temporal domain both as it presents itself in immediacy - for example, accentuation, contrapuntal tension, cadential resolution - but also as a structuring and unifying dynamic of 'big' temporal objects - symphonies, operas, films, dance, theatre. Improvisation, on the other hand, represents a "stance toward the moment to come" (Gary Peters) in which contingency, accident and rupture are not simply absorbed as the price of frailty, but re-interpreted, continuously, as willed outcomes of a re-written past. So we begin to see the limits of their complementarity. Eurhythmics' architectonic grasp of 'big' objects depends on expectations of formal predictability, such as apply to composed music, choreographed dance, scripted theatre and so on. To be sure, improvisation in popular culture (conventional jazz and blues come to mind) trades on well-worn formal patterns - patterns arguably more predictable than their composed counterparts. But as improvisation's scope expands to take in the entire performance (as with 'free' musical improvisation and Contact Improvisation), it is no longer clear what Eurhythmics has to offer. So to speak, it is not that the architectonic implications of immediate phenomena become less obvious; it is that the immediate no longer offers itself as informed or enriched by an emphatically architectonic dimension. Improvisation animates Eurhythmics, as it animates many things. What is perhaps more striking is how it marks off the temporal scope over which it is possible to grasp the object as a rhythmic unity. I address this interpretive tension.

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**John Faichney** studied dance at Oberlin College, where his teachers included Inda Howland and Brenda Way, and during which he began his continuing study of Contact Improvisation. Returning to Canada in 1975, he pursued structuralist and improvisation-based choreography and performance. From 1979 to 1985, he was rehearsal director for Susan Macpherson's solo repertoire. His 1996 dance documentary *No guilt* was exhibited on Bravo! Television. John is a doctoral student (Sociology) at the University of Waterloo.

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## LA PLACE DU CORPS DANS LA FORMATION MUSICALE : UNE QUESTION PHILOSOPHIQUE

### THE PLACE OF THE BODY IN MUSICAL TRAINING: A PHILOSOPHICAL QUESTION

**Tuesday 01 August, 9:00-9:30, Room 4520**

**JULIE FERLAND-GAGNON**

**JOSÉE VAILLANCOURT**

Université Laval, Québec, Canada

Communication bilingue, associant exposé oral en français et présentation visuelle en anglais. Bilingual presentation, combining a French oral presentation with English visual support.

Le corps est le premier instrument du musicien : sans lui, toute production musicale, de même que toute perception sont impossibles. Selon la perspective observée, le mouvement corporel peut être vu comme moyen ou comme fin : le mouvement est regardé tel un moyen lorsqu'il concerne le corps physique, celui que l'on « a », dans sa fonction d'outil de production musicale, tandis qu'il est envisagé telle une fin lorsqu'il se rapporte au corps vécu, celui que l'on « est » et qui perçoit au moyen des sens. À la lumière des théories de philosophes qui ont pensé le corps, nous nous proposons de discuter de la nature de la relation que l'être humain entretient avec son corps et de questionner la place que tient le corps dans l'enseignement instrumental. Ce retour aux fondements philosophiques vise à amener le professeur d'instrument à réfléchir aux orientations qu'il souhaite privilégier lorsqu'il enseigne, ainsi qu'à l'outiller afin qu'il soit plus aisément en mesure de faire valoir le rôle indispensable du corps, à travers sa double entité d'instrument de production et de perception, dans le développement du plein potentiel créatif de l'artiste en devenir. L'exploration des positions théoriques de certains des plus importants philosophes de l'expérience du corps nous donnera également l'occasion de mettre en évidence le caractère constitutif de l'expérience corporelle dans l'apprentissage musical et, par le fait même, le bienfondé d'approches pédagogiques qui, à l'instar de la Rythmique Jaques-Dalcroze, composent avec la nature indissociable du corps et de l'esprit.

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**Julie Ferland-Gagnon** est doctorante en éducation musicale à l'Université Laval sous la direction de Josée Vaillancourt. Elle obtient à l'Université Laval un baccalauréat en éducation musicale (2006), une maîtrise en didactique instrumentale (2009) ainsi qu'une attestation d'études de deuxième cycle en eutonnie (2012). Ses intérêts de recherche portent sur l'enseignement de la posture et du mouvement dans le jeu instrumental chez le violoniste, dans une double visée de prévention des blessures physiques et d'optimisation du geste musical.

Professeure à la Faculté de musique de l'Université Laval (Québec) et membre de l'OICRM, **Josée Vaillancourt** dirige le Chœur de la Faculté, enseigne la direction chorale et est responsable du cours de didactique Chant et mouvement au primaire. Ses intérêts de recherche touchent l'application des principes de la Rythmique Dalcroze pour l'enseignement de la musique à l'école primaire, le développement vocal et musical de l'enfant, le chant choral et ses effets chez les aînés et la conscience corporelle chez les musiciens.

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## ACOUSTIC ECOLOGY AND MUSIC EDUCATION: AN EXPERIENCE IN THE DELTA OF PARNAIBA RIVER, BRAZIL

Thursday 03 August, 8:30-9:00, Room 4816

### MARISA TRENCH DE OLIVEIRA FONTERRADA

Universidade Estadual Paulista (UNESP), São Paulo, Brazil

Assistants: Marta de Oliveira Fonterrada (sound recorder and radialist at Centro Cultural of São Paulo) and Danilo Carvalho (sound recorder)

This paper presents an experience of listening to the natural environment of the Delta of River Parnaíba in the Northeast of Brazil. The experience is part of a project of listening and recording sounds from this environment in order to reveal the local "soundscape." Two different actions were intended, to: (a) stimulate an active and deep listening experience in people and (b) record the sounds of the natural environment. The first action occurred in a small ship that crossed the river towards the Delta. The participants were submitted to several listening exercises: the sounds of water and wind, as well as the sounds inside and outside the ship. They were encouraged to listen to the sounds, analyse them and create original little pieces of music to be performed by the members of each group; in the performance, they would represent the sounds by using their bodies, voices and unconventional instruments. Each person had the opportunity of sharing his or her impressions about the experience that was considered deep and transformative by the most part of them. Moreover, in the following day we also recorded the sounds of the environment (this time, recordings were made from a little boat to make the most of the diversity of places and soundscapes). The results will be shared with the people attending the lecture through photos, videos and audios. Because this study has just begun, we only have partial results to share at this stage.

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**Marisa Trench de Oliveira Fonterrada** is a Professor of Music Education, Doctor in Anthropology, Master in Educational Psychology and graduate in music. She is Dozent Universidade Estadual Paulista (UNESP), São Paulo, Brazil. Marisa works with creative practices and coordinates the Music Education Study and Research Group (GEPEM). She is the author of several books and articles on music education. Marisa has been working with Murray Schafer since the 90s and has translated three of his books into Portuguese.

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## EURHYTHMICS ON AIR: INVISIBLE PROCESSES OF MUSIC LEARNING THROUGH IMPROVISATION AND MOVEMENT – MARIA WIEMAN'S RADIO BROADCASTS FOR CHILDREN IN POLAND

Wednesday 02 August, 8:30-9:00, Room 4816

### KATARZYNA FORECKA-WAŚKO

Educational Studies Department, Adam Mickiewicz University, Poznań, Poland

This paper presents the history of radio broadcast for children created by Polish Eurhythmics teacher Maria Wieman. The idea of learning music from radio was not new, but it was the first time that Dalcroze Eurhythmics was used as a method of long-distance learning. Radio broadcasts were aired for over 30 years and received a 1966 Prix Japan for the best children's radio programme in the world. The paper presents the results of the analysis of the radio broadcasts' content and shows numerous types of teaching music through movement and improvisation. Children responded with movement while listening to the radio and reacted to the words of the radio speaker. The improvised music invited children to follow the musical changes with movement. The broadcasts offered different kinds of Eurhythmics exercises such as quick response and games of beat and measure, of duration, of pattern and of sub-division. Improvisation was a foundation of this method as children reacted freely to the broadcast using their own ideas and improvising with movement. Sometimes the children were guided by the radio speaker, but without improvisation those programmes could not exist and the method of long-distance learning would not work. The paper brings into discussion the importance of improvisation as opposed to the strict following of the teacher's ideas. The paper will also prove that although the long-distance learning can be treated as a partial didactic tool, it was very significant in Polish reality and had been essential in popularising Eurhythmic in the kindergarten.

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**Katarzyna Forecka-Waśko** (PhD in human science, in the field of pedagogy) is a political science graduate (Adam Mickiewicz University, Poznań) and Eurhythmics graduate (Paderewski Academy Of Music, Poznań). She specialises in music methodology, eurhythmics and music therapy. Her scientific interest lies in the Eurhythmics method especially as it relates to children. Her research concentrates on radio broadcasts as a form of didactic method used while teaching children about music. Katarzyna is the author of a book with songs and Eurhythmics games for children.

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## WAVE HANDS LIKE CLOUDS: PRINCIPLES OF TAI CHI APPLIED AT THE PIANO

**Tuesday 01 August, 9:30-10:00, Room 1531**

**EUGENE GAUB**

Grinnell College, USA

Tai Chi is an ancient Chinese martial art consisting of slow, relaxed movements. For the body, it is an exercise that emphasises balance and flexibility, and the cultivation of subtle energy or Chi. For the mind, it is a system of meditation rooted in Taoism. Benjamin Lo's Five Principles of Tai Chi are a concise yet profound summation of the wisdom underlying this art. (Benjamin Lo was a senior student of Cheng Man-Ch'ing, whose short form of the Yang style of Tai Chi has been widely practiced in North America.) These principles are: 1) Relaxation 2) Separating Ying from Yang 3) Moving from the centre 4) Keeping the body upright and 5) Maintaining the hand like a "beautiful lady's hand." When implemented at the piano, the principles of Tai Chi can contribute to playing with more grace, facility, fluidity and power.

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**Eugene Gaub** is Associate Professor of Music at Grinnell College, where he teaches piano as well as courses in music history and music theory. A graduate of the Juilliard School, he earned a DMA and Performer's Certificate from the Eastman School of Music. Mr Gaub has studied and practiced Tai Chi for 30 years, having worked with several senior students of Cheng Man-Ch'ing.

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## USE IT OR LOSE IT: REFLECTIONS ON PRACTICE

**Tuesday 01 August, 14:00-14:30, LaRFADI 4835**

**RUTH GIANADDA**

Institut Jaques-Dalcroze, Geneva, Switzerland

La rythmique Jaques-Dalcroze (RJD) invite les participants à entrer dans le mouvement de la musique, cette dernière stimulant, suggérant, structurant, conviant à une activité aussi bien physique que mentale. Pratiquée en groupe, la RJD pour séniors fait appel à la globalité des facultés et des moyens d'expression de la personne, et elle constitue une importante opportunité d'intégration sociale. Modérée dans son intensité, elle permet à tous les participants d'y trouver une place, fut-ce avec un état de santé diminué. Cette présentation décrira la démarche et les stratégies pédagogiques utilisées dans l'enseignement de la rythmique aux séniors et examinera le rôle spécifique qu'y joue l'improvisation. Sera également abordée l'expérience vécue des séniors lors de leur pratique de la RJD.

Music moves. In Dalcroze Eurhythmics (DE), participants are invited to enter into the movement of music which stimulates, suggests, structures and incites both physical and mental activity in those who engage with it. DE for seniors appeals to all the faculties and means of expression of each participant and, as a group activity, presents an important opportunity for social integration. In DE, the content, pace and level of the class is easily adjusted to the needs of the group, allowing all participants to find a place for themselves even where the state of health is diminished. This presentation describes the process and the pedagogical strategies used in teaching Eurhythmics to seniors and examines the particular role played by improvisation. It will also touch on the experience of seniors who practice DE.

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**Ruth Gianadda** holds both the Licence and Diplôme Supérieur Jaques-Dalcroze. Besides teaching Dalcroze Eurhythmics in public and private schools for over 35 years, she has trained Dalcroze teachers at the Bienne Conservatoire (6 years) and at the Institut Jaques-Dalcroze, Geneva (32 years). Since 2004, Ruth has offered Eurhythmics classes for seniors and is perhaps most well known for her work in this area. She helped to establish a training course for this specific application of the Dalcroze method and, in the early stages of this work, collaborated with researchers such as Prof. Reto W. Kressig. Although Ruth has retired from the Institut Jaques-Dalcroze, she still teaches and presents at summer courses, conferences, and workshops in Europe, the USA and Japan.

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## COMPARING PERCEPTION–ACTION COUPLING BETWEEN IMPROVISERS AND CLASSICAL MUSICIANS WITH A NOVEL EEG STROOP TASK

Thursday 03 August, 9:00-9:30, Room 4520

ANDREW GOLDMAN

Columbia University, USA

Despite a growing interest in linking improvisation and embodied cognition, it remains difficult to devise scientific experiments that produce relevant effects that can support such a theoretical link. One way to accomplish this is by hypothesising that improvisers have a characteristic way of knowing about musical structures. This “way of knowing” can be probed with cognitive-scientific experimental methods, in particular by testing the strength of perception-action coupling between groups of improvising and non-improvising musicians. The experiment and its theoretical underpinnings are mainly motivated by work in cognitive science, neuroscience, music theory and philosophy.

A group of jazz pianists ( $n = 9$ ) and a group of classical pianists ( $n = 9$ ) played individual triads on a MIDI keyboard while EEG was recorded. The auditory feedback was manipulated such that sometimes the chord they played was not the chord they heard. They were tasked with identifying the inversion of the chord they heard by responding on a computer. The act of playing was meant to facilitate or interfere with the perception of the congruent and incongruent sounds, respectively. Their reaction times and EEG signal thus indexed the amount of sensory anticipation linked to their movements. These effects were also compared across groups. Contrary to the hypothesis, behavioural and neuroscientific evidence showed that classical players had more anticipation of the sounds, suggesting a stronger link between perception and action. Under certain circumstances, the non-improvisers evidently have stronger perception-action coupling. Further experiments that could refine this understanding are proposed.

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**Andrew Goldman** is a pianist, composer, and cognitive scientist. Andrew completed his PhD in 2015 at the University of Cambridge with Prof. Ian Cross on the cognition of musical improvisation. He performs regularly in solo and chamber music settings. Andrew's original musical entitled *Science! The Musical* was premiered in Cambridge, UK in 2014. He is currently a Presidential Scholar in Society and Neuroscience at Columbia University, using neuroscientific methods to study improvisation.

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## FEEL, CREATE, UNDERSTAND

Wednesday 02 August, 10:00-10:30, Room 4520

LEILA ROSA GONÇALVES VERTAMATTI

Centro Universitário Sant'Anna, São Paulo, Brazil

This work is about an experience with undergraduate students at the Centro Universitário Sant'Anna, São Paulo, a College which enables access to Higher Music Education for those who are interested in the field. The classes include both students with little musical knowledge and students who already have some musical background. Therefore, it requires the teacher's keen attention to student needs and an approach that encourages meaningful learning. Considering this context, the “feel-create-understand” process was applied. Rooted in the approach of Émile Jaques-Dalcroze, the process was expanded and adapted by this researcher – that is, a musical education based on conscious and active listening, involving the participation of the whole body and emphasising improvisation, as well as creation as a means of expression and access to knowledge. The process consisted of two distinct stages. First, musical language elements were experienced by listening to musical stimuli, while students improvised responses through body movements and gestures. Later, the students created short compositions in order to deepen the contents developed in class. Their creations were shared among colleagues and further analysed in order to verify how well they could stimulate and nourish different movements in quality, energy and rhythm. The students' compositions highlighted what needed to be reworked, while clarifying what was understood and what could be explored even further. This process expanded their experience and understanding of music, developed musical thought and conscious musical expression, while generating materials to be used by future music educators in an original and exploratory way.

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**Leila R. G. Vertamatti** (PhD in Music Education, UNESP Institute of Arts, São Paulo) specialised in piano contemporary music with Beatriz Balzi and has a broad specialisation in Music Education. Leila is the author of two books: *Extending the Youth Choir Repertory – A repertory study inserted in a new aesthetic* (UNESP, 2008) and *Between-sounds, between-worlds, between-ages – Music education and the teenager* (UNESP, 2013). She is a lecturer in Music Education, choir and piano at Centro Universitário Sant'Anna, as well as a Music Education researcher.

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## STORIES STUDENTS TELL ABOUT THEIR LIVED EXPERIENCES OF SPIRITUALITY IN THE DALCROZE CLASS

Tuesday 01 August, 14:00-14:30, Room 1531

**JOHN HABRON**

Royal Northern College of Music, UK

**LIESL VAN DER MERWE**

North-West University, South Africa

This paper presents a narrative inquiry of the lived spiritual experiences of seven students whilst participating in Dalcroze Eurhythmics training. Previous studies have explored the spiritual experiences of Dalcroze teachers, but the perspectives of students remain to be investigated. The research question for this study was: how do students narrate their lived spiritual experiences of the Dalcroze class?

Narrative inquiry seeks to understand the meanings, actions and processes of lived experience by listening to the stories participants tell. The starting point for this research was an exploration of our own narratives of spiritual experiences in the Dalcroze classroom. Being Dalcroze students over a prolonged period allowed us to interpret the stories told by others and co-construct a narrative. The participants in this study are seven Dalcroze students (including the two researchers) from a variety of geographical locations and cultural backgrounds, and with different levels of experience of the Dalcroze approach. Data collection was in the form of open, semi-structured interviews, eliciting storied data from the participants. Data analysis involved analysing the participants' stories in four dimensions: the focus of the story, what type of story it is, how the person prefers to be known and the interaction between these aspects. Thematic analysis, by coding and categorising the data, allowed themes to emerge. The results of this investigation add to our knowledge of students' experiences of personal and social interaction, the continuity of past/present/future and the spaces and places of learning, and significant moments, all mediated through bodily ways of being and knowing. This study builds on a recent expansion of theory into Dalcroze Eurhythmics and spirituality, and includes implications for practice.

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Dr **John Habron** is Head of Music Education at the Royal Northern College of Music, Manchester, UK and Senior Research Fellow in the MASARA (Musical Arts in South Africa: Resources and Applications) research group at North-West University, South Africa. He researches across the areas of music education, music therapy and the medical humanities, with particular interests in the practical, theoretical and historical connections between music, movement and wellbeing. During 2015-16, John was guest editor of a special issue entitled 'Dalcroze Eurhythmics in Music Therapy and Special Music Education' for *Approaches: An Interdisciplinary Journal of Music Therapy*.

Dr **Liesl van der Merwe** is the research director of MASARA (Musical Arts in South Africa: Resources and Applications) and Associate Professor in the School of Music at the North-West University. Her research interests lie in the fields of Dalcroze Eurhythmics, spirituality, music education and researching lived musical experiences. Liesl supervises postgraduate studies in music education and also teaches research methodology, music education and bassoon. Since 2014 she has been the chairperson of the School of Music's research committee. Prof. Van der Merwe obtained a DMus in bassoon performance and a PGCE. She actively performs in professional orchestras, chamber music ensembles and conducts the North-West Youth Orchestra.

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## AN IMPROVISATIONAL APPROACH TO DALCROZE PEDAGOGY ONLINE: AN AUTOETHNOGRAPHY

Monday July 31, 14:30-15:00, Room 4816

**BETHAN HABRON-JAMES**

Bangor University/Royal Northern College of Music, Manchester, UK

The term 'technology-enhanced learning' assumes that education is enriched by the use of technology. The quality of the learning experience needs to be considered as online distance learning becomes commonplace and the nature of a shared teaching space changes and develops. Most teachers would agree that human interaction is key in developing the relationship between teacher and learner. For Van Manen, "being seen and being known" plays a key role in pedagogical tact, the act of nurturing the student to grow in knowledge of her-/himself.

In a Dalcrozian setting, the physical proximity of students and teacher is in a constant state of improvisational flow within a common shared space; the 'seeing' and 'knowing' can often feel like a dialogical dance. On starting to teach Dalcroze Eurhythmics to a group of university teachers via the internet, I wondered whether the quality and experience of this relationship would alter due to the inevitable non-sharing of a common space, to what extent compromises would have to be made and what aspects of the pedagogy would be affected due to technological mediation. Rather than focusing on the students, my interest lay in how a synchronous, online pedagogy would affect me as a Dalcroze tutor, and this in turn led me to consider the improvisational nature of teaching itself, and Dalcroze Eurhythmics in particular. Drawing data from a reflective journal, this paper will reveal insights through the lens of autoethnography, studying a personal experience in order to understand a cultural experience (Ellis 2004), in this case, that of Dalcroze Eurhythmics via online, distance learning.

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**Bethan Habron-James** is an internationally renowned teacher of Dalcroze Eurhythmics, who holds the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva. She teaches at the Royal Northern College of Music, Manchester, UK and regularly delivers training nationwide. She is currently a PhD candidate at Bangor University, Wales researching into the meanings of Dalcroze in the life of a practitioner. Previously a professional violinist, Bethan continues to teach the violin, applying her Dalcroze knowledge to string pedagogy.

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## LES GESTES DU MUSICIEN DANS LE PROCESSUS DE CREATION

GESTURES MADE BY MUSICIANS IN THE PROCESS OF CREATION  
(PREPARING A PIECE OF REPERTOIRE FOR PERFORMANCE)

Tuesday 01 August, 8:30-9:00, Room 4520

**ISABELLE HÉROUX**

Département de musique, Université du Québec à Montréal (UQAM),  
Canada

Le domaine musical reconnaît différentes définitions et fonctions aux gestes du musicien : produire le son à l'instrument (pour activer la corde de la guitare); accompagner le jeu (un pied qui bat la mesure); communiquer de manière symbolique avec le public ou d'autres musiciens (exprimer la tristesse par les traits du visage). Le « geste musical » peut aussi faire référence à la réalisation sonore d'un matériau musical abstrait contenu dans la partition, sans pour autant faire référence au mouvement physique, perceptible par la vision. S'il apparaît logique que les gestes propres à la production du son de l'instrument apparaissent en premier chez le musicien, à quel moment apparaissent les gestes symboliques ou expressifs, et pourquoi? Peuvent-ils correspondre à des étapes précises du processus d'appropriation artistique, de création d'une interprétation d'une œuvre? Comment analyser les gestes de différents musiciens en prenant en compte les différences individuelles? Comment déterminer s'il existe une constante dans l'apparition des gestes symboliques? Cette communication présente un protocole développé pour analyser les gestes des musiciens, protocole inspiré des travaux de Davidson (2005, 2007 et 2012). Les résultats de l'analyse des gestes de deux musiciens mis en lien avec leur processus de création de l'interprétation d'une même œuvre seront également présentés.

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**Isabelle Héroux** est professeure agrégée de pédagogie et de guitare classique au département de musique de l'UQAM. Elle est membre du laboratoire de recherche en enseignement de la musique du département de musique (LAREM), du Groupe de recherche interdisciplinaire sur les arts vivants (GRIAV) de l'UQAM, du Laboratoire de recherche en formation auditive et en didactique instrumentale (LaRFADl) ainsi que de l'Observatoire interdisciplinaire de création et de recherche en musique (OICRM).

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## QU'EST-CE QU'IMPROVISER EN MUSIQUE : LE POINT DE VUE DE L'ÉNACTION

WHAT IS MUSICAL IMPROVISATION: AN ENACTIVE POINT OF VIEW

**Monday 31 July, 14:00-14:30, Room 1533**

### ISABELLE HÉROUX

Département de musique, Université du Québec à Montréal (UQAM), Canada

### DOMENICO MASCIOTRA

Chercheur indépendant et consultant en éducation (ASCAR inc.)

De nos jours, les musiciens classiques n'improvisent pas lorsqu'ils interprètent une œuvre, ils tendent plutôt à respecter à la lettre ce qui est inscrit sur la partition. Pourtant, jusqu'au 19<sup>e</sup> siècle, ils improvisaient sur scène, et l'ajout de matériaux nouveaux lors de l'interprétation d'une œuvre faisait partie des critères qui permettaient de juger d'une bonne performance. Nous suggérons un retour à l'improvisation musicale en musique classique, et la réappropriation, par les musiciens, d'une expertise qui s'est perdue. Mais avant tout, nous voulons définir ce qu'est improviser et ce que cela représente comme défi pour le musicien classique. Nous utiliserons le cadre conceptuel de l'énaction qui a permis à Fortier (2016) de comprendre l'agir musical dans son fonctionnement même, celui du musicien en action et en situation (corps-esprit unifiés avec son instrument et tout ce qui se passe dans l'espace-temps musical). En tant que musicien en action et en situation, jouer une pièce consiste essentiellement à se disposer, se situer, se positionner et transformer l'espace-temps musical. Improviser c'est libérer, en partie, le cours de son agir du texte musical. Les transactions entre les possibilités de l'agir musical et l'espace musical que produit effectivement cet agir seront explicitées au moyen de deux concepts interreliés : celui de «réseau d'actions virtuelles» et celui de *spielraum* «espace musical».

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**Isabelle Héroux** est professeure agrégée de pédagogie et de guitare classique au département de musique de l'UQAM. Elle est membre du laboratoire de recherche en enseignement de la musique du département de musique (LAREM), du Groupe de recherche interdisciplinaire sur les arts vivants (GRIAV) de l'UQAM, du Laboratoire de recherche en formation auditive et en didactique instrumentale (LaRFADl) ainsi que de l'Observatoire interdisciplinaire de création et de recherche en musique (OICRM).

**Domenico Masciotra** a complété un doctorat en éducation à l'UQAM (Montréal, Canada) et un post-doctorat au MIT (Cambridge, MA, USA) sous la direction de Donald A. Schön et Edith Ackermann. Ces dernières années, il a surtout travaillé à titre de consultant dans le cadre de réformes curriculaires dans divers pays (Niger, Madagascar, Cameroun). Au Québec, il a notamment collaboré à la réforme en éducation des adultes. Il s'intéresse principalement au développement de la théorie de l'énaction dans le domaine de l'éducation et de divers champs professionnels connexes.

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## ONE YEAR OF IMPROVISATION WITH MUSIC THERAPY STUDENTS

**Tuesday 01 August, 14:30-15:00, Room 1531**

**PAUL HILLE**

University of Music and Performing Arts Vienna, Austria

Music therapists and Eurhythmics teachers both use music as a tool or intervention in the development of human beings. A focus on healing through music is central to both approaches. Additionally, both use improvisation as a means of expression. At Vienna's University of Music, the curricula for both programmes have been renewed (Music Therapy in 2015, Eurhythmics in 2016), and Music Therapy has been established as a separate department. The refurbished curriculum for the Diplom Musiktherapie contains two semesters of a new compulsory course, Ensemble improvisation 1 and 2, in which the students are introduced for the first time to Dalcroze and Eurhythmics methods. Two groups of 5-6 students receive one 45-minute class weekly. A major goal is the personal development of the improviser in a setting containing two or more players. For this personal development, crucial elements include: movement and body consciousness; refined use of the senses; active listening; understanding the effects of musical elements, especially rhythm and sound; the use of free improvisation; and playfulness. Another central goal is the application of the student's primary instrument in addition to piano and voice.

This lecture presents and compares the new curricula of both departments, but focuses on the contents of the improvisation course. Critical feedback will be presented, as collected from students through regular reflection and documentation, and through anonymous questionnaires at the end of each semester. As a result of this data collection, this paper addresses these questions: What skills, tools and personal abilities must a music therapy student develop during her/his studies to use in professional musical interventions? What role can classical Dalcroze and Eurhythmics exercises play in developing listening skills, body consciousness and understanding of the status of the client, patient, or partner? What sorts of interactions with clients are possible? Do free improvisations attain the status of concert experience?

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**Paul Hille** has taught piano improvisation for more than 30 years at university level in Europe. He established the Concentration in Improvisation at the University of Music and Performing Arts Vienna. Paul has taught Accompaniment of Movement, Didactics of Piano and Instrumental Improvisation for many years, and – since 2010 – Improvisation for Music Therapists. He is founder of the improvisation event 'Carpe Impro', now in its seventh year, and lectures and publishes on improvisation as well as improvisation in concert.

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## POLISH FOLK SONGS, SELECTED MUSIC SCALES AND ELEMENTS OF JAZZ HARMONY IN PIANO IMPROVISATION

Thursday 03 August, 8:30-9:00, Room 4542

**ANNA JANUSZEWSKA**

Primary Music School, Sucha Beskidzka, Poland

Improvisation is the most natural form of musical expression. It is the essence of the art of making music. Music scales and elements of jazz harmony can be used in many ways during the course of piano improvisation. Although each educator has a different opinion of the order in which musical information is introduced during the learning process, they agree that the use of different types of scales and folk music is very important. The teacher should choose materials used in the classroom in such a way as to present students with the most diverse musical experiences. It is advisable to familiarise students with dance genres and the styles and forms of jazz. They enrich students' musical language. They are extremely useful in collecting and developing skills from the scope of the elements of the musical work, in particular, harmony, melody and rhythm in piano improvisation. This paper is a reflection on my own pedagogical practice. In it, I present piano miniatures inspired by selected elements of jazz music and Polish folk music. The melodies were taken from the book of Franciszek Wesolowski *The Materials to Learn About Musical Scales*. Each composition is based on a different scale. The material is contrasted in terms of rhythm, melody, harmony and expression.

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**Anna Januszevska** enjoys a career as a Dalcroze Eurhythmics teacher. The subject of her particular interest is piano improvisation. Anna currently teaches in a Primary Music School in Sucha Beskidzka, Poland. She participated in an Erasmus exchange at the Universität für Musik und Darstellende Kunst Wien where she studied on the Masters programme Music and Movement Education / Rhythmic-Musical Education. Anna graduated with an MA Eurhythmics and music theory from the Karol Szymanowski Academy of Music in Katowice, Poland.

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## REFLECTIONS ON IMPROVISATION: THE THINKING BODY AND THE ACTING MIND

Thursday 03 August, 10:00-10:30, Room 1531

**MICHAEL JOVIALA**

Independent, USA

How do we improvise? The neurologist, music theorist and the psychologist each approach this question differently. As an improvising musician, however, I pose it differently: How do I improvise? Many educators writing about improvisation imagine, explicitly or implicitly, a thinking mind focused on abstract patterns and relationships that somehow "operates" a body to produce an improvisation. My own experience – both as a listener and a performer – has led me to question the usefulness of this mechanistic perspective. To sustain the flow of musical creation during a performance, I need to keep my thinking mind available and present, but well out of the way of my acting body. Likewise, as a listener, I often find that focusing exclusively on these relationships (e.g. form, harmonic analysis, motivic development) prevents the music from reaching me emotionally and aesthetically. To tease out the precise nature of this collaboration between thinking mind and acting body (or what might be more usefully termed "acting mind" and "thinking body"), I interpret how I listen to improvisation (using recordings both of myself and of others) and reflect on my own experience as an improviser. Though the resulting description is necessarily subjective, my aim is to discover and question my own assumptions about what it means to improvise.

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**Michael Joviala** is a pianist, clarinetist, composer and teacher in New York City. He holds an MA (Teachers College, Columbia University, New York City, NY) and a BA (University of the Arts in Philadelphia, PA). Michael is faculty at Columbia University, Lucy Moses School at Kaufman Music Center, The Diller-Quaile School, and the American Musical and Dramatic Academy in New York City. He holds the Dalcroze Certificate (Juilliard School of Music) and License (Longy School of Music) and is Managing Editor of *Dalcroze Connections* and *The Journal of Dalcroze Studies*.

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## ENHANCING LEARNING THROUGH DALCROZE-BASED ACTIVITIES IN THE THIRD GRADE IN FINNISH PRIMARY EDUCATION

Thursday 03 August, 8:30-9:00, Room 1533

MARJA-LEENA JUNTUNEN

University of the Arts, Helsinki, Finland

This paper discusses an on-going intervention study that examines the possible impacts of the added music, movement and (Dalcroze-based) music-and-movement activities on a variety of skills and capacities of pupils in primary education (third grade). These skills and capacities include, among others, general learning abilities, cognitive and linguistic skills, social capability and experiences of school-going and well-being. The study applies expertise both in arts education and the fields of psychology, cognitive neuroscience and special education, and is conducted in collaboration between the University of the Arts Helsinki and the University of Helsinki, as part of the ArtsEqual-project funded by the Academy of Finland.

The experimental research design includes three experimental groups and one control group (with about 20 pupils in each group). Each experimental group takes part in either music, movement, or music-and-movement activities for 10–15 minutes at least three times a week during school hours for the school year 2016–17. The control group does not receive any instruction in these subjects other than what is included in the regular curriculum. The quantitative data consist of a variety of tests, such as behavioural tests of attention skills and executive functions, and questionnaires to pupils and teachers. The qualitative data includes teacher and student interviews, observations, field notes and teacher diaries. In this presentation, observations and preliminary findings, particularly of the music-and-movement intervention, will be presented and discussed. From the larger perspective, the presentation stimulates discussion about the extrinsic dimensions of the Dalcroze approach.

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**Marja-Leena Juntunen** (PhD, MMus) is Professor in Music Education at the Sibelius Academy, University of the Arts Helsinki, Finland. She has been teaching in music teacher education for over twenty years. Marja-Leena's professional activities have also included in-service teacher training, workshops and lectures on Dalcroze pedagogy both in Finland and abroad. Her main research interest areas cover embodiment, Dalcroze pedagogy, narrative inquiry, music education at school, music teacher education and higher music education.

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## “WITHOUT SPONTANEITY THE METHOD IS WORTHLESS”: ON IMPROVISATION IN POST-DALCROZE HELLERAU

Wednesday 02 August, 9:00-9:30, Room 4816

JOHANNA LAAKKONEN

University of Helsinki, Finland

This paper will look at the development of improvisational practices in Hellerau-Dresden (Laxenburg) by analysing the curricula and writings discussing the dance and physical education programmes in Hellerau in the 1920s. Improvisation has been widely discussed in the research dealing with Jaques-Dalcroze. However, the existing research has not yet addressed the role of improvisation in post-Dalcroze Hellerau. The development and transmission of improvisational practices in the school's movement and dance programmes, especially, has not yet been brought into discussion. This paper will focus on this less researched area of Dalcroze studies. The methodological approach is historiographical and includes close-reading of source materials found in archives in Austria and Germany. These documents include school's curricula and writings by teachers, such as Christina Baer-Frissell and Ernst Ferand-Freund. Improvisation remained important in the school after Jaques-Dalcroze left Dresden in 1914. The writings by the Hellerau teachers show that there was a growing need to develop the improvisational practices to better correspond to modern trends in dance and movement education. It is also shown that what became known as the Hellerau-Laxenburg method developed in close interaction with other movement systems of the era. Despite this hybridity, improvisation and the close relationship between dance and music remained the core of the Hellerau-Laxenburg method. This paper contributes to the discussion on Jaques-Dalcroze and improvisation's role in dance and movement education in post-Dalcroze Hellerau. It shows Hellerau's role as a mediator between Jaques-Dalcroze's method and modern dance and movement education.

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**Johanna Laakkonen** is university lecturer of Theatre Studies at the University of Helsinki. She is currently finishing a new monograph on Hellerau and early modern dance as a transnational practice. She has published the book *Edvard Fazer and the Imperial Russian Ballet 1908–1910* (2009) and is the editor, together with Tiina Suhonen, of *From Weimar and the United States: International encounters in Finnish dance* (in Finnish). She has also published numerous articles on Finnish dance.

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## IMPROVISATION, MOUVEMENT ET CORPORÉITÉ AU CŒUR DE LA MÉTHODOLOGIE DE RECHERCHE

### PLACING IMPROVISATION, MOVEMENT AND SOMATICS AT THE CENTRE OF A RESEARCH METHODOLOGY

**Tuesday 01 August, 9:30-10:00, Room 4520**

**LYSIANE LACHANCE**

**ISABELLE HÉROUX**

**NICOLE HARBONNIER-TOPIN**

Université du Québec à Montréal (UQAM), Canada

Cette présentation exposera la méthodologie d'une recherche-crédation qui sera utilisée dans l'apprentissage et la création de l'opéra Erwartung de Schoenberg et qui inclue l'improvisation, le mouvement et la corporéité. Selon Stanislavski, qui fut formé comme chanteur lyrique au Conservatoire de Moscou et qui travailla avec les chanteurs du Bolshoi, le chanteur lyrique doit exceller dans trois fonctions artistiques : acteur, musicien et vocaliste, fonctions qui doivent être unifiées pour former un seul art. Malheureusement, les chanteurs lyriques travaillent rarement ces trois fonctions de manière intégrée et peu d'attention est portée au corps et au mouvement. Il en résulte que les chanteurs lyriques intègrent souvent l'interprétation seulement à l'étape des répétitions avec leur coach ou le metteur en scène. Pourtant, l'intégration de l'expressivité dès le début du travail, notamment par le mouvement, améliorerait la performance du chanteur. Très peu d'études ont été faites sur la méthode Jaques-Dalcroze et la formation du chanteur lyrique, la majorité des études dans ce domaine portant sur ses bienfaits en chant choral. Dans le cadre de notre projet de thèse-crédation, nous proposons une méthode multidisciplinaire inédite pour le chanteur lyrique mariant théâtre, mouvement et éducation somatique. La méthodologie utilisée comprendra : (a) l'approche de Stanislavski, qui inclue l'improvisation pour le développement du personnage; (b) la démarche de Caldwell (1995), comprenant 17 étapes dont l'improvisation pour l'apprentissage d'une œuvre, qui s'appuie sur la rythmique Jaques-Dalcroze; (c) l'éducation somatique.

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**Lysiane Lachance** est diplômée de l'Université Laval où elle compléta une double maîtrise en interprétation chant classique et didactique instrumentale. Elle s'intéresse tout particulièrement à la corporéité dans la pratique du chant, par l'utilisation du mouvement et de l'éducation somatique (Eutonie, Feldenkrais, Body-Mind Centering). C'est durant ses études universitaires qu'elle a eu la chance d'être initiée à la méthode Jaques-Dalcroze. Elle est actuellement doctorante à l'Université du Québec à Montréal en Études et pratiques des arts.

**Isabelle Héroux** est professeure agrégée de pédagogie et de guitare classique au département de musique de l'UQAM. Elle est membre du laboratoire de recherche en enseignement de la musique du département de musique (LAREM), du Groupe de recherche interdisciplinaire sur les arts vivants (GRIAV) de l'UQAM, du Laboratoire de recherche en formation auditive et en didactique instrumentale (LaRFADl) ainsi que de l'Observatoire interdisciplinaire de création et de recherche en musique (OICRM).

**Nicole Harbonnier** est professeure en « étude du mouvement » au Département de danse de l'UQAM. Elle est certifiée en Analyse fonctionnelle du corps dans le mouvement dansé (AFCMD) du Centre National de la danse à Paris et détentrice d'un Doctorat en Formation des adultes (Conservatoire National des Arts et Métiers - CNAM). Elle est membre du Groupe de recherche interdisciplinaire sur les arts vivants (GRIAV), du Groupe de recherche en activité physique adaptée (GRAPA) de l'UQAM, et membre associée du Centre de recherche sur la formation (CRF) du CNAM.

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[PAPER 1] VIRTUAL REALITY VS. REALITY: THE ROLE OF THE EURHYTHMICS OF EMILE JAKUES-DALCROZE IN SHAPING THE SOCIAL AND EMOTIONAL COMPETENCE OF YOUNG PEOPLE IN THE LIGHT OF THEIR OWN EXPERIENCES IN THE SECONDARY MUSIC SCHOOL IN KATOWICE

Wednesday 02 August, 8.30-9.00, Room 4542

ANNA LIPIEC

Academy of Music, Katowice, Poland

The incredibly fast development of technology has caused so-called "information society". Present youth is fascinated by technological possibilities and might not appreciate interpersonal relationships in reality. As a result of this situation, we may lack social and emotional competence. It is also connected with deficit of social perception, empathy or interpersonal de-centration. What is more, alienation is overtaking the willingness of integration which is connected with absence of will to expose emotions and feeling. On account of this, sensibility to art is also at stake as well as the ability to appreciate and create it. It is not only a problem among comprehensive school students, but it also occurs among music school pupils. Their lack of interpersonal abilities is often exacerbated by unhealthy rivalry and lonely hours spend on practicing.

There is a particular action in Jaques-Dalcroze's method. It is movement, vocal and instrumental improvisation, which helps to obtain new possibilities of expression, invigorates creativity, emotional sensibility and willingness to be open to reality around us. It also encourages us to look for new solutions in everyday life. Jaques-Dalcroze's method seems to be the perfect method which has been sensitising people not only to music, but also to art and other human beings for more than a hundred years. Common acting, experiencing and creating becomes the base of close relationship, empathic feeling and the ability of expressing inner feelings. My 15 years of pedagogical experience and work in the Secondary Music School in Katowice will be the basis for framing the issue in this lecture.

[PAPER 2] *PLASTIQUE ANIMÉE*, THE ROLE OF SOUND COLOURING IN THE VISUALISATION OF MUSIC: THE EXAMPLE OF INTERPRETING THE THIRD OF SCHOENBERG'S *FIVE PIECES FOR ORCHESTRA*, OP. 16

Monday 31 July, 14:30-15:00, Room 4520

ANNA LIPIEC

Academy of Music, Katowice, Poland

The aim of this paper is to discuss how a *Plastique Animée* choreography, using improvisation, can respond creatively to the *Klangfarbenmelodie* (sound-colour technique) of Arnold Schoenberg. The element of improvisation was extremely helpful in interpreting *Klangfarbenmelodie*; it enabled the presentation of *Klangfarbenmelodie* as a colourful mosaic of body shapes and the intense expression of emotions in controlled improvisation. Improvisation was the constant element, sometimes interrupted by certain movement forms. *Five Pieces for Orchestra*, Op. 16 is based on *Klangfarbenmelodie* technique in its entirety. Firstly, we have to take into consideration what is the role of the sound colouring in the choreography of music. How can colour be interpreted in music by movement? What kinds of other elements can express and picture the timbre of the musical work? Jaques-Dalcroze, while analysing common elements for music and *Plastique Animée*, determined colour in music as opposition and combining diverse bodily shapes. For him, colour and sound are related to shape in space, connecting rather more with the technical capabilities than the expressive abilities of performers. However, while examining sound colour we should focus more on expressive abilities, expression of gestures and movements, and, by extension, the emotional commitment of performers, which is a result of sound expression and the way of presenting it. The sound colouring in this choreography of the third part of *Five Pieces for Orchestra* was presented by: (a) important element of improvisation, which in this case was the essence of creating the whole work in space; (b) the character of movement which assumes that colour depends on other elements of music (for instance dynamics, articulation, pacing and pitch); (c) opposition and combination of diverse body shapes (interesting combination of various instruments); (d) diversity of body shapes in movement and in space, relative to instrument colour/timbre or unconventional performance techniques.

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

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## MUSICKING, SCIENCE AND HEALTH: IMPROVISATION IN NEURORHYTHMICS

Thursday 03 August, 9:30-10:00, Room 4520

KEITH LOACH

York University, Toronto, Canada

Neurorhythmics is an area of study focused on the effect of sound, music and motion on the brain. From research in Gamma brain waves and dopamine pathways to studies in bouncing balls and iPod programmes, participation in musical activity has been shown to produce positive results with not only gait, speech and memory issues, but also with more serious medical ailments such as Parkinson's disease, Alzheimer's and fibromyalgia syndrome. Research using fMRI scanning equipment during the act of musical improvisation has revealed *increased* brain activity in the creative (self-expressive) areas of the brain and *decreased* brain activity in the evaluative (self-monitoring) areas of the brain. This has implications for using improvisation for not only the development of creativity, but also for addressing the self-consciousness pervasive in our Eurocentric presentational-versus-participatory society. The relationship between auditory neurons and motor neurons in the brain makes the use of rhythm an important tool in the science of neuroplasticity. The accomplished Dalcroze instructor provides musical cues with the piano, the voice, or a percussion instrument to stimulate auditory neuron activity, which leads to creative movement. Dalcroze Eurhythmics is uniquely positioned in this field offering a forum for both the young and the old to experience creative self-expression while addressing some of the most fundamental requirements for healthy brain activity. This paper is a dissertation work-in-progress currently in the form of an academic review of current research exploring musicking and its relationship with science and health. Improvisation is examined from philosophical, neurological and practical perspectives.

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**Keith Loach** holds a Bachelor of Music (Faculty of Music, University of Toronto) and a Master of Business Administration (Rotman School of Management, University of Toronto). He is currently enrolled in the doctoral program at York University for a PhD in Music. Keith's area of study is how music can be used to improve our quality of life, specifically in the area of neurorhythmics and the profoundly positive effect of rhythmicity and improvisation on the brain.

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## AN OPEN LETTER TO EDGARD

Tuesday 01 August, 14:30-15:00, Room 4816

CHARLES MACINNES

Monash University, Australia

The topic of this presentation is improvisation in the contemporary classical art music ensemble. Edgard Varèse's famous statement that he was a worker in intensities, frequencies and rhythms rather than a musician is applied as a referent to address the slow uptake of improvisation in mainstream contemporary classical art music. The gradual rise of the hybrid ensemble, where traditional stylistic distinctions are losing relevance, has in turn led to a blurring of the roles of composer and performer. Taking inspiration from Varèse's experimental open rehearsals with New York jazz musicians in 1957, a set of original instructions is presented that guide contemporary players to extend improvising in performance beyond stream-of-consciousness textures. The instructions encompass freedoms in the choice of techniques, and encourage interaction amongst the players within a notated and composed context. Research includes samples of audio and scores from workshops and performances undertaken with university music students and professional ensembles; this demonstrates how the players contribute to shaping the final work, and leads to the identification of universal principles of improvisation. Refocusing a composer's role as the designer of a structure upon which musical and behavioural parameters are explored by the musicians adds a fresh dimension to the sound-world. However, if a work comes about through successive renderings, lively social structures, and risk taking—when is it deemed complete?

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**Charles MacInnes** is a professional trombonist with over thirty years' experience across a wide range of genres from orchestral, contemporary, jazz, commercial, theatre, studio, electronic to experimental. He is a current PhD candidate in composition at Monash University in Melbourne, Australia, where he is researching improvisation in contemporary classical art music. Charles directs the Monash New Music Ensemble and is a sought-after facilitator of creative music workshops.

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## CHANGING ATTITUDES TO IMPROVISATION

Thursday 03 August, 9:00-9:30, Room 4816

PETER G. MERRICK

University of Toronto, Canada

This study seeks to determine both the attitudes toward musical improvisation, and the improvisational *praxis*, if any, of a select group of Canadian adolescent males. It will then attempt to determine the degree to which systematic instruction in improvisation, following Dalcroze principles, can alter these attitudes, or this *praxis*. The subjects of this study are two classes of Year 2 (Grade 9) boys, in an independent school for boys in Toronto, Canada. A detailed questionnaire has produced data about the boys' attitudes toward, and practice of, improvisation. These data will be subject to both quantitative and qualitative analysis. The boys will then receive seven months of instruction in improvisation, as a small part of their regular classroom experience of music. After this, the same questionnaire will be used to determine if their attitudes to improvisation have changed, and if improvisation has assumed a greater importance in their practice of music. The study began in October, 2016, and will continue until May, 2017. The paper will report on the complete study.

"Changing", in the title of this paper, can be understood on multiple levels. It began with an intuition that attitudes to improvisation among my students have changed in the recent past. The study will seek to determine what those attitudes are *now* and what kind of improvisatory practices are common. It further asks whether a limited amount of formal study in improvisation can deliberately *change* students' attitudes to improvisation and its place in their musical activities.

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**Peter Merrick** is a church musician and teacher in Toronto. He is a candidate for the Dalcroze License at Carnegie Mellon University in Pittsburgh and is currently President of Dalcroze Canada. He teaches Eurhythmics, musicianship and composition at Upper Canada College, Canada's leading independent school for boys. He is currently completing a Master of Sacred Music at Emmanuel College, University of Toronto, and plans to begin a PhD at the University of Toronto in September.

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## L'IMPROVISATION À L'INSTITUT JAKUES-DALCROZE ET À LA HAUTE ÉCOLE DE MUSIQUE DE GENÈVE

IMPROVISATION AT THE INSTITUT JAKUES-DALCROZE AND THE HAUTE ÉCOLE DE MUSIQUE IN GENEVA

Wednesday 02 August, 10:00-10:30, Room 1531

SYLVIE MORGENEGG

Département musique et mouvement, Haute école de musique (HEM), Genève, Suisse

L'improvisation, comme vecteur de l'enseignement dalcrozien, s'est beaucoup développée au cours des 30 dernières années. Tour à tour corporelle, vocale, instrumentale, l'improvisation tient un rôle central dans toutes les branches de la formation dalcrozienne. Elle est à la fois un moyen pour apprivoiser et acquérir la matière et, un but en soi (jouer, s'exprimer, créer). Une telle pratique de l'improvisation permet l'acquisition d'une variété d'expériences et de compétences. Les enseignants rythmiciens, responsables de la formation des futurs enseignants de la rythmique au Département musique et mouvement de la HEM de Genève, enseignent tous la rythmique, le solfège et l'improvisation instrumentale (ou ont enseigné ces matières pendant de nombreuses années) en école de musique. Étant donné leur pratique de l'improvisation auprès de publics amateurs et professionnels et de la diversité du travail dalcrozien (exercices multimodaux, langages et styles variés), leurs sources d'inspirations sont très variées. Ces différents publics induisent une forme d'improvisation qui enrichit la matière enseignée aussi bien que sa forme d'enseignement. Cette communication présente un aperçu historique de l'enseignement de l'improvisation au sein de l'Institut Jaques-Dalcroze de Genève (enseignement aux amateurs) et du Département musique et mouvement de la HEM de Genève (formation des rythmiciens, formation post grade). Ayant été tour à tour élève, étudiante, enseignante et coordinatrice de la formation des rythmiciens dans ces deux établissements, cette présentation m'amène à réfléchir et à poser un regard sur l'état des lieux et sur l'évolution et la place de l'enseignement de l'improvisation en tant qu'outil d'appropriation des savoirs faire et moyen d'expression artistique.

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**Sylvie Morgenegg**, rythmicienne formée à l'Institut Jaques-Dalcroze (IJD) de Genève, y obtient la Licence d'enseignement de la rythmique JD en 1983. Par la suite, elle enseigne dans les écoles publiques et à l'IJD. Pendant les années 90, elle commence les études pour l'obtention du diplôme supérieur, tout en enseignant et en donnant des spectacles de cabaret pour enfants. Elle se perfectionne à la Carnegie Mellon University en 1992, auprès de Dr Marta Sanchez. Responsable de la formation professionnelle des rythmiciens depuis 2001, elle a participé à l'intégration de la formation professionnelle en rythmique à la HEM de Genève qui fait partie du réseau des HES Suisses (Hautes Ecoles Spécialisées). Elle donne des stages, ateliers dans différents pays d'Europe, d'Asie et d'Amérique.

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## APPIA TODAY: CONCEPTS OF ADOLPHE APPIA AS THE INSPIRATION FOR MOVEMENT IMPROVISATION AND INTERPRETATION

Wednesday 02 August, 9:30-10:00, Room 4816

MAGDALENA OWCZAREK

Academy of Music, Łódź, Poland

Adolphe Appia, an eminent theatre reformer, was the first to appreciate the significance of rhythmic and its potential in the theatre. It was Appia who aroused Jaques-Dalcroze's interest in space and light. For Appia, the actors' movements were inspired by music, and rhythm was a crucial factor of action on stage. The most innovative aspect, however, from the visual point of view, was the organisation of space and the use of light on stage. Appia wrote: "Body movements so that they can be expressive, require obstacles. The movements may be artistically displayed only with the proper location of solids and planes... For the human body to act with a full artistic expressiveness, the light must emphasise its malleability and three-dimensional stage space must bring out its poses and movements". One hundred years later, Appia's ideas are still alive. Sharing my didactic experiences, this paper presents how they can inspire us to create improvisations and interpretations of movement, and thus a richer artistic expression. It highlights that movement improvisation and interpretation should not be based solely on movement composition – the creation of space is crucial as well. After all, in movement interpretations we present the body in motion moved by the music, and this body always exists in a definite space. I show carefully planned movements of scenery and properly lit set-design elements. Creation of these performances, inspired by mainly contemporary pieces of music, is also the choice of shapes, lights, colours, as noted by Appia.

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

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## LABYRINTHS OF INTERPRETATION – PLASTIQUE ANIMÉE IN THE CONTEXT OF AN OPEN WORK

Tuesday 01 August, 8:30-9:00, Room 1531

ANETTA PASTERNAK

Karol Szymanowski Academy of Music, Katowice, Poland

The notion of an "open work" as understood by Umberto Eco is an ambiguity of artistic statement arising from its indeterminateness. It is the recipient who gives the final form to such works and who interprets the works from their own individual perspective. New works of music neither create determined statements nor have a univocal shape; thus, they provide the recipients with a possibility to create various interpretations depending on their imagination and sensitivity. In modern music there are many compositions that give a performer a lot of freedom, allowing them to influence the work. Such measures associated with creating musical material include: improvisation, *ad libitum*, shaping time in a piece or aleatoricism. An interesting type of openness appears in postmodern music, which is characterised by a dialogue with tradition that leads to re-interpretation of stylistics.

Movement interpretation of music, called *plastique animée*, is of key importance in Jaques-Dalcroze's method. Here, creative work is based on improvisation, which allows for understanding a piece and finding its proper interpretation. However, the creator of *plastique animée* works on an already-created instance of the work, in the form of a recording or music performed live. The author is going to answer the following questions: What are the possibilities of a producer of *plastique animée* who is simultaneously a recipient and a creator moving in a labyrinth of interpretation? Where in this process can one allow oneself for creative freedom and does the final product still have undetermined spaces characteristic of an open work?

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

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## ARTS EDUCATION IN DANCE: THE IMPACT OF AN ARTISTIC-PEDAGOGICAL DANCE INTERVENTION ON THE CREATIVITY DEVELOPMENT OF PRIMARY SCHOOL CHILDREN

Thursday 03 August, 9:00-9:30, Room 4542

ESTHER PÜRGSTALLER  
NILS NEUBER

Institute of Sport and Exercise Sciences, University of Münster, Germany

The current research project investigates the relationship between children's creativity development and didactic-methodical teaching characteristics. Various studies show that dance and movement education lead to a specific improvement in the development of children's creativity (Minton, 2003). Nevertheless, there is a lack of sustained, longitudinal research and an inadequate determination of the didactic-methodical methods used in lessons. Thus, the present study examines not only children's creativity but also the didactic-methodical implementations in dance lessons.

The research project followed a pre-, post- and follow up-design with an experimental ( $n = 139$ ) and a control group ( $n = 88$ ). During the summer school term of 2015-16, data for the longitudinal development of the creativity was collected from 199 children (grades 2-4), who were enrolled in a dance and movement theatre-project in primary schools in Mainz, Germany. In order to evaluate the creativity development, children were tested in productivity, problem solving and originality by using the MKT (9-11) motoric creativity test (Neuber, 2000). Furthermore, teaching lessons were videotaped and analysed based on the didactic-methodical teaching characteristics. The scores showed a significant development in the experimental and control group. However, children of the experimental group profited significantly more from the intervention than children of the control group ( $p < ,01$ ;  $\eta^2 = ,061$ ). The correlation between these results and the results of the video-based research will be discussed in the presentation.

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**Esther Pürgstaller**, born in Italy in 1985, is a doctoral researcher at the University of Münster, working at the Institute of Sport and Exercise Sciences, Department of Physical Education and Teaching Research. She has taught as a lecturer at the University of Bolzano, Italy, and gives music and movement workshops for adults and children. In 2012, Esther graduated in Education of Music and Movement/Rhythmics (MA) from the University of Music and Performing Arts Vienna, Austria.

**Prof. Dr Nils Neuber**, born in Germany in 1966, is a professor at the Institute of Sport and Exercise Science (IfS), University of Münster. He is Head of the Department of Physical Education and Teaching Research, Dean of Studies, Managing Director of the IfS as well as spokesman for the Centre for Education Research (CeBiS). He gained his PhD and habilitation at the German Sport University Cologne and the Ruhr University Bochum.

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## BUT OH, SUCH FUN WE HAD! THE DEVELOPMENT OF SOLFÈGE IN SWEDEN 1927–1939

Wednesday 02 August, 10:00-10:30, Room 4816

**INCCA RASMUSSEN**

Royal College of Music in Stockholm, Sweden

The purpose of the paper is to document a part of Swedish Eurhythmic history, lived and told by Hjärdís Lundén, through her story of her experiences and view of Eurhythmics and solfège in her own education during the early 20<sup>th</sup> century. The paper is the first of a series of documented and narrated interviews with Swedish Eurhythmics teachers. The comprehensive purpose of the series is to collect, preserve and narrate the history of Eurhythmics in Sweden. The methodological basis of this paper is historical with a hermeneutic perspective. The result is presented in a narrative form. This specific interview was performed in the home of 94-year-old Hjärdís Lundén and as co-interviewer, as well as respondent, was Professor Emerita Ulla Hellqvist, once both Lundén's student and later the main interviewer's teacher. The interview progressed chronologically following Lundén's life, as this is shown to be helpful when it comes to awakening memories that might be forgotten. In the narrative, Lundén's history is presented and in the conversation between the two respondents one can follow how aural training was performed and piano improvisation was prepared in the Rhythmics and solfège teaching during the first decades of the 20<sup>th</sup> century in Sweden.

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**Incca Rasmussen** teaches in Dalcroze Eurhythmics, solfège and choir methodology at the Royal College of Music in Stockholm where she also works as Director of Studies at the Department of Music Education. She is choir conductor and artistic leader of the chamber choir Rasmussons Vokalensemble. Incca is Master of Music Education and Fine Arts with emphasis on Dalcroze Eurhythmics and Master in Music Pedagogy from the Royal College of Music. Her career spans choir conducting and didactics, Dalcroze Eurhythmics, church music and music theatre with focus on teenagers and the United Nations Convention on the Rights of the Child. Incca's research has an emphasis on the origin and development of Dalcroze Eurhythmics from a historical perspective.

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## THE ELEMENT OF IMPROVISATION IN EURHYTHMICS CLASSES IN THE CONTEXT OF INTERCULTURAL EDUCATION

Tuesday 01 August, 9:30-10:00, Room 4816

**ALEXANDER RIEDMÜLLER**

Music School Fanny Hensel, Berlin, Germany

Because of the lack of offers for children with different cultural backgrounds, there have been recently increasing approaches in the sector of music pedagogy that are treating intercultural issues in the classroom. The method of Rhythmical Musical Education (also called Rhythmics) is an excellent tool for that. Following Witoszynskyj, these classes aim at the social, creative and sensory – indeed, integral – personal development of the human being through the use of music, movement and language. In my Rhythmics classes in primary schools in Berlin, Germany, I could investigate exercises and certain moments in class that focus on important aims in the work with groups of children coming from different cultural backgrounds. Such aims are the strengthening of social and cultural identity, the generation of language awareness and cultural openness. Through personal observation over a month I perceived modifications in the children in their reaction to new music styles or languages used in class, as well as changes of social behaviour in individuals in the groups. Also, the feel for German, which for many of the children was not their first language, increased evidently. Besides the already known beneficial effects of Rhythmics has in this context, I am going to focus on the role that improvisation has in both an artistic (producing music and movement) and a pedagogical way (adapting the course of the class) in these classes. Thus, it also will be discussed whether improvisation might be one of the key factors that making Rhythmics an effective tool in the context of intercultural education.

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**Alexander Riedmüller** studied Rhythmics / Music and Movement Education in Vienna, Austria, and is currently doing the investigation on the impact Rhythmics classes have on intercultural issues in primary schools in Berlin for his masters degree in Cultural Diversity at the National University of Tres de Febrero, Buenos Aires, Argentina. He works as a teacher for elementary music education and as a teacher trainer in the fields of body music, Rhythmics and foreign language promotion through music and movement.

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## PIANO IMPROVISATION: AN EXPERIMENT WITH A STUDENT WITH WILLIAMS SYNDROME

Thursday 03 August, 9:30-10:00, Room 4816

### LENA ROMANOVA

Gnessin College of Music, Moscow, Russian Federation

Williams syndrome (WS) is a genetic condition. It is characterised by medical problems, developmental delays and learning disabilities. These often occur with striking verbal abilities, highly social personalities and an affinity for music. People with WS tend to be social, friendly and endearing, but have mild to severe learning disabilities and cognitive challenges. I would like to share my own experience as a teacher of a girl with WS. I give private music lessons to Anna who now is 19. She is nice, polite, friendly and sociable, which in her case means she is not afraid of new people and always ready to talk. As for her intellectual level, she can count only from 1 to 10, she is able to read, but very simple words and texts, and writing is also a problem due to severe dysgraphia and dyslexia. She always needs somebody at a hand to help and guide her. For me as her teacher it does not matter how high are her music abilities. I know some people with WS are very gifted musically. Much more than Anna's music capacities, I appreciate her nice and friendly personality. So, all our work with music is focused on enjoying the process of four-hands piano improvisation. I am going to describe the so-called "kitchen" of our work, about different "plates" which we use to prepare the whole thing – a piece of music. My student's attitude to music is very creative and unexpected; there are no communication problems between us while we are playing. So, it is a pleasure for both of us.

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**Lena Romanova** has lived and worked in Moscow all her life. Working at Gnessin College of Music from 2003 till nowadays, Lena started the new education projects "RHYTHM-THEATRE" (2005) and "PLANET OF RHYTHM"(2010). During the International Eurhythmics Festival Competition, she won the 2<sup>nd</sup> prize for the choreography with children in the show "WE ARE IN METRO!" (Remscheid, March 2015). Lena believes there should not be borders between how people feel music and rhythm or any "special ways" of their development defined by the state.

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## INCORPORATING THE DALCROZE EURHYTHMICS APPROACH INTO MULTICULTURAL MUSIC CURRICULA IN ELEMENTARY AND SECONDARY SCHOOLS IN SOUTH KOREA

Tuesday 01 August, 8:30-9:00, Room 4816

HAE EUN SHIN  
LOUISE MATHIEU

Université Laval, Québec, Canada

The aim of this study is to develop a pedagogical guide to help Korean elementary and secondary school music teachers apply Dalcroze Eurhythmics principles in their multicultural music lessons. Multicultural music education in Korea has become a part of major curricula and diverse repertoires have been introduced. Researchers have raised the necessity for an integrative teaching approach that cultivates multicultural sensitivities through active, direct and comprehensive musical activities, and body movement is a vital part of the musical experience in many cultures. Yet, these studies only vaguely justify the essential value of body movement in relation to the learning process. This study therefore considers embodied learning in multicultural music education by building a holistic teaching and learning model. It proposes a new paradigm of music by adopting the perspectives of ethnomusicologists, phenomenologists and music philosophers. Music is a human phenomenon; it is more than a sonic event that interlinks with various aspects of behaviour and concepts influenced by a cultural and social context. Recognising the diverse ways to be human should be the main purpose of multicultural music education. Music education researchers likewise support the idea that embodied learning can promote empathy and lead students closer to an insider's point of view in multicultural music education. These findings harmonise well with Jaques-Dalcroze's pedagogical ideas. The powerful connection that he found between human beings and music in the spontaneous nature of rhythm and its relationship with bodily movement is a broadly applicable foundation for diverse music in the world. In its conclusion, this study offers holistic teaching and learning elements derived from the Dalcroze Eurhythmics approach and presents lesson models.

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**Hae Eun Shin** received her Dalcroze Certificate and License from Longy School of Music of Bard College. She is currently a PhD candidate in the field of music education at Université Laval in Québec, under the supervision of Louise Mathieu. Her teaching experiences include Longy school of music and various community music schools in Massachusetts in the USA. Her research interests are in the areas of the Dalcroze teaching approach, multicultural education, music philosophy and ethnomusicology. She earned a Smithsonian Folkways Certification in World Music Pedagogy from Jacobs School of Music of Indiana University in 2016.

**Louise Mathieu** holds a Doctor of arts (New York University) and the Diplôme Supérieur (Institut Jaques-Dalcroze, Geneva). Director of studies for Dalcroze Canada and Vice-president of the Collège of the Institut Jaques-Dalcroze, Dr Mathieu is retired professor of the Université Laval Faculty of Music (Quebec). A frequent international guest lecturer and teacher, she supervises research projects and serves on the *Korean Dalcroze Journal* (Hansei University) and the *Recherche en éducation musicale* (Université Laval) editorial boards.

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**[PAPER 1] L'IMPROVISATION DALCROZIENNE :  
UNE APPROCHE ORIGINALE DE L'APPRENTISSAGE  
MUSICAL ET DE L'IMPROVISATION INSTRUMENTALE?**  
USING IMPROVISATION IN THE DEVELOPMENT  
OF MUSICIANSHIP AND INSTRUMENTAL TECHNIQUE:  
A DALCROZE APPROACH

**Wednesday 02 August, 8:30-9:00, Room 1531**

**LAURENT SOURISSE**

Haute École de Musique, Genève, Suisse

L'improvisation instrumentale dans les écoles de musique, et plus encore dans les hautes écoles, entre souvent en contradiction avec les habitudes, les cursus, parfois même, les valeurs des institutions. Elle semble à la fois promue et marginalisée, reconnue comme pratique valable, mais difficilement intégrable. D'autre part, la multiplicité des pratiques d'improvisation rend difficile une vision globale cohérente et une articulation avec un cursus encore largement ancré dans le répertoire historique écrit.

En plaçant l'improvisation au cœur de l'apprentissage musical, la méthodologie dalcrozienne propose des pistes de réflexion originales qui, depuis quelques décennies, ont amené les rythmiciens à créer des cours spécifiques d'improvisation instrumentale : cours d'initiation au piano, cours collectifs pour adolescents, et cours pour la formation des étudiants futurs rythmiciens. En s'inspirant des principes et des exercices ou jeux inventés pour les cours de rythmique, il est possible de développer par l'improvisation des compétences musicales et instrumentales telles que l'attention, la mémorisation, la réaction, l'adaptation, la dissociation, la représentation mentale, l'écoute de soi ou des autres. Ainsi, l'improvisation dalcrozienne serait une sorte de « méta-improvisation », destinée non pas à la performance (ou pas nécessairement), mais plutôt à la formation du musicien en vue d'améliorer ses compétences.

**[PAPER 2] IMPROVISATION ET HARMONIE**  
IMPROVISATION AND HARMONY

**Wednesday 02 August, 9:30-10:00, Room 1531**

**LAURENT SOURISSE**

Haute École de Musique, Genève, Suisse

Une des préoccupations des pianistes improvisateurs est d'enrichir leurs connaissances harmoniques, et de relier la théorie ou la pratique écrite à la pratique instrumentale et à la spontanéité, l'immédiateté de l'improvisation. Les cours d'harmonie pratique, développés depuis quelques décennies, sont une réponse partielle à cette préoccupation. Ils développent la capacité à identifier les fonctions tonales, les couleurs harmoniques, et une certaine rapidité de conception et de réalisation au clavier. Cependant, beaucoup de musiciens formés à l'harmonie pratique n'improvisent pas, souvent parce qu'ils ne parviennent pas à utiliser ces capacités dans un contexte autre que lors de ces exercices. L'improvisation requiert à la fois un haut niveau d'intégration et d'automatisation de l'harmonie, une capacité à l'appliquer dans des contextes musicaux et émotionnels très divers, et un contrôle de la forme musicale qui mobilise fortement l'attention et la mémoire. Les étudiants en Bachelor et Master de la filière *Musique et mouvement Jaques-Dalcroze* au sein de la HÉM de Genève consacrent justement une part importante de leurs études à la maîtrise de l'improvisation harmonique. Ainsi, cette filière a développé une sorte d'expertise dans ce domaine. Cette communication présentera les principales caractéristiques de l'approche utilisée dans ces programmes d'études.

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**Laurent Sourisse** est pianiste improvisateur, professeur à la Haute École de Musique (HÉM) de Genève (Suisse), où il enseigne l'harmonie et l'improvisation au piano dans la filière Musique et Mouvement Jaques-Dalcroze, et l'improvisation dans la filière de Pédagogie Master. Chargé de la coordination des activités d'improvisation, il est également compositeur et arrangeur. Diplômé du Conservatoire National Supérieur de Musique de Paris (en harmonie, contrepoint, fugue et forme, analyse, et orchestration), il a étudié notamment avec Thierry Escaich, Alain Louvier, Marc-André Dalbavie et Alain Savouret.

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## EVALUATION OF THE EFFECTS OF A DALCROZE EURHYTHMICS-BASED INTERVENTION IN THE COGNITIVE DOMAIN IN A POPULATION OF OLDER ADULTS

**Tuesday 01 August, 14:30-15:00, LaRFADI, Room 4835**

**ELDA NELLY TREVIÑO**  
**JAVIER ÁLVAREZ-BERMÚDEZ**

Universidad Autónoma de Nuevo León, Monterrey, N.L., México

The increase in the population of older adults worldwide challenges governments to find new sustainable, non-pharmacological interventions with positive effects in the lives of older adults. Numerous studies have demonstrated the positive effects of artistic activities in different domains in the lives of this population. Considering music making from a holistic standpoint, the Dalcroze Eurhythmics approach addresses the physical, cognitive, emotional and social domains.

This work is a part of a larger doctoral research project in psychology. The purpose of this qualitative study was to evaluate the effectiveness of a Jaques-Dalcroze Eurhythmics-based intervention of five weekly sessions in the cognitive domain of a population of twenty healthy older adults in Monterrey, Mexico. The data collection was done through the analysis of content of personal interviews. The findings were divided into five categories: (a) recollection of memories; (b) musical thoughts; (c) creation of melodies; (d) discovery of new movement patterns; and (e) motivation towards musical activities. The findings of this work suggest that the intervention had positive effects in cognitive aspects of the study group, in particular in the aspects of memory and motivation. As a consequence of these effects, subjects expressed that they experienced positive changes in their behaviour during their daily routines.

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**Elda Nelly Treviño (MM)** is general coordinator of the Mexican Dalcroze Certification Programme at the Conservatorio de las Rosas and Professor at the Facultad de Música, UANL. She is active as a consultant, guest faculty, cultural promoter and collaborative pianist. Elda Nelly holds a BM and MM in Piano Literature and Pedagogy from the University of Texas at Austin, and the Dalcroze Licence, Carnegie Mellon University. She is currently pursuing a PhD in Psychology at UANL.

**Javier Álvarez Bermúdez (PhD)** is Associate professor at Facultad de Psicología, UANL and member of the National System of Researchers in México. He is author of books, research articles, adjudicator on several research committees and guest international faculty. Javier's areas of interest are social issues of vulnerable groups and Health Psychology. He holds a PhD in Social Psychology from the Basque Country in Spain, a Master's degree in Higher Education and a Bachelor's in Psychology from UANL.

## RISK TAKING AND COLLECTIVENESS IN LAPTOP ORCHESTRA IMPROVISATION

**Thursday 03 August, 8:30-9:00, Room 4520**

**ELDAD TSABARY**  
Concordia University, Montreal, Canada

In this presentation, I will discuss effective strategies for encouraging members of Concordia Laptop Orchestra (CLOrk) to take risks—namely to take momentary leadership roles—while improvising collectively. CLOrk is a large electroacoustic ensemble of about 25 advanced undergraduate students of electroacoustic studies at Concordia University. Collectiveness in improvisation requires listening to, and interacting with, others in creating performances that have form—a wholeness which “like a natural being... has a character of organic unity, self-sufficiency” (Langer 1966). At the same time, musical expression involves agency (Levinson 2004), which requires individuals to take creative leadership roles, to act rather than react, to make an impact and to initiate change. In my experience teaching CLOrk since 2011, where music making is predominantly improvisatory, I have observed that collective attentiveness is learned and applied relatively quickly, but effective risk taking by individual players is harder to achieve. In this presentation, I will share ongoing findings from a cyclical action study aimed at investigating obstacles, strategies and educational values related to improvisatory collectiveness and risk taking in CLOrk. This study involves teacher and students as co-researchers—“stakeholders” in a shared evolving environment—and demands attention and engagement from all involved. The data in this study was gathered primarily from questionnaires, class discussions, and interviews with CLOrk members.

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**Dr Eldad Tsabary** is a professor of electroacoustic music at Concordia University, Montreal, founder and director of the Concordia Laptop Orchestra and president of the Canadian Electroacoustic Community (CEC). During the last decade, he has also been the primary developer of a new aural training method designed for electroacoustics.

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## LE CORPS DU GROOVE : LE JEU DES TRANSFORMATIONS

### ENTERING THE GROOVE: PLAYING WITH TRANSFORMATIONS

Monday 31 July, 14:30-15:00, Room 1533

#### ANTOINE TURMINE

Département de danse, Université du Québec à Montréal (UQAM), Canada

Ce projet de recherche-crédation veut identifier *les frontières* du groove et décrire le phénomène de bascule de l'interprète dans l'état de groove. Où se situe et comment se manifeste la bascule vers le groove dans le corps du danseur-percussionniste? Quelles transformations pour le corps? Pour répondre à ces questions, le travail de terrain met en jeu l'orchésalité de deux interprètes afin de faire advenir le phénomène de groove et se familiariser avec les frontières de ce dernier. Pour expérimenter le groove, deux interprètes (incluant le chercheur) apprendront un rythme commun à partir d'une partition. Ce rythme commun transmis par la partition constituera le territoire partagé, mais sera incorporé individuellement par chaque interprète afin d'éviter tout transfert kinesthésique lors du processus d'apprentissage. Il y aura donc deux grooves découlant d'un même rythme. L'interprète collaborant au projet transmettra ensuite son propre groove au chercheur qui tentera de se l'approprier et d'en discerner les particularités et les nuances. Cette nouvelle matière corporelle pourra ensuite être comparée à l'expérience initiale du groove vécue par le chercheur. Afin d'accéder aux processus internes des deux interprètes et de mettre en lumière le *passage* entre les deux états de groove, – utilisant une méthodologie inspirée de la phénoménologie – nous procéderons à trois entretiens d'explicitation individuels lors du travail de terrain. Une présentation sans prétention artistique suivra la communication et aura pour but de présenter les avenues résultant de cette recherche et leurs applications possibles dans les champs de l'interprétation et de la création en danse percussive.

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**Antoine Turmine** est issu de la danse traditionnelle québécoise. Depuis 2014, il est titulaire d'un Baccalauréat en danse contemporaine de l'UQAM, où il poursuit une Maîtrise afin de situer et (re)questionner sa lecture du son et du corps. Il collabore aux activités de la BIGICO, de la compagnie Zogma et du Quantum Collective, tout en participant à plusieurs créations indépendantes en danse contemporaine.

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## TRACES OF “RHYTHMIC MUSICAL EDUCATION” FROM GERMANY TO CHINA

**Tuesday 01 August, 9:00-9:30, Room 4816**

### CHENG XIE

University of Music and Performing Arts Munich, The Project of the "China Scholarship Council" (CSC)

Rhythmical-musical education in Germany looks back on more than 100 years of history. It has been developed into a holistic pedagogical concept. This piece of work is not only about the development of rhythemics in the German-speaking world, but also about the current state of rhythemics in China. This is part of the scientific work of the lecturer, which is supported by the Chinese Ministry of Education as a research project of the "China Scholarship Council" (CSC). This research focuses on a culturally sensitive aspect of rhythmical musical education. It is based on the evaluation of expert interviews in China (qualitative research), so the special pedagogical needs of China can be taken into account in the further development of Eurhythmics. This paper will present: (1) Development phases (systematic review). Jaques-Dalcroze, the founder of rhythemics, taught important pupils: Mimi Scheiblauber found possible applications in therapeutic education. Elfriede Feudel and Charlotte Pfeiffer put effort into establishing Eurhythmics as a scientific university subject and expanding perspectives on Eurhythmics. In German-speaking countries, important figures involved in the further development of rhythemics include Karl Lorenz, Eleonore Witoszynsky and Rudolf Konrad. A new generation of rhythmists from different countries has set itself the task to set its own accents; (2) China: (a) the conceptual world of Jaques-Dalcroze was always connected with Chinese philosophy. This is shown by the use of the YinYang symbol in the conception of buildings for the educational institution in Hellerau; (b) an important development of rhythmic-musical education is known in China as "New system". It was established by Professor Gao Jianjin of the Central Conservatory of Music. "New System" includes thoughts of Jaques-Dalcroze, Orff and Kodaly; (c) in the future, a culture-sensitive approach is considered necessary. The most important aspects of this approach will be presented.

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**Cheng Xie** was born in 1988 in Hanzhong, China. After working for two years as a music teacher at a secondary school in Xi'an, he continued his studies in music education and Eurhythmics at the Hochschule für Musik Franz Liszt, Weimar, Germany. In October 2015, he began studies for a PhD in music education with Prof. Dr Wolfgang Mastnack at University of Music and Performing Arts Munich. Cheng's research concerns Eurhythmics in music education in China. In 2015, he won an international award at "Internationales Rhythmikfestival" Remscheid for his performance "Taiji". He has attended workshops in music education and Eurhythmics, and presented at the 32<sup>nd</sup> ISME world conference in Glasgow (2016).

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## TAKE A RISK! IMPROVISATION DURING RHYTHM AND PERFORMANCE PROJECTS WITH SOCIALLY DISADVANTAGED YOUTHS

Thursday 03 August, 10:00-10:30, Room 4816

**DIERK ZAISER**

State University of Music Trossingen, Germany

Rhythmics improvisation plays an important role in the special music education of socially disadvantaged youths in all three contexts of education, learning and performing. The BEATSTOMPER Rhythm and Performance project works with self-constructed and self-configured sound objects. Played with big wooden sticks, these afford physical power and motivate whole body movements. The non-pedagogical rehearsal spaces allow free constructions and play. Performances in public areas integrate urban architecture and are conspicuous. Risky situations in rehearsals and performances afford and develop personal and social, perceptive and active, musical and physical competences, generating thrills that youths search for in everyday life. Along with psychological findings and philosophical thoughts, it becomes obvious that in a free, non-repressive system, like in group improvisations, risky behaviour and creativity form identity and lead to deeper connections of consciousness and unconsciousness. In improvisation, hierarchies including the usual leading positions and contents can be questioned, levelled or reversed; communication and group behaviour is intensified through continuous occasions for legitimate deviant behaviour, for innovation, participation, integration, correction or support. Empirical data from therapeutic and pedagogic experiences support the importance of bodily orientated, rhythmic-musical improvisations. Video examples visualise the practical experience.

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**Dierk Zaiser** has a professorship in Music & Movement since 2008 with the main subjects Rhythmics-Performance (Master of Music), Music-Movement-Speech (Master of Arts) and inclusion and didactics for adults. He is a Doctor of Education Science, director of the research projects BEATSTOMPER and Theatre with music. Dierk has won several national awards for music pedagogic activities and the European Rhythmics Competition 1995 in two classes. He is active in publishing, lecturing, teaching and performing.

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## IMPROVISATION AS AN EFFECTIVE METHOD OF INITIAL VIOLIN TUITION

Wednesday 02 August, 9:00-9:30, Room 4542

**KATERYNA ZAVALKO**

Arts Institute of National Pedagogical Dragomanov University, Kiev, Ukraine

This empirical paper presents the findings of a study into the use of improvisation in beginner violin tuition. The value of improvisation in the musical development of the child cannot be overestimated. It is a straightforward way of engaging with the world of music, actively learning musical language and an effective method of forming complex musicianship in general. Musical improvisation represents a way of productive artistic activity, which results in new pieces of music. It is based on creative musical thinking via musical language. The importance of improvisational music making is that it creates the proactive behaviours of a doer, or creator, or researcher, and not of a consumer. The main functions of improvisation are to facilitate children to express themselves actively; develop imagination and fantasy; build up competences for independent creative activity; motivate and develop musical perception and stimulate musical imagination.

In an investigation into my practice, violin beginners made their first steps into improvisation by playing rhythmic duos using a combination of open strings, harmonics and left hand pizzicato on a given rhythm. While mastering the habit to place fingers on the fingerboard, the students could improvise a melody to a given rhythm. Next the students were asked to try 'free' improvisation. In the process of mastering musical notation, children were invited to write down their own music for the violin. Using video observations, this study found that, apart from the overall musicality of a violin beginner, improvisation also allows the development of left-hand technique (i.e. focus on the fingerboard), right-hand technique (i.e. violin bow strokes mastering), inner ear, and musical notation skills.

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**Kateryna Zavalko**, Doctor of Pedagogy and associate professor at the cathedra of orchestral and instrumental performance at the Arts Institute of National Pedagogical Dragomanov University (Kiev, Ukraine), is author of more than 80 scientific works, including the monographs: *Educational innovations in theory and practice of music education*; *Self-Improvement of teacher of music: theory and technology*; *Children violin pedagogy: an innovative approach, tutorials*; *The basics of innovational activity of music teacher*; and *Fundamentals of the Orff pedagogy*.

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# PAPER & WORKSHOPS

## AN HISTORICAL SKETCH OF TEACHING PRACTICES FOR DEVELOPING IMPROVISATION SKILLS USING MINIMALIST MUSIC

**Monday 31 July, 14:00-15:30, LaRFADI, Room 4835**

**ALEKSANDRA BILIŃSKA**

Fryderyk Chopin University of Music, Warsaw, Poland

### Paper

This paper is an historical sketch of development of minimal music and its use in movement, voice and instrumental improvisation. It analyses selected key issues and their impact on the development of the practice of improvisation in the method of Emil Jaques-Dalcroze. In the field of music we will focus on minimal music as a phenomenon of contemporary compositional technique (created in USA and recognised in Europe and in Poland with very autonomous way). Working with musical score, I will carry out a paradigmatic analysis, using the method developed by Nicolas Ruwet. His method is based on the concept of equivalence. The most striking characteristic of musical syntax was the central role of repetition and transformation (with using variation or metabolism of a single motive). It will be based on music by Steve Reich, Terry Riley but focus specifically on the conception of Poles Tomasz Sikorski and Zygmunt Krauze. The unique conception of minimal art in Zygmunt Krauze's music is Unitary Music, whose theoretical base comes from the paintings of Władysław Strzemiński. In the field of movement improvisation, I would like to explain the relationship between dance choreography using minimal music (for example, Anna Teresa de Keersmaecker, Jiri Kylian) and musical interpretation in Dalcroze Eurhythmics (specially in working with rhythmic pattern and space). My presentation will include a DVD showing examples of work with my students from the Eurhythmics Department and Dance and Choreography Department at the Fryderyk Chopin University of Music in Warsaw.

### Workshop

One of the basics in Emil Jaques-Dalcroze's pedagogical method was to let his students know better the music of their time, that is, contemporary music. When I analysed his compositions, I found a harmony taken from 19<sup>th</sup> century and modern way to structure rhythm patterns. Also, in space and melody, I see influences coming from Debussy, or even Webern and Messiaen. From the other side, I see my students and very often they do not understand the music of their times (techniques of 20<sup>th</sup> and 21<sup>st</sup> centuries). So, the scope of my research comprises techniques of 20<sup>th</sup>-century music and their use in Dalcroze Eurhythmics. In my lessons, for one year, we trained using the techniques of the first part of 20<sup>th</sup> century and analysing the influences in Jaques-Dalcroze's music. In the second year, our practice focused on the second half of the 20<sup>th</sup> century: minimal music, open form, graphic scores, postmodernism etc. Minimal music as a new current in art started one decade after Jaques-Dalcroze's death. So during my lessons, I analyse music by Reich, Riley, and Polish composers Wojciech Kilar, Tomasz Sikorski and Zygmunt Krauze. I would like to show delegates my experiences, specifically exercises that I created for my improvisation lessons. These are Eurhythmics exercises preparing students to improvise. In this, I follow the definitions of minimal music by Michael Nyman (1968), Leonard B. Meyer (1994) and the list of possible characteristics of minimalist music by David Cope (1997).

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**Aleksandra Bilińska** (PhD) is a composer, ethnomusicologist and improviser. She graduated from the Academy of Music in Katowice and the University in Warsaw (specialisation in Ethnomusicology). She took a part in international conferences as a theorist and created workshops with piano improvisation (ISME Conference, Brazil; Jaques-Dalcroze Institutes in Germany, Belgium, Taiwan, USA, Universities in Poland). The scope of her research comprises techniques of 20<sup>th</sup> century music and electronic music, and artistic work with choreographers. Her compositions have been performed in many countries.

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## VISUALLY IMPAIRED AND SIGHTLESS PEOPLE'S PERCEPTIONS AND EXPERIENCES OF SPACE IN DALCROZE EURHYTHMICS

Wednesday 02 August, 9:00-10:30, Studio théâtre, Room 0728

### EWA BOGDANOWICZ

Faculty of Fine Arts and Music (Institute of Music), University of Silesia in Katowice, Poland

#### Paper

The human eye functions in relation to the different experiences of every person – motives, needs, expectations – and with reference to the potentialities of sight and the limitations which sight impairment imposes on human activity. Functional definitions of a sightless and visually impaired person focus on whether and to what extent they use sight or sightless techniques to enable daily functioning. The consequences of visual disability comprise the following: physical-health (e.g. blindness, hypokinesia), indicative-cognitive (e.g. difficulties in judging distance) and psychosocial (no reception of non-verbal communication). This paper comprises a discussion of work with the sightless and visually impaired, using the integrated impact of music and movement, typical of Dalcroze Eurhythmics. Attention is drawn to the functional aspect of this method, its potentialities in limiting physical-health consequences for people with visual impairment and their experience of space. An analysis of a case study will be presented of a sightless student of artistic education (music) participating in Dalcroze Eurhythmics classes. The observations showed, among other things, a decrease in muscle tension and the experience of space during performing music and movement tasks, including those based on improvisation.

#### Workshop

Education and therapy of the visually disabled focus on shaping pro-health habits and learning orientation and independent movement. Compensation is of particular significance as it enables the sightless and visually impaired to perceive phenomena and gives them an adequate – though not visual – reflection of reality. During the workshop, selected tasks, including those based on improvisation, will be presented according to Jaques-Dalcroze's method as well as other music and movement forms. These tasks are targeted mostly at sensual support (including compensation) and the spatial experiencing of people with visual dysfunction. The presentation will focus on the diversified perception and experience of space by people with and without visual disability.

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**Ewa Bogdanowicz**, PhD, studied Dalcroze Eurhythmics at the Music Academy in Katowice and Music Therapy at the Music Academy in Wrocław. Ewa is assistant professor at the Institute of Music in the Faculty of Fine Arts and Music, University of Silesia in Katowice. Her PhD thesis (2012) was entitled *Educational and therapeutic values of Emil Jaques-Dalcroze's Eurhythmics method for six-year-old children with ADHD symptoms: The efficiency of a special programme*. Scientific and professional interests: music and movement education and therapy of children, youth and adults; research into the use of Dalcroze Eurhythmics and other activities related to music, movement and dance in education and therapy.

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## THE MULTI SENSORY BODY AS ARCHIVE: RE-IMAGINING DANCING DRUMSTICK

Tuesday 01 August, 8:30-10:00, LANTISS

### ALISON CURTIS-JONES

Trinity Laban Conservatoire of Music and Dance, Artistic Director Summit Dance Theatre, London, UK

#### Paper

Choreographed by Rudolf Laban in 1913, *Dancing Drumstick* shifts dance away from what Laban terms 'the constraints of music'. Counterpoint of movement and sound proved interesting for Laban; he rejected set codified steps to reveal its potential, exploring how rhythm and patterns of the mind and spirit manifest in movement. Concern for the rhythmic, dynamic body is revealed when he states the division of time in natural movements of the human being 'has nothing to do with metric rhythmic systems... they follow another law' (Laban, 1912). Curtis-Jones' re-imagined *Drumstick*, is 'the rhythm of the body made audible'. It explores rhythm through materialisation of extreme and subtle dynamic changes, where dancers establish their own felt rhythms and work together in unity. *Drumstick* replaces the reliance of dancers on music, metre and sound cues with sensed group rhythmic changes in the body. Dancers decide the duration of stillness and silence live in performance, making stillness resonate. Musicians improvise in response to what they see, rather than dancers responding to sound. Counts were never used in rehearsals so that dancers did not rely on numbers, experiencing movement phrasing corporeally instead. This paper discusses Curtis-Jones' practice of re-imagining and exposes the relationship between dancers and musicians as they navigate complex arbitrary rhythmic phrases, which are sensed, not counted, live in performance.

#### Workshop: THE DYNAMIC BODY IN MOTION

This workshop will explore and embody complex arbitrary rhythmic phrases, which are sensed, not counted, encouraging group cohesion through acute sensory awareness and phenomenological responses. We will explore the rhythmic dynamic body, using Laban's Effort theory to explore breath and vocals to create a cacophony of sound, and juxtaposing with the dynamic resonance of the body to create inorganic forms. Embodied polyrhythms manifest, contrasting the audible with the visible. This workshop will give an insight to the physical demands and what Curtis-Jones terms 'kinaesthetic listening' required to perform *Drumstick*.

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**Alison Curtis-Jones** is Artistic Director of *Summit Dance Theatre*, winner of Swiss 'Dance as Cultural Heritage' award and Lecturer in Dance at Trinity Laban Conservatoire of Music and Dance, London. Ali is a leading exponent in re-imagining Rudolf Laban's dance theatre works and specialist in choreological practice and dance pedagogy. She has presented her research at conferences internationally and her work has been documented on film, screened by Swiss TV, German TV company ARTE and featured in BBC documentary *Dance Rebels*.

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## MOVEMENT QUALITY AND MUSIC PRACTICE: A RESEARCH PROJECT ABOUT THE RECIPROCAL RELATIONSHIP BETWEEN “IMPROVISATORY ACTION” AND THE QUALITY OF MOVEMENT IN MUSICIANS

**Tuesday 01 August, 14.00-15.30, Room 4775**

**CORINNA EIKMEIER**

University of Music, Hannover, Germany

The following observations were a motivation for my research project and have led me to my research questions. Representatives of somatic learning methods specialise in work with musicians. I teach Feldenkrais at the conservatory and realise that many musicians with a classical formation are not able to apply the experiences made in Feldenkrais courses to their instrumental playing. During Feldenkrais courses, the “quality of improvised movement” is explored and apparently the patterns of movement trained in a linear way cannot simply be changed. The descriptions of body sensation during improvisation are similar to the sensations many people have after Feldenkrais courses. The same persons remember their moving sensations during interpretation mainly negatively. I conclude from this that not only is this caused by movements related to playing technique, but also the inner attitude while playing music, perception, listening and the willingness to completely embrace the present situation.

The research questions for this study were: Which specific ways of acting are significant for improvisation? What mutual effect is there between the specific ways of improvising and the quality of movement while playing music? Which improvisational means are dealt with implicitly in the Feldenkrais Method? Which possibilities of comparison can be detected between the learning strategies used in the Feldenkrais Method and ways of improvising?

During the research process, I created a qualitative research design inspired by qualitative heuristic and artistic research. In 49 experiments, with 52 improvising musicians as participants, I changed certain aspects of 16 different movement exercises, observing changes in their ways of improvising. In the lecture, I will present the research design and give an overview of the results. During the workshop, we will do the improvising experiments with movement instructions addressing movement quality, dynamic positions, impulses and breathing. We will ask questions about the influence of the changes in movements on improvisation.

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**Corinna Eikmeier** studied Violoncello, Contemporary Music, Improvisation and trained in Feldenkrais. She takes part in several interdisciplinary projects and teaches Feldenkrais and Improvisation at the University of Music, Hannover. Corinna was a Dorothea Erxleben scholar, working on a project about Feldenkrais and improvisation and continued this as her PhD project, entitled: *Movement quality and music practice: The relationship between the Feldenkrais method and musical improvisation*.

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## CREATIVITY WITH MUSIC AND MOVEMENT IN MUSIC EDUCATION

**Tuesday August 01, 14:00-15:30, Studio-théâtre, Room 0728**

### **MARISA TRENCH DE OLIVEIRA FONTEIRADA**

Universidade Estadual Paulista, São Paulo, Brazil

### **MARIA CONSIGLIA R C LATORRE**

Universidade Federal do Ceará, Fortaleza, Ceará, Brazil

#### Paper

This paper is about Creativity, Sound and Movement; it refers to classwork in the Graduate Studies Music Programme at the Universidade Estadual Paulista (UNESP), in the State of São Paulo, Brazil. The paper (a) considers Music Studies under this Programme as a way of creating music for purposes of Music Education and (b) thinks about this kind of experience. Music is made by the students themselves, by listening to sounds, discovering their specific qualities, doing reactive movements and exploring different ways of using their own bodies in the process. Our way of teaching also instigates students to collect different sounds and promote aural recognition. Some authors, such as Emile Jaques-Dalcroze, John Paynter and Murray Schafer were referred to in order to establish theoretical connections between their thought and the practice during the classes. At the end of the course, the students were invited to discuss their findings in groups; the results of their reflection were recorded by them in portfolios. Their reflections reinforced the importance of this type of action in Music Education Programmes. We believe that it can contribute to the growth of autonomy and encourage teachers and students to be the authors of specific musical ideas and actions.

#### Workshop

The aim of this workshop is to give opportunity for all delegates to live a similar experience of creativity. We intend to give an opportunity to the participants to create music with sounds, through a series of listening, moving and improvisation exercises; the freedom to propose and the curiosity and complicity that this kind of practice permits is expected as a possible way of using these practices in different spaces. Some proposals of improvisation and creation will be played together with the participants. We think that it is important to go through the experience of creative music, as developed by some of the most important masters of Music Education, beginning with Jaques-Dalcroze, following with Schafer and Paynter and, at the present moment, considering the work of Chefa Alonso, a Spanish musician from Madrid. Our approach is interdisciplinary. Therefore, we use drawings, poetry and traditional music to create music by improvising, telling stories and using voice, and body, percussion, among others. We believe in the transformative power of art and in the ability of human beings to use their creative power to improve their relationship with themselves, other people and the environment.

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**Marisa Trench de Oliveira Fonterrada** is a Professor (Livre Docente) of Music Education Techniques, Doctor in Anthropology, Master in Educational Psychology and a graduate in music. She works at Universidade Estadual Paulista (UNESP), São Paulo, Brazil, in the Graduate Studies Music Programme. Marisa works with creative practices in music education, coordinates the Music Education Study and Research Group (GEPEM) and is the author of several books and articles on music education.

**Maria Consiglia R C Latorre** is Professor of the Music Course at the Federal University of Ceará (UFC) and holds a PhD in Education and a Master of Music. She is a member of the Music Education Study and Research Group (GEPEM) and coordinator of the interdisciplinary research group Multiple Sonorities, an experimental group of sound-scenic-imagery education at the Institute of Culture and Art (ICA) at UFC. Maria is author of videos and publications related to sound-music education and creative practices.

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## SOUND AS THE MOST RECOGNISABLE FEATURE OF POLISH CONTEMPORARY MUSIC IN MOVEMENT INTERPRETATIONS (MUSIC – MOVEMENT IMPROVISATION – CHOREOGRAPHY OF MUSIC)

**Tuesday 01 August, 8:30-10:00, LaRFADI, Room 4835**

**ANNA GALIKOWSKA-GAJEWSKA**  
**MARZENA KAMIŃSKA**

The Stanisław Moniuszko Academy of Music, Gdańsk, Poland

### Paper

The richness of sound distinguishing contemporary pieces of music, being a result of exploration and experimentation of creators in shaping the original sound, is the inspiration for this session. The aim of our paper is to characterise the sound of selected twentieth-century pieces of music from Poland and show the possibilities of transposing the musical sound of these works onto the spatial, movement and scenic aspects of music choreography. The theoretical analysis of the selected musical works composed by Bacewicz, Gorecki, Olczak, Penderecki and Szalonek became for us the basis for discovering artistic solutions in which movement improvisation leads to the final result, namely the authors' choreography of music. We want to share our experiences related to the following problem: the music – movement improvisation – movement interpretation. We would also like to emphasise that the subject matter of musical sound presented in the study is an individual approach to the issue in question. The sound and way to develop musical material in music pieces are an important part of expression to us; what is more, they inspire us a great deal to create the choreography of music.

### Workshop

The aims of our workshop are related to the main topic – discovering the sound of the twentieth-century music. We want to translate the results of our theoretical research and its artistic solutions into practice activities for the participants of our workshop. Selected pieces are treated as sources of inspiration for a range of diverse creative tasks. We are going to propose ways of discovering, experiencing and understanding the richness of the sounds of Polish contemporary music through movement. A variety of style and sound of musical examples and vital elements constituting the musical tone such as sound timbres, colours, dynamics, articulation, harmony, agogics and texture allow the formation of movement and space exercises. Through practice workshop participants will explore the sound of Polish contemporary music and participate in the process of creating movement interpretation. The proposed dynamics of the workshop guides its participants from movement improvisation to the joint realisation of movement interpretation. The process of creating music choreography is for us a good way to understand difficult contemporary music. Equipment used during the workshop will prove extremely helpful in building the spatial and movement image of the musical tone.

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**Anna Galikowska-Gajewska** (PhD hab.) is associate professor (specialty Eurhythmics) at The Stanisław Moniuszko Academy of Music in Gdańsk and was Head of the Eurhythmics Department (2005-2012). Anna works as a Eurhythmics, music choreography and piano improvisation teacher (also at the Elementary and Secondary State Music School, at the State Voice-Acting Studio at the Music Theatre). She specialises in modern music interpretation and conducts workshops, courses, presentations at home and abroad (Austria, Belgium, China, Estonia, Kosovo, Serbia, Spain, Switzerland, Turkey).

**Marzena Kamińska** (PhD hab.) is Assistant Professor at The Stanisław Moniuszko Music Academy in Gdańsk and, from 2015, is Head of the Eurhythmics and Piano Improvisation Department. Marzena graduated in Eurhythmics at the Stanisław Moniuszko Music Academy; she teaches Eurhythmics subjects here and in the Second Degree Music School in Gdynia. Marzena has given many lectures, led and taken part in several workshops, scientific sessions and congresses in Poland and abroad (Austria, Belgium, Great Britain, Serbia, Spain). She has organised concerts of movement interpretation and piano improvisation.

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## DYNAMIC REHEARSAL – USING IMPROVISED MOVEMENT WITH MATERIALS AS A MEANS OF DEVELOPING MUSICAL INTERPRETATION AND IMPROVING PERFORMANCE

**Tuesday 01 August, 8:30-10:00, Room 4779**

### KARIN GREENHEAD

Royal Northern College of Music, UK

### KATHRYN WILLIAMS

Independent, UK

#### Paper

This paper introduces Dynamic Rehearsal (DR) - an application of Dalcroze principles and practices to the rehearsal and performance of musical repertoire developed experimentally from 1992 onwards by Karin Greenhead. DR makes use of a variety of materials, improvised movement, and silent rehearsal techniques to help performers engage with and develop their own inner feeling of how the music moves while simultaneously providing tools for improving interpretation and performance. DR's effectiveness has been supported in several theses and journal articles. Here, the author introduces her own research with a focus on the nature of the experiences of professional performers and conservatoire students in her DR lessons. Although a grounding in Dalcroze Eurhythmics is an essential preparation for DR, in practice this preparation is often minimal. This paper considers the minimum necessary preparation along with the improvisatory and experimental nature of DR and the role that this plays. It draws on interviews with participants and compares DR processes with other approaches to rehearsal and performance including that of *Plastique Animée*.

#### Workshop

The aim of the workshop is to give conference participants an insight into DR processes and their effects on developing interpretation and performance through experiencing for themselves some of the preliminary exercises and techniques drawn from Dalcroze Eurhythmics (DE) followed by a demonstration of their applications to performance. The event begins with an opportunity for audience members to participate in the selected exercises. Active participation requires whole body movement, suitable clothing and the removal of shoes and any large items of jewellery. DR sessions often take place as workshops with ensembles or before an audience. On this occasion, and on film, the presenters will show and discuss the preparatory exercises and the techniques specific to DR that Kathryn finds particularly useful personally, as a musician and as a flautist. Kathryn was one of the interviewees for the research presented in the preceding paper. She has used DR in the preparation of traditional repertoire and contemporary music requiring extended techniques and applies Dalcroze principles and practices in her own teaching of music. She will play extracts from two pieces for unaccompanied flute, one baroque and one contemporary, and discuss the effects of the exercises on her interpretation and performance. The final discussion brings together the reflections of workshop participants on their experiences and on the material presented in the paper with a view to exploring some of the processes at work.

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**Karin Greenhead** holds the Diplôme Supérieur of the Institut Jaques-Dalcroze, Geneva and is a frequent international guest teacher working with musicians, dancers and teachers. Karin has combined her experience as a performer with her Dalcroze practice to develop Dynamic Rehearsal techniques. Practitioner – turned – researcher she is now also a PhD candidate engaged in a phenomenological investigation into her own practice and the author and co-author of a growing number of journal articles and book chapters.

**Kathryn Williams** is a flautist based in Manchester, UK. She maintains a varied freelance career of contemporary music performance, orchestral playing, and music outreach and education projects. She holds a BMus, MMus and International Artist Diploma from the Royal Northern College of Music. Kathryn first became interested in music-movement relationships through Dalcroze and Dynamic Rehearsal lessons during her MMus studies and this is a focal point for current research projects.

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## A NEW MODEL OF COMMUNITY FALL PREVENTION: EURHYTHMICS FOR OLDER ADULTS AND KINESIOLOGY STUDENTS

**Monday 31 July, 14:00-15:30, Room 4779**

**SHOKO HINO**  
**HYUN GU KANG**  
**RODNEY BEAULIEU**

California State University San Marcos, USA

### Paper

A new model of community fall prevention was designed combining Eurhythmics for older adults and a course for kinesiology students. Falls burden many older adults, yet community-based prevention programs are modest in efficacy. Eurhythmics is known to be effective in preventing falls. A licensed teacher in the Dalcroze method directed activities for older adults at San Marcos Senior Activity Center in California with kinesiology students who assessed and supported them. Activities based on Dalcroze Eurhythmics methods were combined with cognitive and sensory-motor activities specific to older adults. Students also led strength and flexibility exercises, designed and conducted activities to address balance, gait and falls, and they took field notes on their observations. The older adults participated in focus groups to share their perceptions of the programme.

Older adults noted the strengths of the programme as improved mobility, balance and health, confidence, social stimulation, appreciation for music and dance, metamemory awareness, enhanced creativity and having a self-paced environment. Challenges included transportation, physical mobility, scheduling and differences in skill levels. Their recommendations included having more classes with different skill levels and developing individualised transportation options. Students noted the strengths as hands-on learning with older adults and working in groups. Weaknesses include lack of time to address health issues and to learn the musical concepts, implying a need for more time and training. This intergenerational programme provides considerable benefits. Incorporating kinesiology concepts into Eurhythmics activities may further improve its efficacy in fall prevention.

### Workshop

After this workshop, participants will become familiar with: (a) kinesiology concepts and exercises involving balance, coordination and gait for fall prevention; (b) the activities for older adults that were developed by combining Eurhythmics and kinesiology concepts; and (c) props that can facilitate these activities. This workshop will feature brief presentations about

kinesiology concepts and exercises in balance, coordination and gait. Each presentation will be followed by live demonstration and audience participation of sample activities for older adults developed by combining Eurhythmics and kinesiology concepts.

- (1) How Dalcroze Eurhythmics for Older Adults Differs from Other Fitness Programmes: overview of fall prevention programmes, diversity of older adults, connecting cognitive and motor skills, needs of older adults: visual dependence, reaction time, sensory decline, strength and flexibility.
- (2) Spatial Orientation and Proprioception: activities to explore space, body orientation and somatosensation, using non-visual cues, sensory-motor skills (such as weight shifting, motor imagery, response generation, aiming, response complexity).
- (3) Motor Response Generation and Reaction Time: quick reaction activities for older adults, slowing of response generation, strategies to target response generation, improvisation, cognitive skills (such as attention, memory, decision making, dual tasking, planning, spatial orientation, creativity).
- (4) Challenging Balance and Gait: changing the task and the environment in balance tasks using Dalcroze concepts, activities to explore different types of gait.

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**Shoko Hino** is a lecturer in the Kinesiology Department at California State University San Marcos. She holds a DMA in Piano Performance from University of Missouri-Kansas City and a license in Jaques-Dalcroze Eurhythmics from Longy School of Music and studied under Lisa Parker. Shoko has taught Eurhythmics classes to older adults in community settings for the past 6 years.

**Hyun Gu Kang** is an assistant professor in the Kinesiology Department at California State University San Marcos. His work on gait, postural control, and fall epidemiology has been published in biomechanics and clinical journals. He currently supervises fall prevention programmes at the University in collaboration with the San Marcos Senior Activity Center.

**Rodney Beaulieu** is an assistant professor in the Human Development Department at California State University San Marcos. He specialises in health education, programme evaluation, needs assessment, action research and human services.

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## UNE APPROCHE GLOBALE DE L'IMPROVISATION

### A HOLISTIC APPROACH TO IMPROVISATION

Thursday 03 August, 9:00-10:30, Room 4779

#### FRANÇOISE LOMBARD

Centre de Pédagogie de l'Écoute, Montréal; Dalcroze Canada

L'improvisation est un langage spontané. Comme tout langage, il nécessite l'acquisition d'une grammaire et d'un vocabulaire musicaux. Dans l'improvisation dalcrozienne s'ajoutent les diverses exigences de l'adaptation au mouvement corporel. Tout ceci peut être contraignant et risque de freiner l'élan musical. Comment aider l'élève rythmicien à préserver l'authenticité de son langage tout en faisant l'acquisition de tous ces éléments? Comment susciter une liberté d'expression tout en répondant aux nombreuses exigences de l'enseignement de la rythmique?

Je propose une approche globale dont les principaux éléments sont : la participation consciente du corps par la sensation de la vibration de la voix; la mise en résonance de la voix avec l'instrument dont on joue; l'intérêt porté à la personne et à son mode interne d'apprentissage et la verbalisation des éléments inhibant son élan. Cette mobilisation du corps développe une grande fiabilité de l'oreille, de la mémoire auditive, des sens mélodique, harmonique et rythmique. Elle permet d'intégrer toutes les notions musicales et de se les approprier grâce à la proprioception. Quant à la qualité de présence et d'attention qu'on offre à l'élève, elle lui donne confiance dans ses ressources créatives et éveille son désir de s'exprimer. L'atelier comprend: un exposé théorique sur les sources, les raisons et le contenu de ma démarche; des exemples de difficultés rencontrées dans ma pratique d'enseignante et des pistes de solutions; des exercices collectifs d'improvisation vocale et de mise en résonance de la voix avec le piano pour permettre à chacun de vivre une expérience personnelle de la vibration de la musique dans le corps; et une période de questions.

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**Françoise Lombard** est musicienne, rythmicienne et pédagogue de l'écoute. Diplômée de l'Institut Jaques-Dalcroze et du Conservatoire de Genève (piano, harmonie), elle forme d'abord des professeurs de rythmique à Bienne (Suisse). Elle entreprend ensuite une formation en pédagogie de l'écoute (méthode François Louche), discipline qu'elle enseigne en Europe et au Québec aux artistes, instituteurs, éducateurs et thérapeutes. Elle vit à Montréal et partage ses activités professionnelles entre l'écoute, la rythmique et la composition.

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## FINDING PLAY

Thursday 03 August, 9:00-10:30, Studio théâtre, Room 0728

### EILON MORRIS

DUENDE and OBRA Theatre Company, UK

#### Paper

This paper will examine the topic of play and its role within rhythm training for actors and performers. The aim of this research has been to explore the role of play and playfulness within rhythm training for actors and dancers. Building on the strong tradition of play-inspired actor training pedagogies, from the work of Jaques-Dalcroze, Stanislavski and Suzanne Bing through to Keith Johnstone and John Britton, this research is based in my own practical experiences of working with rhythm within the training of actors. In this context, games and improvisation are key approaches drawn on.

Reflecting on my own observations, as well as the wider discussion of play within this field, a number of key themes emerge relating to the ways play is used as a tool for building a sense of ensemble and generating a stronger sense of immediacy and presence in the work of performers. This research opens out some of the ways that play both supports the learning process of performers and offers them valuable models for understanding and approaching rhythm within their training processes. While play is often dismissed as being superficial or simply a preliminary activity proceeding more serious training approaches, we can observe, in play, a collection of principles that are central to the processes of learning and engaging with rhythm in performance.

#### Workshop

This presentation will be followed by a workshop and discussion in which participants will have the opportunity to engage with and reflect on the pedagogy of play in a more practical manner. This workshop will look at ways in which actors and performers can encounter rhythm through play and improvisation. This body of work will draw from practical research undertaken over the last ten years. These practices have grown out of my work as a facilitator of training for performers in rhythm, musicality, movement and voice, building on research into children's games and the work of other practitioners in this field including John Britton, Reinhard Flatischler and Nicolas Nunez. Please wear comfortable clothes and be willing to play and occasionally smile.

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A percussionist and theatre practitioner, **Eilon Morris** is a core member of DUENDE and OBRA Theatre Company, in which he works as a performer, composer and trainer. He has recently written a book entitled *Rhythm in Acting and Performance*, published by Methuen Drama in June 2017. Eilon completed a PhD at Huddersfield University in 2013, examining the role of rhythm in psychophysical actor training, and now performs and leads workshops throughout the UK and Europe.

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## LEARNING TO SING WITH BODY MOVEMENTS: PRACTICAL EXERCISES COMBINING BODY MOVEMENTS AND SINGING

Thursday 03 August, 9:00-10:30, Room 4775

### PIRJO NENONEN

University of Jyväskylä, Finland

#### Paper

The research aim was to develop an approach to teaching singing with natural body movements and to investigate whether movement could work as a suitable tool to facilitate learning. The approach was based on the pedagogies of Jaques-Dalcroze and Laban. The study was treated as action research in which a teacher works as a researcher and data included interviews with singing students, participant journals and researcher field notes. A holistic approach was applied in the analysis. The results of this empirical study revealed that singing with movements involved the whole person, body and mind. Although singing with movement helped students to sing freely with a natural voice and to experience joy, strengthen self-esteem and achieve better posture and body awareness, overall the study revealed more psychological and physical results than qualitative changes to singing. The conclusion is that singing with movements can serve as a valuable tool for singers in their learning process to improve singing and strengthen them holistically. The way of teaching singing with movements investigated here is suitable for all ages, genres and all kinds of singers, and can also be used in music therapy.

#### Workshop

The aim of this workshop is to learn and to encourage the usage of one's own body language and natural movements with singing, and to create and improvise individual movements to improve the singing process. The approach to teaching singing with movements used here has developed in practice and from the need to help singing students. The basic idea comes from Jaques-Dalcroze and Laban, the mind-body connection, and a holistic way of learning music. Movements and voice open the whole mind and body and provide holistic well-being. The workshop includes practical exercises combining singing and body movements, explores how to use natural movements to help singing and indicates how natural movements can support singing, bringing more flow to it. Participants will learn the basic musical elements such as rhythm, melody, tempo and singing qualities like legato, staccato, with improvised movements and voice. Music and movement, voice and movement, have always been combined naturally all over the world in folk music, shanties, work songs and lullabies. The approach to teaching singing with movements can be used broadly as in singing and class music education and it suits all age groups as well as all kinds of singing and music genres.

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**Pirjo Nenonen** (MPhil) is a singing teacher, music teacher, singer and author. She studied at the University of Jyväskylä, the Music Conservatory of Helsinki and the University of Salzburg, Mozarteum. She has presented at ICDS2 (2015), Austria and ISME (2016), Scotland. Commissioner of the ISME Forum for Instrumental and Vocal Teaching since 2016, her previous teaching activity was at schools, the Helsinki Music Conservatory, the Universities of Helsinki, Oulu and the Private Music University of Vienna. Pirjo teaches in a music school and an upper secondary school in Vienna.

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## LA TXALAPARTA ET LA RYTHMIQUE JAKUES-DALCROZE : ANALYSE DE LEUR CONVERGENCE

### THE MEETING OF TXALAPARTA AND DALCROZE EURHYTHMICS: AN ANALYSIS OF SHARED CHARACTERISTICS

**Monday 31 July, 14:00-15:30, Studio theatre, Room 0728**

#### BEÑAT RALLA YUSTA

Mondragon Unibertsitatea, Espagne

Le but de cette communication est de présenter les caractéristiques communes de la *txalaparta* et de la Rythmique Jaques-Dalcroze (RJD). La *txalaparta* est un instrument de percussion issu des pratiques agricoles du Pays Basque. Il est construit d'une série de poutres en bois pilonnées sur lesquelles au moins deux personnes frappent en alternance au moyen de bâtons de bois appelés makilak. Cette technique de jeu fait appel au mouvement corporel et à l'improvisation, deux moyens prisés par l'approche dalcrozienne. Tout comme la RJD, la pratique de cet instrument développe l'ensemble des qualités essentielles au musicien : finesse auditive, sens rythmique, coordination auditive et corporelle, contrôle nerveux, capacité d'écoute de l'autre, imagination créatrice. Elle s'adresse aux enfants et aux adultes. Elle développe la spontanéité et l'esprit ludique et s'avère un moyen unique de pratiquer l'improvisation. À la suite d'une brève présentation sociohistorique de la *txalaparta*, les participants seront invités à jouer de l'instrument et à explorer ses diverses qualités expressives et éducatives. Une discussion suivra sur l'expérience vécue et sur les liens entre cette pratique et la RJD.

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**Beñat Ralla Yusta** joue du piano et de la percussion classique et autochtone du Pays Basque. Ingénieur Civil, il quitte son poste pour se consacrer à l'éducation musicale. Il obtient le Bachelor en pédagogie musicale de l'Haute École de Musique (HÉM) du Pays Basque (Musikene, Espagne), où il découvre la Rythmique Jaques-Dalcroze avec Pablo Cernik. Par la suite, il obtient le Bachelor en musique et mouvement et le Master en Rythmique Jaques-Dalcroze à la HÉM de Genève. Il détient également un diplôme d'enseignant à l'école primaire de l'Université du Pays Basque et un Master en éducation de la Mondragon Unibertsitatea. Professeur à l'école primaire et à l'université, il poursuit ses recherches sur la *txalaparta* et la rythmique Jaques-Dalcroze et dirige la compagnie de danse MugMus Laborategia.

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## INTERDISCIPLINARY RULES FOR IMPROVISATION – IMPROV THEATRE AS FOUNDATION FOR INSTANT CREATION WITH BODY MUSIC AND MOVEMENT

Wednesday 02 August, 9:00-10:30, LaRFADI, Room 4835

ALEXANDER RIEDMÜLLER

Independent, Berlin, Germany

### Paper

There exist many ways to structure and encourage improvisation in music and movement. Both art forms have developed their own styles and forms, where instant creation can take place. Sometimes their framework is very strict and follows very specific rules, sometimes it is allowed to happen more freely. In the last case, it can be hard to find principles that give the improvisation itself a clear direction without cutting off its flow, as some organisation is always required. Also, other art forms have to struggle with this challenge, improvisational theatre is one of them. In this form of live theatre, the plot, characters and dialogue of a certain game, scene or story are made up spontaneously by the actors. It is a process of co-creation that occurs live on stage and right in front of the audience. The contemporary understanding of improv theatre was strongly influenced by Keith Johnstone. He developed exercises and games intended for the players to feel safe on stage. As Johnstone's rules for improv theatre are very clearly expressed and aim to stabilise both the scene and its performers, they can be "translated" to other art forms, some more literally, some more metaphorically. In this paper, specific rules are going to be discussed in their usefulness for the improvisation with music and movement.

### Workshop

The aim of this workshop is to give some ideas about how to work artistically with the conscious connection between body music and movement in improvisation. The rules of Johnstone's improv theatre will guide us there. The workshop's participants are going to be prepared through active listening, on the one hand, and through investigation in movement and body music on the other, to dialogue between these two artistic means. The sounds of the voice, snaps, claps, stomps and other sounds that can be produced using our bodies as instruments are going to be connected to movement, generating visible and audible connections between two or more players. Using some of Johnstone's principles for improvisation, we are going to turn our bodies into integral instruments that are able to act and react spontaneously. This work is based on my research over the last years with both body musicians and dancers, trying to guide each of them deeper into the world of the other and generating points of contact, which both can use in their performance work. The rules of Keith Johnstone's improv theatre are going to help us to structure the improvisations and to get into the necessary flow with our partners.

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**Alexander Riedmüller** studied Rhythmics at the University of Music and Performing Arts in Vienna, Austria. Over recent years, he disseminated artistically and pedagogically - with his group RITMICA VIENA in Buenos Aires, Argentina - the method of Rhythmics in South America. Since 2011 he travelled with his improv theatre collective artig to over 20 countries, teaching and performing improv theatre. Currently he lives in Berlin, where he works mainly in the fields of body music and elementary music education.

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## EUTONIE GERDA ALEXANDER À LA FACULTÉ DE MUSIQUE DE L'UNIVERSITÉ LAVAL : DE L'APPRENTISSAGE POSTURAL ET GESTUEL À L'INTERPRÉTATION

EUTONY AT THE FACULTY OF MUSIC OF UNIVERSITÉ LAVAL:  
FROM THE STUDY OF POSTURE AND GESTURE TO MUSICAL PERFORMANCE

Wednesday 02 August, 9:00-10:30, Room 4775

URSULA STUBER  
NATHALIE DUMONT

Université Laval, Québec, Canada

Les recherches en médecine des arts présentent un important taux de troubles musculo-squelettiques (TMS) et de douleurs chez les musiciens professionnels. Plus récemment, des études démontrent le caractère précoce des TMS dès l'adolescence. Nos travaux de recherche indiquent que les douleurs, inconforts et fatigues ressentis pendant l'exercice musical détournent l'attention de l'interprète du contenu musical à interpréter. Non seulement le corps du musicien est en souffrance mais la qualité sonore et musicale de son interprétation l'est tout autant. Quelles sont les caractéristiques d'une gestuelle organique et ergonomique? Quels rôles jouent la posture et le tonus dans l'interprétation instrumentale et vocale? Cette communication mettra en relief le travail sur l'équilibre postural dynamique tel que développé par Ursula Stuber à la Faculté de musique de l'Université Laval. Les congressistes seront invités à participer activement à des exercices susceptibles de stimuler le tonus postural. Par la suite, une démonstration suivra avec quelques instrumentistes. Nous pourrons y observer l'équilibre postural et l'aisance gestuelle des interprètes, mis en rapport avec les qualités sonores et musicales de leur interprétation. Cette démonstration permettra aussi de s'interroger sur la relation physique et tactile que l'interprète entretient avec l'instrument de musique.

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**Ursula Stuber** est rythmicienne, psychomotricienne et eutoniste. Elle est actuellement professeure retraitée à la Faculté de musique de l'Université Laval où, en 1970, elle instaure, en collaboration avec Marianne Wahli-Delbos, la Rythmique Jaques-Dalcroze et un programme de formation professionnelle dans cette discipline. Par la suite, tout en développant les études professionnelles en Eutonie Gerda Alexander au Québec, elle crée des programmes universitaires en eutonie à l'Université Laval (Microprogramme de 2<sup>e</sup> cycle et Maîtrise en eutonie). Elle s'intéresse particulièrement à l'apport de l'Eutonie auprès des musiciens dans une optique d'ergonomie gestuelle et d'efficacité sonore. Elle est régulièrement invitée à donner des cours et des séminaires au Canada et à l'étranger.

**Nathalie Dumont** détient une Maîtrise en interprétation en chant classique et une Maîtrise sur mesure en Eutonie Gerda Alexander de l'Université Laval (Québec). Elle enseigne l'eutonie et intègre cette approche dans toutes les sphères de son travail en musique, tant pour elle-même comme chanteuse, professeur de chant et chef de chœur que pour ses élèves chanteurs et choristes.

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## EMOTIONS THROUGH MUSIC IN THE LIVES OF OLDER ADULTS: HOW DO THEY FEEL AFTER A DALCROZE EURHYTHMICS EXPERIENCE?

**Tuesday 01 August, 8:30-10:00, Room 4775**

**ELDA NELLY TREVIÑO**

**JAVIER ÁLVAREZ-BERMÚDEZ**

Universidad Autónoma de Nuevo León, Monterrey, N.L., Mexico

### Paper

As a response to the increase in the population of older adults, private and public institutions worldwide are challenged to find new sustainable, non-pharmacological interventions with positive effects in the lives of this population. Among such interventions, those which use artistic activities have demonstrated positive effects in different domains in the lives of older adults according to scholarly studies in different cultural contexts. Considering music making from a holistic standpoint, the Dalcroze Eurhythmics approach addresses the physical, cognitive, emotional and social domains. This work is a part of a larger doctoral research project in psychology. The purpose of this qualitative study was to evaluate the effectiveness of a Jaques-Dalcroze Eurhythmics-based intervention of five weekly sessions in the emotional domain of a population of twenty healthy older adults in Monterrey, Mexico. The data collection was done through the analysis of content of personal interviews. The findings were divided into five categories: (a) feelings of joy; (b) ability to express emotions; (c) feelings of calmness; (d) catharsis; and (e) feelings of freedom. The findings of this work suggest that the intervention had positive effects in emotional aspects of the study group in particular in the aspects of catharsis, and feelings of joy. As a consequence of these effects, subjects expressed that they experienced positive changes in their behaviour during their daily routines and positive changes in their personal relationships.

### Workshop

This workshop presents a sample session similar to those which were done with the population of older adults of this study. The length of the original session is one hour and is divided into various segments. The activities of the sessions are specifically addressed to the emotional domain and are designed to foster self-expression in different ways using three types of groupings: individual, small teams and the entire group. The individual exercises are varied: (a) free sound exploration; (b) entire body-movement improvisation while listening to music; and (c) segmentary coordination exercises with hands and arms following improvised music at the piano. The small team exercises consist of: (a) call and response activities with vocal sounds and body movements done in duets, trios and quartets; (b) "sound collages" with drums and voices; and (c) "movement collages" with scarves and masks while listening to improvised music. The entire group activities are circular folk dances with traditional Mexican music alternating fixed movement sections with free movement sections. After the participants of this workshop experience this sample session, a short in-depth discussion will be led to talk about the selection criteria for such activities. In addition, small video excerpts of the intervention sessions of the original study will be shared.

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**Elda Nelly Treviño** (MM) is general coordinator of the Mexican Dalcroze Certification Programme at the Conservatorio de las Rosas and Professor at the Facultad de Música, UANL. She is active as a consultant, guest faculty, cultural promoter and collaborative pianist. Elda Nelly holds a BM and MM in Piano Literature and Pedagogy from the University of Texas at Austin, and the Dalcroze Licence, Carnegie Mellon University. She is currently pursuing a PhD in Psychology at UANL.

**Javier Álvarez Bermúdez** (PhD) is Associate professor at Facultad de Psicología, UANL and member of the National System of Researchers in México. He is author of books, research articles, adjudicator on several research committees and guest international faculty. Javier's areas of interest are social issues of vulnerable groups and Health Psychology. He holds a PhD in Social Psychology from the Basque Country in Spain, a Master's degree in Higher Education and a Bachelor's in Psychology from UANL.

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## MIND THE GAP! LIMINALITY IN MOVEMENT IMPROVISATION

**Tuesday 01 August, 8:30-10:00, Studio théâtre, Room 0728**

**DOROTHEA WEISE**

University of the Arts, Berlin, Germany

Movement improvisation includes many different approaches and a wide range of practices all over the world. Movement classes in Eurhythmics are often influenced by body research, undertaken in Modern and Contemporary Dance since the late 1950s, where improvisation has been discovered as a strong item of "exploring the living moment". In improvisation, the roles of authorship and interpreter are no longer distinguished from each other. The improvising performer experiences in any moment the challenge of instant composition and immediate interpretation. This creates an interesting field of observation, analysis and practical research in order to understand better the sub-processes in improvisation. What is that productive force communicating between perception and action, between thought and movement, between a current movement and the ability to create a meaningful situation around that and how does it come into effect? The space between those elements can be described as a space of transformation. When physical marks transform into a semantic potential, when the evidence of an action creates resonance, when a memory comes up while moving, the improviser communicates through the 'in between', which can be named a process of liminality. The paper will open up the importance of liminality in movement improvisation referring to current research in this field. Improvisation practice in the following workshop will offer experiences and reflections of liminal processes.

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**Dorothea Weise** is a tenured professor at the University of the Arts Berlin and head of the local Eurhythmics department. In her teaching, she emphasises the interplay between music and movement, sensing and acting, improvisation and composition with a focus on artistic research as well as artistic productions. She is author of numerous specialist articles. Dorothea is also vice-chairperson of the Association of Music and Movement/Eurhythmics at University (AMBR e. V.) and member of the FIER committee.

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## BRINGING ARTISTIC VITALITY TO CLASSICAL MUSIC PERFORMANCE: THE “UN-MASTER CLASS” WORKSHOP – ITS HISTORY, PHILOSOPHY AND ITS ROOTS IN DALCROZIAN MOVEMENT AND IMPROVISATION

**Tuesday 01 August, 14:00-15:30, Room 4779**

**WILLIAM WESTNEY**

Texas Tech University, USA

### Paper

Many music school graduates, although they perform quite competently, somehow lack that essential spark of aliveness and truthful connection with an audience that is so essential if classical music is to survive and be relevant. But the traditional masterclass, our usual “default” for group work, can leave students feeling unsure about their own instincts, and sometimes subtly humiliated by the all-knowing maestro. This session presents the methodology and results of my ongoing field research conducting the alternative (reinvented) performance workshops I call “The Un-Master Class®.” The workshops, inspired by my own Dalcroze experiences and the trail-blazing work of Eloise Ristad, are based on improvisational movement and have been given hundreds of times worldwide in the last 30 years. Among the “field experiments” conducted over time in the workshops: How to engage/relax the audience and get them to participate wholeheartedly? What sequence of recorded music excerpts works best for the group warm-up, and why? Should I coach the group in any way during the warm-up activities, and if so – why and how? How to work with musicians who are not free to move around while playing, by virtue of their instrument (guitarists, pianists)? How to incorporate the insights gained from free movement into actual performance, with all its necessary control of the notes? Should there be guidelines for verbal feedback from the group? How can we get specific improvements from the performers without resorting to direct coaching? How can we negotiate musical meaning and interpretive excellence through embodiment, instead of through top-down verbal pronouncements by the teacher? Countless philosophers of music have noted (correctly!) the inadequacy of words to discuss or negotiate the meaning of music. The “Un-Master Class” takes this wisdom to heart and seeks to proceed accordingly, with as much artistic rigour as possible. It also involves the audience in ways hitherto unexplored in the traditional masterclass.

### Workshop

This is a movement-based workshop for musical performance. Musicians of any instrument, and any style, may participate as designated performers in an Un-Master Class, with the focus on “What is the audience truly getting from my performance?” The goal is for performers to identify clearly their own (not their teacher’s!) intentions and then find out if these are coming across to others.

Format: (1) Explanation of the premises of the class. (2) Group warm-up exercises using movement to respond to music and relate to others; this activates and embodies the mutuality of musical understanding that can be so vivid between performers and audiences. (3) Pre-arranged performances – probably 2 in a 60-minute class. (4) Interactive work with each performer, catalyzing ways for them to find their own artistic solutions.

Content: The warm-up is a group process that feels energising, inviting and safe, is full of Dalcroze humour and surprise, breaks down barriers, opens trust of music and of other people, and activates whole-body listening. The work with each performer is always free-form and unplanned, but might involve: “performing” the piece without the instrument, playing the piece while watching others move to it (and adjusting one’s playing accordingly), role-playing how others might perform it in ways “we” would never do and other liberating techniques.

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**William Westney** (DMA, Yale University) is the Paul Whitfield Horn Professor of Music and Browning Artist-in-Residence at Texas Tech University. Winner of the Geneva International Competition in piano, he was a Fulbright Senior Scholar in Korea and the Hans Christian Andersen Guest Professor at the University of Southern Denmark. Westney wrote the international bestseller *The Perfect Wrong Note* (Amadeus Press), and developed the “The Un-Master Class”® workshop which was profiled in *The New York Times*.

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## RING TIME – INSPIRING DALCROZE PARTNERSHIPS

**Wednesday 02 August, 9:00-10:30, Room 4779**

### MONICA WILKINSON

Dalcroze UK

#### Paper

As part of Dalcroze UK's centenary celebrations, Jean Middlemiss commissioned Sally Beamish to compose a short work suitable for movement. Ring Time, scored for three instruments (high, medium, low) is in seven short movements. Following its première in Glasgow in October 2016 by three musicians and three dancers, there were workshops for dancers, musicians and teachers around Scotland. Feedback from these will contribute to the structure and content of the Education Pack. The aim of the Ring Time project is to spread knowledge and understanding of Dalcroze by providing a creative educational resource for Dalcroze practitioners to use in partnership with arts organisations, educational establishments and in the community. A film documenting the creative process, including interviews with the composer, musicians and dancers, will form the "paper" for this submission. The findings were clear: the movement the dancers created developed as their connection to the music and musicians strengthened, and the musicians played differently when they watched the dancers. Sally Beamish states clearly that Dalcroze now influences all her compositions.

#### Workshop

The aims of the workshop are to engage participants in experiencing music/movement connections and to whet the appetite of practitioners who might go on to use Ring Time in new settings. The workshop will begin with some of the introductory Dalcroze exercises performed by dancers and musicians at the beginning of the rehearsal period. These mostly focused on relating sound and movement expressively. Using one of the canonic movements from Ring Time, participants will create a movement phrase in groups of three. This will then be performed in canon to a recording of the piece.

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**Monica Wilkinson** is passionate about music education in general and Dalcroze in particular. Her experience extends through instrumental teaching, primary classroom music, chamber music coaching and Dalcroze training for adults and children. She currently teaches violin and musicianship at St Mary's Music School, Edinburgh, and leads Dalcroze workshops throughout Scotland and beyond. She is the project leader for Scottish Opera's Intergenerational Dementia project, bringing children into care homes to share musical experiences.

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# WORKSHOPS

## MUSICAL LEARNING THROUGH IMPROVISATION, THE DALCROZE WAY

Monday 31 July, 17:00-18:00, LaRFADI, Room 4835

**RUTH ALPERSON**

Hoff-Barthelson Music School, New York, USA

A central feature in Dalcroze education is the use of improvising in teaching and learning. In the rhythemics class, the Dalcroze teacher observes his or her students' movements and duplicates – “follows” – these movements musically. In turn, the students respond to – “follow” – the teacher's improvised music through their movement. This communication between student and teacher is a cyclical interaction, a music-movement connection, through which much of the Dalcroze work flows. Initial exercises in the rhythemics class involve actions that happen naturally: simple locomotor movements and gestures; walking, stretching, rocking, jogging, leaping, nodding the head. Because the movements are “natural,” there is freedom in the act of moving; increasingly, improvisation becomes an important tool for learning. As participants develop more skills in the rhythemics class, they make more choices with regard to how to move. In this workshop, participants will explore and identify beat, subdivision, pattern and phrase, through various exercises employing natural movements. Eventually, participants will work together in groups, listening to and exploring a composed work of music with others. The workshop will culminate in a simple improvised movement “piece” that illustrates aspects of the work studied.

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Dr **Ruth Alperson** is Dean of the Hoff-Barthelson Music School (Director of The Dalcroze Center, Early Childhood and Musicianship divisions) and on the faculty of the Dalcroze Program at Diller-Quaile School of Music, both in New York City. With a BA (Oberlin College), PhD (New York University), Dalcroze Licentiate (London, England) and the Diplôme Supérieur (Geneva, Switzerland), she has given workshops in the USA, Australia, Canada, The Dominican Republic, England, Greece, Japan, Mexico, South Korea, Switzerland and Taiwan. She has taught at New York University, Manhattan School of Music and Université Laval, and is on the Board of Directors for Bennington College's Chamber Music Conference, in Vermont.

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## EU-RHYTHM-A-NING: A DALCROZE APPROACH TO JAZZ IMPROVISATION

Wednesday 02 August, 18:00-19:00, Room 4775

**WILLIAM R. BAUER**

College of Staten Island/CUNY, USA

This workshop, designed for those who have had little exposure to jazz improvisation as an expressive practice, will give attendees a laboratory where they can experiment with the essential elements of jazz through physical movement, scat vocalisation and piano improvisation. The very spontaneity that makes jazz a uniquely compelling mode of expression also makes Dalcroze Eurhythmics an ideal medium for learning jazz. The Dalcroze approach taps into our spontaneous, intuitive responses to music and channels them into improvised movement, inviting personal authenticity and freedom of expression—two features jazz improvisers also cultivate. If you want to play jazz with authenticity, merely talking about *swing* will not get you very far; you need to have direct experiences with the particular qualities of movement *swing* engenders, through physical movement. But once you have felt it, you can express it. The workshop begins with a series of improvised movement games that exploit the playful timbral variation scat vocalisation makes possible. We will focus on the delicious friction jazz musicians call *swing*, an essential feature of this music that emerges in the ways the soloist's evolving melodic line interacts with the rhythm section's steady groove. Attendees will take a given melody and “rag” it to create a paraphrase that swings, so as to learn how to phrase a familiar tune in the jazz manner. The session culminates with a mini-jam session, leading to playful work at the keyboard. Everyone will get an opportunity to “tell a story” in the jazz idiom.

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**William Bauer**, the Dalcroze Society of America's President, holds the Dalcroze License and Certificate, as well as advanced degrees in Composition from the CUNY Graduate Center and Columbia University. He has been teaching full time at CUNY since 2012. In 2014, he published the chapter “Expressiveness in Jazz Performance: Prosody and Rhythm” in Fabian, D. et al (eds) (2014) *Expressiveness in music performance: Empirical approaches across styles and cultures* (Oxford University Press).

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## L'IMPROVISATION COMME OUTIL CRÉATIF DANS L'ENSEIGNEMENT MUSICAL

IMPROVISATION AS A CREATIVE TOOL IN MUSIC TEACHING

**Monday 31 July, 18:00-19:00, Studio théâtre, Room 0728**

**FÉLIX BERGERON**

Haute École de Musique de Lausanne, Suisse

Lorsque l'on évoque l'improvisation avec des musiciens et des professeurs de musique issus d'une filière classique, ils se représentent parfois une musique qui n'est pas faite pour eux car ils n'en connaissent pas les codes. L'objectif de cet atelier est donc de « casser » ce cliché et de montrer que certaines formes d'improvisation sont accessibles à tous. Les participants seront invités à expérimenter différentes techniques issues des musiques improvisées dont notamment les partitions graphiques, le « soundpainting » ou encore la musique à l'image. Par la suite, nous tenterons de voir comment il est possible d'utiliser ces techniques comme support didactique et de les adapter à l'enseignement instrumental. Ainsi, après avoir brièvement expérimenté la matière avec leur propre instrument, les professeurs réfléchiront à une application concrète en cours, avec leurs élèves, et produiront un matériel didactique au service d'une situation d'enseignement de leur choix.

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**Félix Bergeron** est professeur de didactique de l'improvisation à la Haute école de musique de Lausanne. Professeur de batterie à l'Ecole de jazz et de musique actuelle de Lausanne et responsable pédagogique de l'École Jeunesse et Musique à Blonay/St-Légier, il participe et dirige également de nombreux projets musicaux et artistiques. L'improvisation étant à la base de sa pratique musicale (notamment dans son projet iYNNU, musique électroacoustique improvisée), il s'en inspire pour développer des outils pédagogiques qu'il utilise dans son enseignement et qu'il partage avec des étudiants ou des professeurs d'instrument et de chant.

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## HORSING AROUND WITH KABALEVSKY'S GALOP, OP. 39 NO. 18

**Wednesday 02 August, 17:00-18:00, Room 4779**

**THOMAS BROTZ**

Independent, USA

Ear-training, rhythmic movement and improvisation are the three pillars on which Dalcrozean pedagogy is built. These three categories of music education activities are Dalcrozean essentials in the general music classroom or in studio instrumental and vocal lessons. This presentation shows how improvisation can be linked to ear-training and rhythmic training in learning to play Kabalevsky's Galop, Op. 39 No. 18. These activities are taken from lesson plans being developed for an experimental study first outlined at ICDS 2013, referenced to Cognitive Motor Learning Theory in the American Dalcroze Journal Summer 2015, and developed further in presentations at IJD Congress 2015 and ICDS 2015. The experiment is designed to compare learning of the Kabalevsky piece in four treatment groups. Group 1 is taught the piece without Dalcrozean ear-training, rhythmic movement and improvisation. The piece is learned by rote with prescribed fingering. Group 2 participates in Dalcrozean ear-training, rhythmic movement and improvisation activities *away from* the piano and is expected to learn to play the piece mostly by ear with minimal guidance regarding pianistic technique. Group 3 participates in the same Dalcrozean activities *away from* the piano, but is given additional Dalcrozean activities at the piano and more guidance regarding pianistic technique, possibly including the fingering prescribed to Group 1. Group 4 is taught using Dalcrozean activities only at the piano. The presentation focuses on the improvisation activities of Groups 2 and 3 for measures 1-8.

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**Thomas Brotz** received Dalcroze Certification from the Dalcroze School of Music in New York City in 1972. He taught K-5 music from 1969 to 1974. Thomas earned a PhD in Music Education in 1990 at the University of Kentucky and in 2011 received certification in Vocology at the National Center for Voice and Speech in Utah. Since 1996, Thomas has worked as a statistical programmer in the pharmaceutical industry, but has remained active in music.

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## INVITING ELASTICITY: CO-CONSTRUCTING THE LEARNING TOGETHER

Tuesday 01 August, 18:00-19:00, Studio théâtre, Room 0728

JAN BULEY

Faculty of Education, Memorial University, Canada

Participants in the workshop "Inviting Elasticity: Co-Constructing the Learning Together" will leave with a clearer (perhaps disrupted!) view of how elasticity and improvisation in teaching and learning can offer opportunities for growth in confidence, empathy and creative, joyous doing. Often, classroom settings can be tense and awkward for learners *and* for teachers; spontaneity is sometimes frowned upon. Building on what is spontaneously offered from learners during a lesson is a skill that is learned and the results are often very exciting. But sometimes, when we are pulled 'off course' in new directions to consider ideas that are new or different, we worry about losing control. We become focused on 'covering the lesson' during a time frame that is often predetermined. We resort to old habits and rely on scripts that we did not create. One important aim of this workshop will be to reflect on what we do as teaching artists and educators when surprise happens. The format of the workshop will be experiential and reflective. We will talk about getting stuck and unstuck. We will examine places where we are comfortably entrenched in routines that we have habitually owned and followed. Maxine Greene espouses the importance of living with some uncertainty in life's encounters; therefore, finding new ways to be energised, embracing and more attentive to the uncertainties in our midst will be a central goal.

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Dr Jan Buley is addicted to teaching and learning, and shares her love for literacy education with teacher candidates within Memorial University's Faculty of Education in St. John's Newfoundland, Canada. Jan believes that curiosity and an ability to 'imagine things as other' are necessary in all teaching and learning communities. She runs from apathy! Jan Buley's PhD from the Steinhardt School, New York University, examined the assumptions, beliefs and contradictions associated with family engagement in schools.

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## MUSICAL PHRASE EXPRESSED THROUGH BODILY MOVEMENTS IN SPACE

Monday 31 July, 15:30-16:30, Room 4779

AGNIESZKA CHENCZKE-ORŁOWSKA

Ignacy Jan Paderewski Academy of Music in Poznań, Poland

The aim of this workshop will be an understanding of musical phrase through the practical and creative activities of participants. Phrase, including its length, melody, rhythm and energy, is a fundamental formal element of a musical work and plays a significant role in music performance. The workshop will feature examples of using movement to depict any nuance of a musical phrase. The suggested exercises will give participants a chance to improvise movement inspired by a musical phrase. They will also engage in a process of creating motifs that will join to construct musical and movement phrases. During the workshop, I will work with: (a) Integration dance; (b) Bars of different metre, which will create a four-bar pattern; (c) An echo-improvisation of melody and movement; (d) Creating a short piece of music by participants improvising one bar of melody one by one to create a complete musical phrase; (e) Phrases of varying lengths presented by steps; (f) Miniature no. 2 composed by Jaques-Dalcroze with partner, using props; (g) Composition by Hindemith *Miniature for 5 Wind Instruments*, op. 24 no, showing features of musical phrases and also the character of the instruments in movement improvisation of participants; (h) A video recording featuring one of the choreographies presenting musical phrases in movement. During the workshop, it will be important to encourage participants to react creatively to musical tasks through movement. I am hoping to achieve an unexpected effect by using improvised music influenced by the individual personality and creativity of each participant.

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

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## [WORKSHOP 1] STRUCTURED IMPROVISATION: A CREATIVE PROCESS TOWARD PERFORMANCE

**Tuesday 01 August, 15:30-16:30, LaRFADI, Room 4835**

**MONICA DALE**

MusiKinesis and University of Maryland, Baltimore County, USA

The workshop experience brings together music in sound and in movement, using thematic material that encompasses physical elements, aural concepts and areas of overlap. The clinician will guide a multi-focused experience combining improvised movement and sound within a structured form. I propose a two-part experience. First, participants will attend a workshop with guided improvisation. The group will identify thematic material specific to movement (weight, spacing) and specific to sound (pitch-related), and explore contrast, repetition and variation to create a specific form. Each individual will then choose a “side” – music in sound or music in movement – and create an improvisation based on the form developed. The two sides will perform together, each shading their improvisations in response to the other. The group will explore concepts shared by music in sound and music in space, such as tempo and articulation. Form – random, improvised or devised – will map a structure, creating separate tasks for “sound” and “movement” groups within the shared format. The groups will reunite to explore the synthesis and work together to create and perform a structured improvisation.

## [WORKSHOP 2] PIANO IMPROVISATION IN DALCROZE-INFLUENCED MODERN DANCE

**Monday 31 July, 17:00-18:00, Room 4779**

**MONICA DALE**

MusiKinesis and University of Maryland, Baltimore County, USA

We know Jaques-Dalcroze’s Hellerau institute had a profound effect on the development of modern dance, but what sort of music did those early dancers hear in their daily practice? How has it changed over time, as dance and Dalcroze have separated? This workshop presents hints through rare printed scores and audio LPs spanning the early to mid 20<sup>th</sup> century. Participants will recognise remarkable similarities between Dalcroze and dance improvisation through the 1960s, and will discover that important features of 20<sup>th</sup>-century music are now foreign to dance education. A slide presentation will introduce images and information outlining the seminal influence of Jaques-Dalcroze’s Hellerau institute on the development of German and American modern dance. Proceeding chronologically, the session will introduce piano scores and digitised LP selections, designed and published for movement classes (1920s-1960s). The clinician will play examples at the piano to highlight specific pianistic techniques used to incite movement and provide biographical information of the musicians linking them to Jaques-Dalcroze. Given space and time, participants might improvise at the piano using techniques explored and move to music as it is presented. Audio-visual content from the clinician’s collection includes published scores designed for movement classes dating as early as the 1920s and scores focused specifically on modern dance from the 1930s on. Recordings from rare LPs in the clinician’s collection include Dalcrozians from Australia and the USA, as well as LPs of modern dance accompaniments produced in the mid 20<sup>th</sup> century.

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**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.

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## IMPROVISATION ET EUTONIE : PRIMAT DE L'ORGANICITÉ DANS LE MOUVEMENT

IMPROVISATION AND EUTONY:  
THE PRIMACY OF ORGANICITY IN MOVEMENT

**Tuesday 01 August, 15:30-16:30, Studio théâtre, Room 0728**

**MARIE-PIER DARVEAU**

Indépendante, Québec, Canada

*Je plonge mes doigts dans l'argile. Je me laisse toucher par la matière qui embrasse ma peau, qui s'imprègne dans les lignes de ma paume. Je touche consciemment la matière, je sens sa température, sa texture, son poids, sa densité... J'observe les sensations qui se réveillent dans mes mains et dans le reste de mon corps, je les laisse me guider vers une première impulsion, un mouvement des doigts, des mains qui façonnent l'argile. L'argile agit en moi comme une madeleine de Proust qui me révélerait l'infinité des possibles du corps qui s'ouvre au moment présent, dans une danse tout à la fois spontanée et consciente. Lucidité et organicité, l'un et l'autre formant un tout en mouvance bienveillante.*

Cette rétroaction personnelle, qui fait suite à une exploration libre avec l'argile, traduit bien ce que vise cet atelier d'eutonie : apprendre à habiter le mouvement improvisé en s'ouvrant à la densité du moment présent. Cette capacité à incarner le mouvement est la condition essentielle sans laquelle l'action se vide de son organicité pour devenir mécanique et inhabitée. Or, l'Eutonie Gerda Alexander® et ses grands principes que sont « le toucher », « le contact » et « le transport » constituent un puissant moteur pour l'apprentissage de l'action organique et consciente. Par des études de mouvements individuelles et en groupes, ainsi que par le travail avec la matière et les objets, les participants seront invités à plonger dans la totalité de l'action où cohabitent en équilibre spontanéité et conscience, organicité et précision.

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**Marie-Pier Darveau** s'est d'abord intéressée au corps par l'entremise du théâtre. Dans le cadre de sa formation universitaire, elle a participé à un premier cours d'eutonie qui lui a tout de suite ouvert les portes sur les vastes possibilités que permet la pratique régulière de l'Eutonie Gerda Alexander®. Cela l'a menée à poursuivre sa formation en participant à la Maîtrise sur mesure en eutonie (Université Laval). Elle est eutoniste depuis septembre 2015.

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## LA RYTHMIQUE JAKES-DALCROZE APPLIQUÉE AU CHANT CHORAL

DALCROZE EURHYTHMICS APPLIED TO CHORAL SINGING

**Wednesday 02 August, 15:30-16:30, Room 4775**

**SOLÈNE DERBAL**

Dalcroze Canada, Montréal, Canada

Pascale Martinet (1995), dans son mémoire de diplôme intitulé *La rythmique Jakes-Dalcroze au service du chef de chœur*, écrit : « Les rythmiciciens, tout comme les chefs de chœur, utilisent leur corps pour traduire la musique et la retransmettre à autrui ; [...] Toutefois, leurs rôles sont parfois inversés : le chef emploie le mouvement pour susciter la musique, alors que le rythmicien emploie la musique pour susciter le mouvement ».

Dans cet atelier, je présenterai d'abord mon parcours musical et ce en quoi la méthode Dalcroze m'a personnellement interpellée; pourquoi j'ai eu besoin de ressentir la musique par l'expérience du mouvement corporel afin de la transmettre à mes choristes. Puis, je décrirai les types d'exercices que j'utilise, avec les enfants comme avec les adultes, dans le cadre des répétitions ou de la mise en espace des chants en vue du concert. Par la suite, je proposerai aux participants d'expérimenter des exemples d'exercices que j'utilise dans les situations d'apprentissage et de mise en mouvement de chants. Une discussion sur leur expérience des exercices proposés suivra. Des pistes de réflexion sur l'appropriation de la méthode et son utilisation dans divers contextes de travail seront présentées. J'aborderai également le rôle de l'improvisation lors de la réalisation d'exercices simples, adaptés au moment présent et aux difficultés rencontrées en répétition.

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**Solène Derbal** completed a Masters in choral conducting at the University of Sherbrooke (Quebec). She is currently choirmaster and music instructor of the Educational children program El Sistema, at l'École des jeunes of the University of Montreal, and music conductor of two amateur choirs, La Clique Vocale (mixed voices), and Choeur Maha (women's voices). Her work focuses on the link between music and spatial sound research as an element of creativity and inspiration, exploring traditional and original contemporary repertoire. She is pursuing the Dalcroze Certificate at Dalcroze Canada.

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## LE MATCH D'IMPROVISATION MUSICALE : RÉFLEXIONS SUR LES APPORTS DIDACTIQUES D'UN CONCEPT INSPIRÉ DU THÉÂTRE IMPROVISÉ QUÉBÉCOIS

THE MUSICAL IMPROVISATION MATCH: REFLECTIONS ON THE PEDAGOGICAL CONTRIBUTION  
OF A CONCEPT INSPIRED BY IMPROVISED THEATRE IN QUÉBEC

**Tuesday 01 August, 17.00-18.00, LANTISS**

### ALEXANDRE DIEP

Faculté de Musique, Université Laval, Québec, Canada

Cet atelier est proposé sous forme de match d'improvisation musicale, une variation du concept de match d'improvisation théâtrale (développé à Montréal en 1977 par Gravel et Leduc). Les participants sont invités à constituer deux équipes et à se livrer à des joutes musicales improvisées en surmontant les défis thématiques, techniques et conceptuels du jeu. À chaque manche correspond un thème imposé aux joueurs (exemple : « *coincé-e dans l'ascenseur* »), ainsi qu'une série de contraintes à respecter (exemple : « *mélanger musique baroque et métal* »). Avant de monter sur scène, les joueurs échangent brièvement des idées pour construire une vision commune. Comme en sport, un arbitre fait appliquer certaines règles simples afin d'assurer le franc-jeu et un plaisir partagé. La victoire de manche est attribuée par un vote du public à l'équipe dont la performance a été la plus appréciée. Ces performances musicales seront entrecoupées de phases de discussions, notamment sur les apports didactiques de cet outil. Sur le plan pédagogique, une adaptation de cette activité pourrait fournir un outil efficace à une approche globale de l'enseignement de la musique (*comprehensive musicianship*). La créativité est au cœur de cette démarche et mobilise potentiellement tous les savoirs, savoir-faire et savoir-être musicaux des élèves. Une écoute musicale active contribue à enrichir le terreau dans lequel naissent les idées, et l'interprétation instrumentale a ensuite pour fonction de les faire vivre. Cette dynamique encourage ainsi les élèves à s'engager et s'impliquer consciencieusement dans leur formation en fixant eux-mêmes des objectifs.

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**Alexandre Diep** est titulaire d'un diplôme en Psychologie et Éducation de l'Université de Neuchâtel (Suisse) et en Enseignement de la HEP BEJUNE (Suisse). Il est fasciné par la manière dont la culture et les interactions sociales transforment la pensée. La musique, sa passion, est une réalisation quotidienne de ce phénomène générateur de développement humain. Ayant à cœur d'approfondir sa démarche intellectuelle, il poursuit actuellement une maîtrise en enseignement de la musique à l'Université Laval (Québec, Canada).

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## DALCROZE SINGS “THE BLUES”

DALCROZE CHANTE « LE BLUES »

Monday 31 July, 18:00-19:00, Room 4779

### JEREMY DITTUS

The Dalcroze School of the Rockies, USA

Participants will explore the blues form at the piano and make applications to playing for movement. They will also learn to develop motifs throughout their improvisation. Using one or two pianos, students will work in solos or duos while using the blues template. The clinician will provide feedback and suggestions for improvement. The session will begin with basic blues forms using triads and seventh chords. The session will also explore other types of harmonic structures that can be applied to the blues form. Students will learn how to play bass lines that support different types of locomotor movements in addition to playing for rhythmic patterns, changing metre and other Dalcrozian activities.

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**Jeremy Dittus** enjoys a career as a pianist, theorist and Dalcroze Education Specialist. An avid recitalist, he has performed solo and chamber programmes and presented Dalcroze masterclasses throughout the United States, Europe and South-East Asia. Dr Dittus is the founder and director of the Dalcroze School of the Rockies (DSR) in Denver, Colorado. His publications include *Embodying Music*, *Moving Sound* and five workbooks that correspond to the Rhythmic-Solfège youth programme in place at the DSR.

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## MOVEMENT IMPROVISATION AS A PART OF THE CREATIVE PROCESS OF CHOREOGRAPHING MUSIC BASED ON PLASTIQUE ANIMÉE

Wednesday 02 August, 17:00-18:00, LaRFADI, Room 4835

### BARBARA DUTKIEWICZ

Karol Szymanowski Academy of Music, Katowice, Poland

This *plastique animée* workshop is based on improvisation as a starting point and the main part of the creative process in artistic stage works. The workshop is closely linked to the assumptions of the method of Emil Jaques-Dalcroze and uses exercises in movement improvisation focused on the expression of the emotional content of music. Movement exercises will be carried out on the basis of selected examples of musical pieces. The workshop will indicate the differences between movement improvisation used in postmodern dance and movement improvisation consistent with the assumptions of *plastique animée* in the Eurhythmics method. The aims of the workshop is: (a) to develop and popularise the practice of improvisation in accordance with the principles of *plastique animée*; (b) to develop skills of active listening; (c) to develop motor skills based on natural movement and elements of movement technique; (d) to develop skills of expressive movement; and (e) to develop musicality. The workshop will include: (a) the bases of movement technique and composition consistent with *plastique animée*; (b) paying attention to various assumptions for improvisation; (c) emphasising the difference between improvisation used in the dance and improvisation in Jaques-Dalcroze's method; and (d) improvisation exercises based on so-called active listening, so that participants' improvisations will reflect the compositional structure of the piece of music (its texture, phrasing and individual elements)

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**Barbara Dutkiewicz** (PhD (dr hab.)) graduated from the Academy of Music in Katowice (Master of Art in Eurhythmics). Her PhD thesis was entitled *Improvisation as a creative method of theatre in the second half of the 20<sup>th</sup> century*. In 2012, Barbara published the book *Polystylistics or Discourse with the Past: Choreography of Music in the Light of Postmodernism on the Basis of Chosen Musical Works*. She was awarded the first prize at the First European Eurhythmics Competition in Trossingen.

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## THE VOICE IN MOVEMENT

Monday 31 July, 18:00-19:00, Room 4775

ANNE FISCHER

Independent, Paris, France

How to sing in chorus without physical or mental strain, in a light and relaxed atmosphere? I have elaborated my own method inspired by both Emile Jaques-Dalcroze and Frederic Mathias Alexander's teachings where one's internal body space is always in harmony with one's immediate environment. I teach this approach using movement and interplay with the other students whilst performing songs. I alternate between working with the students on becoming more acutely aware of different parts of the body and more expansive and playful improvisations. The voice is never broached directly during the lesson in order not to push the students to "sing well" or make a "good sound". The piano guides the voice and the verbal instructions guide the thinking and imagination. Despite being the main subject of the workshop, the voice is always approached indirectly. This method will both generate a more balanced and coherent physical structure and micro-movements that are the foundation of the natural voice. Using a repertoire of songs in different languages, the student's playful movements contribute to vocal spontaneity. Working together without sheet music encourages body-mind memory, reactivity and increased awareness which enhance the imagination and expression. Thus, it allows the actor or musician to improve the quality of their vocal performance naturally giving them interpretive freedom.

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**Anne Fischer** graduated from the Jaques-Dalcroze Institute and Music Conservatory of Geneva (1976) and the Alexander Technique School for teachers in Paris. She works directly within theatre casts in productions where musical direction is needed and uses her own method to teach actors through sung and spoken chorus throughout France's National Theatre Schools and also in Italy and South America. Anne has collaborated with directors such as Mathias Langhof, Georges Lavaudant, Dominique Pitouset and Marc Paquien.

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## EL DANZON : DE L'IMPROVISATION À LA PARTITION

EL DANZON: FROM IMPROVISATION  
TO THE MUSICAL SCORE

Wednesday 02 August, 18:00-19:00, LaRFADI, Room 4835

GEORGINA GÓMEZ

Institute Jaques-Dalcroze, México

Cet atelier se penchera sur l'apport de la musique et de la danse populaire mexicaine dans l'enseignement musical. Je présenterai plus spécifiquement le travail qui peut être fait sur *EL DANZON*, une danse populaire mexicaine qui se danse en couple. Très connue dans plusieurs régions du pays, le Danzón comporte trois parties et se caractérise par une métrique binaire et une rythmique syncopée. J'ai pu constater lors de mon enseignement que cette danse favorise l'apprentissage de la syncope d'une manière vivante et créative, et facilite l'acquisition d'automatismes, tout en clarifiant divers concepts musicaux. En guise d'introduction à l'atelier, je ferai un survol socio-historique du Danzón et, à l'aide de vidéographies, je présenterai le travail réalisé sur le Danzón avec des professeurs de musique et de danse au Mexique. Par la suite, j'inviterai les participants à expérimenter la démarche utilisée qui s'appuie sur la rythmique Jaques-Dalcroze : chant, improvisation musicale et corporelle, analyse, création (*plastique animée*).

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**Georgina Gómez** est diplômée de l'École de Musique de l'Université de Guadalajara (Mexique) où elle a obtenu le diplôme de Moniteur de musique et celui de Titulaire de Musique (orientation pédagogie musicale). Elle détient le Diplôme d'enseignement de la Méthode Jaques-Dalcroze de la HÉM (Genève). Elle a collaboré à l'élaboration du programme de solfège de l'École supérieure de musique de l'Institut national des Beaux Arts à Mexico et du premier Certificat Dalcroze en Amérique latine au Conservatoire des Roses (Morelia Michoacán, Mexique). Elle est actuellement maître de rythmique au Colegio Vista Hermosa (México), et elle dirige l'Institut Jaques-Dalcroze de México.

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## BODY, RHYTHM, SOUND

**Monday 31 July, 15:30-16:30, Studio théâtre, Room 0728**

**ANITA GRITSCH**

Independent, Austria

In this workshop, the focus will be on exploring the sound resources of our body and applying what we find in improvisation structures. Formats like circlesinging and collective composition offer places to start from, or to come back to, always working exclusively with the body and its creative potential. Using formats varying from free improvisation to using a certain set of rules, the tasks and directions of investigation will also be open to change, depending on the dynamics of the group and the communication processes and negotiations that happen on a nonverbal level. In this, the teacher, starting from a number of suggestions to trigger the journey, will open the space for unplanned actions and non-authoritatively guide the group in its game. The challenge for teachers of bridging the gap between offering content through impulses and letting suggestions from the group change the course of the class will be as much a topic of the workshop and the following discussion as the ways in which the learning atmosphere can be influenced in order to invite active participation, or in which ways body music lends itself to improvisation in comparison with other means of making music or art in general.

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Artist and trainer working with music, movement and language, focused on body music/body percussion, **Anita Gritsch** is interested in learning processes involving the body, improvisation, group work, percussive dances and interdisciplinary art. Anita holds degrees in Rhythmics/Music, Movement and Education (MDW Vienna) and Sociology and Philology (University of Vienna). She lives and works internationally, especially Europe and South America, offering seminars and workshops, and presenting artistic projects (e.g. Müller & Schöller, Octopus Inc., International Body Music Festival).

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## “TAKE IT, MOVE IT AND PLAY IT”: IMPROVISATION AND MUSICAL LEARNING WITH WASTE OBJECTS

**Tuesday 01 August, 18:00-19:00, Room 4775**

**ANGELIKA HAUSER-DELLEFANT**

Department of Music and Movement Education/Rhythmics and Music Physiology at the University of Music and Performing Arts Vienna, Austria

To use objects in rhythmics is a special, but also a common method. They help to open the senses, to feel and to hear in a more differentiated way. They help to develop motor skills as well as musical skills. Precise hearing, inner hearing, planning of music, arrangements of sounds, musical improvisation are some of these. They help to make contact with other persons, to communicate through movements and to play music together. During the process of improvisation they are a good means to challenge creativity. In this workshop we use “everyday objects”, especially things we normally throw into the wastebasket. There are no expenses, everybody has access to them and we use them in everyday life. To use a waste object in a creative and communicative way for motor and music learning is a challenge to our throwaway society. How can we use things which have lost their value and how can we give them a new meaning? Could that be a special recycling process? How can this action give us new perspectives about artistic processes? Everyday objects and especially waste objects can build a bridge between our daily life and artistic activity.

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**Angelika Hauser-Dellefant** studied rhythmics in Hannover, Germany and movement-theatre in Paris and holds a license in Franklin-Method. Since 1983 she has taught in the field of “music and movement education/rhythmics” at the University of Music and Performing Arts Vienna. Since 2002 she has been Head of Department, Music and Movement Education/Rhythmics and Music-Physiology. Angelika has held international workshops and lectures at different institutions in Europe and abroad. She has published various papers in different expert journals and books.

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## LIED OHNE WORTE – CHANT SANS PAROLES – TOWARDS THE SOURCE OF INSPIRATION

**Tuesday 01 August, 15:30-16:30, Room 4779**

**PAUL HILLE**

University of Music and Performing Arts Vienna, Austria

Improvisation lies within us and is natural. It starts and ends with listening. There are four different ways/motivations/methods of improvisation in music: (a) Free, with no given "rules of the game". This does not imply that the improvisation has no structure (tonal or otherwise); (b) Bound, in one or more ways, with "rules of the game" which clearly define the task. In music pedagogy studies, our first improvisation is often bound to a particular rhythm, a harmonic or melodic structure; (c) Stylistic; and (d) Transforming, translating one means of expression into another, e.g. accompanying movement or putting a poem into music as a "Chant sans paroles". This workshop focuses on free and transforming improvisation alone and with others. We use our intrinsic language of self-expression and learn by: experiencing and reflecting; improvising alone or in small ensembles at the piano and on other instruments; reflecting and discussing; using follow and perception exercises; and moving in space. The participants will learn to: (a) use their instrument more efficiently while improvising; (b) listen to themselves and to other players; (c) be active and receptive at the same time; (d) understand the meaning of a musical expression and of a movement; and (e) develop a personal aesthetic sense.

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**Paul Hille** has taught piano improvisation for more than 30 years at university level in Europe. He established the Concentration in Improvisation at the University of Music and Performing Arts Vienna. Paul has taught Accompaniment of Movement, Didactics of Piano and Instrumental Improvisation for many years, and – since 2010 – Improvisation for Music Therapists. He is founder of the improvisation event 'Carpe Impro', now in its seventh year, and lectures and publishes on improvisation as well as improvisation in concert.

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## THE ACT OF LISTENING

**Wednesday 02 August, 15:30-16:30, Studio Théâtre, Room 0728**

**MARTINA JORDAN**

Södertörns högskola / Independent, Stockholm, Sweden

THE ACT OF LISTENING is a workshop where through our bodies, in movement and improvisation, we will examine the listening and interplay used in all music making. We will work with the extended listening of the whole body, perceiving not only played music, but the room, the bodies in a room and the shifting space between them. Bodies in movement forming intervals, chords and parts as of visualized music. Bodies that, whether they follow each other or move apart, stay connected by the single element of listening.

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

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## DIALOGUE AVEC LES CHAISES

### DIALOGUE WITH THE CHAIRS

**Wednesday 02 August, 17:00-18:00, LANTISS**

#### MARIANNA KOTYK

Independent, Canada

#### SHERRY LEBLANC

Independent, Canada

#### JAMIE THOMPSON

Royal Conservatory of Music, Toronto, Canada

#### PHYLLIS WHYTE

Independent, Canada

*Rêver Le Nouveau Monde*, by Michel Goulet, is a public art installation in Lower Town (*Basse Ville*) Quebec City consisting of 44 chairs. Using an arrangement of chairs, which mirrors the original, as the 'canvas', this workshop will provide a vehicle for gaining first-hand experience of Eutony and Movement and Music in a group setting. We also invite delegates, whether participants in the workshop or not, to join us for the related performance held *in situ* on these "poetic chairs"!

#### Workshop

*Dialogue avec les Chaises / Dialogue with the Chairs* will provide participants an opportunity to experience Eutony and to bring this personal knowledge and understanding into a group setting with the subtle transformative power of Movement and Music in relation to the chairs. The workshop will prepare the participants to improvise with *Rêver Le Nouveau Monde* by Michel Goulet. Beginning with Eutony exercises, participants will focus their attention on the skeletal structure, specifically on the feet, pelvis and the body's postural reflex. Then, in silence and with sound, participants will explore their movement potential first in a free space, next, as defined by the placement of the chairs in M. Goulet's art installation and finally, through contact with the other participants. The collaborative performance will incorporate music improvised by flautist Jamie Thompson playing on *flûte traversière*, historic period instruments, as well as traditional North American cedar flute.

#### Performance

After the workshop, participants and their audience will travel to the site of *Rêver Le Nouveau Monde*, in beautiful *Basse Ville* near the *Gare du Palais* to become acquainted with ("apprivoiser") the installation and to review the workshop material for a public performance. After a short bilingual introduction by Marianna Kotyk and Sherry LeBlanc, the group will

realise their piece *Dialogue avec Les Chaises / Dialogue with The Chairs*, with Jamie Thompson providing live, flute improvisation. Approximate duration of the complete Performance section is 50 minutes.

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**Marianna Kotyk**, a Dalcroze Eurhythmics teacher, recently completed her maîtrise sur mesure en eutonie (l'Université Laval 2016). Marianna's interest in Eutony, where the body is the avenue of holistic learning, came from her work with the Toronto Plastique Animée Group (2007-2014) where music was realised through movement. Studies include 'cello improvisation with David Darling, and collaborative work with dancers and Donald Himes. Marianna is fluent in four languages including Floor and Chair.

**Sherry LeBlanc** has been teaching movement awareness and Yoga in Toronto for over 30 years. With a background in Modern Dance, Sherry has studied Dalcroze Eurhythmics with Donald Himes at the Royal Conservatory of Music and has a HBSc in Physical Anthropology (University of Toronto). She is the director of Yoga 4 Kids and a certified program teacher for Yoga for the Special Child® The Sonia Sumar Method.

**Jamie Thompson** is respected as an innovative collaborative artist and pedagogue, and author of the critically acclaimed Urban Flute Project. Jamie has been on the Flute Faculty of the Royal Conservatory since 1988 and is a member of the RCM College of Examiners. In demand as adjudicator and clinician in both Canada and abroad, Jamie performs internationally and is a founding member of The Starfires and The Junction Trio (Toronto).

**Phyllis Whyte** is a dancer, choreographer, teacher, and dance filmmaker based in Toronto. Phyllis teaches Contemporary Dance, Composition, and ScreenDance at Yokohama Ballet Intensive in Japan every spring. Recent film credits include direction of Strongly Diagonal a duet choreographed and danced by Lukas Malkowski and Drew Berry and choreography for a Laurence Siegel film about Pier 21 in Halifax.

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## INTERPRETATION OF MUSIC WITH THE YOUNGEST

**Monday 31 July, 18:00-19:00, LaRFADI, Room 4835**

**JOANNA LANGE**

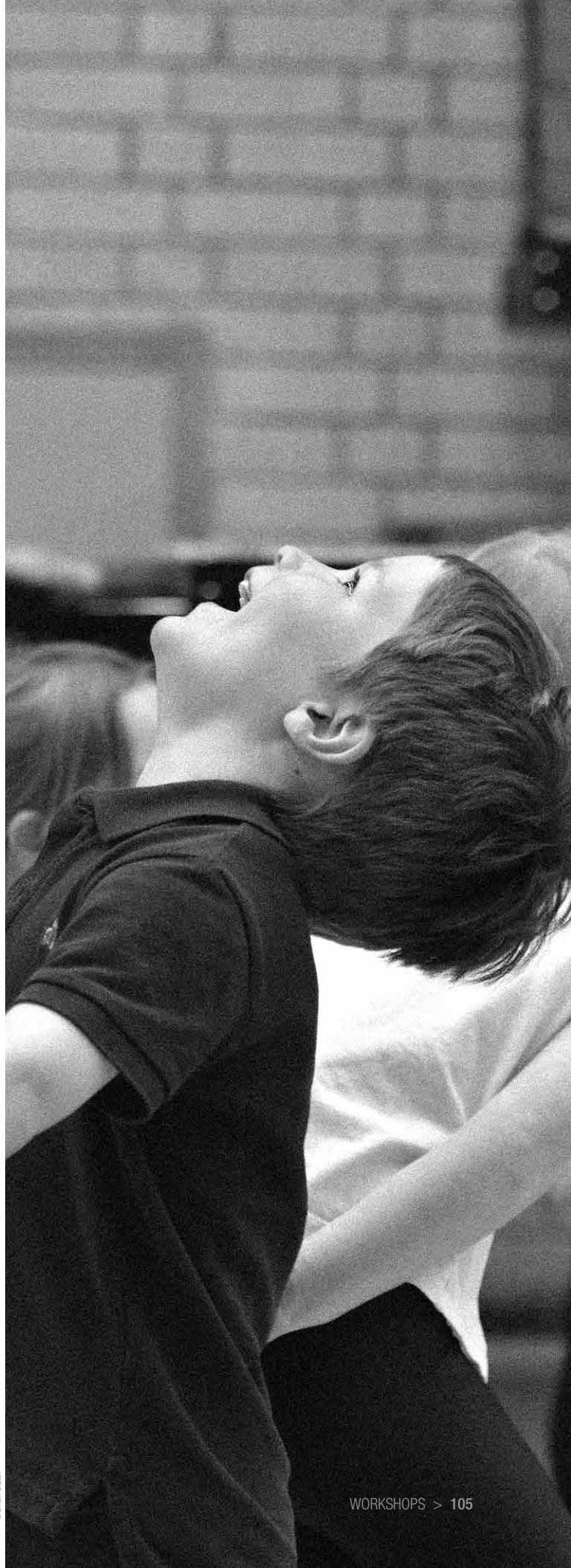
Paderewski Academy of Music, Poznań, Poland

Years that children spend in kindergarten are very important for their future skills and hobbies. They are like sponges which absorb knowledge and good habits. So it is very important to acquaint them with music, to teach them how to listen to it and how to respond to it. Children have natural ways of expression and they show it simply through movement. Their reactions to music are very authentic and show the joy and pleasure that it gives. They love to cooperate with others and dancing and playing with music are very attractive for them. Thanks to these actions they learn about musical elements like rhythm, dynamics, tempo, articulation, melody and so on as a byproduct of play. Our job, as their teachers, is to sensitise them to the beauty of music and its power. During the workshop, I would like to share with participants my working experience with preschool children, where I have noticed that carefully chosen examples of music can inspire children to move and increase their perception of musical elements. I will turn participants into children, so to speak, and play with them using several pieces of music. All examples will be adapted to children aged 3-6. Movements and figures of dances, games and play are evoked by children improvisation. The main aim of the workshop is to present how to inspire children to create movements which show most music elements. Through simple playing with music step by step we will achieve music interpretations and dances.

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**Joanna Lange** was born in 1983 in Poland. She started her education in Eurhythmics in the Music School in Kalisz, graduating with honours in 2003. Joanna studied Eurhythmics at the Paderewski Academy of Music, Poznań during the years 2003-2008, graduating with honours and going on to work in the Eurhythmics and Piano Improvisation Department as an assistant to Professor Małgorzata Kupsik. In November 2016, she completed her PhD. Joanna also works as a Eurhythmics teacher in kindergartens and at the Music School in Gniezno. She participated in the First International Conference of Dalcroze Studies hosted by Coventry University in July 2013.

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## DYNAMIC STARTING POINTS FOR IMPROVISATION: THE 20 GESTURES

**Monday 31 July, 15.30-16.30, Room 4775**

### CHENG-FENG LIN

Dalcroze Canada, Toronto, Canada

### SELMA LANDEN ODOM

York University, Toronto, Canada

This workshop will investigate possibilities for improvising movement and music with the vocabulary of 20 gestures developed by Émile Jaques-Dalcroze and his early students. In use by 1910, the gestures are described and illustrated in *Méthode Jaques-Dalcroze: Exercices de plastique animée* (Lausanne: Jobin, 1916). He explains that this series of arm gestures can be sequenced in any order and also in canon, offering many combinations for invention in time and space. They address the space above, in front of, beside and behind the torso, helping to establish what he called the 'imaginary sphere' around the body. Dalcroze teacher Paulet Thévenaz's drawings show the gestures demonstrated by standing figures using both arms symmetrically. Other drawings show kneeling figures gesturing with shifts of body weight, flexion and spiraling, while yet others show the gestures asymmetrically in a multitude of postures and locomotion. Descriptions coordinate the 20 gestures with breathing, changes of timing and dynamics, exploration of time-space relationships and staccato or legato singing. In the workshop we will learn the gestures and try some of the original structured improvisations. Specific exercises will come to life with the support of rich musical harmony and melodic gesture in the correlating *esquisses* composed by Jaques-Dalcroze. Next we will take the gestures as starting points for contemporary exploration in groups. Finally, we will exchange impressions about improvising with these particular materials – a set of creative limitations which (in the presenters' experience) magically give immense freedom.

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**Cheng-Feng Lin** gives teacher training courses for Dalcroze Canada in Toronto and also offers individual lessons in piano, solfège and Dalcroze improvisation. After completing his undergraduate degree in classical piano performance at McGill University in Montréal, he studied in the Dalcroze program at Longy School of Music in Cambridge, Massachusetts, where he received his master's degree, the teaching certificate and the license. He continues to deepen his study at the Institut Jaques-Dalcroze in Geneva, Switzerland.

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

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## THE TIME OF THE ELUSIVE BUBBLE

**Tuesday 01 August, 17:00-18:00, Room 4779**

**ING-MARIE LINDBERG-THÖRNBERG**

Royal College of Music, Stockholm, Sweden

My intention with this workshop is to show how bubbles can be used to visualise time, tones, soundscapes and silence. The bubble will be in focus when interpreting, improvising and exploring new ways of making music. If time allows, I would like to use the bubbles in connection with other subjects than music e.g. language. The work takes place in a large group, in pairs and / or in other constellations and formations. Participants are recommended to have motion-friendly clothes and the work is best implemented with bare feet. During the workshop the group participants will be working with improvised movements, reactions, sounds, tones, singing, choir breathing, intervals, harmonies, clapping, rhythms, dynamics and instruments. The purpose of the exercises is to try to catch the time of the elusive bubble. I also encourage the participants to bring instruments. Food for thoughts to be used in the subsequent discussion: (a) Reflection after the workshop: What did I learn/experience?; (b) Methodology for different target groups; and (c) Could the work with bubbles be used in connection with other subjects than music such as learning of a language, maths, physics etc.?

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**Ing-Marie Lindberg-Thörnberg** is Senior Lecturer and coordinator in Dalcroze Eurhythmics, Department of Music Education at Royal College of Music, Stockholm, Sweden. She studied Dalcroze Eurhythmics as a student of, inter alia, Dagmar Wide-Unterkircher and Ebba Burton, pupils of Emile Jaques-Dalcroze and Professor Ulla Hellqvist, crucial in establishing Dalcroze education in Sweden. Ing-Marie has taught small children to postgraduates, lecturing in South Africa (College of Music in Cape Town and North-West University's School of Music) and in various countries in Europe.

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## THEATRE GAMES

**Wednesday 02 August, 15:30-16:30, LANTISS**

**AVA LOIACONO**

DFA (Dipartimento Formazione Apprendimento), SUPSI (Scuola Universitaria Professionale della Svizzera Italiana), Locarno, Switzerland

This workshop aims to address how to embody an image and improvise without physical and mental strain. I have developed a personal approach combining the principles of Jaques-Dalcroze and Jacques Lecoq and applied them both in teaching and performing. The aim is to create a flowing link between one's own inner image and the ability to communicate it to others. I teach this approach through physical and vocal games, whose aim is to unblock mind and body from the intrusion of conscious, reflective thought. The method of working aims to avoid the pitfall of making the "actor" conscious of this problem, since this leads to more conscious, reflective thought about the problem and thus exacerbates it. There are ways to direct the "actor" to focus his attention outside of himself; to extrovert the flow of energy outside of himself and, by so doing, break down self-consciousness and free the body/mind? In our education, stress is laid on the result and not on the way of achieving it. The keynote to all the work is that it is a process of exploration and discovery, not the direct acquisition of practical skill.

Games will be used to tackle specific movement problems. Participants will alternate between games that involve a training of the kinaesthetic sense and body-mind with others that are more playful, expansive and communicative. In these games the voice is also present and places itself naturally. The idea is always to explore, to take a risk and go beyond one's "secure" limits, allowing oneself to be surprised. Improvisation in that sense becomes a playful exploration. This approach will generate mobility, an important part of the learning. In using children's games as an approach to training the "actor" in mobility, one gets completely away from the concept of teaching a set of skills one does not possess. One goes back to the root processes of learning by which movement skills are acquired in the first place, helping to rediscover lost skills or those which are atrophied.

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**Ava Loiacono** trained at the Jacques Lecoq Theatre School in Paris, the Instituto del Teatro in Barcelona and the Institut Jaques-Dalcroze in Geneva, where she was awarded the License and the Diplôme Supérieur. She has taught at the Royal Ballet School in London, in New York and Tokyo. Cofounder of the theatre company "Il Funambolo" Ava travels intensively to perform and teach at universities and festivals in Europe, India and South America.

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## SOUND & NOISE ORCHESTRA

**Tuesday 01 August, 17:00-18:00, Studio theatre, Room 0728**

### CHARLES MACINNES

Monash University, Australia

The Sound & Noise Orchestra is a workshop about improvisation in music performance. It aims to inspire participants to develop an awareness of their sonic environment, introduce alternative approaches to classical contemporary composition and instrumental playing, and discover creative music teaching possibilities that are unique to improvised practices. Musical and behavioural parameters including silence, sound, texture, melody, rhythm, dialogue and spatialisation are discussed and explored with a series of hands-on exercises. Each parameter is dealt with separately and the workshop concludes with an impromptu performance that combines all material covered.

The workshop content has evolved from over thirty years of experience as a professional performing musician in orchestral, jazz, commercial, contemporary and experimental fields. Performance practices of contemporary and improvised music have been augmented by research into techniques of psychology, electro-acoustics, code breaking, improvisation in theatre and live sound design. A set of universal parameters for improvisation across disciplines is identified. The material presented has been refined over a ten-year period of facilitating similar events throughout Australia for organisations including Melbourne Symphony Education and Outreach, Musica Viva, City of Melbourne ArtPlay, The Song Room, Melbourne International Festival of Brass, Melbourne Youth Music, Australian National University, The University of Melbourne, Monash University and the Victorian College of the Arts Secondary School, for people of all ages—school-aged children, tertiary music students, generalist school teachers, emerging composers, orchestral players and corporate employees.

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**Charles MacInnes** is a professional trombonist with over thirty years' experience across a wide range of genres from orchestral, contemporary, jazz, commercial, theatre, studio, electronic to experimental. He is a current PhD candidate in composition at Monash University in Melbourne, Australia where he is researching improvisation in contemporary classical art music. Charles directs the Monash New Music Ensemble and is a sought-after facilitator of creative music workshops.

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## AN ABC OF IMPROVISATION FOR DALCROZE CLASSES

**Monday 31 July, 18:00-19:00, SHG, Room 4520**

### SANDRA NASH

Dalcroze Australia

This workshop will address playing for movement in a Dalcroze class and is aimed at those already on a pathway to Dalcroze Certification. It will allow small group discussion on common issues, exploration of the sound-movement relationship, demonstration and participation. How can we communicate movement quality through touch on the keyboard? Attention will focus on articulation, arm weight and aural acuity. Participants will be invited to play for a range of exercises while others move: types of activities may include physical technique, movement with an object, various 'Follow' sequences and metric patterns with signals for changes of the 'incitation' and 'inhibition' type. Participants can personalise their own 'Alphabet of Elements' throughout the workshop.

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**Sandra Nash** graduated with BMus (piano performance major), University of Sydney, followed by Dalcroze training in Sydney, London and Geneva (Diplôme Supérieur). She has taught music at all levels, and since 1994 has conducted Summer Schools for Dalcroze Australia, presented workshops and examined internationally. She is a member of the Collège of the Institut Jaques-Dalcroze, Geneva, and the Australian delegate to the FIER. In 2011 Sandra gained her PhD with a thesis on Dalcroze influences in Australian music education.

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## [WORKSHOP 1] EURHYTHMICS AND UBUNTU: PHILOSOPHY OF SPACE

Tuesday 01 August, 17:00-18:00, LaRFADI, Room 4835

EVA NIVBRANT WEDIN

Royal College of Music, Stockholm

Ubuntu is an African philosophy which mirrors the role of the individual within the framework of the group or society.

*'I am what I am because of what we all are.'*

*'A person is a person only through other people.'*

Ubuntu can also be described in terms of *give space – find space*. Ubuntu can be used as a tool in music education and can also be useful for ensemble playing and to improve listening. Ubuntu is all about *giving* space and *finding* space. In a musical context, it means trying to play where no-one else is playing. You look for the empty spaces in the music and do something in them – 'find space'. Ubuntu also means giving space. If you yourself 'are everywhere', there will be no room for anyone else. So – 'give space'. However, if you are 'nowhere' you are not finding space to make a meaningful contribution to creating balance in the ensemble. Ubuntu needs both. Ubuntu in rhythmic form is a musical parallel to the spatial aspects used in Eurhythmics; *even spacing and walking freely*. *Even spacing, walking freely* and *Ubuntu* are all concerned with cooperation within the group, with focusing on the whole and with each individual assuming their share of responsibility for the communal result. This workshop will take the form of a Eurhythmics class with movement, singing and playing on instruments. The workshop builds on active participation and focuses on communication, cooperation and listening.

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

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## [WORKSHOP 2] UNDERSTANDING AN ORCHESTRA PIECE THROUGH IMPROVISED MOVEMENTS

Wednesday 02 August, 15:30-16:30, LaRFADI, Room 4835

EVA NIVBRANT WEDIN

Royal College of Music, Stockholm

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

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

This workshop will take the form of a Eurhythmics class, where the participants are active and work both individually and in various group constellations. Within clear frames, the participants will have the opportunity to explore the music through movement and objects. We will work with a musical piece often performed by youth orchestras. Through movement-based learning, the participants are given the opportunity to practice listening in both general and specific terms. We are learning the music piece at the same time as practicing general skills such as listening, attention, reaction and interaction.

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

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## IMPROVISING FOR SILENTS AND ANIMATED MOVIES: CATCHING THE RHYTHM OF IMAGES

**Tuesday 01 August, 15:30-16:30, LANTISS**

### STÉPHANE ORLANDO

Dalcroze Institute of Belgium; Conservatory Arts2 of Mons; Free University of Brussels (ULB), Belgium

Improviser sur un film muet est une discipline fascinante capable d'ouvrir l'imaginaire du musicien, tout en lui permettant de ressentir le rythme autrement (partant de l'intérieur des images en mouvements). Vu que très peu de moyens techniques sont nécessaires pour produire un bon accompagnement musical pour un film muet, c'est un dispositif pédagogique que nous avons pu utiliser dès les premières années d'études musicales de nos élèves pour expérimenter toute une série de concepts —ostinato, parcours harmoniques ou modaux, polyrythmie, etc.— et des notions indispensables pour le musicien —réactivité, création de contrastes, structuration formelle, etc.

Afin de bien comprendre les enjeux de l'interaction musique/image, nous proposerons aux participants d'accompagner un court métrage expérimental choisi pour sa dimension rythmique —ce qui constitue notre point de focalisation pour cet atelier. À partir des observations collectives, nous pourrions poser plusieurs bases théoriques notamment : en faisant référence au parallélisme et au contrepoint rythmique au cinéma (Cf. Michel Chion); en analysant les rapports de densité des événements à l'image considérés dans la forme filmique (cf. notion d'indice développée par Irène Deliège); en décortiquant la matière selon la notion d'énergie dans la lignée de Laban. Les films proposés à la réflexion seront *Retour à la Raison* de Man Ray et *Caprice en couleurs* de Norman MacLaren. L'atelier est ouvert à tous les instruments. Plusieurs exercices seront organisés sur le vif en fonction de l'assistance, soit en solo, soit en petits groupes qui pourraient être éventuellement dirigés en cas de besoin.

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**Stéphane Orlando** is a pianist-improviser, composer and musicologist, he teaches analysis, composition and improvisation at the Jaques-Dalcroze Institute of Belgium and at the Conservatory Arts2 of Mons. Since November 2001, he is an improviser at the Royal Film Archive of Belgium (Cinematek), where he accompanied over 500 silent films, and experienced the important principles involved in creating sound to fit an image, responding to the needs of the drama or the theme of the piece. Former President of the Belgian Society for Musical Analysis and President of the Belgian Composers Forum, he is also one of the creators of the Belgian Screen Composers Guild.

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## IMPROVISING WITH THE OCTATONIC SCALE: AN IMPROVISATION LESSON FOR ALL LEVELS

**Monday 31 July, 17:00-18:00, SHG**

### LISA PARKER

Independent, USA

The Octatonic Scale is unique. It offers rich melodic and harmonic language which can be acquired by any level improviser. Yet it is logical, easy to learn, versatile, and forever fresh because it is neither modal nor tonal and its moves defy our musical expectations. Because of its structure, alternating half steps and whole steps, resulting in 8 tones within the octave (as opposed to 7, which define both modal and tonal music, or 5 as in the pentatonic scales and 6 as in the whole tone scales), all of its intervals are found 4 times. It includes all possible intervals within the octave from minor seconds to major sevenths. There is no “tonic” and one of the first challenges for the improviser is to create stability. It can be major or minor and Jazz musicians refer to it as the Diminished scale. Bartok and Messiaen used it extensively, and we will look at examples of both composers. Mastery of this scale is not found in one lesson, but we will open up its possibilities and discover its riches, both melodic and harmonic through duets of all sorts, starting with “four notes each”.

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**Lisa Parker**, now retired from Longy, was on the Longy School of Music of Bard College (Cambridge, MA) faculty for 37 years. Upon retirement, she was awarded the Nadia Boulanger excellence in teaching award. She still participates in the three-week summer Dalcroze Institute, teaching Eurhythmics, Solfège, Improvisation and Pedagogy, maintains a private studio, teaches through Skype and offers two weekly classes for seniors.

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## CORRELATION OF COORDINATION AND IMPROVISATIONAL ABILITY IN EURHYTHMICS LESSONS

**Tuesday 01 August, 18:00-19:00, LaRFADI, Room 4835**

### GINTA PĒTERSONE

Riga Teacher Training and Educational Management Academy (RTTEMA), Latvia

This workshop shares exercises intended to develop improvisational ability with a focus on coordination; it relates to teaching activities and practice with students. Jaques-Dalcroze, in creating his exercises, laid great importance on promoting the independence of the complex of body parts. Our body is made up of many members; therefore, movement improvisation as a means of expression is open to both arms, both legs and the whole body. Promoting mutual coordination of limbs - arms and legs, right and left hand, legs, body and so on - develops the ability to operate the two halves of the brain simultaneously, thus contributing to neurological capacity. Developed coordination capacity increases movement expression and enriches musical understanding. From initial listening exercises, such as stomping with the feet to perform a musical bass line whilst the hands perform a melodic line, mutual independence in the arms and legs is formed, developing the ability to control both the one and the other. Similar exercises focus on asymmetric arm movements when each arm executes a completely different movement. Specially created original music material gradually leads to an interesting understanding of movement, which initiates both music's metric-rhythmic structure and its melody. Initially, each individually created, associative image of being involved in the group experience forms on the spot; it is absolutely situational and spontaneous. Equipment and materials make it possible to enrich the overall performance.

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**Ginta Petersone** (Dr.paed., MA) is a rhythmic teacher at Riga Teacher Training and Educational Management Academy and Emils Darzins Music School, Latvia. Her doctorate was in pedagogy of music perception development through rhythmic lessons in music schools (2014). The thesis for her Master's degree at Jāzeps Vītols Latvian Academy of Music is in Dalcroze studies. Ginta undertook further study at the University of Music and Performing Arts Vienna (2007).

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## ATELIER DE SOUNDMOVING

### SOUNDMOVING WORKSHOP

**Wednesday 02 August, 17:00-18:00, Room 4775**

### PASCALE ROCHAT-MARTINET

Haute école de musique (HÉM) de Genève, et HÉM de Lausanne, Suisse

L'objectif de cet atelier est d'entrer au cœur du mouvement – de son point de départ et d'arrivée, de son dynamisme, de son phrasé – et de le traduire, le dessiner et l'illustrer musicalement à la voix parlée et chantée, et à l'instrument. Une attention particulière sera portée aux mouvements naturels du corps dans leur rapport au rythme musical : balancements, étirements, déplacements, frappés, sauts, frottements seront explorés, sous l'angle du poids, des élans et des appuis corporels. À partir de mouvements issus de la vie quotidienne, des éléments de la nature, ou d'émotions caractéristiques, les participants seront invités à ressentir les qualités expressives du mouvement corporel et à les mettre en musique. En explorant l'énergie et la pulsation communes à la musique et au mouvement, tout en développant leur vocabulaire gestuel, ils seront amenés à découvrir les liens étroits entre les mouvements du corps et la phrase mélodique et rythmique. Cet atelier est ouvert à tous et ne requiert aucun prérequis. Chaque participant pourra explorer son propre répertoire musical (mélodies de l'enfance, musiques aimées, jouées et intériorisées) et enrichir son imagination motrice et musicale.

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**Pascale Rochat-Martin** est titulaire du Diplôme supérieur de l'Institut Jaques-Dalcroze de Genève. À la suite de sa formation en rythmique, elle poursuit des études en direction chorale, en chant et en théâtre, puis s'engage dans un groupe de création alliant musique, théâtre et mouvement. Elle enseigne l'improvisation et le solfège aux étudiants de la HEM de Genève (rythmiciens, concertistes, et professeurs de piano). À la HEM de Lausanne, elle donne des cours de rythmique, de solfège et d'improvisation, discipline artistique qu'elle affectionne particulièrement. En parallèle, elle ne cesse d'enrichir sa formation et son enseignement par des cours d'improvisation jazz au piano, dans la classe de Pierre-Luc Vallet.

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## HOW TO KINDLE THE PROFESSIONAL, PERSONAL AND SOCIAL DEVELOPMENT OF FUTURE SCHOOLTEACHERS THROUGH THE IMPROVISATION OF DALCROZE EURHYTHMICS

**Tuesday 01 August, 15:30-16:30, Room 4775**

**FABIENNE ROMAILLER**

Valais Higher Institute of Pedagogy, Switzerland

Future teachers need to acquire a certain number of skills that could be developed using music and movement improvisation. In this workshop, we are going to live a lesson in the style of what is done in the Valais Higher Institute of Pedagogy with the first semester students, in a course named "Introduction to the Dalcroze Eurhythmics Didactics". So, at the end of the workshop the participants will be able to create and present group choreography with unknown people of different backgrounds, on music that is given. The groups for the choreography will each consist of 5 to 6 persons. With Eurhythmics exercises and through movement improvisation we integrate and develop music, movement, space notions and elements of the music that are used later in the choreography. We experience the strength of improvisation to be efficient and produce in a very little time a performance, which could be presented to the public. We understand through this workshop the process of developing skills useful to all teachers. This workshop and accompanying poster show how improvisation is a very efficient way to acquire in a very short time a lot of abilities that are essential in this profession. We will see performance examples of students that do not have any experience in movement and/or music before this training. In addition, learning through improvisation is a process of education which is integrated and which can be later used at school with children.

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**Fabienne Romailier** is a Eurhythmics and music teacher in different public schools for children aged 4 to 16 years, a Eurhythmics and piano improvisation teacher in her own private school and professor at the Valais Higher Institute of Pedagogy. Trained at the Berne Higher Institute of Arts, the Dalcroze Institute in Geneva and at the University of Geneva, Fabienne is responsible for directing, art direction and creative choreography for school shows and is writing, with another Eurhythmics teacher, a collection of Valais footsteps folk dances.

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## IMPROVISATION AND ARTISTIC PROJECT WITH CHILDREN

**Wednesday 02 August, 17:00-18:00, Studio théâtre, Room 0728**

**LENA ROMANOVA**

Gnessin College of Music, Moscow, Russian Federation

Being on stage is a very valuable experience especially for young students. Dalcroze method helps us to penetrate the music, into the "theatre" of sound. It teaches us to: (a) feel its action, silence and development; (b) train your communicative abilities: feeling of ensemble, how to speak with your partner without words; (c) express the music with the help of simple movements, gestures; (d) feel the balance between our emotion and will, between our spirit and body; and (e) deal with the music of different kinds, styles and epochs. I would like to propose to the participants to explore these important things from my point of view which I deal with when I started a project called "RHYTHM-THEATRE" in the year of 2004. Also, I would like to let them try a technique, based on waves, suitable for the child's level which provides an effective release of the body and imagination and prepares the child's body and mind to respond quickly to the music during improvisation.

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**Lena Romanova** has lived and worked in Moscow all her life. Working at Gnessin College of Music from 2003 until nowadays, Lena started the new education projects "RHYTHM-THEATRE" (2005) and "PLANET OF RHYTHM" (2010). During the International Eurhythmics Festival Competition, she won the 2nd prize for the choreography with children in the show "WE ARE IN METRO!" (Remscheid, March 2015). Lena believes there should not be borders between how people feel music and rhythm or any "special ways" of their development defined by the state.

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## HOW WE CAN USE IMPROVISATIONAL EXERCISES IN A MUSIC CLASS

**Tuesday 01 August, 17:00-18:00, Room 4775**

**TORU SAKAI**

Dalcroze Society of Japan

There are three major branches in the Dalcroze method, namely Eurhythmics, Solfège and Improvisation. Each of the three is very strongly connected to the other. Exercises in or using improvisation are essential to Dalcroze pedagogy as such exercises could assist in developing many different kinds of abilities of a social as well as a musical kind. Such abilities include, but are not limited to, the power of observation, sympathy, adaptability, creativity and quickness of response. The aim of the workshop is to show how we can use movement improvisation, vocal (singing and vocal sounds) improvisation and piano improvisation in the kind of music lesson that is a Eurhythmics class. The workshop is suitable for approximately 30 people and opens with a short talk after which the presenter will improvise for a variety of Dalcroze exercises. These exercises include traditional exercises such as quick reaction exercises, but the overall theme of the lesson is 'phrase'. In addition to improvisation, examples from repertoire will also be used. The participants will improvise in various ways and engage in creative and group work.

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**Toru Sakai** completed his Diplôme Supérieur at the Institut Jaques-Dalcroze, Geneva. He is the chairperson of Dalcroze Certification Committee of the Dalcroze Society in Japan and Member of the Collège of the Institut Jaques-Dalcroze, Geneva. Director of the International Dalcroze Seminar at Nagoya School of Music, Toru supervises the Dalcroze Certification Program at Hansei University in Korea. He has been invited to teach in USA, UK, Hong Kong, Taiwan and Korea.

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## L'IMPROVISATION AU PIANO : UNE FORMATION AU LANGAGE MUSICAL

PIANO IMPROVISATION: A TRAINING IN MUSICAL LANGUAGE

**Monday 31 July, 15:30-16:30, SHG**

**LAURENT SOURISSE**

Haute École de Musique, Genève, Suisse

Les participants de cet atelier expérimenteront les outils d'improvisation développés pour la formation des étudiants en Bachelor et Master de la filière *Musique et Mouvement Jaques-Dalcroze* de la HÉM de Genève. Sous la forme de jeux et de situations d'improvisation adaptés aux demandes et aux profils des participants, nous aborderons les éléments suivants : (a) l'harmonie tonale et l'harmonie modale (discours et structure; jeu de construction, de narration et d'émotion); (b) le développement de motifs mélodiques (tonal, atonal, modal); et (c) la forme (gestion du plan tonal et de la thématique).

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**Laurent Sourisse** est pianiste improvisateur, professeur à la Haute École de Musique (HÉM) de Genève (Suisse), où il enseigne l'harmonie et l'improvisation au piano dans la filière Musique et Mouvement Jaques-Dalcroze, et l'improvisation dans la filière de Pédagogie Master. Chargé de la coordination des activités d'improvisation, il est également compositeur et arrangeur. Diplômé du Conservatoire National Supérieur de Musique de Paris (en harmonie, contrepoint, fugue et forme, analyse, et orchestration), il a étudié notamment avec Thierry Escaich, Alain Louvier, Marc-André Dalbavie et Alain Savouret.

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## EXPLORING TENSION AND RELEASE IN MUSIC THROUGH IMPROVISED MOVEMENT

Wednesday 02 August, 18:00-19:00, Studio théâtre, Room 0728

### BECCA SPENCER

Royal Northern College of Music, Manchester, UK

Tension and release are very powerful features in music. To capture the sense of tension and direction - in a phrase line, a repeating motif, a sustained pedal note, or a crescendo - is commonly found to be a challenge to realise in instrumental performance. Release, resolve, freedom - that which comes as the follow through from a build in tension is also hard to master. And yet, the body is so naturally adept at embodying these two expressive states. To physically engage with tension and release - to learn to acknowledge how they feel, and to build a vivid archive of movement-based experiences can be such a powerful resource to draw from. This workshop will explore how improvising movement, which focuses on varying energy levels and muscle tension, can elicit different forms of creative flow - both tense and free. The playful, improvisatory nature of the exercises will invite the role of natural momentum to play its part and for participants to taste what it is to truly be free in the body: to be bound and to rebound. Improvisation, an expression of freedom in itself, is the perfect way in. It can draw on the body's natural instincts and reflexes to join in the dance and thus contribute a natural and authentic sense of phrase and direction. Most powerful of all, the liberating nature of improvised movement brings to the surface the emotion within it all.

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**Becca Spencer** trained in Dalcroze and Viola at the Royal Northern College of Music (RNCM) and was awarded a distinction in both. Since graduating in 2007, Becca has taught Dalcroze at Junior RNCM and Yorkshire Young Musicians. In 2008, she set up Manchester Young Musicians, offering independent Dalcroze musicianship and instrumental classes. Becca has developed many strategies to integrate Dalcroze into her string pedagogy and teaching. She has been invited to teach Dalcroze on many nationally renowned string courses across the UK. For the last 8 years, Becca has also been the viola player in the Unthanks, a Mercury-nominated contemporary folk band.

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## [WORKSHOP 1] IMPROVISATION AND THE PEDAGOGY PROCESS

Wednesday 02 August, 15:30-16:30, Room 4779

### JOHN ROBERT STEVENSON

Institute for Jaques-Dalcroze Education, LLC, USA

This workshop will demonstrate an improvised lesson in the Jaques-Dalcroze method. Participants will choose a rhythm subject during the first five minutes of the session and the clinician will create a Eurhythmics class geared to that specific topic. The class will include Jaques-Dalcroze teaching techniques and exercises focused on the subject and guided by the group's responses. This is a participatory Eurhythmics workshop. As the lesson unfolds, the clinician will point out moments of pedagogical improvisation and explain their rationales. Thus the participants become both students and observers of the lesson. Ample time for questions and discussion will be provided.

The lesson begins with participants listening to the clinician's piano improvisation. Once immersed in the music, the group follows a simple direction such as "step the beat," "clap the rhythm," "sing the melody," "clap the crasis," "conduct the meter," or "move through the phrase." The teacher's pedagogical improvisation develops from observing the students closely. Exercises build layer by layer toward kinaesthetic understanding of the rhythm subject. Throughout the process, music and movement, rather than words alone, guide the group and enable the clinician to assess participants' skills and comprehension at each step, thereby determining the next step forward. The workshop provides an ongoing analysis of an improvisational, responsive teaching process, as the clinician describes his reasoning in presenting a more challenging exercise, or the design for an activity intended to refine skills. This approach allows lessons to unfold seamlessly. The workshop provides a rare inside view of pedagogical thinking.

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**John (Jack) Robert Stevenson** holds the Diplôme Supérieur and License d'Enseignement Jaques-Dalcroze with first Prize in Pedagogy from the Institut Jaques-Dalcroze in Geneva, Switzerland. He earned his BM in piano performance from Duquesne University. Jack has taught all levels and ages, published Jaques-Dalcroze texts, and is an educational consultant in Jaques-Dalcroze methodology for the Ministry of Education, Singapore. He owns and operates the Institute for Jaques-Dalcroze Education, LLC located on the campus of Monocacy Manor in Bethlehem, PA.

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## [WORKSHOP 2] SOLFÈGE: A LINK TO IMPROVISATION

Monday 31 July, 17:00-18:00, Room 4775

JOHN ROBERT STEVENSON

Institute for Jaques-Dalcroze Education, LLC, USA

This workshop will provide an opportunity for participants to discover how to link vocal improvisation to piano improvisation using pitch placement (English letter or Latin syllable names). Participants will learn first to chain related Jaques-Dalcroze "*doh-to-doh*" scales and then to use that skill to create melodies. In addition to pitch improvisation, melodies will incorporate improvised rhythm phrases using the four "pure" modes (dactylic, anapestic, trochaic, iambic) and amphibrach.

This workshop is a participatory Solfège class. It begins with movement, and unfolds into a rhythmic-solfège lesson involving pitch placement, rhythm pattern and arm beats. Strategies and techniques include quick reaction exercises and canonic imitation as well as improvisation. The clinician will provide ample time for questions and discussion throughout the lesson and at the end. The clinician improvises at the piano and asks students to create movements that match each rhythm mode mentioned above and then to identify each by name. Once mastered, students will be encouraged to select a metre and improvise phrases that combine rhythm modes. From there, participants will learn to transition from one key to another by singing various chained *doh-to-doh* scales (*Rè-Sol-Rè, Si-Mi-Si*) while improvising new rhythm phrases. Students will combine these skills by inventing a binary form melody using their rhythm phrases and any two related *doh-to-doh* scales. Students will sing their melodies using pitch placement with tonicisation. Finally, individuals will be asked to advance to the piano to play their melodies. Depending upon the experience of each participant, it may be necessary to cover practice techniques such as learning to play the two chained *doh-to-doh* scales and learning proper fingering for specific melodic designs.

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## FAIRE IMPROVISER : ENRICHIR NOS PRATIQUES PÉDAGOGIQUES

GROUP IMPROVISATION: A MEANS TO PERSONAL  
AND PEDAGOGICAL ENRICHMENT

Monday 31 July, 15:30-16:30, LaRFADI, Room 4835

MARIANNE WAHLI-DELBOS

Indépendante, France

L'atelier permettra aux participants de vivre une expérience personnelle d'improvisation qui contribuera à développer leur capacité à utiliser l'improvisation en tant qu'outil pédagogique, dans les pratiques collectives pour adultes. L'improvisation collective sera considérée dans le dispositif pédagogique. On utilisera l'improvisation corporelle et sonore, en s'appuyant sur une forme musicale adaptée à la construction progressive, telle que le Canon, le Rondo, le Scherzo. On valorisera l'effet de surprise.

En tant qu'expérience pratique, l'atelier fera vivre aux congressistes l'engagement immédiat de leurs capacités de création corporelle et sonore, d'observation et de mémoire. Sur le plan individuel, l'improvisation demande : (a) de se poser dans le présent; (b) de transposer le mouvement proposé par autrui; (c) d'être en alerte pour prendre l'initiative au moment juste; (d) de laisser parler son propre corps dans le mouvement et sa sonorisation, de façon à la fois globale et spontanée; et (e) de s'affirmer pour être vu. De plus, le fait d'improviser en groupe inspire mutuellement les participants et les amène à partager leurs inventions et à gérer l'imprévu, tout en renforçant leur écoute active et leur disponibilité; les enchaînements deviennent plus soutenus et créent une dynamique fortement ressentie par ces derniers. Le collectif enrichit le vocabulaire personnel. L'improvisation peut trouver sa place dans chaque cours. En tenant compte du contexte et des capacités de chacun, elle devient alors un acte ressourçant, constructif et joyeux.

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**Marianne Wahli-Delbos**, titulaire du Diplôme supérieur de l'Institut Jaques-Dalcroze (Genève, Suisse), a été professeur pendant sept ans à l'Université Laval (Québec, Canada), où elle a contribué à la création d'études professionnelles en Rythmique. Retraitée de l'École de musique de Saint-Herblain (France), où elle fut directrice pendant 15 ans, elle n'en poursuit pas moins ses activités auprès de musiciens et danseurs professionnels et d'adultes et seniors amateurs. Elle a collaboré à l'étude scientifique qui a mené à la parution, en 2010, du livre intitulé *La Rythmique Jaques-Dalcroze, un atout pour les seniors*.

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## THE AWAKENING OF THE MASTER IMPROVISER: SEVEN KEY ABILITIES FOR MUSIC IMPROVISATION

Wednesday 02 August, 18:00-19:00, Room 4779

**MANUEL ZAZUETA**

Escuela Superior de Música/Colegio Nuevo Continente, Mexico City, Mexico

The aim of this workshop is to present what have been, in my experience, seven key abilities in teaching improvisation to students who are just getting to know their instrument and the musical language, or teaching improvisation to concert players and piano teachers with a long background who are little or completely unfamiliar with improvising. We will explore these abilities in a methodical way, showing how to study them. Another important aim is to help participants discover that creativity is not the prerogative of a select few, but something that gives everyone unlimited capabilities, through precise exercises which help unfold anyone's creativity.

The format of the class is similar to a master-class; one participant is at the piano (or other instrument) and follows instructions, the next participant will follow a slightly more complicated version of the previous instruction, there can be a maximum of ten participants at the piano and an undetermined number of observers. Each of the instructions is an explicit example of each of the seven abilities: Find an ending; Handling dynamics; Phrasing; Knowing and mastering harmony; Agogique; Finding climax; and Different musical writings.

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**Manuel Zazueta** obtained his Masters degree in Eurhythmics from the Institut Jaques-Dalcroze in Geneva, Switzerland. He currently teaches Rhythmic-Solfège and improvisation in the Superior School of Music and the Kwapisz Institute in Mexico City. He also travels through Mexico teaching seminars and workshops on Dalcroze Eurhythmics. Since 2009, he has taught in the most important Universities and conservatories in the country.

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## IMPROVISING – A MULTIDIMENSIONAL PROCESS

Tuesday 01 August, 18:00-19:00, Room 4779

**VERENA ZEINER**

University of Music and Performing Arts Vienna, Austria

The workshop is aimed at exploring ways to expand individual improvisational abilities for artistic or pedagogical practice. We will do this through exercises and improvisation in music and movement. Please bring your instruments and comfortable movement clothing!

The most rewarding moments for improvising artists or pedagogues are when ideas flow in a constant stream and allow us to create artistic works or learning situations effortlessly. What appears to be an act of letting go is actually a highly complex process, especially when there are certain artistic or pedagogic goals. Not only does it require courage to trust what we feel is right for the moment, but also a wide knowledge, distinctive cognitive abilities and instrumental skill. To develop improvisational abilities, I believe it is vital to be aware that the process is a multidimensional phenomenon and all dimensions need to be fed equally. A question that consistently appears in my artistic and pedagogical work is: how we can shift between these dimensions when we improvise? Or, can we be present in all of them at the same time? I suggest we let our bodies lead the way and connect to somatic rhythms and impulses. By enhancing body awareness and broadening perceptivity it will be possible to connect to the present moment and open up to the delicate state of mind where intuition takes over, an intuition well-fed by a broad perception, by information and emotion, expressed in an individual artistic language.

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**Verena Zeiner** is a pianist, composer, improviser and pedagogue. Her studies in Music- and Movement Education/Rhythmics, Jazz piano and Real Time Composition brought her to Vienna, Brussels, New York and Tel Aviv. Verena leads her own bands, performs with dancers and creates music theatre plays for young audiences. As a pedagogue, she is a lecturer for improvisation at the University of Music and Performing Arts Vienna and leads workshops on various music and movement related topics.

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# GETTING STARTED SEMINARS

Back due to popular demand, the conference also offers two **Getting Started Seminars**, led by Prof. Jane Southcott (Monash University, Australia). These are designed to help delegates take the first steps into research or to support those who wish to change their research focus.

## (1) GETTING STARTED IN COLLECTING DATA FOR QUALITATIVE ENQUIRY

**Wednesday 02 August, 9:30-11:00, Room 4542**

**JANE SOUTHCOTT**

Faculty of Education, Monash University, Australia

The first decisions in research concern articulating the contentions that you hold and the research questions that drive your study. These questions are framed in theoretical constructs, discussion of socio-cultural/historical/artistic contexts that surround your study. Depending on your research topic, methodology, context and preferences, you will collect data, but there are a range of possibilities about how you can go about this. After you have thought about what you want to do and why, one of the most important questions concerns data collection. This seminar introduces the possibilities and pragmatics of data collection. Different various forms of data collection such as observation, journaling, interviewing and videography will be discussed. Each form of data collection will be examined for its appropriateness, efficacy, and strengths and weaknesses. There will be a discussion of how different methodologies can be used on the same project. Examples of research projects from the field will be presented with a focus on the choices, decisions, implementation and consequences of collecting data.

## (2) GETTING STARTED WITH PUBLICATION: HOW TO WRITE A JOURNAL ARTICLE AND GET IT ACCEPTED

**Tuesday August 01, 14:00-15:30, Room 4542**

**JANE SOUTHCOTT (CHAIR)**

Faculty of Education, Monash University, Australia

**EWA BOGDANOWICZ**

Faculty of Fine Arts and Music (Institute of Music), University of Silesia in Katowice, Poland

**JOHANNA LAAKKONEN**

University of Helsinki, Finland

Research is a challenging, rewarding, exciting, sometimes uncertain and eventually satisfying endeavour. Many researchers undertake research degrees, but the completion of a thesis is not where the process ends. Theses are read by few people (you, your supervisors, your examiners and a few critical friends), even though they may be lodged in university libraries. Once you have completed your research study, it is important to disseminate your findings via publication in scholarly journals. More recently, many students are completing research degrees that include published works which means that understanding how to write for publication is imperative. There are a number of important strategic decisions that need to be made and the more you can focus your article writing on specific journals, the more effective will be your efforts. In this panel discussion, we will focus on the large and the small decisions that need to be made. These include: Which journal and why? How do I evaluate the quality and relevance of a journal? How do I shape my research to meet the constraints and preferences of the journal's advice to authors? We will discuss this from the perspectives of the author, the editor and the reviewers who might read your work. We will also consider issues such as publishing in English (when English is the scholar's second or third language) and topics that are relevant in both national and transnational contexts. The panel members will represent all these positions.

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Dr **Jane Southcott** is Associate Professor in the Faculty of Education, Monash University. Her research foci are twofold. She explores community music, culture, ageing and engagement in the arts, employing both a qualitative, phenomenological approach and quantitative strategies. Jane's other research field is historical, particularly concerning the development of the music curriculum in Australia, America and Europe. She is a narrative historian and much of her research is biographical. Besides being published in many international journals, Jane is the editor of *Dalcroze Eurhythmics from a Distance - A miscellany of current research* (2007).

**Ewa Bogdanowicz**, PhD, studied Dalcroze Eurhythmics at the Music Academy in Katowice and Music Therapy at the Music Academy in Wrocław. Ewa is assistant professor at the Institute of Music in the Faculty of Fine Arts and Music, University of Silesia in Katowice. Her PhD thesis (2012) was entitled *Educational and therapeutic values of Emil Jaques-Dalcroze's Eurhythmics method for six-year-old children with ADHD symptoms: The efficiency of a special programme*. Scientific and professional interests: music and movement education and therapy of children, youth and adults; research into the use of Dalcroze Eurhythmics and other activities related to music, movement and dance in education and therapy.

**Johanna Laakkonen** is university lecturer of Theatre Studies at the University of Helsinki. She is currently finishing a new monograph on Hellerau and early modern dance as a transnational practice. She has published the book *Edvard Fazer and the Imperial Russian Ballet 1908–1910* (2009) and is the editor, together with Tiina Suhonen, of *From Weimar and the United States: International encounters in Finnish dance* (in Finnish). She has also published numerous articles on Finnish dance.

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# POSTERS

## LISTENING THROUGH MOVEMENT: AN INTUITIVE AND COMPLEMENTARY WAY TO ANALYSE MUSIC

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15:30-16:30, Hall SHG

CHIARA ACLER

Italian Professional Music Therapy Association (AIM)

This poster presents the analysis of a piece of music using different methods to gain greater understanding of its possible therapeutic and educative uses. The piece analysed is the Larghetto from Dvorák's *Serenade for Strings*, a piece that is included in the Bonny Method of Guided imagery and Music (BMGIM) and that was used by the researcher in clinical work for a listening-with-movement experience. The analysis was carried out according to a heuristic approach, which draws on the direct experience of the researcher, and two different methods were used. The first part of the analysis is based on a method adapted from the Bruscia Method of Analysing Music for Imaging (1999), which includes four phases and listening experiences focused on music and imagery; the second part utilises a method of movement analysis related to Body Listening as described by Bonny (1993). Both methods consist of different levels of analysis which give a many-layered vision that can be plotted along a time line. The time line makes reference to the bar numbers of the piece, so that one score was produced in which every voice is present in the analysis. The horizontal comparison between the different levels of analysis confirmed that the elements which emerged belonged to the same framework. This affirms Bonny's belief that listening through movement experience could not only foster more intuitive comprehension of music, but also be a complementary way to analyse music.

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**Chiara Accler** is a philosopher, music teacher and music therapist (MA University of the West of England, post-graduate training course at Music-Space Italy). She works with children with developmental disabilities, autism and psychosis in private practice, and coordinates projects for scholastic inclusion and emotional regulation at schools. Chiara is interested in the development of creative tools to use in her work and in the dialogue between different arts and disciplines.

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## EURHYTHMICS AT THE STANISLAW MONIUSZKO MUSIC ACADEMY IN GDAŃSK, POLAND

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15:30-16:30, Hall SHG

ANNA GALIKOWSKA-GAJEWSKA

MARZENA KAMIŃSKA

Stanislaw Moniuszko Academy of Music, Gdańsk, Poland

This poster is about the Eurhythmics speciality at the Stanislaw Moniuszko Music Academy in Gdańsk, Poland: The history of Eurhythmics in the Academy of Music in Gdańsk (from 1981), its educators (about 20 people who work as Eurhythmics teachers and use Jaques-Dalcroze's method), graduates (over 100 people), types of studies (Bachelor and Master), gaining higher academic degrees and improving the academic qualifications of teachers (because of the possibility of receiving qualifications in the fields of art, Eurhythmics and dance in the Eurhythmics speciality in Poland, our educators constantly enrich their artistic, scientific and educational skills, capabilities and experience). The poster displays archival photos of educators and students of Eurhythmics at the Stanislaw Moniuszko Music Academy in Gdańsk. Materials show our artistic, scientific and educational activities. It is the first poster devoted to Eurhythmics in Stanislaw Moniuszko Music Academy in Gdańsk, Poland, revealing a continual search for new inspiration to develop Eurhythmics at the Academy through leading artistic, educational, scientific and popularising activities.

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**Anna Galikowska-Gajewska** (PhD hab.) is associate professor (specialty Eurhythmics) at The Stanislaw Moniuszko Academy of Music in Gdańsk and was Head of the Eurhythmics Department (2005-2012). Anna works as a Eurhythmics, music choreography and piano improvisation teacher (also at the Elementary and Secondary State Music School, at the State Voice-Acting Studio at the Music Theatre). She specialises in modern music interpretation and conducts workshops, courses, presentations at home and abroad (Austria, Belgium, China, Estonia, Serbia, Spain, Switzerland, Turkey).

**Marzena Kamińska** (PhD hab.) is Assistant Professor at The Stanislaw Moniuszko Music Academy in Gdańsk and, from 2015, is Head of the Eurhythmics and Piano Improvisation Department. Marzena graduated in Eurhythmics at the Stanislaw Moniuszko Music Academy; she teaches Eurhythmics subjects here and in the Second Degree Music School in Gdynia. Marzena has given many lectures, led and taken part in several workshops, scientific sessions and congresses in Poland and abroad (Austria, Belgium, Great Britain, Serbia, Spain). She has organised concerts of movement interpretation and piano improvisation.

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## CREATIVITY IN DIFFERENT CONTEXTS AND ITS RELATION TO BODY PERCEPTION

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15:30-16:30, Hall SHG

LEILA ROSA GONÇALVES VERTAMATTI

Centro Universitário Sant'Anna, São Paulo, Brazil

Fayga Ostrower, a Brazilian artist, considers creation an inherent human potential and the act of creation a necessity. From this point of view, it is important that creativity is included all human education. Creation contains two antagonistic and complementary forces – creation and destruction. When a possibility is established, other realities, possible until that point, are excluded. The act of building is also an act of destroying. However, when something is defined, new alternatives emerge. Creation is a process of continuous transformation that develops exploration, selection, judgement, analysis, criticism and individual expression. The creative process also implies the positive absorption of error. According to Edgar Morin, order and disorder, determinism and chance cohabit the same space. It is necessary to assume the uncertainty of the situation and absorb error as the building of thought which supports the teaching and learning process. Creation may take different directions. It can be conducted as: thought development; a pedagogical technique and internalising of new materials; evaluation and orientation for teacher and composer, thus creating suitable material for their students. It can begin with body sensations, body sounds, theatre games, dance, stories and musical elements. In this process, it is not only the student who expresses himself, but also the teacher who listens to the student and, in listening, learns to talk to him, a thought expressed by Paolo Freire. The result of such creative work will always be that both the teacher and the students learn and grow closer to each other, especially when it starts with movement and body sensations.

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**Leila R. G. Vertamatti** (PhD in Music Education, UNESP Institute of Arts, São Paulo) specialised in piano contemporary music with Beatriz Balzi and has a broad specialisation in Music Education. Leila is the author of two books: *Extending the Youth Choir Repertory – A repertory study inserted in a new aesthetic* (UNESP, 2008) and *Between-sounds, between-worlds, between-ages – Music education and the teenager* (UNESP, 2013). She is a lecturer in Music Education, choir and piano at Centro Universitário Sant'Anna, as well as a Music Education researcher.

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## A STUDY ON DALCROZE SOLFÈGE APPLIED TO PIANO INSTRUCTION

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15:30-16:30, Hall SHG

JIHYE KANG

Hansei University, Korea

This poster presents the results of my thesis 'A Study on the Effects of Dalcroze Solfège Applied Piano Lessons on Musicality and Emotional Cultivation.' A selection of five piano repertoires was included in twelve Dalcroze solfège lessons, with these topics: major and minor second, major and minor third, perfect fourth, perfect fifth and primary triad. The study was continued to experience five topics for solfège lessons. Although the instructional model was fused with all three aspects of the Dalcroze method (eurhythmics, solfège, and improvisation), due to the location of the piano lessons and the availability of space, it emphasised solfège and improvisation. There were two lessons for each topic. In the first lesson, improvisation was made with voice utilising solfège lesson topics and elements from piano repertoire were experienced with various eurhythmics exercises. The instructional plan was designed to give students opportunities for self-expression by composing songs, based on the experience from the previous lesson in the following lesson. At the end of twelve lessons, there was a concert for students to present their composed songs to express and to develop the ability to analyse music. At the end of the study, measurement tools (independent sample T-tests and one-way ANOVA) were used to find effects of Dalcroze solfège lessons using musical elements of piano repertoire on elementary school students' musical aptitude, academic self-efficacy, emotional intelligence and self-esteem, and an observation log was used to observe changes in participants' musical behaviour.

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**Jihye Kang** is currently studying piano pedagogy (DMA). She runs her own music research centre and applies the Dalcroze method in piano lessons from young children to adults. Jihye has studied Dalcroze since 2007 and acquired the Dalcroze certificate in January 2016. After she started teaching children with ADHD, she has an interest in Dalcroze applied to music therapy and this led her to study a Music Therapy masters at Hansei University. Jihye has undertaken an internship in the Department of Psychiatry and she is currently doing another internship at a nursing home.

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## IMPROVISATION, MOUVEMENT ET CORPORÉITÉ DANS LA PRATIQUE DU CHANT LYRIQUE

**Monday 31 July, 10:15-11:00, Hall SHG**

**Wednesday 02 August, 15:30-16:30, Hall SHG**

**LYSIANE LACHANCE**

Université du Québec à Montréal (UQAM), Canada

Selon Bernard Andrieu (2010), il ne suffit pas de vivre une pratique corporelle pour la connaître en elle-même. Développer sa sensibilité et se réappropriier son vécu sensoriel lors de l'interprétation musicale exigent une attention à soi, une écoute intérieure. Il s'agit là de l'une des raisons pour lesquelles le chanteur lyrique doit développer son imagerie mentale en lien avec ses sensations kinesthésiques. Considérant que les problèmes musicaux sont généralement d'ordre kinesthésique, Caldwell (1995) suggère d'intégrer le mouvement corporel au travail vocal du chanteur, afin que ce dernier soit plus près de ses sensations et de son expérience intérieure. Il note que l'éducation somatique et le mouvement corporel sont souvent absents de la formation du chanteur lyrique, cette dernière se concentrant davantage sur la technique vocale. Tout comme Apfelstadt (1985) et Daley (2013), il préconise le mouvement comme fondement de l'apprentissage vocal, cette approche améliorant le transfert et l'intériorisation. Cette présentation exposera ma pratique de l'improvisation, du mouvement et de la corporéité dans le travail vocal lyrique. M'appuyant sur mon expérience de la méthode Jaques-Dalcroze et de l'éducation somatique, ainsi que sur le fonctionnement du système sensori-moteur, j'inclus le mouvement et l'improvisation à la vocalisation dans un objectif de transfert des compétences dans le répertoire vocal.

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**Lysiane Lachance** est diplômée de l'Université Laval où elle compléta une double maîtrise en interprétation chant classique et en didactique instrumentale. Elle s'intéresse tout particulièrement à la corporéité dans la pratique du chant, par l'utilisation du mouvement et de l'éducation somatique (Eutonie, Feldenkrais, Body-Mind Centering). C'est durant ses études universitaires qu'elle eut la chance d'être initiée à la méthode Dalcroze. Elle est actuellement doctorante à l'Université du Québec à Montréal en Études et pratiques des arts.

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## FROM MUSIC IMPROVISATION TO MUSIC INTERPRETATION: KAROL SZYMANOWSKI'S STRING QUARTETS

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15.30-16.30, Hall SHG

### JOANNA LANGE

Paderewski Academy of Music, Poznań, Poland

To create movement interpretations of music it is truly important to analyse the piece very carefully, to know its form, style, harmony, context among other works of the same composer and so on. But the most essential feature is to follow the emotional aspects of the piece, its character and expression. How the music touches and inspires you is the clue to interpreting it. This poster presents a form of musical interpretation created from movement improvisation, evoked by the aura of music and its emotional undertone. In this case, music interpreters try to find movements that best reflect the music. The immediate reaction to music with the whole body, followed by an emotional approach, becomes the basis for choosing several movements and spatial arrangements which show the form of music piece the best. By using varying numbers of performers, the choreographer can differentiate several elements of the music like dynamics or instrumentation. The style of the piece also has an important influence on the shape of movement improvisation. From all these elements, the choreographer creates musical interpretations whose main aim is to visualise all elements of music, especially its emotional and expressive content. I would like to share my experiences of creating musical interpretations for two pieces by Polish composer Karol Szymanowski: the *First String Quartet* in C major, op.37 (1917) and the *Second String Quartet*, op.56 (1927). The different styles of these works inspire performers to create different movements. Each part of the two Quartets has a different musical form. The first parts are in sonata form with two musical themes, whereas, for example, the third parts are fugues. These various musical forms influence how we create movements and move in space. Every musical theme required its own way of being presented in movement and space.

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**Joanna Lange** was born in 1983 in Poland. She started her education in Eurhythmics in the Music School in Kalisz, graduating with honours in 2003. Joanna studied Eurhythmics at the Paderewski Academy of Music, Poznań during the years 2003-2008, graduating with honours and going on to work in the Eurhythmics and Piano Improvisation Department as an assistant to Professor Małgorzata Kupsik. In November 2016, she completed her PhD. Joanna also works as a Eurhythmics teacher in kindergartens and at the Music School in Gniezno. She participated in the First International Conference of Dalcroze Studies hosted by Coventry University in July 2013.

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## HOW TO KINDLE THE PROFESSIONAL, PERSONAL AND SOCIAL DEVELOPMENT OF FUTURE SCHOOLTEACHERS THROUGH THE IMPROVISATION OF DALCROZE EURHYTHMICS

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15:30-16:30, Hall SHG

**FABIENNE ROMAILLER**

Valais Higher Institute of Pedagogy, Switzerland

Future teachers must be able to teach music and movement, to organise performances and to help the kids grow up, to develop creativity. Music-movement improvisation can give birth to all these necessary skills. In Valais Higher Institute of Pedagogy, I teach the first semester introduction to Dalcroze Eurhythmics Didactics. The students need to acquire a certain number of skills in different ways: (a) Professional: music and movement education; (b) Personal: physical ease, presence, good tonus, expression, trust, creativity; and (c) Social: non-verbal communication, group management, integration. I give them 12 Dalcroze Eurhythmics lessons and use improvisation to increase all these abilities with the aim of presenting a dance solo for course credits. The course is based on Space-Time-Energy. Every week I give them new elements that they must put into a choreography. Improvisation is the keystone of each lesson, both myself with the piano, supporting their development, and the students through the movement, who let go of their fears and acquire progressively the material and all the abilities. The use of improvisation allows them to present their solo and me to teach them so much material in such a short time. What do you think improvisation promotes in the development of future teachers?

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**Fabienne Romailleur** is a Eurhythmics and music teacher in different public schools for children aged 4 to 16 years, a Eurhythmics and piano improvisation teacher in her own private school and professor at the Valais Higher Institute of Pedagogy. Trained at the Berne Higher Institute of Arts, the Dalcroze Institute in Geneva and at the University of Geneva, Fabienne is responsible for directing, art direction and creative choreography for school shows and is writing, with another Eurhythmics teacher, a collection of Valais footsteps folk dances.

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## IMPROVISATION AND ARTISTIC PROJECT WITH CHILDREN

Monday 31 July, 10:15-11:00, Hall SHG

Wednesday 02 August, 15:30-16:30, Hall SHG

**LENA ROMANOVA**

Gnessin College of Music, Moscow, Russian Federation

I teach Dalcroze Eurhythmics in one of the most famous music schools in Moscow – Gnessin School of Music. The children who enter the school are musically gifted. Many of them after finishing the school become professional musicians. In 2005, I started a project called Laboratory "Rhythm-Theatre". All our performances are based on movement improvisation. Improvisation is not very popular in the Russian system of music education. In Russia today, academic, professional education is in some ways effective, but also quite strict and conservative. So when I started the project "Rhythm-theatre", these activities seemed to be unnecessary and even harmful for children to many teachers. Since the first performance took place about 10 years have passed. More than 10 performances were shown on different stages. "Rhythm-Theatre" participated in theatre festivals, where children play, such as Moscow Festival "Prologue-2007" (Diploma "Original setting" for performance "City Stump"), Moscow International Festival "Big Break - 2009" (the play "Magic powder") and the International Eurhythmics Festival in Remscheid, Germany (2015) – where it won the 2<sup>nd</sup> prize for the choreography with children for the show called "We are in Metro!". Russian-German theatre DEREVO and "Rhythm-theatre" have carried out a joint project named "Burning Fisherman" and it was shown at "Big Break" in 2008.

How to teach improvisation? "Improvising means to express our ideas instantly, as soon as they arise in our minds" (E. Jaques-Dalcroze, 1932). In this poster, and in the related workshop, I will present a technique suitable for the child's level, which provides an effective release of the body and imagination and prepares the child's body and mind to respond quickly to the music during improvisation.

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**Lena Romanova** has lived and worked in Moscow all her life. Working at Gnessin College of Music from 2003 until nowadays, Lena started the new education projects "RHYTHM-THEATRE" (2005) and "PLANET OF RHYTHM" (2010). During the International Eurhythmics Festival Competition, she won the 2nd prize for the choreography with children in the show "WE ARE IN METRO!" (Remscheid, March 2015). Lena believes there should not be borders between how people feel music, rhythm etc. or any "special ways" of their development defined by the state.

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## HOW THE DALCROZE METHOD CAN ENHANCE QUALITY OF LIFE AND PHYSICAL HEALTH IN THE ELDERLY

**Monday 31 July, 10.15-11.00, Hall SHG**

**Wednesday 02 August, 15.30-16.30, Hall SHG**

**YAN SIN WONG**

Independent, Hong Kong

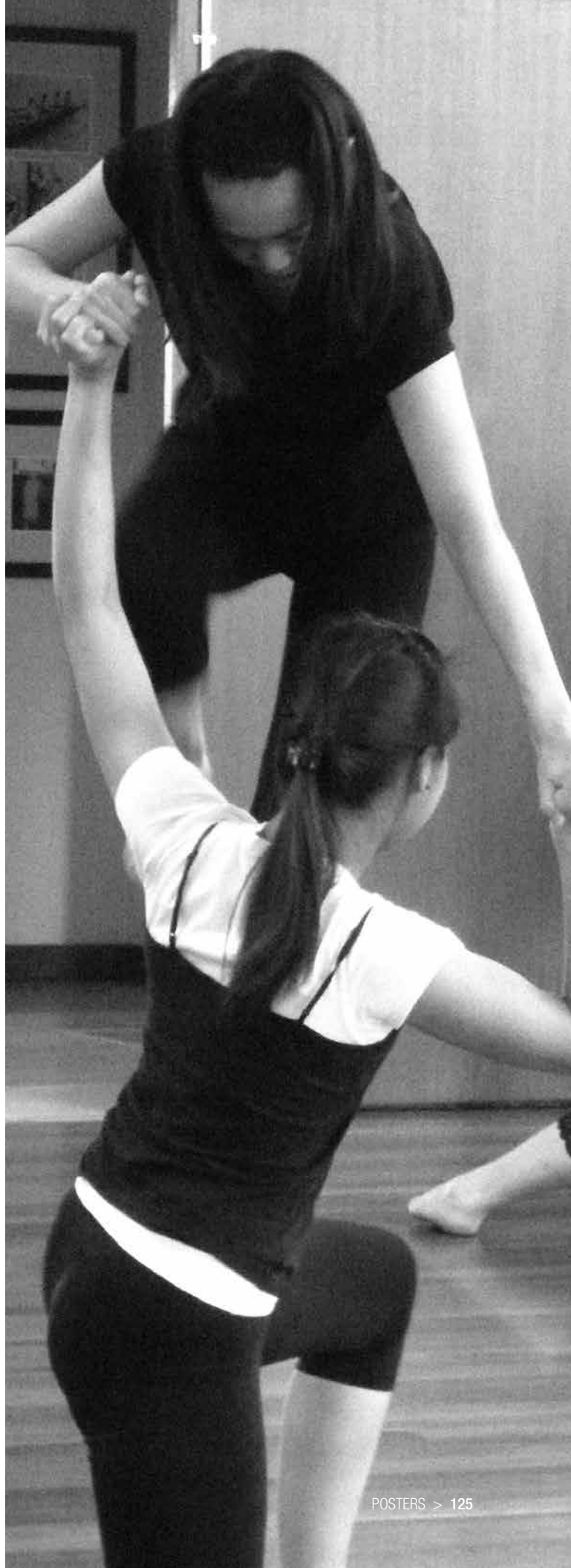
This poster is the result of dissertation research for a Master of Expressive Arts Therapy at the University of Hong Kong (HKU). The purpose of this study was to examine the effects of the Dalcroze method on a group of elderly adults, specifically their quality of life and physical condition. The group intervention was based on the Dalcroze method. To examine the effects, the researcher used both qualitative and quantitative method for data collection, including semi-structured interview and three assessment tools (SF36, Senior Fitness Test and Geriatric Music Therapy Clinical Assessment). The research was carried out in Hong Kong, with seven participants from the Hong Kong Chinese Christian Churches Union Kwun Tong Kwong Yum Home for the Aged.

The researcher compared participants' "pre" and "post" results, to compare the within-group effect before and after the music intervention. There were 12 sessions in total, each lasting 45 minutes, over an approximate time span of 2 months. The author was the practitioner as well as researcher, and there was one assistant for support. Sessions were based on the philosophy of Dalcroze pedagogy and expressive arts therapy theory, and integrated with other art modalities, such as movement and drama games. The practitioner participated in Dalcroze study for a year while delivering the sessions, and also made reference to YouTube video and published research in the planning stages. Results from the study show, overall, encouraging changes in the quality of life, physical condition and music ability of the participants.

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**Wong Yan Sin Fani** AThR (Registered Arts Therapist: ANZATA), MExpArtsTh (HKU), MAME (Edu U), BA (HKU) is a Registered Arts Therapist (ANZATA), as well as holding a Master of Music Education. She is an experienced music educator for 10 years, teaching piano, pop piano, music group class and choir. Miss Wong also works as an Arts Therapist, specialising in work with the elderly and children with special educational needs.

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# PERFORMANCES

## MUSIC MOVES

**Monday 31 July, 17:00-19:00, LANTISS**

### DAVID BULEY

Memorial University of Newfoundland, Canada

Choral performance of Christine Donkin's *Magnificat* (2003). Performers include members of the Dalcroze License Group (students in Canada, the UK and Ireland), along with invited additional singers.

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**David Buley** is Associate Professor of Music Education in the Faculty of Education at Memorial University of Newfoundland, in St. John's, NL, Canada. A long-time associate of *And Wolf Shall Inherit the Moon*, the Epilogue of R. Murray Schafer's *Patria* cycle, his music director credits include Schafer's *Zoroaster* (Soundstreams Canada), and *The Enchanted Forest*, (Patria Music Theatre Productions). A practitioner of Jaques-Dalcroze Eurhythmics, David offers workshops in music education, choral music and vocal technique, as well the worship arts. He loves making music and spends quite a bit of time singing outdoors with the largest choir on earth.

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## THEME AND VARIATIONS ON A DALCROZE SONG

**Tuesday 01 August, 17:00-19:00, SHG**

### YOUNSUN CHOI

Hansei Dalcroze Centre, South Korea

This work is a set of variations on 'Le méchant petit garçon' from *Premières rondes enfantines*, Op. 34 (1899) by Emile Jaques-Dalcroze. The song was originally composed for children who sing a brief and simple theme and dance in a circle. Younsun Choi has developed seven variations on this song, each containing references to different musical periods or styles: Baroque, Classical, Romantic, Impressionism and 20<sup>th</sup> century. Especially, the sixth variation can be used for the Eurhythmics class. Changes of time, space and energy can be detected easily. The last variation is an improvisation for a Eurhythmics game.

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**Younsun Choi** (BA and MD in piano from Kyunghee University, South Korea; DMA in Piano Pedagogy from Hansei University, South Korea) has a Dalcroze Certification from Carnegie Mellon University, USA, a Dalcroze License from Hansei University, South Korea, and is a lecturer in Dalcroze Eurhythmics, music education, dance accompaniment and kindergartens.

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## IMPRO 3D

Wednesday, 02 August, 20:30-22:30, TCU

**IRENE CORBOZ-HAUSAMMANN**

Professeur à la Haute Ecole des Arts de Berne-Bienne, Suisse

Des trois piliers constituant la méthode Jaques-Dalcroze, là où la rythmique et le solfège viennent le plus souvent mettre de l'ordre dans la pensée et le geste, l'improvisation reste le lieu de la liberté, celui où l'inspiration jaillit et exprime les sentiments les plus personnels de l'individu qui l'investit. Pour tout artiste, travail technique et répertoire permettent de suivre les traces de nos prédécesseurs, l'improvisation laissant libre cours aux mouvements de l'âme sans passer par le tamis des concepts ou des mots. Elle a jalonné tout mon parcours, m'offrant de riches champs d'exploration et d'expression. Dans mon enseignement, de la maternelle au niveau universitaire, l'improvisation est un outil de travail, qui guide, encadre, inspire, détend, stimule les élèves, et je la leur propose afin de les lancer à la découverte d'eux-mêmes. En tant qu'artiste, elle est ma source et mon expression, qu'elle s'exprime par la danse, le chant ou le piano. Dans le cadre de l'ICDS, parmi les plages de réflexion et d'expérimentation, je souhaite offrir ces trois champs d'expression entremêlés, dans le dialogue, l'interpénétration et la spécificité de chacun d'eux, comme un miroir de notre activité de rythmiciens et une façon de redonner à l'art le dernier mot. Dans cette présentation, m'appuyant sur mes diverses expériences, je laisserai libre cours à ce qui viendra, voix, mouvement et clavier devenant vecteurs de mouvements intérieurs, l'espace, le piano et l'attention du public, partenaires. L'utilisation du looper vient enrichir l'harmonie vocale et laisser les mains et le corps libres lors des séquences de mouvement les plus engagées.

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**Irène Corboz-Hausammann** a commencé la rythmique à l'âge de 4 ans et ne s'est pas arrêtée depuis lors – plus de 4 décades. Etudes de composition contemporaine, musique électro-acoustique, chant classique et jazz, piano classique et jazz, danse moderne, claquettes, ballet, cabaret. Assistante à la mise en scène sur la *Fête des Vignerons* en 1999 (opéra populaire avec 3000 participants), claviers dans *Hashirigaki* de Heiner Goebbels (tournée internationale en 2000-2010), création d'un spectacle hommage pour le 150<sup>e</sup> anniversaire de Jaques-Dalcroze (2015) – tout ce qui chante et virevolte la met en joie et en mouvement !

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## DRUMSTICK

Wednesday 02 August, 20:30-22:30, TCU

**ALISON CURTIS-JONES**

Trinity Laban Conservatoire of Music and Dance, London, UK

*Drumstick* is 'the rhythm of the body made audible'. Choreographed by Rudolf Laban in 1913, it is an attempt to shift dance away from the constraints of music. Counterpoint of movement and sound proved interesting for Laban; he rejected set codified steps to reveal its potential, exploring how rhythm and patterns of the mind and spirit manifest in movement. Concern for the rhythmic, dynamic body is revealed when he states the division of time in natural movements of the human being '*has nothing to do with metric rhythmic systems... they follow another law*' (Laban, 1912).

My re-imagined Drumstick, explores rhythm through materialisation of extreme and subtle dynamic changes, where dancers establish their own felt rhythms and work together in unity. Drumstick replaces the reliance of dancers on music, meter and sound cues with sensed group rhythmic changes in the body. Dancers decide the duration of stillness and silence live in performance, making stillness resonate. Musicians improvise in response to what they see, not the other way around. Dancers and musicians work with complex arbitrary rhythmic phrases, which are sensed, not counted, encouraging group cohesion through acute sensory awareness and phenomenological responses. Counts were never used in rehearsals so that dancers did not rely on numbers, experiencing movement phrasing corporeally instead. Dancers use breath and vocals to create a cacophony of sound, juxtaposing with the dynamic resonance of the body to create inorganic forms. Musicians use polyrhythms as a way of integrating and contrasting what they see with what we hear.

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**Alison Curtis-Jones** is Artistic Director of *Summit Dance Theatre*, winner of Swiss 'Dance as Cultural Heritage' award and Lecturer in Dance at Trinity Laban Conservatoire of Music and Dance. Ali is leading exponent in re-imagining Rudolf Laban's dance theatre works and specialist in choreological practice and dance pedagogy. Ali has presented her research at conferences internationally. Her work has been documented on film, screened by Swiss TV, German TV company ARTE and featured in BBC documentary *Dance Rebels*.

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## PLASTIQUE ANIMÉE: MA MÈRE L'OYE BY MAURICE RAVEL (PIANO DUET, FOUR HANDS)

Tuesday 01 August, 17:00-19:00, SHG

### ANITA LIN & SOLÈNE DERBAL

Choreographers & movement performers

### JACKIE LEUNG & PEI-CHEN CHEN

Pianists

The *Plastique animée* of Ravel's *Ma mère l'Oye* was nurtured by the various music-movement activities we experienced during our Dalcroze certificate training. Among these activities, which cultivated our imagination and creativity, improvisation is of the essence. Body movement vocabulary and qualities, as well as the structural features of the choreography, were built through improvisation, which was a major element of our choreographic process. The music and the imaginary tales of Charles Perreault both inspired our body movement exploration. We also wanted to explore various groupings in space. Our performance comprises the five movements of Ravel's piece: the first and second movements are designed for soloist, the third and fourth movements for duettists, and the fifth movement for a large group of performers. The last movement, entitled *Le Jardin féérique*, will use improvisation, not only as a process but also as a product, since the performers will integrate improvisational segments in the choreography.

I. *Pavane de la Belle au bois dormant* (Lent, q = 58) 1'20

Choreographed and performed by Solène Derbal

II. *Petit Poucet* (Très modéré, q = 66) 2'40

Choreographed and performed by Anita Lin

III. *Laideronnette, Impératrice des Pagodes* (Mouvement de marche, q = 116) 3'00

Choreographed and performed by Anita Lin & Solène Derbal

IV. *Les entretiens de la Belle et de la Bête* (Mouvement de Valse très modéré, h. = 50) 4'00

Choreographed and performed by Anita Lin & Solène Derbal

V. *Le Jardin féérique* (Lent et grave, q = 56) 2'50

Choreographed by Solène Derbal

Performers (members of Dalcroze Canada and La Clique Vocale)

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**Anita Lin** grew up in Taiwan. She graduated in both flute and piano from Hsinchu University of Education. Today, as a freelance musician, Anita enjoys performing and teaching. She uses Dalcroze Eurhythmics in private lessons and preschool music movement classes. After completing her Artist Diploma from The Glenn Gould School at the Royal Conservatory of Music, Anita started her Dalcroze training journey and now is a certificate candidate of Dalcroze Canada.

**Solène Derbal** took a Masters in choral conducting (University of Sherbrooke) after a career in the art world, as pianist, composer, educator and dancer. She has worked with many choirs and educational institutions in the Montreal region and is today a choirmaster and music instructor with children in the El Sistema education program at l'École des jeunes (University of Montréal) and a conductor of two adult amateur choirs: La Clique Vocale (mixed voices), and Choeur Maha (women's voices). Her work focuses on the link between music and spatial sound research as an element of creativity and inspiration, exploring traditional and original, contemporary repertoire. Solène is a certificate candidate of Dalcroze Canada.

**Jacqueline Leung** has performed in Europe, Canada, USA and Ecuador. She is a doctoral candidate at State University of New York, Stony Brook. Recently, Jackie performed the etudes of Scriabin with improvisations at the 2016 ISIM conference, gave a masterclass and workshop on improvisation at University of Cuenca, a Music and Movement workshop for AXIS Music, and taught chamber and piano at Stony Brook. She has held Instructorships at McGill University and received a Gold Medal for teaching from the Royal Conservatory of Music.

**Pei-Chen Chen** made her debut at the age of fifteen with the Hsin-Tien Symphony Orchestra, performing Beethoven's Piano Concerto No.5. She has won several piano competitions in Taiwan and has also been awarded scholarships from the 2008 International Keyboard Institute and Festival in New York, from the University of Toronto in 2011 and 2012, and the 2015 Donna and Robert Wood Scholarship. Born in Taipei, Taiwan, Pei-Chen obtained her Master's Degree from the University of Toronto in Piano Performance and Pedagogy under the tutelage of Dr Midori Koga. She also received the Advanced Certificate in Early Childhood Music Education through the Royal Conservatory of Music.

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## LES SAISONS DE MONIQUE, IMPRO SONS ET IMAGES

THE FOUR SEASONS OF MONIQUE, IMPROVISATION  
IN SOUND AND IMAGES

Tuesday 01 August, 17:00-19:00, SHG

### MONIQUE DÉSY PROULX

Indépendante (artiste multidisciplinaire), Montréal, Canada

Une œuvre sur le thème des saisons : Hiver-Printemps-Automne-Été. Des compositions originales, suscitées par une démarche à la fois poétique, picturale et musicale, et basées sur les mouvements de la nature. En m'inspirant des gestuelles propres à chaque saison, j'ai écrit des musiques, peint des tableaux et rédigé des poésies qui s'interpénètrent. La partie visuelle est projetée sur écran géant tandis que la partie musicale est exécutée en personne, au piano et à la clarinette, ou au piano solo. Les tableaux ont été photographiés et mis en mouvement par un montage dont la rythmique obéit également aux mouvements saisonniers.

HIVER évoque des tourbillons de neige poussés par le vent sur une rivière gelée; PRINTEMPS rappelle le pétilllement coloré des éclosions multiples; ÉTÉ raconte une nuit à la belle étoile, quand les rêves sont habités par l'imaginaire de la forêt; AUTOMNE illustre une marche lente et mélancolique sous la pluie.

À la dimension musicale et picturale s'ajoute la dimension poétique. Des textes sont insérés dans la présentation visuelle, figurant eux aussi la saison. Poésie amoureuse du réel, qui désigne avec simplicité les gestes du quotidien : bois à corder à l'automne; tuques et mitaines à enfiler l'hiver, pieds au coin du feu durant les tempêtes; outardes qui reviennent et sèvent qui coule au printemps; balades en chaloupe et chant des grillons durant l'été.

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**Monique Désy Proulx** est diplômée de l'Université Laval, en sociologie et en musique, ainsi que de l'UQAM en pédagogie musicale. Elle œuvre à la fois comme artiste et comme rédactrice. Récemment, elle publiait aux éditions Ste-Justine un essai intitulé *Pourquoi la musique ?* Pianiste, elle chante, compose, joue de l'accordéon et peint. Elle enseigne le piano et le chant, et travaille présentement à un nouvel ouvrage littéraire, *Journal d'une pianiste*.

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## SI LISE DANSAIT AVEC STÉPHANE QUI SOUFFLAIT...

IF LISE DANCED WITH STÉPHANE, WHO WOULD BLOW...

Tuesday 01 August, 17:00-19:00, SHG

### STÉPHANE FONTAINE

Orchestre symphonique de Québec, Canada

### LISE BEAUSOLEIL

Cégep Montmorency, Laval (Québec), Canada

Ce prologue musical et chorégraphique improvisé est suivi d'une interprétation musicale et chorégraphique de « L'abîme des oiseaux » du *Quatuor pour la fin du Temps* d'Olivier Messiaen. Au début de notre démarche, Stéphane rêvait de découvrir ce qui se passerait si Lise dansait avec Stéphane qui soufflait... avec Lise qui dansait... À travers nos explorations intemporelles, nos échanges, questionnements, et parfois même, puisqu'il le faut bien, nos décisions, un langage émerge. Des codes naissent, se déploient, se transforment. Quelles sont les possibilités d'un tel duo? Ou plutôt trio, puisque l'instrument devient un troisième partenaire. Un partenaire physique et sonore. L'abîme des oiseaux du *Quatuor pour la fin du Temps* d'Olivier Messiaen s'est présenté comme un prétexte chorégraphique à l'expression de nos champs artistiques respectifs. Nos séances d'improvisation — études ouvertes — constituent la nourriture principale à l'élaboration de l'œuvre ainsi créée. À cela s'ajoute, en guise d'introduction, une greffe, un jeu improvisé transitant vers le Messiaen.

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**Stéphane Fontaine** est clarinette solo de l'Orchestre symphonique de Québec depuis 2004. Il s'est distingué à plusieurs reprises dans divers concours canadiens et européens. Il participe régulièrement à différents festivals de musique de chambre au Québec. Adeptes de la musique actuelle, il est surnuméraire au Nouvel Ensemble Moderne (Montréal, Canada). Depuis 2007, il poursuit une formation théâtrale avec le théâtre le Contre-Courant et LeThal, dans le cadre de laquelle une grande importance est accordée à l'improvisation corporelle et instrumentale.

**Lise Beausoleil** enseigne au Département de danse du Collège Montmorency à Laval. Elle amorce sa carrière en tant qu'interprète auprès de chorégraphes reconnus de la danse québécoise, notamment Jean-Pierre Perreault. Parallèlement à l'enseignement, elle devient analyste du mouvement selon les principes de Laban. La recherche d'un mouvement plus personnel et spontané, par le biais de l'improvisation, est au cœur de son travail qui s'est développé auprès du théâtre de recherche le Contre-Courant et Le Thal.

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## SOUND AS THE MOST RECOGNISABLE FEATURE OF POLISH CONTEMPORARY MUSIC IN MOVEMENT INTERPRETATIONS

Wednesday 02 August, 17:00-19:00, SHG

### ANNA GALIKOWSKA-GAJEWSKA

The Stanisław Moniuszko Academy of Music, Gdańsk, Poland

### MARZENA KAMIŃSKA

The Stanisław Moniuszko Academy of Music, Gdańsk, Poland

Marek Czerniewicz

*Old Style Aria*

Wojciech Kilar

'Battle' from *Mister Tadeusz*

Marek Czerniewicz

*Discotheque Melancholy*

Music choreography and performers: Anna Galikowska-Gajewska and Marzena Kamińska

We would like to present the richness of the sounds of Polish contemporary music through our personal experiences related to the process of creating the choreography of music. Selected pieces by Polish contemporary composers allow us to show how to explore, discover, experience and understand music in movement.

Wojciech Kilar (1932-2013) was a Polish pianist, classical music and film score composer. His piece 'Battle' comes from *Mister Tadeusz*, a film based on Polish national epic poem *Mister Tadeusz* by Adam Mickiewicz (directed by Andrzej Wajda, produced in 1999).

Marek Czerniewicz (born in 1974) is a Gdańsk instrumental, choral, vocal-instrumental and electroacoustic music composer. *Old Style Aria* (1997) is a piece in which the composer refers to past periods, especially the Baroque and Romantic, focusing on lyricism and melody in the musical line.

*Discotheque Melancholy* (2011) is a composition which initially evokes disco and techno music, only to become deconstructed later through rather radical electronic means, modifying the initial sound of the piece.

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**Anna Galikowska-Gajewska** (PhD hab.) is associate professor (specialty Eurhythmics) at The Stanisław Moniuszko Academy of Music in Gdańsk and was Head of the Eurhythmics Department (2005-2012). Anna works as a Eurhythmics, music choreography and piano improvisation teacher (also at the Elementary and Secondary State Music School, at the State Voice-Acting Studio at the Music Theatre). She specialises in modern music interpretation and conducts workshops, courses, presentations at home and abroad (Austria, Belgium, China, Estonia, Kosovo, Serbia, Spain, Switzerland, Turkey).

**Marzena Kamińska** (PhD hab.) is Assistant Professor at The Stanisław Moniuszko Music Academy in Gdańsk and, from 2015, is Head of the Eurhythmics and Piano Improvisation Department. Marzena graduated in Eurhythmics at the Stanisław Moniuszko Music Academy; she teaches Eurhythmics subjects here and in the Second Degree Music School in Gdynia. Marzena has given many lectures, led and taken part in several workshops, scientific sessions and congresses in Poland and abroad (Austria, Belgium, Great Britain, Serbia, Spain). She has organised concerts of movement interpretation and piano improvisation.

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## PURE INTUITIVE ACT

**Tuesday 01 August, 17:00-19:00, SHG**

### ROBERT JEDRZEJEWSKI

Fryderyk Chopin University of Music, Warsaw, Poland

In the contemporary Western music tradition improvisation is represented by European art music and the African diaspora, which gave birth to American jazz. There are also the various forms of folk artistic activity which today can only be an inspiration. The search for a new language has often resulted in analysing the ancient vibrant songs and rituals. Such analysis can be found in Jerzy Grotowski's practice, whose ideas of Poor Theatre and Art as Vehicle are precious examples of a practice open to real-time creation. Unfortunately, the practice often involved precise mimicking of the ancient elements or learning and repeating only a few chosen fragments from an improvisation-based process. There is also Konstanty Stanisławski's theory of the several degrees of actors' initiation, where the highest possible degree is described as the 'opening to the higher forces'. Thus the artist becomes a channel for external energies, he or she is open to receive and be led by this stream in the creative process.

However, in a broader picture we draw – we leave behind us – a certain structure, which in the case of music is highly elusive. Nevertheless, it is physically present. Its image is being composed throughout its duration. It is the will of the artist which, in the tiniest space of time (and the minutest element of the activity), needs to actively create, observe, listen and emit sounds or silence following the human spirit. Trying to find a source in the creative act. It is not banally simple or ridiculously naive, it requires serious work. This is why one can now ponder the context or structure of intuitive music or composition. Is it a return to ancient musical habits? Are we talking about medieval-baroque forms of improvisation? Or is it a response to the sonoric-cacophonic avant-garde of the 20<sup>th</sup> century?

Or perhaps it is a source of new music in the new century? All these have an element of truth, as they describe our verbal and extra-verbal experiences. The structure of the duration of the universe resembles the structure of such music – rapid and unpredictable. This is where its power and beauty can be found; a beauty which consolidates us and gives strength to our work. Its greatness cannot be penetrated; it belongs to a different world and it is governed by a different set of spatiotemporal categories. This is why it can be pure – and it is. The artist who is about to discover it, to perform it, needs to have the courage to become transcendental.

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**Robert Jedrzejewski**, intuitive artist, improviser and cellist, is a Doctoral candidate at the Fryderyk Chopin University of Music in Warsaw, Poland. His diverse projects and compositions are regularly performed all over Europe, in Canada and in the USA. He is co-founder of SALULU: duo of improvising composers, organiser of MUSIC IN A NEW KEY - Conference in Warsaw, Poland, and member of ISIM (International Society for Improvised Music) and Ring fur Gruppenimprovisation.

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SUPPORTED BY



## BODY. MUSIC.

Monday 31 July, 17:00-19:00, LANTISS

### MARTINA JORDAN

Södertörns University / Independent, Stockholm, Sweden

### ALEXANDER RIEDMÜLLER

Independent, Berlin, Germany

BODY. MUSIC. is an improvised piece for two performers using their bodies as the only instrument. The relation between the performers is produced through a constant negotiation between music and movement. Sound as the product of movement as well as the incentive to movement. Sound passing through bodies in motion, conquering space and creating music audible to the ear and visual to the eye.

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

**Alexander Riedmüller** studied Eurhythmics / Music and Movement Education at the University of Music and Performing Arts in Vienna, Austria. After his degree, he moved for some years to Buenos Aires, Argentina, where he built up the platform RITMICA VIENA, sharing and spreading the method of Eurhythmics in South America. Since 2016 he lives in Berlin, where he works in the fields of body music and as a teacher for elementary music education.

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## LOCO MOTORS

Tuesday 01 August, 17:00-19:00, SHG

### MICHAEL JOVIALA (CLARINET)

Independent, USA

### WILLIAM R. BAUER (PIANO)

Staten Island University, New York, USA

Improvisation with complimentary rhythm, systemisations of polyrhythms, associations with unequal beats and other favourite Dalcroze subjects, strategies and techniques move out of the classroom and into the concert hall in this performance of a suite for two players composed by Michael Joviala.

Loco Motors was presented last June as part of a special series of 'surprise' performances during the Dalcroze Society of America's Biennial conference in Princeton, NJ in June 2016. The seven-movement piece was performed in segments over the course of the three-day conference. Audience members will be invited to participate in an improvised plastique in the final movement of the piece. A brief discussion will follow the performance.

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**Michael Joviala** is a pianist, clarinetist, composer and teacher in New York City. He holds an MA (Teachers College, Columbia University, New York City, NY) and a BA (University of the Arts in Philadelphia, PA). Michael is faculty at Columbia University, Lucy Moses School at Kaufman Music Center, The Diller-Quaile School and the American Musical and Dramatic Academy in New York City. He holds the Dalcroze Certificate (Juilliard School of Music) and License (Longy School of Music) and is Managing Editor of *Dalcroze Connections* and *The Journal of Dalcroze Studies*.

**William Bauer**, Dalcroze Society of America President, holds advanced degrees in Composition from the CUNY Graduate Center and Columbia University, in addition to the Dalcroze License and Certificate. After teaching at Rutgers University from 1994 to 2002, he joined the full-time faculty of the College of Staten Island/CUNY, where he now teaches. A recognised expert on jazz performance practice, his published work has shed light on the role of surrogate prosody in jazz expression.

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## AT THE NEXUS OF CLASSICAL MUSIC, SOUNDSCAPES AND TECHNOLOGY: AN IMPROVISED PERFORMANCE

Monday 31 July, 17:00-19:00, LANTISS

**AARON LIU-ROSENBAUM**

Université Laval, Canada

**YVONNE LIU**

Independent, Canada

Of all the different musics today, one of the genres least associated with improvisation is classical music, which is ironic, considering how important improvisation was in the earlier classical music tradition. Improvisation in classical music is described as a "nearly obsolete art" (Brian and Lewin), while classical music is typically criticised for valuing "consistency, but not necessarily creativity" (Levin). In response to this, there has been a small, if not insignificant, movement toward reintroducing improvisation into classical performance. Two notable examples are Harvard professor Robert Levin, who regularly improvises during his performances of Mozart's music, and Venezuelan pianist Gabriela Montero, who improvises on a wide range of classical music repertoire internationally.

Recording technology is sometimes blamed for making "people less interested in the rawness and spontaneity of live [and improvised] performance" (Davies). It is also accused of "homogenizing" (Dolan et al) the classical repertoire. We would like to offer a technologically-mediated classical music performance that counterbalances the above critiques and demonstrates how recording technology can assist in classical music improvisation and offer new ways of connecting to music and sound. A selected piece of classical music on the harp will be merged with an electronic soundscape to form a new piece. Both musicians will improvise within the framework of the classical piece. In this way, we hope to rejuvenate and reinvigorate classical music in a way that bespeaks our current digitised society.

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**Aaron Liu-Rosenbaum** is Associate Professor of Music Technology and Director of the Digital Audio Production certificate programme at Laval University. His interests include digital composition, theories of technology and the relationship between sound and cultural heritage. He is currently developing an interactive soundscape installation-exhibition in partnership with the Faculty of Medicine, Laval University, and the Museum of Civilization, Quebec, that will explore the sonic cultural heritage of the digital economy through physiologically accurate auditory simulations.

**Yvonne Liu**, harpist and pianist, received her Masters degree from the Manhattan School of Music, New York. She has performed in the USA and Canada in diverse venues from Avery Fisher Hall, New York, to the Théâtre Premier Acte, Québec, as well as with several orchestras including the New Rochelle Opera, the Seoul Symphony of New York and the Philharmonia Orchestra of New York. Yvonne is also a professional chef and author of the food blog *Mychouchoux*.

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## THE ART OF THE FUGUE *OR HOW TO RUN AWAY*

Punctus contra punctum variations for an actor  
and a restless duck

Monday 31 July, 21.30-22.30, LANTISS

### AVA LOIACONO

DFA (Dipartimento Formazione Apprendimento), SUPSI (Scuola Universitaria Professionale della Svizzera Italiana), Locarno, Switzerland

Il funambolo: A theatre company for Ticino and the rest of the world

Puppets, actor and ventriloquist: Ava Loiacono

Text and direction: Mauro Guindani

Puppets: Alejandro Corral and the company

Music: J.S. Bach, Bellini, Bizet, Verdi, Tchaikovsky

Lilo is a restless duck, in search of her identity. Ducks not only live in Duckburg; we find them everywhere, like the Chinese, Turks or Americans; ducks have also arrived here, with us. As a matter of fact, they have always existed and sometimes it is easy to confuse them with geese. But this mistake is part of another story. Our country, in the long run, might seem narrow-minded and boring; ducks too have the right to escape from daily life, as do geese if they want to avoid becoming sheep.

Continuing in its commitment to researching new ideas, Funambolo's new direction uses illusion and its unmasking through the acting to ask itself and the audience questions about daily reality. The basic theme is the fugue: that breathless movement in search of who knows what, that each of us experiences once in a lifetime, perhaps in losing and finding oneself. As in previous plays, dummies and ventriloquism are used, but this time the music acts as an underlying theme. Through the "fugue" - a very rigorous musical form - all possibilities of variations on a theme are explored, through the twists of the 'ricercare', before the theme eventually returns. Inspired by Bach's masterpiece, *The Art of the Fugue* is a game of hands playing and speaking, masking and unmasking themselves; a play between right and left, between rational and irrational, to find the centre, balanced on a tightrope.

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**Ava Loiacono** trained at the Jacques Lecoq Theatre School in Paris, the Instituto del Teatro in Barcelona and the Institut Jaques-Dalcroze in Geneva, where she was awarded the License and the Diplôme Supérieur. She has taught at the Royal Ballet School in London, in New York and Tokyo. Co-founder of the theatre company "Il Funambolo" Ava travels intensively to perform and teach at universities and festivals in Europe, India and South America.

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## REAL TIME 3D AUDIO SPATIALISED PERFORMANCE ON PIANO+

Monday 31 July, 17:00-19:00, LANTISS

### ANOUSH MOAZZENI

Université Laval, Canada

The piano+ is a performance system around a grand piano with electronic augmentation and preparation to explore the relation between acoustic and electronic sounds within the notion of space and immersion in the music. During the last years, I have been exploring possibilities within the aesthetics emerging from this performance system with emphasis on compositional matters through potential alternations of acoustic properties, the use of technology and new media and the notion of space in music. I use new technologies such as motion tracking and gestural-based sound mixing, to facilitate the improvisation while playing and using tools (controllers, pedals, mixing console) for making real time electronic manipulations of sound and image at the same time. To expand the possibilities, I will use different musical and technical approaches as follows: (a) Extended acoustic piano techniques ("Prepared Piano" and "Inside Piano"); (b) Electronic augmentation (amplification, filtering and sound events); (c) Implemented Electroacoustic Processes (real-time interactive audio processing); and (d) Direct and Indirect Involvement in Sound Production (gesture based sound mixing/sound designing).

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**Anoush Moazzeni**, Persian-born concert pianist, performer-composer and new media artist, focuses her piano performance practice on the mixed music repertoire for Piano, Augmented Prepared Piano and Disklavier & Interactive Audiovisual Computer Systems. Ms. Moazzeni is currently undertaking her individualised doctoral studies in musical creation and new technologies. Particular areas of her practice-based artistic research include new strategies for interdisciplinary performance design, interactive musical technologies, interface design and robotics, unconventional instrumental performance practice and post-medium/hybrid musical works.

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## EMILE JAKUES-DALCROZE: MOUVEMENT OF A PIANO COMPOSER (LECTURE RECITAL)

Monday 31 July, 20:30-21:20, SHG

PAOLO MUNAÒ (PIANIST)  
ERIKA BALDI (SPEAKER)

Emile Jaques-DALCROZE

### Trois Esquisses Genevoises sous forme de danses

*Le Petit-Blond* (Allegretto con ritmo giocoso)

*Otto Vautier* (Comodo e elegante)

*Au the-Bazar!* (Allegretto comodo)

(MANUSCRIPT - 1916 ca.)

### Echos du Dancing

*Celle qui doit s'amuser* (Lentement-tristement en mesure)

*La douairière aux plumes d'autruche* (Rag-time)

(MANUSCRIPT - 1924 ca.)

### Nocturne für Pianoforte op. 8

(E.W. FRITSCH, Leipzig - 1892)

Rythmes de Danse

Vingt-quatre pièces brèves en deux suites pour piano

*Scherzando (I)*

*Andante cantabile (XIX)*

*Modéré et bien rythmé (IV)*

*Allegro giocoso (XV)*

*Lento cantabile (VIII)*

*Allegretto saltando (XXIV)*

*Tranquillo ed amoroso (XVII)*

*Risoluto (IX)*

(HEUGEL & C., Paris - 1920)

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**Paolo Munaò** is a versatile piano artist and educator, recipient of prestigious awards as the MIUR - Premio Claudio Abbado (Bologna 2015) and the UNESCO-Aschberg Prize for Artists (Paris 2004). Pupil of the amazing and invaluable Sergio Fiorentino, he takes a creative approach to music and piano literature, and is also passionate about historically informed practice. His most recent major concerts have been: Victoria Hall Geneva with Jordi Savall; Geelvinck Fortepiano Festival Amsterdam; Bergen International Music Festival; Maggio Musicale Fiorentino; Cantiere Internazionale d'Arte Montepulciano; Oci Orleàns; and Universitat für Musik und darstellende Kunst Wien. Paolo is a piano teacher in Florence.

**Erika Baldi** is a classical guitar teacher and music teacher in Florence. She has studied musicology at the University of Florence, and classical guitar and music education at the Music Conservatory of Florence. Now she studies and practices Jaques-Dalcroze's method at the Institute Jaques-Dalcroze, Geneva (Certificate of advanced studies in Jaques-Dalcroze education).

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## LERA AUERBACH'S WORKS IN PLASTIQUE ANIMÉE FORM

Wednesday 02 August, 20:30-22:30, TCU

### ANETTA PASTERNAK, ANNA LIPIEC

Karol Szymanowski Academy of Music, Katowice, Poland

10 Dreams, Op. 45:

No.1 Allegro ma non troppo, "As in a nightmare"

24 Preludes for Violin and Piano op. 46:

Prelude No. 7 in A Major Allegro moderato,

Prelude No. 8 in F-Sharp Minor Andante

24 Preludes, Op. 41:

Prelude No 10 in C-Sharp Minor

Interpretation: Anetta Pasternak, Anna Lipiec

Performers: Anetta Pasternak, Anna Lipiec

Lera Auerbach (b. 1973), pianist, composer, poet, is an artist of exceptional talent and vision. Auerbach composes in big gestures that exploit extremes of dynamics, timbre, register, dissonance and consonance to powerfully dramatic effect. The *Preludes* present a wide range of emotions, deeply intense and very inspiring for movement. This performance has the form of traditional *plastique animée*. It was created on the basis of improvisation, which at the final stage took fixed form.

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

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

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## A PIECE FOR VOICE, PIANO, CLARINET, PERCUSSION AND DANCING ACTORS: THE "KATALOG" THEATRE OF RHYTHM

Wednesday 02 August, 20:30-22:30, TCU

**ANETTA PASTERNAK, ANNA LIPIEC, IGA ECKERT, ANNA JANUSZEWSKA**

Karol Szymanowski Academy of Music, Katowice, Poland

**MICHAEL JOVIALA**

SUNY Stonybrook, USA

A project based on created and improvised music  
Music and performance – Anetta Pasternak, Anna Lipiec, Iga Eckert, Anna Januszewska and Michael Joviala as guest artist

*A piece for voice, piano, percussion and dancing actors* is by the "Katalog" Theatre of Rhythm from the Academy of Music in Katowice, Poland. Improvisation, both motor and instrumental, is the main element shaping the form of the whole presentation. This piece is a form of instrumental theatre, taking into account the technique of controlled aleatoricism. Improvisational activities are the main idea shaping the intention of the performance; however, the final form is contained in certain conditions predetermined by the performers. Through movement, actors seek unconventional means of expression and new ways of presenting and communicating the content while going into a variety of interactions with each other and with the instruments on the stage. The performers use the expression of the body, the intentions of gesture and the voice and they become almost like instruments. However, the instruments take over the role of actors with an equivalent part in the creation of the energy of the musical-motor performance. Moreover, the stage costume and the lighting emphasise the creative action of the actors by exposing the nature of the audiovisual work.

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

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**Iga Eckert** graduated from the Karol Szymanowski Academy of Music in Katowice, speciality: Eurhythmics and conducting of vocal ensembles. She was awarded the Promotion of Young Culture Creators Prize of the City Katowice. She has participated in numerous workshops in the Jaques-Dalcroze Institute in Geneva, Zoltan Kodaly Institute in Kecskemet and the Vienna University of Music and Dramatic Arts. She is an associate of the Wojciech Kilar State Music Schools and the Karol Szymanowski Academy of Music.

**Anna Januszewska** enjoys a career as a Dalcroze Eurhythmics teacher. The subject of her particular interest is piano improvisation. Anna currently teaches in a Primary Music School in Sucha Beskidzka, Poland. She participated in an Erasmus exchange at the Universität für Musik und Darstellende Kunst Wien where she studied on the Masters programme Music and Movement Education / Rhythmic-Musical Education. Anna graduated with an MA Eurhythmics and music theory from the Karol Szymanowski Academy of Music in Katowice, Poland.

**Michael Joviala** is a pianist, clarinetist, composer and teacher in New York City. He holds an MA (Teachers College, Columbia University, New York City, NY) and a BA (University of the Arts in Philadelphia, PA). Michael is faculty at Columbia University, Lucy Moses School at Kaufman Music Center, The Diller-Quaile School and the American Musical and Dramatic Academy in New York City. He holds the Dalcroze Certificate (Juilliard School of Music) and License (Longy School of Music) and is Managing Editor of *Dalcroze Connections* and *The Journal of Dalcroze Studies*.

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## JAQUES-DALCROZE AND HIS CONTEMPORARIES

**Wednesday 02 August, 17:00-19:00, SHG**

### ADALBERTO MARIA RIVA

Independent, Milan/Lausanne

The programme focuses on piano works by Emile Jaques-Dalcroze and his contemporaries, Swiss-born or resident composers, who were in contact with him. Among others we should mention George Templeton Strong, from New York, who moved to Switzerland in the early 1890s and whose father had been the president of the New York Philharmonic. His music is very particular and original. Then Hans Huber, founder of the Basel Conservatory, whose harmonic patterns are always very rich and close to the German late Romantic style, and Emile Robert Blanchet, one of the most important Swiss pianists and composers, a student of Busoni and director of the Conservatory in Lausanne. Some of those scores, like Templeton Strong, are still handwritten and available only in the Swiss music libraries. Influences of English Romantic literature are also evident in Templeton Strong (J. Beattie, William Cullen Bryan, E. A. Poe, Shakespeare) and Huber (Alfred Tennyson). So, the programme shows the influences of different European cultures on the Swiss milieu just before the First World War and puts Switzerland as a 'nodal' country in the historical context of that time. The pianist will introduce each work with a short explanation, placing it in the context and showing the relations between Jaques-Dalcroze and other composers, through quotations of historical documents (letters, reviews etc.).

|                                      |                                                           |
|--------------------------------------|-----------------------------------------------------------|
| Emile Jaques-Dalcroze<br>(1865-1950) | Ballade, Capriccio appassionato & Aria,<br>opus 46 (1902) |
|--------------------------------------|-----------------------------------------------------------|

|                                      |                         |
|--------------------------------------|-------------------------|
| Emile-Robert Blanchet<br>(1877-1943) | (Tocsin, 3 August 1914) |
|--------------------------------------|-------------------------|

|                                        |                                                                                                          |
|----------------------------------------|----------------------------------------------------------------------------------------------------------|
| George Templeton Strong<br>(1856-1948) | Four Poems opus 36 (1896, handwritten)<br>Morning<br>In the forest<br>Elegy<br>A Midsummer night's dream |
|----------------------------------------|----------------------------------------------------------------------------------------------------------|

Sources: Lausanne Conservatory of Music and Cantonal Library (Blanchet, Templeton Strong), Geneva Conservatory library (Jaques-Dalcroze). A special thanks to Jacques Tchamkerten and his staff at the Geneva Conservatory library.

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**Adalberto Maria Riva**, from Milan, graduated at the Milan Conservatory of music and then at the Lausanne Conservatory. As a concert pianist, he performs regularly in Europe and North America. Very fond of musical discoveries, he dedicated several CDs to neglected Swiss and Italian composers between 19th and 20th century released by the Swiss label VDE-Gallo and the UK Toccata Classics, with excellent reviews worldwide (the *Guardian*, *American Record Guide*, *Fanfare Magazine*).

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## VORONOÏ PARTITION

Wednesday 02 August, 20:30-22:30, TCU

### STÈPHANE ORLANDO

Dalcroze Institute of Belgium; Conservatory Arts2 of Mons; Free University of Brussels (ULB), Belgium

### DAWN PRATSON

Independant, Philadelphia, USA

VORONOÏ PARTITION is a transdisciplinary project where dance meets music and experimental video. The pianist use electronics sounds, live looping and improvisation on an acoustic grand piano to provide a kind of web with different textures and with an evolution match to dance gesture. In mathematics, a Voronoï diagram is a partitioning of a plane into regions based on distance to points in a specific subset of the plane.

The dance will start from the germ to the cell to go to the structure and reverse. This creates spacing vibration, energy conduction, rhythms, sites and for each site there is a corresponding region in space. Seen from the inside, seen from the outside! Bones, muscles, skin: the texture of the body, relationships between time and space. Does the texture of the music influence the texture of the dance gesture?

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Pianist-improviser, composer and musicologist **Stéphane Orlando** teaches analysis, composition and improvisation at the Jaques-Dalcroze Institute of Belgium and at the Arts music conservatory. In November 2001, he became an improviser at the Royal Film Archive of Belgium (Cinamatek), providing accompaniment for over 500 silent films. There he experienced the important principles involved in creating sound to fit an image, responding to the needs of the drama or theme of the piece. Former President of the Belgian Society for Musical Analysis and President of the Belgian Composers Forum, Stéphane is also the founder of the BSCG, the Belgian Screen Composers Guild.

**Dawn Pratson** is a dancer, choreographer, musician and Dalcroze eurhythmic instructor. She lives in Philadelphia, PA, USA and teaches eurhythmic classes and courses at the University of the Arts, Longy School of Music and as a free-lance clinician.

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## (RE)TRACER

(RE)TRACINGS

Monday 31 July, 17:00-19:00, LANTISS

### ANTOINE TURMINE

Département de danse, Université du Québec à Montréal (UQAM), Canada

*(re)tracer* est une performance artistique s'intéressant aux codes sonores de la gigue : quelles hiérarchisations des sons établissons-nous consciemment et inconsciemment lors de sa pratique, et quelles avenues sont écartées du processus créatif par ses normes esthétiques? Par la mise en son du tracé, notre rétroaction sensorielle est altérée, modifiant du coup nos repères et transformant le geste afin de s'adapter au son du tracé plutôt qu'à sa finalité comme dans sa pratique traditionnelle.

*(re)tracer* est donc un univers où la trace nous renvoie aux origines de la gigue et du gigueur. La pièce utilise différents microphones afin d'amplifier ou de faire émerger le frottement des pieds et les bruits de l'interprète soliste, ceux-ci étant normalement évacués de la pratique de la gigue par la recherche d'un son clair et précis. Du coup, ces sons prennent une place importante au sein de cette hiérarchisation et modifient les repères du danseur. Le geste doit s'adapter, se transformer, ce qui permet d'apporter un tout nouveau répertoire pouvant aisément s'inscrire dans le travail d'improvisation et de création en gigue.

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**Antoine Turmine** est issu de la danse traditionnelle québécoise. Depuis 2014, il est titulaire d'un Baccalauréat en danse contemporaine de l'UQAM, où il poursuit une Maîtrise afin de situer et (re)questionner sa lecture du son et du corps. Il collabore aux activités de la BIGICO, de la compagnie Zogma et du Quantum Collective, tout en participant à plusieurs créations indépendantes en danse contemporaine.

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## FREE TRADE

Wednesday 02 August, 20:30-22:30, TCU

**DOROTHEA WEISE**

University of the Arts Berlin, Germany

**DIERK ZAISER**

State University of Music Trossingen, Germany

The Comprehensive Economic and Trade Agreement between Europe and Canada is a big deal. In the preamble you can find, beneath economic, profit-orientated criteria, political statements regarding human rights and cultural diversity. Free trade as the initial point of this improvisational performance occurs in different layers of meaning. As a free-floating exchange of sound, speech and movement between the performers, both can try out borders, find agreements and capture their common trading areas. In contrast, the engagement with the environment of the performance space will be focused on the limits of a discussion with an inflexible partner. Based on the idea of Performance Art, "Free Trade" follows an open process developing its particular physical presence.

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**Dierk Zaiser** has a professorship in Music & Movement since 2008 with the main subjects Rhythmics-Performance (Master of Music), Music-Movement-Speech (Master of Arts) and inclusion and didactics for adults. He is a Doctor of Education Science, director of the research projects BEAT-STOMPER and Theatre with music. Dierk has won several national awards for music pedagogic activities and the European Rhythmics Competition 1995 in two classes. He is active in publishing, lecturing, teaching and performing.

**Dorothea Weise** is a tenured professor at the University of the Arts Berlin and head of the local Eurhythmics department. In her teaching she emphasises the interplay between music and movement, sensing and acting, improvisation and composition with a focus on artistic research as well as artistic productions. She is author of numerous specialist articles. Dorothea is also vice-chairperson of the Association of Music and Movement/Eurhythmics at University (AMBR e. V.) and member of the FIER committee.

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## A PERSONAL PERSPECTIVE ON AFRO-CUBAN RHYTHMIC INTEGRATION IN CURRENT JAZZ COMPOSITION AND THE RHYTHMIC PHYSICALITY IN JAZZ IMPROVISATION PERFORMANCE

Wednesday 02 August, 17:00-19:00, SHG

**RAFAEL ZALDIVAR**

Université Laval, Québec, Canada

*Overture*

*Distortions*

*Free Cuba*

*Obatala*

*Black Eyes*

Through this performance, I will present my hybrid Afro-Cuban jazz compositions that better represent my research results. I will cover different types and levels of hybridisation, starting with the integration of a rhythmic pattern that remains true to the original source and progressively moving towards more complexity such as modified patterns that modulate and highly polyrhythmic patterns. I will show the way rhythmic physicality affects jazz improvisation and how instrumental technique interacts with embodiment to consolidate effective performance.

This recital will begin with a pedal point and clave piece called *Overture*. This piece follows a moderate tempo in 4/4 and shows the 2/3 clave. *Overture* follows an A-A-B-A form and its melody, which is played on the top voice of the right hand and is harmonised through four voices spread throughout the whole register. The next piece is called *Distortions* and it shows both 3/2 and 2/3 claves within an Introduction-A-B form. Then follows *Afro Cubano* which combines the modified afro rhythm within an A-B form. The next piece is called *Free Cuba*. This piece has an A-B form and shows the *cascara* pattern. The penultimate composition is called *Obatala*, following an A-A-B form, and its main rhythm is the 6/8 ternary clave. The concert will end with *Black Eyes*, an A-A'-B-A form featuring a modified counter-bell pattern. *Black Eyes'* A section exposes the modified *cascara* in both 10/8 and 9/8 meters.

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**Rafael Zaldivar** completed a BA (Université de Montréal, 2009) and an MA (McGill University, 2011). In 2013, he was nominated for ADISQ and JUNO awards. The granting agencies Musicaction, the Conseil Québécois de la Musique and The Canada Council for the Arts have made him member of their peer evaluation committees. Rafael has completed a Doctorate in Music at McGill and teaches at Université Laval as a full-time professor in the Music Faculty.

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# SAVE THE DATE!

Come to the 4<sup>th</sup> International Conference of Dalcroze Studies!

**Sunday 28 July – Friday 02 August 2019**

Host to be announced at the closing ceremony!



©Craig Ono



## The 3<sup>rd</sup> International Conference of Dalcroze Studies (ICDS3)

Following the success of the conferences in Coventry (2013) and Vienna (2015), ICDS3 takes on the role of presenting the best practice, theory, research and debate within the growing interdisciplinary field of Dalcroze studies. Being outside Europe for the first time establishes it as a truly international event.

Over five days, delegates from more than twenty-five countries and every corner of the globe will share a wealth of papers, workshops, symposia, roundtables, posters, research training seminars, keynote addresses and performances. For the first time, the conference includes keynotes focused on showcasing practice, allowing delegates to participate and highlighting the embodied, experiential nature of the knowledge that Dalcroze studies investigates.

With its long tradition of Dalcroze training, Université Laval is a fitting host and, being in the beautiful UNESCO World Heritage city of Québec, ICDS3 promises to be a conference to remember.

Contact

**[info@dalcroze-studies.com](mailto:info@dalcroze-studies.com)**

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