

LE RYTHME 2021



The Artistic Identity of Eurhythmics

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Preface

This year's edition of *Le Rythme* discusses the artistic identity of eurhythmics, a question that naturally arises during the course of our studies and professional activities. With the two basic components of music and dance movement, eurhythmics already has inherent artistic and aesthetic potential. But how does it unfold in the encounter between the two media of expression? Do Eurhythmics Practitioners see themselves as artistic educators? What artistic products does eurhythmics generate? Does the history of eurhythmics give us any answers?

14 authors from Mexico, Great Britain, Poland, Austria, Germany and Switzerland address these and other relevant questions. Their work is based on many years of personal experience as a teacher, as a performer, and as a creator of stage plays. They include other art forms and digital media in their considerations and enter the field of arts-based research. The result is a multifaceted and exciting response to the topic, corresponding to the diversity in which eurhythmics is practised and taught. The first chapter describes the interplay of eurhythmics and its protagonists with the stage arts. The following two chapters deal with eurhythmics as performing art and eurhythmics as an artistic pedagogy.

The diversity within the subject of eurhythmics is also evident in the short presentations of artistic productions submitted by eurhythmics students, graduates, and colleagues involved in eurhythmics training at universities. We are pleased to be able to present a very wide range of artistic works: *Plastique Animée*, dance theatre, collaboration with artists from other fields, video work, interactive concert with children, performance with people with physical limitations, staged music, group and solo choreographies with and without live music—the formats of artistic expression are not only different, they are also in tune with the times. What they all have in common is the musical and kinesthetic processing and transformation of time-based works into their very own forms of artistic expression.

The richness of knowledge and experience of the authors shared in these articles offers unlimited possibilities to engage in reflection that catalyses inspiration for one's own practice. We hope readers will experience stimulation, confirmation, encouragement, and ask themselves never before contemplated questions. As always, highlighting the profound process that eurhythmics offers both teacher and students, is part of FIER's aim in producing *Le Rythme*.

As in the last edition, all articles are in English. In addition, the abstracts are translated into French. Photos, links or QR codes that lead to videos and photo series are attached to the brief descriptions of the artistic productions.

We wish you inspiring reading!

Lucerne, Geneva, Berlin, July 2021
 Fabian Bautz
 Mary Brice
 Dorothea Weise

Préface

L'édition du journal *Le Rythme* de cette année traite de l'identité artistique de la Rythmique, une question qui se pose naturellement au cours de nos études et de nos activités professionnelles. Avec les deux composantes de base que sont la musique et le mouvement de la danse, la Rythmique possède déjà un potentiel artistique et esthétique inhérent. Mais comment se déploie-t-il dans la rencontre entre ces deux moyens d'expression ? Les praticiens de la Rythmique se considèrent-ils comme des éducateurs artistiques ? Quels produits artistiques la Rythmique génère-t-elle ? L'histoire de la Rythmique nous apporte-t-elle des réponses ?

Quatorze auteurs originaires du Mexique, de Grande-Bretagne, de Pologne, d'Autriche, d'Allemagne et de Suisse répondent à ces questions et à d'autres questions pertinentes. Leur travail se fonde sur de nombreuses années d'expérience personnelle en tant qu'enseignant, interprète et créateur de compositions en mouvement. Dans leurs réflexions, ils intègrent d'autres formes d'art et des médias numériques, et s'associent au domaine de la recherche basée sur les arts. Il en résulte une réponse multiforme et passionnante à ce sujet, correspondant à la diversité dans laquelle la Rythmique est pratiquée et enseignée. Le premier chapitre décrit l'interaction de la Rythmique et de ses protagonistes avec les arts de la scène. Les deux chapitres suivants traitent de la Rythmique en tant qu'art de la scène et en tant que pédagogie artistique.

La diversité est également évidente dans les courtes productions artistiques soumises par des étudiants, des diplômés et des collègues impliqués dans la formation professionnelle en Rythmique. Nous sommes heureux de pouvoir présenter, au public international de la FIER, un large éventail de travaux artistiques: Plastique Animée, danse-théâtre, collaboration avec des artistes d'autres domaines, travail vidéo, concert interactif avec des enfants, performance avec des personnes ayant des limitations physiques, mise en scène musicale, chorégraphies de groupe et de solo avec et sans musique en live - les formats d'expression artistique ne sont pas seulement différents, ils sont aussi en phase avec notre époque. Leur point commun est le traitement musical et kinesthésique, ainsi que la transformation d'œuvres temporelles en formes d'expression artistique propres.

La richesse des connaissances et des expériences des auteurs partagées dans ces articles offre des possibilités illimitées pour engager une réflexion qui inspire pour sa propre pratique. Nous espérons que les lecteurs seront stimulés, confirmés, encouragés et qu'ils se poseront de nouvelles questions encore jamais envisagées auparavant. Comme toujours, mettre en lumière le processus profond que la Rythmique offre tant au professeur qu'à l'élève fait partie des objectifs de la FIER en publiant le journal *Le Rythme*.

Comme dans l'édition précédente, tous les articles sont en anglais. Cependant, les résumés sont traduits en français. Des photos, des liens ou des QR codes menant à des vidéos et à des collections de photos sont joints aux brèves descriptions des productions artistiques.

Nous vous souhaitons une lecture stimulante !

Lucerne, Genève, Berlin en Juillet 2021
 Fabian Bautz
 Mary Brice
 Dorothea Weise

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Eurhythmics on Stage – Influences and Impacts

Identifying Eurhythmics in Actor Training

The viewpoints of time & space

Andrew Davidson



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The influence of eurhythmics on Actor Training can be viewed as an elaborate and variegated family tree. In this article, I focus on a single branch of that tree. I identify and describe the artistic and pedagogical DNA of eurhythmics within Viewpoints: an approach to Actor Training developed by Anne Bogart in the USA over the past four decades. I begin with a brief outline of the historical and philosophical contexts for eurhythmics and Viewpoints. I illustrate the parallels and intersections between eurhythmics and Viewpoints as I have experienced them as an acting teacher at university and conservatory drama schools. I describe the Viewpoints of Time and Space in practice, and provide examples of complements to be found in eurhythmics. The article offers insight into my perception of a Dalcroze identity within Viewpoints Training that is transferable to eurhythmics teachers engaged in continuing professional development.

L'influence de la Rythmique sur la formation des acteurs peut être considérée comme un arbre généalogique élaboré et varié. Dans cet article, je me concentre sur une seule branche de cet arbre. J'identifie et je décris l'ADN artistique et pédagogique de la Rythmique dans « Viewpoints » : une approche de la formation d'acteur développée par Anne Bogart (USA) au cours des quatre dernières décennies. Je commence par un bref aperçu des contextes historiques et philosophiques de la Rythmique et de « Viewpoints ». J'illustre les parallèles et les intersections entre Rythmique et « Viewpoints », tels que je les ai vécus en tant que professeur de théâtre dans les écoles d'art dramatique des universités et des conservatoires. Je décris les principes utilisés avec « Viewpoints » pour les notions de Temps et d'Espace, et je donne des exemples de compléments que l'on trouve en Rythmique. L'article offre un aperçu de ma perception d'une identité dalcrozienne dans « Viewpoints » qui est transposable aux professeurs de Rythmique engagés dans le développement professionnel.

Eurhythmics: A Modern Philosophy of Rhythm

Emile Jaques-Dalcroze declared that “rhythm” is primary and “sound” is secondary (Jaques-Dalcroze 1921, p. 44). This key philosophical point explains why artists outside the field of music have applied eurhythmics to their own art forms. All the arts have a common ancestor: rhythm. ‘Rhythm’ in Ancient Greek (*rhythmos*) describes a river in flow. Jaques-Dalcroze’s definition goes further:

Rhythm is a force analogous to electricity and the great chemical and physical elements – an energy, an agent – radio-active, radio-creative – conducing to self-knowledge and to a consciousness not only of our powers but of those of others, of humanity itself. It directs us to the unplumbed depths of our being. It reveals to us secrets of the eternal mystery that has ruled the lives of men throughout the ages; it imprints on our minds a primitive religious character that elevates them, and brings before us past, present, and future. (Jaques-Dalcroze 1921, pp. 63-64)

He compares rhythm with attributes of Ancient Greek drama: seeking “self-knowledge”, exploring “our being”, and uncovering the “eternal mystery”. These theatrical goals locate eurhythmics in a theatre space or ‘looking place’ (teatron) in which action is observed and empathy is evoked.

Viewpoints: A Postmodern Actor Training

Viewpoints¹ emerged in the USA from the postmodern avant-garde art movements of the 1970s. It was established by theatre director Anne Bogart who co-founded the Saratoga International Theatre Institute (SITI) in New York in 1992. Bogart co-authored *The Viewpoints Book* (2005), now a standard text in drama schools internationally.

¹ Note that the word “Viewpoints” is used both as a collective noun (“it is”) to refer to the field of study, and as a plural noun (“they are”) to refer to the different Viewpoints within the field of study.

The historical lineage of Viewpoints can be traced back to eurhythmics through Bogart's collaborations with choreographer Mary Overlie. Overlie studied with Martha Graham, who in turn learned eurhythmics from Elsa Findlay, a graduate of Jaques-Dalcroze's Hellerau institute. Viewpoints has distinct parallels with eurhythmics in its use of rhythmic movement, whole-body listening, and improvisation.

Viewpoints deconstructs and examines each building block of performance before reassembling them in a devised or scripted theatre work. Each building block is a 'Viewpoint'. Bogart and Landau identify four Viewpoints of Time and five Viewpoints of Space. This is in tune with Jaques-Dalcroze's assertion that "the two fundamental elements of rhythm, space and time, are inseparable" (Jaques-Dalcroze 1921, p. 183):

Viewpoints of Time	Viewpoints of Space
Tempo	Shape
Duration	Gesture
Kinesthetic Response	Spatial Relationship
Repetition	Topography
	Architecture

The Viewpoints, Bogart & Landau, 2005

Each Viewpoint is introduced in isolation and "dealt with on its own terms", which obligates the actor "to maintain conscious focus" and "produces greater range and finesse later on" (Bogart & Landau 2005, p. 35). This mirrors Jaques-Dalcroze's proposal that "every limb – first separately, then simultaneously, finally the whole body – should be set in rhythmic motion" (Jaques-Dalcroze 1921, p. 44). Bogart and Landau declare that Viewpoints:

are timeless and belong to the natural principles of movement, time and space. [W]e have simply articulated a set of names for things that already exist, things that [people] do naturally and have always done, with greater or lesser degrees of consciousness and emphasis. (Bogart & Landau 2005, p. 7)

Viewpoints is "a clear-cut procedure and attitude that is non-hierarchical, practical and collaborative in nature" (Bogart & Landau 2005, p. 15). It allows "actors and their collaborators to practice creating fiction together on a daily basis using the tools of time and space" (Bogart & Landau 2005, p. 17). Below, I describe the nine Viewpoints. I provide a sample exercise to illustrate each, followed by a complement to be found in eurhythmics.

Tempo

Tempo is the fundamental Viewpoint of Time: everything, everyone, has a Tempo. The study of Tempo examines the spectrum of speeds that are possible for any action. For example, in an acting class, participants stand in their own work area and I ask them² to choose a brief physical action with a clear beginning and end. The action is repeated and imprinted in muscular memory. I ask the actors to pause and recall their internal tempo, then to resume the action 'twice as fast'. They seek precision at this faster tempo and economic use of energy. We pause to consider how this contraction of time affects "the meaning and / or emotional association" of the action (Morris 2017, p. 129). I then ask them to resume the action 'twice as slowly'. They develop control at this slower tempo and broaden their use of energy. Later, we explore gradations of tempo, etc.

² Throughout this paper, the gender-neutral pronouns "they", "them", and "their" are used in the singular form as recognised by *The Chicago Manual of Style*, 17th edition, Chicago: University of Chicago Press, 2017.

There is a direct parallel here with the Dalcroze approach to relative tempo. In a eurhythmics class, a tempo is set by the teacher's piano improvisation and the student's physical relationship to that tempo changes at the teacher's cues of two, three, and four times as fast or slow. Relative tempo may lead to the study of subdivision, augmentation and diminution, or nuance of tempo (such as *accelerando* or *ritardando*). I invite the actor to adopt traditional musical vocabulary to describe their acting choices. When a musical principle can be understood through movement, the physical sensation becomes the meaning of the abstract word.

Duration

The Viewpoint of Duration examines the length of time we perform a particular action. For example, a group of actors is given five possible positions: stand, lean, sit, kneel, or lay. Initially, they spend similar amounts of time in each. They then begin to work against "a comfortable, average, seemingly coherent amount of time" (Bogart & Landau 2005, p. 41). The study of Duration allows for discomfort and surprise. Dividing time in unexpected ways allows us to consider unpredictable patterns: sustained sitting interrupted by short episodes of kneeling; or short moments of standing or leaning, followed by a long duration of lying down.

This connects with the Dalcroze approach to note durations. Locomotor movement may be vocalised with words (such as 'walk', 'jogging', or 'slow') associating physical sensation with verbal sound. In Viewpoints sessions, I guide the actors to experiment with combinations of 'long' and 'short'; through movement, spoken syllables, and musical motifs; with or without piano accompaniment. We then explore durations of rest, such as those that appear in the plays of British dramatist Harold Pinter (Henning 1965): the dash, the ellipsis, 'pause', and 'silence'. But, how long is a silence? The Viewpoint of Duration "increases the performer's ability to sense how long is long enough to make something happen onstage and, conversely, how long is too long so that something starts to die" (Bogart & Landau 2005, p. 40).

Kinesthetic Response

Kinesthetic Response trains the instinct to react spontaneously to a stimulus that is not within the actor's control. It shifts focus from conscious invention to impulsive doing. It requires "soft focus" on the whole ensemble rather than on individuals. The routine 12 / 6 / 4 begins with a circle of actors running fast in a clockwise direction. They must discover how to change direction simultaneously. While running, one actor initiates a jump: the group jumps too. They land at the same instant, crouching. They find mutual consent to run in the opposite direction. Whilst running, one actor initiates a sudden stop: the group stops too. From stillness, they resume running in the same direction. They complete 12 changes of direction, six jumps, and four stops, *not* in a pre-arranged order (Bogart & Landau 2005, pp. 27-28). Cormier writes:

Viewpoints work enhances your listening, with all your senses and perceptions. Bogart describes this trait as 'listening with the whole body'. The actor brings attention to the world around them and the growing dynamic connection to others in the room, and out of that heightened presence, things happen. (Cormier 2005, p. 297)

Kinesthetic Response is in parallel with Dalcrozian quick reactions. In a eurhythmics class, the teacher provides vocal and musical cues and the student responds in movement. For example, the teacher calls a cue on one beat and the student executes a new action on the next. With actors, I also work without music to prioritise their ability to send and receive cues between one another. Their response may be physical or vocal, mobile or stable; it may

trigger text or gesture, or a shift in intention. Both quick reaction and Kinesthetic Response train the neuromuscular system to respond with immediate precision, balancing fluency and accuracy.

Repetition

Repetition has two sources: internal and external. An internal pattern might be a 'rule of three' or a loop, *ad infinitum*. An external source might be another actor's tempo or duration. For example, a standing circle of actors improvise physically with Repetition. They play with motif, phrase, and form. As physical material appears in different tempos, the group builds a theme and variations. An improvised cueing system triggers a canon, and the return to unison establishes an A-section for a rondo. Morris writes:

Intentionally drawing on each other's material can also add a stronger sense of composition to the group's work, encouraging performers to pay more attention to the ensemble and draw on what has already taken place. (Morris 2017, p. 133)

The exploration of Repetition creates an ensemble connection in parallel with Jaques-Dalcroze's assertion that "the characteristics of rhythm are continuity and repetition" (Jaques-Dalcroze 1921, p. 182). He made use of Repetition in his chorus work at Hellerau, and in the popular spectacles he staged in Geneva with large groups of adults and children:

The collective gesture of action may consist simply of repetition by each member of the chorus of an individual movement prepared in advance, or even in the merging of a number of individual gestures independent of each other. (Jaques-Dalcroze 1921, p. 127)

Jaques-Dalcroze himself displayed flair as an impressionist with "an extraordinary gift of mimicry and the actor's power of expressive gesture" (de Zoete in Lee 2003, p. 100). Repetition of the imitative kind engages observation skills and invites transformation into something or someone else. Having outlined the Viewpoints of Time, I turn now to the Viewpoints of Space.

Shape

Shape is the fundamental Viewpoint of Space: everything, everybody, has a Shape. The study of Shape builds awareness of sculptural qualities. For example, I make verbal offers for partnered creations: a knife and fork; a rose in a vase; a stamp on a letter. This 'snapshot' exercise draws attention to two-dimensional outlines of the body in space, in relation to others, and in relation to the workspace. (Bogart and Landau 2005, p. 9). Next, we breathe three-dimensional life into the shapes of people, places, and things. For example, I suggest a room from a period in history, such as a boudoir in the palace of Louis XVI. One actor at a time enters to become a specific object: a bed, a wardrobe, a mirror. A final actor enters and makes use of each object in the manner intended, for example, as Marie Antoinette. A candle chuckles as it is lit; a hairbrush snarls as it glides through hair; and a pillow sighs as it holds a sleeping head.

Jaques-Dalcroze criticised attempts by modern dancers who took "inspiration from Greek frescoes, statues, and paintings, ignoring the fact that these works [] convey the illusion of movement by synthetic means". Performances assembled from "fixed corporal attitudes" were "against truth and nature" (Jaques-Dalcroze 1921, pp. 155-156). Similarly, Bogart calls for "fluidity and spontaneity [] so the process is of one shape evolving into another" (Bogart & Landau 2005, p. 48).

Gesture

Gesture “is Shape with a beginning, middle and end” (Bogart & Landau 2005, p. 9). Gesture can be both Expressive and Behavioural. Expressive gesture is the outer manifestation of inner thought, emotion, and desire: symbolic representation rather than literal simulation. For example, a group of actors creates a whole-body gesture for ‘joy’ and another for ‘grief’. We discuss different qualities in these extremes: expanding and reaching; closing and contracting. We pause mid-gesture to consider what behaviour might be taking place: a human action which relates to the everyday world. Such gestures offer information about who, what, where, when, and how things are happening. For example, the actors explore how ‘joy’ becomes ‘washing the car’, or ‘grief’ becomes ‘weeding the garden’.

When Jaques-Dalcroze studied acting in 1880s Paris, the established method was that of François Delsarte (see Delaumosne 1893). Delsarte made extensive observation of behaviour and mapped out connections between “different zones of the body and emotional intensity, intellectual honesty and moral intention” (Taylor 1999, p. 75). Jaques-Dalcroze encountered this approach through his acting teacher Talbot, a former leading player of the *Comédie-Française* (Odom 2005, pp. 139-140). Delsarte’s work was the antecedent for stage movement vocabularies that emerged in later decades, including the ‘twenty gestures’ devised by Jaques-Dalcroze:

[T]he alphabet of this consists of twenty gestures with the arms, which can be done in many various combinations and in various positions, and by means of these any kind of emotion can be expressed. (Ingham in Jaques-Dalcroze 1915, p. 50)

Spatial Relationship

Spatial Relationship sharpens awareness of the proximity between people and things. Bogart and Landau seek “the full range of possible distances” and “the kinds of groupings [that] allow us to see a stage picture more clearly” (Bogart & Landau 2005, p. 11). As a warm-up, I call a series of relationships for the group of actors to form: a standing circle, a seated ‘X’, a reclining letter ‘S’. For sharing space, the actors travel continuously in the room, moving into open spaces and making eye contact as they pass. Each actor chooses someone to pursue in a covert way. A kind of gravitational force exerts itself on the room (Bogart & Landau 2005, p. 67). Next, they choose someone to avoid, again covertly. The space seems magnetised as gaps and clusters appear. We pause to comment on the spatial dynamics. For unison movement, the actors arrange themselves as a standing ‘cube’, four people wide and four people deep. Tightly packed, they turn on their axis to orientate themselves to walls and corners. Next, they move through the room as a unit, improvising their journey and maintaining their ‘cube’.

At his first eurhythmics institute in Germany, Jaques-Dalcroze drew on the ancient connection between movement and meaning in the “aesthetic education of a chorus” (Jaques-Dalcroze 1921, p. 124). Sadler writes:

At Hellerau two things make an ineffaceable impression upon the mind – the exquisite beauty of movement, of gesture and of grouping seen in the exercises; and the nearness of a great force, fundamental to the arts and expressing itself in the rhythm to which they attain. (Sadler in Jaques-Dalcroze 1915, p. 11)

Topography

Topography focuses on pathways, landscapes, maps, and floor patterns. Each area of the performance space can be endowed with specific qualities (Bogart & Landau 2005, pp. 11-12). I

prepare this with words and imagery that invite contrast: curves, arcs, spirals; zigzags, angles, diagonals. Discussion includes: straight lines as ‘intentional’, ‘confident’; curved pathways as ‘searching’, ‘wandering’. Topography engages spatial memory. For example, working in pairs, Actor A has 60 seconds to take a journey through the room, carving a pathway and returning home. Actor B must immediately retrace their steps. Topography can also define performance space. For example, ‘lane work’ involves the actors lining up along one side of the room to define the floor in front of them as a long, linear work space (Bogart & Landau 2005, pp. 68-70). In ‘grid work’, the actors imagine perpendicular lines, like intersecting city streets, on which improvised encounters may occur (Bogart & Landau 2005, pp. 45-47).

In a eurhythmics class, topography may include mapping of the body itself, as technical and expressive movement promotes inner awareness of embodiment. In traditional eurhythmics exercises for children, Ethel Driver refers to this as the “orchestration” of the body (Driver 1951, pp. 21-29). More recently, eurhythmics teachers in conservatory settings have incorporated somatic practices such as Feldenkrais and Alexander Technique. In this context, the actor’s body itself may be conceived of as a topographic landscape.

Architecture

The Viewpoint of Architecture expands the actor’s sensory awareness of the built or natural environment in which their work takes place. This includes the mass of objects; the texture of materials (such as timber, concrete, glass, or steel); the illumination and shadow produced by natural or artificial light; the colour of objects and how they advance, recede, blend, or fade; and the sound of the room, from the hum of an air conditioner to the creak of a floorboard.

In working on Architecture as a Viewpoint, we learn to dance with the space, to be in dialogue with a room, to let movement (especially Shape and Gesture) evolve out of our surroundings. (Bogart & Landau 2005, p. 10)

Jaques-Dalcroze was thrust to the forefront of modern theatre when his colleague Adolphe Appia’s theories on the actor, space, and light identified eurhythmics as “an independent creation, born out of elements of music, dance, and drama” (Beacham 1985a, p. 160). In the vast, luminous, streamlined auditorium of the Festspielhaus Hellerau, Appia realised the architectural potential of rhythm. He banished the proscenium arch and the false perspective of painted scenery. The actor became a three-dimensional, rhythmic being in a three-dimensional, rhythmic space (see Beacham 1985b and Abdel-Latif 1988).

The Dalcroze Identity & Actor Training

The Dalcroze Identity (IJD 2019) offers a contemporary definition of the philosophy and principles of eurhythmics. I conclude by responding to three statements in it with quotes from the literature on Actor Training.

In eurhythmics, “the body is the locus of experience and expression, personal and artistic” (IJD 2019, p. 8). Similarly, the actor’s body is trained “to receive and respond to messages from others” (Moseley 2012, p. 11). The actor’s body communicates and connects with a wide range of focuses in theatrical space: the gods (above), the royal box (aside), the audience (below), the other actor (nearby), and even “nothingness” (Bogart & Landau 2005, p. 93). Each actor’s personality and sense of self will influence their “experience and expression”. Viewpoints elicits “a stronger awareness of creative choices” and empowers “creative decisions as a member of an ensemble” (Morris 2017, pp. 122, 124). Such decisions are sensitively made from a range of (kin)aesthetic possibilities. “Once you are aware of a full spectrum [] you are no longer bound by unconsciousness” (Bogart & Landau 2005, p. 19).

In eurhythmics, “the development of the human person depends on the ability to put physical and sensory experience at the service of thought and feeling” (IJD 2019, p. 8). In Actor

Training, bodily awareness of participation is a “feedback loop” (IJD 2019, p. 11) that helps make sense of experience. Viewpoints focuses and energises this awareness, “freeing the body from the limitations of habit, preconception and external authorship” (Morris 2017, p. 134):

The gift of Viewpoints is that it leads you to, not away from, emotion. [T]he goal is to be alive and engaged onstage. [N]ot by forcing it out of ourselves, but by receiving it from others and ourselves. (Bogart & Landau 2005, p. 80)

Allowing for emotion, rather than manufacturing it, is a key component of believable acting. Emotion is a bi-product of action; a gift to be received.

In eurhythmics, “the human being is social, always in relation to others” (IJD 2019, p. 9). Viewpoints cultivates “ensemble openness” (Morris 2017, p. 122) through a “sustained process of collaboration between a core team of performers” (Morris 2017, p. 124). In this way, “the concept of ensemble becomes as much a political viewpoint as an aesthetic choice” (Morris 2017, p. 124).

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Artistic Collaborations in Staging of Eurhythmics

Current questions, approaches and perspectives from a historic and social cultural point of view

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We shall not cease from exploration
 And the end of all our exploring
 Will be to arrive where we started
 And know the place for the first time.
 T.S. Elliott (1943)

Dalcroze, Appia, Tessenow and von Salzmänn - the Hellerau connection, were head of artistic eurhythmics and part of reformation movements in performing arts at the beginning of the 20th century. They overlapped and penetrated music, movement, architecture, light, stage, and costume design. Inter- and transdiscipline determine eurhythmics since the beginning, also its integrative resonance with the public and the social relevance of the arts. Concluding questions should be: Where could we find nowadays these specific potentials in our fields and in related performing art formats? How could we profile them in our work? Do we have anything special in eurhythmics which can't be easily done better by other collaborating artists - like choreographers, stage directors, actors, dancers, musicians? The following content should deliver points of view for some answers, perspectives – and further questions.

Dalcroze, Appia, Tessenow et von Salzmänn - la communauté d'Hellerau était à la tête de la rythmique artistique et faisait partie des mouvements de réforme des arts de la scène au début du 20^e siècle. Ils englobaient et faisaient se chevaucher musique, mouvement, architecture, éclairages, scène et conception de costumes. L'inter- et la transdisciplinarité incarnent la Rythmique depuis ses débuts, ainsi que la résonance intégrative avec le public et la pertinence sociale des arts. Les interrogations finales qui se posent sont : Où pourrions-nous trouver aujourd'hui ces potentiels spécifiques dans nos domaines et dans les formats associés aux arts de la scène ? Comment pourrions-nous les présenter dans notre travail ? Avons-nous quelque chose de spécifique en Rythmique qui ne peut pas être mieux fait par d'autres artistes collaborateurs – tels que les chorégraphes, les metteurs en scène, les acteurs, les danseurs, les musiciens ? Le contenu de cet article devrait fournir des points de vue pour certaines réponses, perspectives - et d'autres questions.

Interactions – from Eurhythmics to the Bauhaus

At the beginning of the 20th century, Alexander Scriabin developed with the color piano in the symphony "Prométhée" (1909/10), Arnold Schönberg with the opera "The Happy Hand" (1914) and Kandinsky in "The Yellow Sound" (1912) and in other *color operas*, first audiovisual stage compositions, influenced by the theory of colors by Goethe and Rudolf Steiner (Eberlein, 1985, p. 342). Kandinsky was a synaesthetist and dealt artistically and theoretically with synaesthesia (Eller-Rüter, 2004). Ultimately, it was synaesthetic perceptions that prompted him to study painting in 1896 at the age of thirty. Like Kandinsky, Paul Klee later taught at the Bauhaus¹, but their ideas of a cross-border, dehierarchised connection of the arts were already formative before. Both were also musicians, initially a musical career as a violinist was planned for Klee. In his artistic work he made strong reference to Bach's baroque composition techniques, while Kandinsky exchanged letters and personal encounters with his contemporary Arnold Schönberg about parallels between atonality and abstraction.²

Visualisations of music through movement in structures, abstractions or narratives - the interpretation of music in movement is considered the central starting idea of eurhythmics. In the historical context of life reform, body philosophy and expressive dance, Emile Jaques-

1 In the so-called *Meisterhaus-Siedlung* they lived together with their families in a semi-detached house <https://www.bauhaus-entdecke.de/de/persoentäten/alle> (last accessed on 30.12.20)

2 Pierre Boulez recognised in the works of Paul Klee and in his writings on the theory of form and design important foundations for his own compositional and music-theoretical work, less in an analogue or transformational than in a production-aesthetic relationship (Zenck, 2017, p. 620), which is based on intermediality in the theatricality as well as in abstract artistic and musical thinking (ibid.: 633). Boulez writes his own treatise about it, the title „Le pays fertile - Das Fruchland“ based on a picture by Paul Klee

Dalcroze developed his concept for the penetration of music and movement - based on music. With his productions in the Festspielhaus Hellerau near Dresden, founded in 1911, he attracted a lot of attention from the European art avant-garde. From an artistic point of view, he worked closely with the theatre reformer and set designer Adolphe Appia, the lighting designer Alexander von Salzmann and the architect of the Festspielhaus Heinrich Tessenow. Such interdisciplinary collaborations, including *transdisciplinarity*, can later be found in the Bauhaus.³ What both institutions have in common is the perception and penetration of rhythm, time and space, energy and form through movement (Kuschnig, 2017, p. 131).

In the first Bauhaus manifesto from 1919, the director Walter Gropius called for “the reunification of all artistic disciplines - sculpture, painting, applied arts and handicrafts - to create a new type of architecture... The students are trained both in terms of craftsmanship (1) as well as drawing-painting (2) and scientific-theoretical (3)” (Gropius, 1919, p. 2). In “Das Totaltheater” (1926/27), Gropius and the theatre revolutionary Erwin Piscator formulate architectural, technical and interactive approaches, overcoming the spatial and content-related separation of stage and auditorium, of the world of appearance and reality, and enabling different venues with the help of lighting, projection, and various stage technologies, the use of all means to reach, activate and integrate the audience physically and emotionally (Sciri, 2015, pp. 11, pp. 26). Although the plans were never realised, there was nevertheless a Bauhaus stage where productions by Kandinsky, Schlemmer, Schreyer, Palucca and others were shown.

Some aspects of the total theatre by Gropius and Piscator had been formulated fifteen years earlier and realised in the Hellerau Festspielhaus. There was no classical orchestra pit there and the lighting technology followed a completely new concept. “Instead of an illuminated room, we have a light-generating room” (Salzmann in Beacham, 2006, p. 138), the room itself became an atmospherically charged means of expression. The separation between stage and audience was eliminated by the specially developed lighting technology by including the audience area. “Until now, the audience has only been asked to be quiet and careful. In order to bring about this posture, you offer him a comfortable chair and immerse him in a semi-darkness, which is conducive to the state of complete passivity... This passive posture is broken up by the rhythmic discipline... The lighting... will spread out into the room in a shaping way... and being able to create a moving, constantly changing atmosphere” (Appia in Beacham, 2006, p. 137), the audience was spatially integrated into the action. Beyond social, symbolic and aesthetic aspects, the rhythmic light in the differentiation of colors, brightness and darkness, shadows and silhouettes should “express the emotional nuances of the music with the utmost delicacy and variety... emphasise the lively expression of the human body in rhythmic movements in space” (Beacham, 2006, pp. 138).

Movement choirs appeared in Hellerau for the first time at artistic performances not in traditional dance or theatre costumes, but in body-hugging, simple, short-legged and sleeveless jerseys. The focus was on the musically moved person in an undisguised physicality, which “is understood as an extension of life - not as a show - and in which the audience should participate in mind” (ibid.: 143).

Dalcroze, Appia and Salzmann, in a radical departure from naturalism, banned all prospectus painting from the stage, as an abstract staging of space and representation comparable to the theatre models by Edward Gordon Craig that were being created around the same time (Vinzenz, 2018, pp. 56). Instead of a rigid depiction, they created an image of movement in time that creates atmospheres as Gernot Böhme (2011) describes them: “Moods that are in the air for the emotional tone of a room. One can... divide atmospheres into moods, synesthesia, suggestion of movement, into communicative and socially conventional atmospheres. What matters is that when we talk about atmospheres, we designate their character... Atmospheres are poured over everything... The light and sound spaces are no

3 Thaler (2011) is chronologically wrong when she ascribes an “influence on the development of eurhythmics gymnastics” to the Bauhaus (ibid.: 7)

longer something that one only perceives from a distance, but something in which one is” (pp. 109). Appia called for a reduction “to forms, to light and colors...to the human body” (Appia in Beacham, 2006, p. 166) and designed the stage with flexible platforms and stair elements⁴ as an abstract three-dimensional movement architecture. Clear lines in the stage design and the architecture of the Festspielhaus ensured a rhythmisation of the room, just as the rhythm was defined as the determining force for all (Sunday, 2017, p. 124).

The visualisation of music in Hellerau took place on five different levels - movement, architecture, stage design, costume and lighting.⁵ The audience is thrown back more strongly on itself in the perception and discussion with abstract means, independence and subjectivity are given greater weight, require imagination power for their own performance in an internal and external (re)presentation.

Eurhythmics – A Total Work of Art!?

The interactive and the connecting elements of the rhythm are reflected in the overall concept of the garden city of Hellerau. The artistic and economic founders and directors of the first German garden city agreed in their efforts to combine work, living, education, art and nature. A life and social reform approach that seeks to understand music and art as a catalyst for social change. The concept of Wagner’s *Gesamtkunstwerk* stands godfather for this.⁶ Richard Wagner pursued in his writings on the one hand the dehierarchisation of the arts with an emphasis on rhythm as a connecting element and on the other hand “a political vision for the creation of a new society” (Vinzenz, 2018, p. 34). Similar to Craig, Appia and the Hellerau Connection later, he advocated the presentation of musical dramas through lively people, costumes, movements and stage sets in a “sensual mediation of central statements” (p. 38) and for a democratisation of the architectural theater space. The architecture of the Festspielhaus in Bayreuth then dissolved tiers and boxes in favor of an amphitheater-like arrangement with better visibility and acoustics, but the distance between audience and stage remained and the productions on the Green Hill also fulfilled Wagner’s ideas of a seeing listening with the “eye of hearing” (Wagner in Primavesi, 2017, p. 41) only partially (Vinzenz, 2018, p. 47), even less the social and artistic ideas of Appia. The elitist demeanor on the Green Hill is far removed from the social claim of the *Gesamtkunstwerk* to this day.

Hellerau came much closer to the “idea of ‘communism of art’ and a festival for the performers and their kind” (Primavesi, 2017, p. 43), Nina Sonntag (2017) speaks of “a unique amalgamation of social, architectural, theatre-aesthetic and music-pedagogical reforms” (p. 121). Artists from all over Europe flocked to Hellerau.⁷ The focus of the performances was Christoph Willibald Gluck’s “Orpheus and Eurydice” from 1762. Gluck called his work *Azione Teatrale per Musica* and, with his librettist Raniero de Calzabigi, advocated opera reforms that combine song, dance, action and stage design in interdisciplinary ways. In their contextual references to antiquity, they were close to Dalcroze and Appia, who dealt intensively with ancient performance practices, set their own concepts apart from conventional bourgeois theatre and arranged in Hellerau rather a “festival...for the conquest of living art...an expression and symbol of the assembled people” (Appia in Sarfert, 1992, p. 30).

4 In “Kreatur”, a production from 2017, Sasha Waltz uses a simple, mobile staircase as a symbolic stage element

5 Paul Claudel wrote about his impressions to Darius Milhaud: “The Hellerau performance is incomparable. I never experienced such a unity of music, bodies and light” (Schneider, 1994, p. 1).

6 Joseph Beuys, Jonathan Meese and Christoph Schlingensiefel also deal with Wagner’s theories on the *Gesamtkunstwerk* (Vinzenz, 2018, pp. 338)

7 The writers G.B. Shaw, Stefan Zweig, Rainer Maria Rilke, Lou Andreas-Salomé, Paul Claudel, Else Laske-Schüler, Gerhart Hauptmann, Christian Morgenstern, Frank Wedekind, Franz Kafka, Franz Werfel, Hugo von Hofmannsthal, Hans Brandenburg, Martin Buber; the visual artists Oskar Kokoschka, Emil Nolde; the later Dadaists Kurt Schwitters, Hugo Ball, Emily Hennings, Raoul Hausmann; the dancers Vaclav Nijinsky, Albert Burger und Rudolf von Laban as well as Isadora Duncan and Anna Pavlova; the composers Sergej Rachmaninow, Igor Strawinsky, Ferruccio Busoni; the theater professionals Max Reinhardt, Konstantin Stanislawski and Granville Barker; the impresario of the Ballets Russes Serge Diaghilev (Sarfert, 1992, pp. 101; Guth et al. 2002, p. 16; Beacham 2006, p. 151)

The Ancient Theatre

Not only a look at ancient Greece points to the origin of the theatre in cultic-religious rituals and a unity of the arts, such connections have been handed down from China much earlier. In the Xia dynasty approx. 2100 - 1600 BC, in the so-called *Yuewu*, music was closely linked to language and dance in religious and secular themes (Zheng, 2020, p. 5). Art played an important role in Chinese social life. It is even more astonishing that there was already an educational system for teaching artistic skills in music, dance, poetry and painting, which were taught together with political and military fields of education in the sense of the respective system of rule (p. 5).

In ancient Greece, the *Agon* was a competition in a wide variety of artistic and sporting disciplines, held as the Panhellenic Games at several places of worship, including as the most important the Olympic Games in Olympia. Musicians' and poets' contests of modern times have an origin here – be it the poetry slam or the rap battle from the subcultural or the Eurovision song contest from the pop-cultural spectrum or the medieval singers' war on the Wartburg, in which a contest between celebrities with such poetic names like Wolfram von Eschenbach and Walther von der Vogelweide, with other fictional or real poets and with Klingsor, a magician from the verse novel "Parzival" is invented.

The various artistic forms of expression singing, dance, facial expressions, gestures, words and images were perceived as a musical and scenic unit in antiquity. The architecture of the open-air theatre in Epidauros from approx. 340 BC (Sciri, 2015, pp. 30) offered an excellent connection between seeing and hearing from all places.⁸ The theatre space is also architecturally expanded in the connection of interior and exterior, creating a connection between architecture and nature, between stage and visitors, between theatre and cosmos, including the Greek gods. The community consciousness inside and outside the Greek theatre is based on a "unity between spirit, faith and political will" (Prangen, 2017, p. 56), which in theatre manifests and expresses a social claim. The circular *Orchestra* directly in front of the stage offers the audience space for choral performances, but also to express themselves positively or negatively about the artistic performances (ibid.: 57). In his comprehensive history of European theatre "The World as a Stage", Manfred Brauneck (1993) delicately describes the range and musical qualities of the artistic forms of expression of ancient performances: "...the chants of the choirs with the accompaniment of the aulos music, the arias of the actors, accompanied by flute and kithara, dialog passages spoken in exalted rhythm, screams, shouts, mechanical noise, the stamping of the dancers on the clay floor of the Orchestra. The alternation of choral and solo music performance was used as an effective dramatic contrast, reinforced in the instrumental accompaniment of the chants. Music...was the unity of Melos, Logos and Morphe, of melody and harmony, of word and dance movement. Music was representation (Mimesis), while the word was considered a carrier of meaning, the harmony laws arranged the tone sequence, the rhythm structured time" (Brauneck, 1993, p. 51). As in the Asian cultural area, it was initially a matter of cultic-religious rituals with dance, chants, choirs and masquerading. From large festive events in honor of Dionysus, the god of ecstasy, intoxication and metamorphosis, more solid forms of drama developed - tragedy, comedy and satyr play.⁹

Sociocultural Dimensions I

Crossing Cultural and Media Boundaries in Grotowski and Barba

Jerzy Grotowski has been intensively involved with the culture of Central Asia and China; since the 1950s they travelled to several countries, and studied and taught in the context of

⁸ For this boasts with the Hamburger Elbphilharmonie also a cultural site of the modern age

⁹ cf. formal-historical reference in Richard Wagner - he followed the tragedy "Tannhäuser" on the same topic of an artist's competition more than twenty years later as "The Mastersingers of Nuremberg" as a satyr play

cultural exchange programs on site.¹⁰ Likewise, Eugenio Barba has toured over sixty countries in Europe, Asia and America with the Odin Theatre since the sixties. With their theatre work, both transcended country and branch boundaries - theatre, dance, improvisation, clowning, artistry, Commedia Dell Arte. Music was mostly staged as a theatrical action, and musical instruments were integrated into the figure and plots (Barba, 1985: pp. 79). In an anthropological dimensioning of theatre, Barba was interested in cultural and social relationships with the local people, in an exchange of songs, dances, actions, rituals, parades on streets and squares, in everyday and special places. The Odin Theatre bartered with native, local, indigenous cultures away from the metropolises, a barter with cultural goods instead of consumer goods. He also related the social dimension of theatre to internal social processes. "Theatre is a waste, but it is also a socially recognised activity. It is obviously unproductive, but it justifies group work...It is a means of escaping the judgment of the 'tamers', to break the cycle of loneliness" (p. 236).

Sociocultural Dimensions II

The Human Being at the Center of Musical Production and Performance Practice

Dieter Schnebel's "visible music 1-3" dates from 1960-62 and, like other compositions and performance concepts from this phase, can be assigned to a "certain Neo-Dadaism" (Schnebel in Nauck, 2001: p. 92), also as a reaction to increasing perfection and technisation in recording and performance practice. People should be regarded as creative interpreters, tantamount with music in process compositions. In social, anti-authoritarian and anti-elitist processes, relationships and power relationships are questioned, language, gestures and actions are integrated into an overall musical and scenic concept, musically emancipated. In *Maulwerken*, *Handwerken-Blaswerken* and *Körper-Sprache*, Schnebel treats anatomical, organic, body-immanent parameters of movement and sound production as compositional material, with different weightings in terms of sound and appearance, with scenic, electronic, cinematic and multimedia components (Nauck, 2001, pp. 218). Comparable to the use of the term performativity in the context of speech acts, i.e. acts accompanying the speech act, instrumental or vocal acts can become performative musical acts, accompany the musical act, and distinguish themselves from theatricality as a self-referential generation of reality (Fischer-Lichte, 2012, p. 29).

In his compositions, Helmut Lachenmann assumes tactile-haptic, sensorimotor activities in sound generation, describes them with an "action notation" (Schroedter, 2017, p. 228) and challenges both interpreters and the audience to a new way of hearing, a listening to the unheard. The choreographer Xavier Le Roy has developed two different programs with Lachenmann compositions and plays in "experimental test arrangements" (Schroedter, 2017, p. 231) between listening and looking with different reference models that expose and reshape the familiar correspondences of sound generation and sound development in the instrumental gesture,¹¹ combining everyday and artistic actions with one another,¹² and irritating the audience in its perception and interpretation between a "kinaesthetic hearing...and seeing" (ibid.) and, in an often surprising humorous way, motivating their own artistic questions and ideas (Siegmund, 2012).

10 Grotowski himself speaks of the fact that he "studied" in China (Grotowski 1999, p. 24), information about his stays: <https://culture.pl/en/artist/jerzy-grotowski> und auf <https://camlab.fas.harvard.edu/Issue-1>

11 Examples: Four guitarists play the guitar duo "Salut for Caudwell", two guitarists without an instrument, two invisible guitarists with an instrument behind a partition. The choreographed play movements also detach themselves from the mimetic execution (Siegmund, 2012, pp. 254). A string quartet plays without instruments, dressed in black, faces and forearms free (Schroedter, 2017, pp. 233)

12 "The *Mouvements für Lachenmann* began with a black clad gentleman (one suspects a stage worker) entering the stage and hammering a nail into the ground - which prominently set the first acoustic signal of the concert evening" (Schroedter, 2017, p. 232)

The CD “visible music” from the “Experimentelles Musiktheater” series integrates other protagonists in addition to Schnebel and Kagel, who, with their compositions in the spirit of John Cage, expand the sound material of music to include the equally visible, gestural, moving, linguistic, loud and noisy, and thus dissolving the “traditional conception of form” (Brüstle, 2013, p. 33) and giving more space to artistic individuality in the production, presentation and ultimately also in the reception process (Vinzenz, 2018, p. 253). The interpreter gains musical autonomy and individuality through freer notation indications, the listener creates the actual music from listening and viewing in a creative and dehierarchised act of communication, listening inwardly (Köhler, 2004, pp. 6).

Sociocultural Dimensions III Enactement, Embodiment

Christa Brüstle (2013) refers to extra-musical factors and socio-cultural framing of performance and concert situations, both for the audience and the musicians, regarding the composition, production and reception of music (Brüstle, 2013, pp. 10). This is about contemporary classical music, so about serious music, that is played on a cultural occasion in a social context. In conventional concerts, the audience is not intended as a musical co-player, but is missed when it is not present - as in the current virus crisis. The auditorium is empty, the acoustics are changing, there is a lack of atmosphere and resonance. The body is “an object that is sensitive to all other objects, which gives all tones their resonance, resonates with all colours and gives all words their original meaning through the way in which it absorbs them” (Merleau-Ponty, 1974, p. 276).

Sara Hubrich (2017) criticises the disembodiment in traditional forms of music practice and performance and pleads a creative embodiment as an expanded interpretation of music, which is expressed in the integration of scenic and gestural design elements, for which various prerequisites in perception and reflection of one’s own bodily feelings and potential as well as the compositional and situational context must be created (ibid. : pp. 249). Such an intensification of perception requires a high level of presence from the performers, which turns in the performance as an “autopoietic feedback loop” (Fischer-Lichte, 2012, p. 55) with the audience in a “physical co-presence” (ibid.: 54) into a jointly constructed and constitutive experience and knowledge reality, the enactment (Hubrich, 2017, p. 250). Staging is assigned to the theatricality of a performance in anticipation of its perception by the audience, whereas the performance itself is assigned to a completed interactive performativity (Fischer-Lichte, 2012, p. 56). The audience becomes a confidante, an accomplice, who is jointly responsible for what is happening, can support it in secret without being held liable - the responsibility ultimately rests with the directing and performing artists.

Sociocultural Dimensions IV Hypnarnaturalism and Multimedia in Artistic Concepts

If the connection to nature was portrayed as a given in Greek open-air arenas and as a quest on the Swiss Monte Verità, as in other places of artistic life reform movements, the contemporary art and theatre scene shows a hypnarnaturalistic reaction to the constantly increasing threat to nature. Alexander Giesche invents with the *visual poem* a new generic term, his production of Max Frisch’s “Der Mensch erscheint im Holozän” was invited to the Berliner Theatertreffen 2020, received the 3Sat audience award and further the Nestroy theatre award for the best production in the German-speaking region 2020. Giesche lets it rain in streams and twine on the stage for a long time, he places the real next to the digital and stages sound, music and holographic 3D image projections as well as the light less as an atmospheric background for a scene but as its essential, sometimes exclusive medium. The choreographer Damien Jalet attaches similar importance to hypnarnaturalistic elements, an

ascetic stage design, light, projections and music in his staging of the dance piece “Vessel”, water on the stage also plays a key role here. Jalet and Giesche take their time in their tension curves, a lot of time with less simultaneity, a lot of time for sensual perception processes. In this way they modulate the stage into works of art that are reminiscent of the installations by Olafur Eilasson, who was exhibiting at the same time as Giesche diagonally across from the Schauspielhaus in the Kunsthaus in Zurich. The museum website says: “His spatial works invite us to reflect on ourselves, our perception and important issues of our time. The focus of the new works...is the question of the coexistence between humans, animals, plants and other living beings on this earth.”

With their sensually focused excerpts of elementary natural and life processes, the artists mentioned create a contemplative attitude that gives a recipient space for questions of time, not through an exhibition of political and social issues but through an internal view, triggered by the aesthetic contexts which in the staging of Giesche are particularly complex and leave people and the world out in the rain. “The rain falls, splashes, drums, it pours, it pours...in the flickering of the stroboscopes. Adding pounding rhythms, a thunderstorm turns into a multimedia event” writes the theatre critic in the *Züricher Tagblatt*. Giesche’s theatrical rain is not an illusion but a concentrated extract of reality, which becomes a work of art through its location on the theater stage, develops a suggestive power visually and aurally and thus creates space for questions—political, social, artistic, anthropological, and ontological questions; but also questions about the necessity of exposing the audience to a staged natural event that could have been conveyed by nature itself. Apart from the content-related dimension in Max Frisch’s story, everyday poetry is unfolded here, something to which man in the age of the Anthropocene hardly knew how to joyfully indulge himself in, with all his senses, let alone has to expose himself to it. In real life, however, the rain cannot be controlled; rather, through climate-damaging behaviour, it escalates uncontrollably into a catastrophe.

Artistic-Collaborative Eurhythmics

An artistic eurhythmics is never limited to mimetic attempts to depict music, rather it works on conceptually based forms of commonalities and delimitations of the arts (Thaler, 2011).¹³ In polyphonic overlays of music, dance, language and image, the audience is challenged to direct their senses (Roesner, 2003, p. 282), to combine hearing and seeing in autonomous acts of self-efficacy between cognition and intuition. The sustained consideration of such self-efficacy as a recipient as well as a producer leads to an overlap with life, not in an everyday aesthetic that tries to cancel out the difference, but as a unity in the difference, which manifests in the transfer of artistically elaborate forms of perception and experiences to fundamental, real-life design-, value- and communication processes - the performance philosopher Bazon Brock calls this “socio-design” (Vinzenz, 2018, p. 264). Sometimes being overwhelmed by the complexity of inter-, multi- and transmedia art leads to borderline experiences and motivates at best to continue to question the content. A certain lack of presuppositions in access and reception should nevertheless be present as a sociocultural paradigm. The creation of spaces for individual expression and collective decision-making in the artistic work processes of eurhythmics requires from those involved, in addition to empathy, an extraordinary willingness to communicate and interact, to be able to challenge, and to compromise.

The need for developments on an artistic and social level, an opening up to the public, in interaction and discussion with experts and dilettantes in the sense of Goethe, the collective working methods derived from this, the desire for a “social impact”, a political claim in one’s own artistic activity - such drive situations are formulated in a current study of the free

13 The bachelor’s degree courses in Music and Movement Classical Music or Jazz / Pop with the Podium profile and the Master’s Eurhythmics-Performance at the State University for Music in Trossingen focus on eurhythmics as art

European music theatre scene (Rebstock, 2020) and would be perfectly compatible with historical as well as current and future-oriented forms of an artistically shaped eurhythmics.

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Eurhythmics as Performing Art

Plastique Animée in the Works of the Theatre of Rhythm Katalog

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The article shows plastique animée from the author's experiences while leading the Theatre of Rhythm Katalog. The group consists of students and graduates of the Eurhythmics Specialty at the Karol Szymanowski Academy of Music, Katowice, Poland. The Theatre integrates individuals who feel the need to pursue additional creative and experimental activities beyond traditional Dalcroze eurhythmics. Still, the unity of music and movement, which constitutes the basis for creative interpretations of music and performance, invariably remains an originaive theatre source. Performances stemming from Dalcroze's plastique animée utilise means of expression relevant to the theatre. Working on theatre productions of music interpretation involves an in-depth analysis of nuanced musical expression and special training for using thespian means of expression. An extramusical meaning, which is the message of those productions, constitutes an additional layer forming the sense of movement used during stage action. Thanks to that, gestures create a fundamental part of interpretation while becoming a vehicle for meaning. A metaphoric message constitutes the essence of those interpretations.

L'article traite de la plastique animée issue des expériences de l'auteur pendant sa direction du Théâtre du Rhythm Katalog. Le groupe est composé d'étudiants et de diplômés spécialisés en Rythmique à l'Académie de musique Karol Szymanowski, Katowice, Pologne. Le théâtre intègre des personnes qui ressentent le besoin de poursuivre des activités créatives et expérimentales supplémentaires au-delà de la Rythmique traditionnelle de Dalcroze. Pourtant, l'unité de la musique et du mouvement, qui constitue la base des interprétations créatives de la musique et de la performance, reste invariablement une source théâtrale originale. Les performances issues de la plastique animée de Dalcroze utilisent des moyens d'expression en rapport avec le théâtre. Travailler sur des productions théâtrales d'interprétation musicale implique une analyse approfondie de l'expression musicale nuancée et une formation spéciale à l'utilisation des moyens d'expression du comédien et/ou de la comédienne. Une signification extramusique, qui est le message de ces productions, constitue une couche supplémentaire formant le sens du mouvement utilisé pendant l'action scénique. Grâce à cela, les gestes créent une partie fondamentale de l'interprétation tout en devenant un vecteur de sens. Un message métaphorique qui constitue l'essence de ces interprétations.

Genesis of the Theatre Group

The Theatre of Rhythm Katalog's idea emerged at the beginning of my pedagogical and artistic career when I noticed the need for extracurricular development of artistic and research potential shown by exceptionally talented students and graduates of the eurhythmics specialty. Sadly, the study programme does not allow for exploring many interesting arts and research threads, a result of time limitations and the necessity to focus work on pedagogics, which constitute the foundation for this education. Graduates of this specialty usually work in schools, and thus, their artistic career as performers or creators of plastique animée ends with graduation. I wanted to change that and provide such individuals who have time for creative activities despite their professional workload with a possibility to continue their artistic development.

Artistic and research work excludes rush and requires time, because it is connected to undertaking long hours of artistic explorations and developing necessary skills if the artistic result is to be presented on stage. The recipients of plastique animée usually include professionally educated musicians who focus on musical qualities of the movement and who do not pay attention to potential shortcomings in execution techniques. It might be said that they are a perfect audience thanks to their conscious reception of musical pieces. The situation is different when the audience includes non-musicians who do not analyse the relationship between music and movement knowledgeably and evaluate such performances in terms of dance or theatre. Such an audience operates with other criteria that cannot be easily satisfied. To communicate better with the audience, I decided to attach

more importance to the presented repertoire's performance quality, thanks to systematic technical work. The Theatre of Rhythm Katalog became a group through which I wanted to promote Dalcroze's idea among a wider audience.

The group involves students and graduates of the eurhythmics specialty at the Karol Szymanowski Academy of Music, Katowice, Poland, who have been working under my artistic direction since 1997. The theatre integrates individuals who feel the need to pursue additional creative and experimental activities beyond traditional Dalcroze's eurhythmics. The foundation for the Theatre of Rhythm Katalog's artistic activities rests on the eurhythmics student research circle. In this peculiar laboratory, research projects associated with artistic aspects of Emile Jaques-Dalcroze's method are run. The theme of works includes:

- Movement interpretation of a musical piece (*plastique animée*) concerning the theatre.
- The role of improvisation in a creative process.
- Ways of enhancing movement training for theatre productions' needs.

Joining research with artistic work offers students a chance for multidimensional and interdisciplinary development in many art areas. What is more, it improves their skills in utilising acquired knowledge in artistic activities. During twenty-four years of the theatre's artistic activities, about sixty individuals representing mainly the community associated with the Academy of Music in Katowice have participated in performances and musical interpretations. After just one year, in 1998, Katalog won the First Prize and the Audience Award for the interpretation of Henryk Mikołaj Górecki's *Quasi Una Fantasia*, String Quartet No. 2, Op. 64 during the Second European Eurhythmics Competition in Trossingen, Germany.

The Idea of Dalcroze's *Plastique Animée* and its Educational Potential

According to Dalcroze's concept, *plastique animée* is an artistic way of embodying music expressed in movement. This materialization of music occurs in movement interpretation based on performers' unique technique in which movement stems from their personal experiences, knowledge of music and artistic sensitivity (Frego, 2009). The idea of Dalcroze's *plastique animée* allows for achieving a synthesis of music and movement in creative activities that develop musical sensitivity, imagination, and music and movement expression (Skazińska, 1989). *Plastique animée* is carried out within the education process by improvisation, which is a way of getting to know and understanding music, its form reflected in spatial drawings, and expression shown in movement execution. In that process, musical analysis is creatively translated into interpretation, as Stevenson says: "*Plastique Animée* is a process through which one applies the Jaques-Dalcroze principles – the solfège subjects, the eurhythmics studies, and the improvisation skills – to the analytical study of music literature. The student becomes performer, and the analysis becomes interpretation". (Stevenson, 2009, p. 22). The main issue of Dalcroze's *plastique animée* is the evocativeness of expressing musical emotions in movement. According to Ostrowska, interpretation of music in Dalcroze's method should be based on "mirroring the content of a musical piece in movement through a composition of gestures resulting from emotional experiences and aiming at exteriorizing those experiences" (2002, pp. 19-20). Musical emotions expressed in the movement are confronted with one's own emotions, which makes them conscious. Dalcroze describes this process in the following way: "In endeavouring to express with the body the emotion evoked by music, we feel this emotion penetrate our organism, and become more personal and vital as it sets in vibration the deepest fibres of our being" (2000, pp. 165-166). Consequently, music and movement-image of work is created based on a thorough analysis of the musical piece and shows emotions included in it while taking an artistic and creative shape expressed in an original interpretation (Stevenson, 2009).

In Dalcroze's *plastique animée*, the creativity level of the formation process is extremely important and not the final form of a work presented on stage. As the final artistic product is a

result of undertaken creative activities, it is closely associated with the process of educating performers. In contrast, the value of the process depends on the artistic imagination of the teacher. In these activities, a music interpreter's role is essential as the entire process is subject to inspiration evoked by his creative vision. Based on the *plastique animée*, performers' creative potential and their education's value might be evaluated. Thus, in Dalcroze's method, creating a movement interpretation of music is a special training of creativity, thanks to which skills are improved and performers develop personally. This is the core of his pedagogics.

Artistic activities that I undertake at the eurhythmics specialty focus on students' development, and their main aim is not performing on stage. During my classes, the program includes various forms and musical styles, which is connected to the curriculum. While working, I attempt to follow the key rule of Dalcroze's pedagogics, i.e. the integrity of education; hence, interpretations that I create are not formed separately from eurhythmics or solfège, but they are a result of actions that I undertake within those subjects.

Ways of Using *Plastique Animée* in the Theatre

A characteristic feature of the Theatre of Rhythm Katalog is performing movement interpretations of music, which originate in Dalcroze's *plastique animée*, but use expression relevant to the theatre. In these specific interpretations, content and symbols of a work of music (if a work contains those) are transferred, or meanings based on emotions and associations evoked under the influence of music are created. In the latter type of interpretation, the symbolic layer is created based on aesthetic experience and may be understood as an intensifying interpretation. However, it does not mean that movement does not express elements of a musical piece or that the musical expression is changed in such a relation. Work on *plastique animée* has some limits of creative freedom as indicated by Jaques-Dalcroze: "this corporal interpretation does not profess to render the complete thought of the master and to substitute an arbitrary mode of interpretation for the means of expression selected by him" (2000, p. 166). In a theatre interpretation of music, the extramusical meaning is somewhat an additional layer that shapes the meaning of the movement used in stage action. Thanks to that, the meaning of gesture becomes a fundamental part of interpretation – a vehicle for meaning.

Finding an original way of reading music is not easy because the creator, who moves in the labyrinth of interpretative possibilities, must find his or her way. In creating *plastique animée*, an analysis of a musical piece is necessary, and that is why it needs to be seen from several perspectives. Tomaszewski (2000), an author of the integral analysis, draws attention to the fact that in some analytical methods, the "medium" (score, musical and audio text), as well as its formal and textural features, become important. In contrast, in others, it is a program or symbolism built over the meaning what provides an opportunity to reach deeper layers of music within the context of theatre interpretation. According to this author, a musical piece is a vehicle for information that contains the composer's message directed towards the recipient. An integral analysis allows for complementing a formal and technical interpretation of musical poetics, recognising the work in its ontological fullness and relevant context, and a value area. Music is a form of communication that needs to be read both competently and creatively while taking cognizance of what the composer included between the sounds. Reading this symbolic code of music requires knowledge of symbolic speech (Polony, 2003). A musical message should be decoded and interpreted, and then during the process of creating *plastique animée* the piece's meaning should be translated into another material, i.e. movement, by using knowledge of gesture symbolism (Pasternak, 2018).

Work on directing theatre interpretations of music includes an in-depth analysis of nuances related to musical expression. A special training involving means of thespian expression allows for exteriorising internal experiences in movement and gestures. It is

worth emphasising that the *plastique animée* achieved in class might appear sufficient for developing students' sensitivity and creativity; however, it might seem incomprehensible for the spectator on stage. Conveying musical expression requires rich imagination and great skills in transposing musical expression into movement expression, so using suggestive thespian means is necessary. Such competencies are not trained within the eurhythmics curriculum because they require specialised training. Indetermination of contemporary music, which does not express emotions explicitly, is an additional challenge in this work:

The music of 20th and 21st century abandons formal patterns and focuses on unconventional means of expression; it does not provide the performer with unambiguous tips regarding ways of showing emotional content of the work. Openness stemming from the structure of these works does not create space dynamics and movement organization according to traditional order that was present in music based on major-minor system, either. Here, the musical structure is not built according to specific functional consequences, and thus, it does not allow for anticipating the musical passage, as well as it excludes receiving stereotypes. (Pasternak, 2018, p. 81).

Hence, interpreting contemporary music is apparently very attractive, but it requires a lot of experience. It is easier to concentrate the audience's attention on rich spatial and movement forms than to search the depth of statements resulting from symbolic reading of the musical piece.

During the 24 years of the theatre's activity, I interpreted a several pieces from the 20th and 21st centuries. Our program included pieces of Charles Ives, John Cage, Aulis Sallinen, György Ligeti, Arvo Pärt, Uri Cane, Max Richter, or Lera Auerbach; as well as Polish composers: Eugeniusz Knapik, Henryk Mikołaj Górecki and Paweł Mykietyn. Having the freedom to decide on the group's program, I choose pieces that, in my opinion, allow for conveying deeper content and touching upon universal themes, and then metaphorically present them.

Selected Performances of the Theatre of Rhythm Katalog

The most suggestive way of explaining theatre interpretations of music is by providing a description of particular performances. For this article, I chose two examples of *plastique animée* and a performance in which music plays the main role.



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György Ligeti's String Quartet No. 1, titled *Métamorphoses nocturnes*, is an especially interesting movement interpretation in my creative work. The piece was composed in 1954, right before the Hungarian Uprising of 1956, which was brutally suppressed by the Soviet Army. It was a tragic moment in the nation's history.

String Quartet No. 1 is a collection of characteristic variations without a specified theme, which is subject to various changes, and hence, the name "metamorphoses". The rule of contrasts is the basic factor shaping forms. A movement performance of the quartet presents considerable technical and expressive challenges. This early Ligeti piece is incredibly beautiful thanks to the depth of expressed emotions because his artistic vision was affected by strong feelings. Their wide scope is not easy to express in movement. Numerous twists in musical actions require advanced control of energy and great body awareness and acting skills. Rich techniques used by the composer to produce sounds (e.g., pizzicato, glissando, harmonics) make this piece extremely interesting regarding its colouring. The performance of passages based on the chromatic scale, ubiquitous in this piece, and numerous glissandi made me use a specially constructed ramp in my interpretation. The stage design inspired the ways of forming movements. My mental images involved climbing, sliding down, and making one's way arduously; they stemmed from the fact that the musical material suggested a vertical movement. Climbing, the leitmotif of this performance, suggested a symbolic reading of the piece.

The music's scope of emotions is incredibly rich because it is stretched over a wide scale of contrasting feelings. We can hear parodies of dances in the music – melancholic twists are mixed with brisk folk dances, chimeric waltz or energetic march. The music consists of sudden mood changes, and while breaking the logic of a formal passage, it creates a specific kingdom of the absurd, which in my opinion perfectly reflects the absurdity of the time and place where the composer lived. Ligeti was averse to openly program and illustrative music; however, he did not oppose music-provoking associations. Although Ligeti's Quartet No. 1 is not a program piece, it is extremely theatrical. The abundance of content provided by this piece, together with the context of when it was created, forces the recipient – interpreter to include these in their own artistic communication. In my interpretation, the piece expressed a psychological study of human nature in the face of a fight for freedom. A fierce dialogue between four performers on the ramp gave meaning to movements, which depicted various situations – a gritty struggle for liberation, and desperate resignation. A significant role in this kind of reading music was played by various means of expression inspired by the theme and stage design that allowed for metaphorical presentation of the stage action.



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Another example of theatre plastique animée is an interpretation of Arvo Pärt's piece titled *Fratres*. This piece can be interpreted as a composition with a theme and seven variations. Arvo Pärt created a unique compositional style by using his own invention - the tintinnabuli technique, which he used in this piece. This style is based on absolute simplicity: triads and diatonic sequences. The tonality in his composition is stripped of its traditional meanings and functions in the major-minor system. *Fratres* composed for a string quartet is characterised by the statics of the melodic passage. It is a special composition that combines inner tension with the calm, expressed in musical meditation. The piece's slow pace and little diversified rhythm make the musical time flow here more slowly than real-time. The contemplative nature of the music gives the impression that the flow of time is slowing down. The title, whose meaning is brotherhood, was a key creative inspiration. In my interpretation, it was a special study of gesture and its symbolism. Spare and rich expression gestures between two performers were based on symbolic meanings and deep emotional message. A characteristic feature of this quartet is the ever-increasing expression that returns to the starting point through the energy course's gradual fading. Thus, in every subsequent variation, the relation between the performers is transformed. As a creator and performer of plastique animée, I experienced an extraordinary state of immersion in this hypnotic music.



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Apart from theatre interpretation of contemporary music, the Katalog Theatre's creative activities also include original performances, in which music plays the leading role. Those works are created as a result of improvisation, which is the foundation for the performances. *Emil's Lab* was the last performance of our theatre, and it was presented during the Fourth International Conference of Dalcroze Studies at the Academy of Music in Katowice, Poland, in 2019. The performance which I directed and for which I wrote a script, was inspired by Emile Jaques-Dalcroze's philosophy on music and education. It was an attempt to look at Dalcroze practice at his institute in Hellerau from 1911 to 1914. This place became a kind of "Laboratory of the New Life," where his method's pedagogical and artistic ideas crystallised and in which relations with outstanding artists of that time played a significant role. In our performance, we looked at this special time with a longing for those ideals and sense of humour resulting from a century's distance.

Working on the performance, in which an Italian pianist – Adalberto Maria Riva – played Monsieur Jaques' role, was an incredibly creative artistic adventure for all of us. Thanks to his participation, we could listen to numerous piano pieces of Jaques-Dalcroze; however, our performance also included pieces by other composers. When creating a performance about Dalcroze's activity in Hellerau I could not omit an important thread of *Orfeo ed Euridice's* reformatory performance, an opera composed by Christoph Willibald Gluck. *Plastique animée* to famous *The Dance of the Furies* was a key scene in our performance. Of course, we know how that scene looked in Dalcroze's performance only from his students' descriptions; I did not aim at recreating that idea. Appia's stairs were presented as multimedia, whereas real stage design was their continuation.

Emile's Lab could never be realised so fully, i.e., with Dalcroze's music played live, quotes from his books, and even fragments of his manuals, without consent for use. We owe such a shape of the performance to the kindness of his granddaughter – Martine Jaques-Dalcroze – who gave her consent to perform the pieces and provided many interesting photographs from a private archive. Having access to such wonderful material, I decided to collaborate with pedagogues and students of Video Games and Virtual Space Design Specialty at the University of Silesia, Poland. They creatively used Paul Thévenaz's drawings from original Dalcroze's manuals and brought characters to life thanks to animations. I believe that multimedia creatively enriched the visual layer of our performance.



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Conclusion

When I started my education in Dalcroze eurhythmics, I was taught that *plastique animée* should not include extramusical contents, although I have felt the need for such expression. Moreover, Dalcroze's works contradict this theory. Many short spatial and movement forms directed and composed by him also had program titles: *Narcissus and Echo*, *In My Garden*, *Two Forces: Evil and Good*, and *The Singing Flowers* (Mieczysława, 1963), which indicates the need for using extramusical meaning. We learn from his students that in order to enrich movement expression he introduced exercises related to acting techniques (Paszowska, 1965). Ewa Lebecka, who studied in Hellerau, claims that Dalcroze used a different type of movement improvisations within the scope of plasticity of movement: "Those were pantomimic etudes whose aim was to present various feelings and emotions, e.g., fear, strength, going towards the light, etc." (Lebecka, 1989, p. 71). Such exercises resemble acting etudes to music, whose main aim is not a performance of musical nuances. The specificity of Dalcroze's creative activities indicated that he was an active theatre creator – a director, a stage arranger, a music composer, and even an author of texts for performances; therefore, the totality of such experiences surely affected his pedagogical work. Undoubtedly, his contacts with theatre reform representatives, Adolphe Appia or Konstantin Stanislavski, were an inspiration for his stage performances. Dalcroze met the Russian director while showing his work in Hellerau in 1911. The following year he went to Russia, where he performed in Stanislavski's Moscow Art Theatre; Dalcroze also presented his achievements in Mikhailovsky Theatre, where he probably met Vsevolod Meyerhold. As a consequence of that journey, both Stanislavski and Meyerhold started to use eurhythmics in their training programs. Obviously, Dalcroze searched for new means of expression in theatre and relied on subordinating all theatrical work to music, and he consequently realised that idea. Achievements in eurhythmics affected his performances by making actors more musical and theatrical space more plastic; together with light, they were meant to highlight the natural expressivity of body movements. In his music interpretations, he used thespian means of expression, stage design, stage light, and extramusical content, which resulted from the titles he gave to music.

Although performances of the Theatre of Rhythm Katalog are given according to assumptions of Dalcroze's *plastique animée*, it should be admitted that appealing to our original

associations, which are created based on musical emotions, exceeds Dalcroze's concept. Tomaszewski (2000) would classify such realisations as intensifying interpretations, whose features go beyond the composer's intentions. Here, music is a script around which a keynote of stage activities is built. The essence of those interpretations is more than visualisation of music resulting from an analysis of a musical piece; the message is the essence. Being an author of those performances, I do not use my own title for my interpretations, but thanks to that, I leave room for the audience to have their own mental images.

Currently, different trends in interpreting Dalcroze's *plastique animée* are visible. However, I consider abandoning the unity of music and movement dangerous. I believe that the lack of this feature might cause a negative assessment of creative activities, and consequently, classify them as poor dancing and send them into musical banishment.

Dalcroze's idea of music and movement unity, which we have been cultivating for 24 years, is the creative source of the Theatre of Rhythm Katalog. The best way to evaluate the quality of our program is to become acquainted with films showing the theatrical inspiration for music described in this article. We kindly encourage all those interested in our activities to visit our website: www.teatrkatalog.pl

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Reframing Space in Networked Practice – a Chat from the Sewing Box

Hanne Pilgrim, Adrián Artacho



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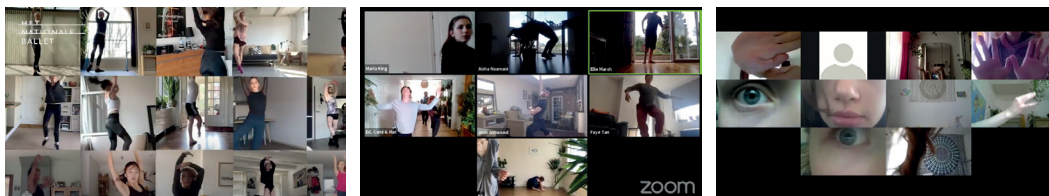
Adrián Artacho is currently a PhD candidate at the University of Music and Performing Arts Vienna, researching the use of technology to enhance performer capabilities. He is an active performer of live electronics, either solo or in different configurations, including visuals and a self-constructed musical instruments. Besides his purely artistic work, Artacho has developed several science communication projects on behalf of the University of Vienna, including the “Sounds of Matter” international composition competition. Additionally, he is artistic director of the arts collective “Neues Atelier” and founder of the dance companies “Tanz.Labor.Labyrinth” and “SyncLab Tanzkollektiv”.

Since the beginning of the global pandemic, higher education institutions and artists all over the world have embraced distance learning and virtual meetings as more or less provisional solutions. In the case of eurhythmics education, everyday practice had to be adapted overnight – quite a challenge for a discipline based on body work, live music making and social collaboration. Almost one year into this situation, it is time for us to evaluate our experiences in networked eurhythmics practice, not as a lesser alternative to traditional (co-located) one, but as a highly expressive medium in its own right. In particular, we explore different ways to articulate the shared virtual space and reframe its limitations as available affordances for artistic expression. This article presents the preliminary results of the ongoing artistic research project “Social d[ist]ancing” at the University of Music and Performing Arts Vienna.

Depuis le début de la pandémie mondiale, les universités ainsi que les artistes du monde entier ont adopté l'enseignement à distance et les réunions virtuelles comme des solutions plus ou moins provisoires. Dans le cas de l'enseignement de la Rythmique, la pratique quotidienne a dû être adaptée du jour au lendemain - tout un défi pour une discipline basée sur le travail corporel, la création musicale collective et la collaboration sociale. Près d'un an après le début de cette situation, il est temps d'évaluer nos expériences dans la pratique online, pas comme une moindre alternative à la pratique traditionnelle (colocalisée), mais comme un médium d'une haute expressivité lui-même. En particulier, nous explorons diverses méthodes pour articuler l'espace virtuel partagé et de repenser ses limites comme des nouvelles possibilités d'expression artistique. Cet article présente des résultats préliminaires du projet de recherche artistique «Social d[ist]ancing» à l'Université de Musique et des Arts du Spectacle Vienne.

Out of Necessity: Networked Collaboration

In the early 2020, the global COVID-19 pandemic caught the world by surprise. In the performing arts, the social distancing measures adopted by most governments led to the massive cancellation of events, festivals and projects in the foreseeable future. Some higher education institutions reacted quickly and managed to transition into virtual classrooms in record time, while others came up with all sorts of social distanced formats to keep their students engaged. In the particular case of eurhythmics education, everyday practice also had to be adapted almost overnight—quite a challenge for a discipline based on body work, live music making and social collaboration. Paradoxically, out of the struggle that results from the restrictions in movement and social contact, a particular kind of collaborative artistic practice is flourishing; one that relies on webcams as windows into a shared virtual collaborative space.



From left to right: dancers of the Dutch National Ballet, the National Dance Company of Wales performing 2067: Time and Time and Time, and Prof. Hanne Pilgrim's students creating together a piece inspired by Anton Webern's Six Bagatelles for String Quartet, Op. 9

Networked Eurhythmics Practice: Videoconference as Medium

One year into the pandemic, the collection of software applications and online tools that have been re-purposed by performers, dancers and musicians is rather large and diverse. Some seek to simulate the conditions of traditional (co-located) rehearsal while

others enable quick and productive collaboration via internet. These tools (including some developed ad hoc over the last months) come with their own set of strengths and limitations, but geographical location is not one of them. As an illustrative example of this trend, the National Dance Company of Wales (Myhill, 2020) recently used the currently popular *Zoom* videoconferencing application to reconnect its performers “across time and space”, while “re-imagining mid scale dance work for small spaces” (ibid.). During the first lockdown, teachers of the department of Music & Movement/Rhythmics (MMR) at the *University of Music and Performing Arts Vienna* navigated the problem of music-related dance practice with their students from an initial asynchronous approach—with individual video assignments—towards a more interactive networked practice using videoconference tools. Together with their students, they created a body of music related choreographic work that delves into the idiosyncrasy of the webcam language (Pilgrim, 2020). Not only does this approach explore the aesthetics of this singular medium (Christian, 2011), but it is also a transformative process that encourages the participants to re-examine the fundamental conditions for group creativity and artistic collaboration.

D[ist]ancing Together

With the aim of developing effective strategies for videoconference-based eurhythmics practice, Adrián Artacho and Hanne Pilgrim decided to put forth a transdisciplinary research effort on the topic of networked co-creation. The resulting artistic research project “Social d[ist]ancing: the development of a networked artistic practice out of confinement” started in September 2020 with six graduate eurhythmics students as participants, dance scholar Mariama Diagne, and the support of the Artistic Research Center (ARC) at the *University of Music and Performing Arts Vienna*. Structured around six case studies –each featuring a different mode of intermedial transformation– and making only use of freely available software as a principle, the project has so far yielded useful insights on the limitations of the medium, while at the same time raising questions about networked artistic practice: Does the concept of “reconnecting performers across time and space” keep its promise? In which ways (if any) are these virtual rehearsals equivalent to co-located ones? What is unique about them instead? In which ways does this circumstance determine the artistic output? And most crucially, how can these limitations be reframed to add value to eurhythmics practice?

Reframing the Shortcomings of Videoconference

The mediation of videoconferencing software has a distorting effect (Al-Samarraie, 2019) in the perceptions of time, space, effort and shape-parameters we routinely use to conceptualise action in eurhythmics practice. The perception of one’s bodily effort, for example, becomes distorted by the combination of the webcam perspective, orientation and, a subtle yet noticeable, visual delay. This pervasive latency of the system (latency in bodily/corporeal interaction, latency in acoustic feedback and verbal communication) distorts also time perception, which itself affects performer interaction abilities in different ways. Performers can no longer rely on kinesthetic responses from their collaborators; instead, they need to draw a shared sense of time from the perceived movement on the screen (acceleration, slowing down and freeze have the effect of compressing, expanding or stopping the flow of time respectively) as well as symbolic representations of time such as clocks and countdowns (Ghafurian, 2020). The perceived flow of social interaction is also heavily influenced by contingencies such as extended waiting times (often attributed to technical mishaps such as unstable network connections, unreliable audio or participants disappearing from the conference) or fixated attention on the computer screen (which itself limits the available bodily positions). The aggregate effect of these factors tends to hinder the flow of interaction,

causing frustration and the perception of a slacking workflow. It is also the case, however, that these limitations can be reframed as a means to articulate the shared virtual space differently.

Articulating the Virtual Space

The constraint most noticeable in a videoconference-centered setup is, perhaps, the spatial one. In our networked eurhythmics practice we first broke down the constraint into relevant components, and then put them side by side with the novel affordances each of them creates. A networked rehearsal situation can therefore be thought of, not as a lesser rehearsal instance, but one of a different kind altogether. The newly afforded possibilities determine the qualities of the artistic output in a classic case of how the medium determines the message (McLuhan, 1964). What follows are some examples of how we used these new affordances to articulate the shared virtual space—the videoconference in this case—beyond its intrinsic limitations.

When participating in a videoconference, interaction with other performers is strictly restricted to the computer screen, which consumes all the performer's attention (Ghazal, 2015). The physical space around the participant is represented in the screen, yet detached from the shared virtual space of the videoconference application. This duplicity between the performed action and its representation (as captured by the webcam) is perceived by the performer as a strange form of visual counterpoint, modulating her subjective experience. This subtle distortion in self-awareness becomes a hugely influential factor, drastically shaping the artistic output. Moreover, the performer is afforded a new virtual space to interact with: the composite image of all video participants in the gallery view. Considering the inescapable tiled structure of this newly acquired gallery space, a permanent shape with no depth of focal point, performers operate in three distinct spaces which they can access playfully in a polyphonic manner: the gallery (interaction) space, the physical space around them and their individual webcam space.



Figure 1

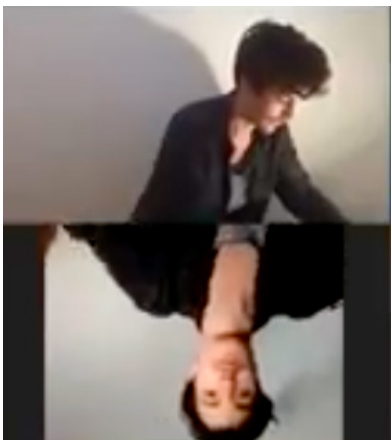


Figure 2

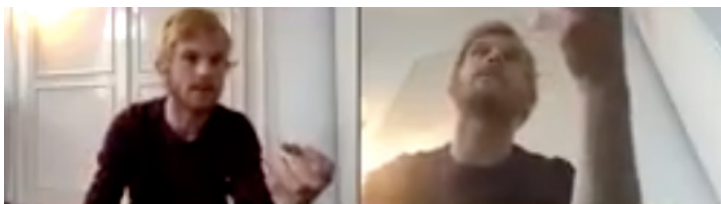


Figure 3

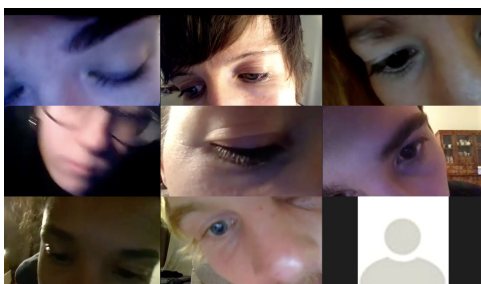


Figure 4, Screenshots by Adrian Artacho/ Hanne Pilgrim

Example 1. The performers are moving their faces towards the webcam in order to devise a collective 'eyebrow-phrase' in the tiled structure of the gallery. This gesture presupposes a movement of the whole body approaching the camera. The actions in the non-virtual space embedding the performers (beyond the partial area captured on camera) can be perceived as a contrapuntal third voice; in a given moment, the performers join the video conference with an additional second device (a smartphone), hence rendering their entire body movement as the third voice visible. (see also <https://sociald-ist-ancing.blogspot.com/p/pilot.html>)

In the context of a videoconference-centered performance, the mosaic-like structure of the gallery becomes the *only* available interface with the audience. As a consequence, the physical space surrounding the performers (beyond what is actually captured by the cameras) loses all relevance. This circumstance requires the performers to actively ignore their environment, which contributes to the feeling of strangeness and disconnection. The own image, permanently mirrored on the screen, dominates the subjective experience, drawing nearly all attention to itself. As the performers engage in interaction, a general feeling of vague irritation ensues: they now need to actively ignore their surroundings *and* their own image on the screen, too. Notwithstanding, this heightened awareness of the own image can also be used to our own advantage: where ample movement is limited, fine micro-gesture control makes a different –closer– mode of interaction available.

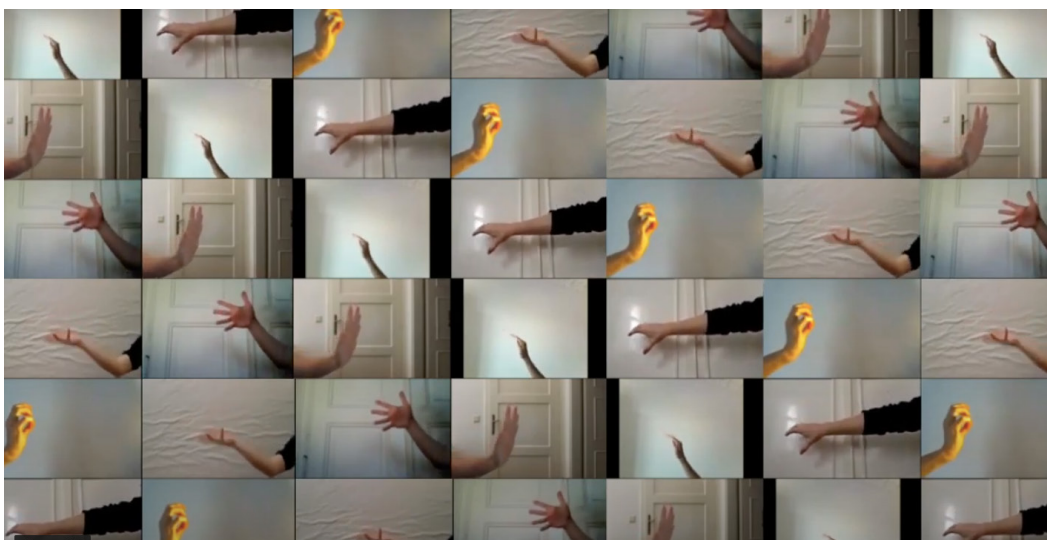


Figure 5, Screenshot A. Artacho/ H. Pilgrim

Example 2. In this example from our first Case Study (*Perilous Hands*), performers used micro-gestures as building blocks for a collective movement score. Repetition in the gallery space provided a certain visual rhythm, which encouraged to explore a relatively small set of gestures in detail. (See also website at the end of the article)

As the visuo-motor self-control gets heightened by the visual feedback coming from the own webcam, the perception of ‘closeness’ to any given participant gets proportionally diminished. Interpersonal distance is replaced by the two-dimensional relationships of the video participants in the application screen. Geographical distance becomes an abstraction, merely a grid line on the edges of our video image. This design convention of most videoconferencing software can nonetheless be used to articulate interaction as well, as in the example below.



Figure 6, Screenshot A. Artacho/ H. Pilgrim

Example 3. Performers in the Case Study explore the illusion of closeness by engaging in one-to-one interaction across neighbouring video images. Awareness of one’s own position in the grid is, as a matter of fact, abstract and not self-evident. With some practice, though, the results can be quite stimulating and fun. The position of a given performer in the grid, the contact edge with neighbouring participants, the use of the two-dimensional metaphor of the screen (participants looking in a particular direction, suggesting something is there about to happen, for example), etc. are all examples of affordances granted by the videoconferencing tool. (See also website at the end of the article)

In contrast to physical space, webcam space is *bounded* (its boundary being the contact edge with neighbouring participants in the videoconference), *reduced* (only a fraction of the actual space is shown) and –to the performer at least– feels rather *unreal*. Despite the latency-induced strangeness and the disconnect with the surrounding physical environment, the camera provides interesting new affordances which would be unavailable in co-located eurhythmics practice; visual aspects of any individual performance can be controlled independently from one another, for example. From the perspective of the camera to the light quality; from the choice of a specific background to the use of any number of elements (real or otherwise) as props, the visual language of the webcam provides vast expressive possibilities, particularly when combined with the other webcams as in videoconference-centered eurhythmics practice.

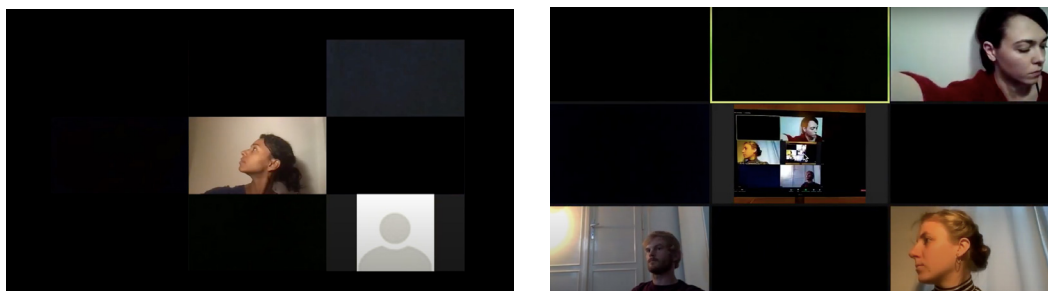


Figure 7 Figure 8, Screenshots by A. Artacho/ H. Pilgrim

Example 4. In these excerpts from a networked eurhythmics session, participants explore the video affordances of the webcam. Specifically, they attempt to control the visual flow of the piece by forcing the viewer's attention toward specific tiles at a time. By manually obscuring the view (blocking the camera with the hand), performers drive attention to the active (not blocked) tiles, in that way steering the viewer's gaze and its rhythm (how long the gaze is allowed to dwell in a given area of the screen before tiles disappear and another one pops up in a different place). (See also website at the end).

Conclusion: Shaping the Future Work

At this point in our research, we are excited about the expressive possibilities of networked practice waiting to be unearthed, and are already working on the design of new technical applications that address some issues that arose during our working sessions. It is to be expected that more specific applications –together with finer strategies– may help mitigate the frustration over the shortcomings of videoconference as a tool, and eventually enable better remote collaboration. The examples presented in this article are in no way meant to be exhaustive, but to spark a stimulating discussion in the eurhythmics community as to how to move our practice forward beyond the horizon of the COVID-19 crisis. We are convinced that there is value to be found in networked artistic practice –not just as a lesser alternative to traditional eurhythmics practice– and will continue to explore the affordances of videoconference and similar media as means toward artistic expression.

Supplementary video material is available on the project's website:
<https://sociald-ist-ancing.blogspot.com/p/fier.html>



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Pnoe, the Performing Body in a Synthesis of Music and Movement

Vasiliki Psyrra



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Vasiliki Psyrra is an accordionist, music teacher and performer. She studied accordion with Prof. Konstantinos Raptis at the University of Macedonia Thessaloniki. In 2015 she completed successfully her *Master of Music Elementare Musikpädagogik/Rhythmik* with Prof. Marianne Steffen-Wittek at the University of Music Franz Liszt Weimar. Immediately thereafter she has been teaching performance, eurhythmics and elementary music pedagogy at the same university and since 2019 she teaches also music and movement at the University of Erfurt. She collaborates with educational institutes in Germany and Greece for various seminars and programs and she has presented performances and lectures in many European countries.

In performance art the body is used as a multifaceted medium; it interacts with the audience, it reflects social, cultural and political realities, it emits meanings and takes on different interpretations, it explores individual identities and traces back roots. This article explores the different aspects of the body in performance art and connect them with the body in eurhythmics. The article is based on a performance called Pnoe. The performance focuses on the body as the primary medium of the interaction between music and movement and presents the creation process inside a synthesis of music and movement.

Dans l'art de la performance, le corps est utilisé comme un médium aux facettes multiples ; il interagit avec le public, il reflète les réalités sociales, culturelles et politiques, transmet des significations et prend différentes interprétations, explore les identités individuelles et en retrace les racines. Cet article explore les différents aspects du corps dans l'art de la performance et les relie au corps en Rythmique. L'article est basé sur une performance appelée Pnoe. Cette performance se concentre sur le corps en tant que moyen principal d'interaction entre la musique et le mouvement, et présente son processus de création dans une synthèse de musique et de mouvement.



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The purpose of the performance “Pnoe” was to embark on a search for the fundamentals of eurhythmics; a journey or a return back to the primary ingredients of the connection between music and movement. Hidden somewhere deeper there was also the desire to find those ingredients in contemporary times and also approach it from different principles. Development of this work took the form of a research performance, which involved somatic practices and physical action aiming to enrich the long tradition of music and movement with today’s perception of the body in performance art. The performance “Pnoe” raises a number of questions on the issue of body as performance medium in eurhythmics or in Greenhead’s terms (2009), in the realisation of a musical composition in movement (p. 37).

For an art historian it is especially challenging to provide a meaningful definition of performance art and its boundaries and perhaps even more difficult to attempt a retrospective of this artistic form. Indeed, performance does not offer itself to easy classifications, as its

nature does not allow for clear distinctions. An interesting attempt to define the term can be found in the Magazine of the Irish Museum of Modern Art (2015), whose definition includes the most important lasting aspects of performance:

Performance art is a form of arts practice that involves a person or persons undertaking an action or actions within a particular timeframe in a particular space or location for an audience. Central to the process and execution of Performance Art is the live presence of the artist and the real actions of his/her body, to create and present an ephemeral art experience to an audience. A defining characteristic of Performance Art is the body, considered the primary medium and conceptual material on which Performance Art is based. Other key components are time, space and the relationship between performer and audience. (p. 4)

To supplement this interpretation, one should also consider the aspect of Performative Art as a social and aesthetic manifestation founded on everyday practices. As an art form *may be coexistent with the human species* (Schechner, 2003, p. 295), which designates, in its own artistic form, a scenic narrative by mixing together the perception of reality, events, and the artist's own self-representation (Klein & Sting, 2005, p. 13). Through this scenic, performative praxis, a conversational exchange is staged between 'Mode' and 'Form' (Klein & Sting, 2005, p. 10). The 'Mode' is characterised by polysemy; it obtains through 'Form' a clear and meaningful definition. An exciting adjective used to describe performance art is *anarchic* (Goldberg, 2011, p. 9). Every artist can formulate their own aesthetics, has the privilege to redefine their art, to use every possible medium or material and, moreover, to choose freely the space, time and way of action. RoseLee Goldberg (2011) writes that "performance has been considered as a way of bringing to life the many formal and conceptual ideas on which the making of art is based" (p. 7). But it's not only the artist who defines the anarchic character of performance, but performance itself as an art expression. According to Nathaniel Stern (n.d.) "since the inception of Performance Studies, performance has been labelled *processual*, *transportative*, *transformative*, and an *activating force or energy*" (p. 1). In particular, performance has no concrete genre. By genre we classify the different art forms: music, dance, theatre, literature, poetry, painting, architecture or media; performance can be any of them or a combination of them all. Also pertaining to performance is the fact that, the moment we try to provide a more concrete definition of this form of artistic expression, a performance work will appear that nullifies or alters this very definition. From Futurism, Dada and Bauhaus to Happening and Fluxus, from Modern Dance to Dance Theatre, from stages and museums to the internet, performance was and still is a fluid, live organism that refuses to, or just cannot stay the same.

Since the body has been identified as the point of contact of the different artistic performances, let's observe how bodily functions define the *canvas* of a performance. Ever since the times of ancient Greek theatre, the artist's body does not convey exclusively the physiology of its existence (torso, head, hands, feet, face etc.), but also all the possible differentiations in its appearance (forms, grimaces, mimic, articulation etc.), its shaping and transformation abilities (muscle contractions, direction of movement, kinesiological deformations, voice alterations, etc.), and the exploration of its limits. At the same time, it serves as a communication and perception medium through its sensory functions. Rudi Laermans und Carine Meulders (2009) characterise those abilities along with its inabilities as the *Potentials of the human body* (p. 282). Through performance, the body is able to "identify [...] themes central to the production, reception and interpretation of art, as well as the wider cultural, political and philosophical phenomena that inform it." (Sally, 2009, p. 7). Those boundless perspectives of the body may appear at first to present the body as a prime material for art; in reality they manifest body as a *generator of art* (Laermans & Meulders, 2009, p. 284). Even though this description from Laermans and Meulders is posed as a question, it represents the truth insofar as the body gives birth to sounds, images and movements.

Bearing this in mind - the image of giving birth - one refers inevitably to the duality of the body's existence which has concerned artists in both an aesthetical and philosophical level:

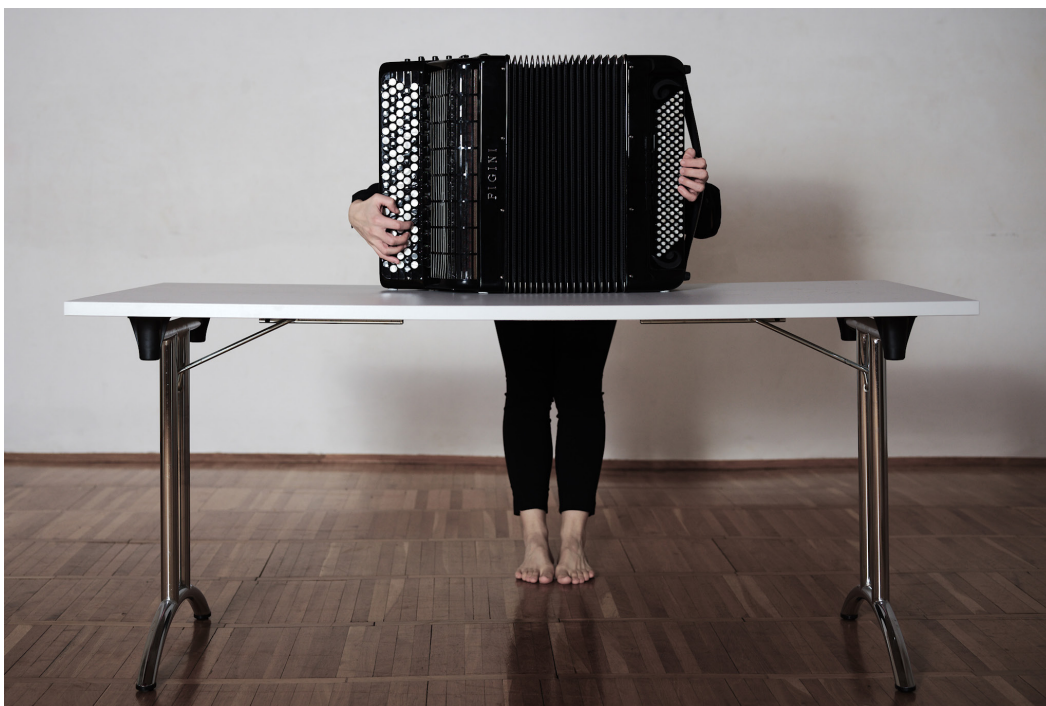
“Humans have bodies and are bodies” (Schuhmacher-Chilla, 2013, p. 1). There exists a physical and biological body, which enables humans to feel and touch the world but there’s also a mental body which aggregates empirical knowledge and, with its kinetic and sentimental function, forms humans’ perception of the world. This duality in observing the human body has been the object of interpretation not only by varying philosophical schools or systems, in their effort to understand the mystery of human existence, but also by various artistic ways and methods, in order to help the artist to find their artistic identity. Among those numerous interpretations, one should mention the *body-schema* of Maurice Merleau-Ponty, the internal and external body in Konstantin Stanislavsky’s *psychotechnique*, the *Explicit Body in performance* of Rebecca Schneider or the *Implicit body as performance* of Nathaniel Stern. Thus the whole purpose of the pursuit of “corporeality” in (or as) performance as well as the exploration of the physical and mental functions of a performer’s body consist in seeing, reading, listening, feeling the body as another narrative, as the code to identify and express existence.

The performance “Pnoe”, however, does not focus only on the body as a medium of expression and narration, but also as the primary factor in the exchange between music - *sound* - and movement - *kinesis*. For Jennifer Parker-Starbuck and Roberta Mock (2011) the term ‘the body’

is itself problematically generic and its use varies across disciplines and practices; moreover, boundaries are often porous when researching bodies and performance. We consider certain researchers to be ‘body-centered’ because their enquiries - whether from a performance - making, spectatorial or historical perspective - are provoked by and increase understanding of particular bodies (p. 211).

So, for this research performance, the main approach is not to explore *what* the body is in a eurhythmics performance or *how* the body moves but rather to question *who* is the body. Émile Jaques-Dalcroze based his method on observing the body and its tendency to react to music through movement; this is the medium of expression and representation in eurhythmics. Within this innovative framework that redefined the relationship between music and movement, the human body stands as the original instrument that can move and make music. Dorothea Weise (2019) notes that hearing and moving as a kinaesthetic experience or as something akin to a *plastique melody*¹ should combine the identification of the musical rhythms with the feeling of the arranged passage of time (p. 115). A sound, a rhythm, a melody can drive psychological and physical agitation and it can become a perception (Weise, 2019, p. 76). This idea soon developed into an understanding of the intrinsic connections between movement and music and the origins of music in the body itself. In this case, the body in eurhythmics operates as an ontological factor that transforms music and translates sound into movement (and vice versa), thus taming the parameters of space and time.

1 Jaques-Dalcroze 1907, quoted in Zwiener 2008, p. 237, in: Steffen-Witteck, Weise & Zaiser, 2019, p. 115



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As a point of departure for this research performance - posing the questions on 'who' is the body in a music and movement composition – an exploration was started around the physical and the psychological existence of the performer in such composition. An important source of inspiration for the performance "Pnoe" was the dance theatre piece "Primal Matter" (2012) by Dimitris Papaioannou. Papaioannou has been described as a visual artist, dancer, performer, choreographer and director. The body in Papaioannou's works is subject matter and, in his own words, "I conceive of the human body as a battlefield: I am trying to shatter and then reassemble it".² For his work "Primal Matter", Dimitris Papaioannou embarks on his own creation process without backdrops, without special lighting, without music, taking along only the absolutely necessary materials. The work "Primal Matter" is an optical illusion of two isolated bodies on stage, which initiate a journey of exploration that aims to reconcile physical existence (body) with second nature (soul). Papaioannou reminds the audience "that the human body, operating under a certain spectating condition can and will suffice—to say the least—as primary material (or primal matter) to perform a single, "naked" idea as the structural element of a performing art event" (Delikonstantinidou, 2014, p. 227).

The idea of two bodies on stage, the creator and the creature, the duality of physical existence (in the form for the body of the performer and that of their musical instrument) and second nature (soul, sound and kinesis) is also the theme of the performance "Pnoe": A *creation process* for music and movement; two bodies - the performer and the accordion, two bodies that breathe together as one; music and sound that you hear through the movement and movement that you see through the music. To answer the *Who*-question, consider the body in performance "Pnoe" as a present corpus within a creation process. The body refers to the holistic wholeness of performer and musical instrument as one body, which affects and leads the *sound* and the *kinesis* of the performance.

2 qtd. in Guatterini 2015. In: Delikonstantinidou, 2014, p. 227

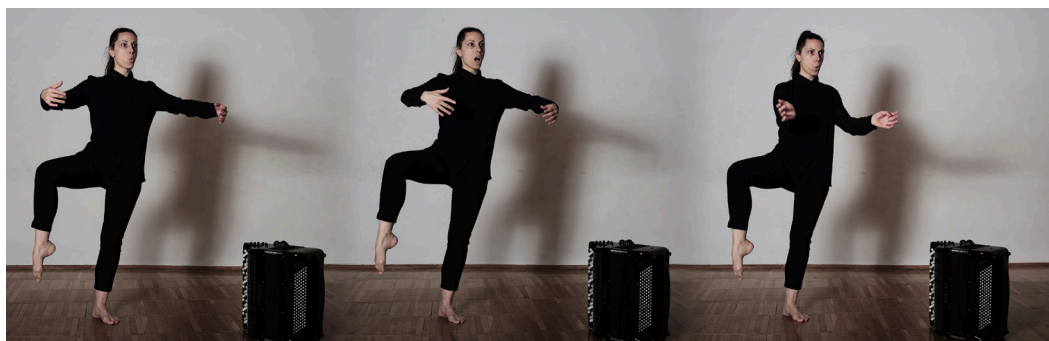


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Having answered the who-question in a theoretical context, there is now an open space to explore the possibilities of that idea within an empirical estimation. Through somatic practices, the performer can perceive and discover their *new* body. Starting from a balanced state, they are encouraged to pay attention to body sensations emerging from within and to move slowly and gently to gain a deeper awareness of “the self that moves”.³ Beaudoin (1999) identifies six elements of somatic learning: *doing movement, modifying posture, coming back to sensation (i.e. away from cognitive reflection), being attentive, letting (themselves) go, developing a quality of presence*.⁴ The next step is to formulate a performing narrative. At this point, it is fascinating how the methods of Émile Jaques-Dalcroze and Konstantin Stanislavsky connect. Both have created systems of analysis and instruction in physical performance which develop voice and movement patterns that stimulate emotional memory and internal reactions. The elements from Stanislavsky’s ‘System’ could assist the eurhythmics performer in order to create a unique *inner Experiencing* (including truth, action, imagination) and *outer Embodiment* (including tone of voice, tempo-rhythm, physical movement (Whitehead, 2019, p. 17).

The outer element that connects the two bodies and represents the link factor in this music and movement synthesis is *pnoe* - the breathing. The accordion is a musical instrument that moves, breathes and sounds. The performer identifies him/herself with the accordion, which reciprocally also assumes the role of creator. This relationship is constantly reversing, and both bodies become ultimately the same person. This image is represented by music and movement not through imitation, but through production and reproduction of the human and instrumental kinesis and sound. The performer and the musical instrument can breathe in and out because they are one within their bodies. The movement or the sounds of the accordion are adopted by the performer and vice versa. Breathing appears again and again as the leitmotif during the performance. No single body can exist without breathing - in this case this is true also for the body of the accordion. Improvisational elements are distributed throughout the performance: Inhalation and exhalation, wind, breath and whisper noises, whistles and vocal sounds. Voice improvisation gives a spontaneous emotional character

to the movement and the instrumental playing in order to create the *freedom of expression* (Ring & Steinmann, 1997, p. 124) for this performing body.



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All these diverse theoretical and practical approaches to the concept of body in performance art have contributed to an extraordinary, transformative experience of music and movement. This experience reveals how to step outside of one's self and hear, feel, see, move, connect to, and express, the performing body and subsequently, to let oneself be enchanted by this primary creator of music and movement.

The performance begins and the performer first prepares space and time.

See outside

Person – Body

How – Where – When – What – WHO

See inside

Sound – Kinesis – Spirit

Feel

Hear

See

Move

Say

Connect

Birth

Me + Accordion

Create a narration / Follow the narration / Create a new one

The body moves frontally or diagonally to the audience and gets its new shape

expand – close

spread out – turn

close – sink

spread out – crawl

close – rise

spread out – fall

close – old up

The sound and movement of the accordion follows the same pattern

pull up – pull down

pull up – chain together

pull up – storm
 pull up – hold
 pull up – climb
 open – be silent
 close – fold

Follow the breath
 Be the breath
 Breath

The creation and the exposure of the performing body in a synthesis of music and movement.

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There will Never be Just One Answer On diversity of artistry in eurhythmics

Zita Bucher, Barbara Dutkiewicz, Martina Jordan,
Alexander Riedmüller, Verena Zeiner



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In May 2018, eurhythmics practitioners from five European countries, who are working artistically in this and related fields, gathered for a few days to explore the following questions: How does eurhythmics influence our artistic work? What is its zeitgeist? What paths are we on? This article will give an insight into the individual approaches to our artistic work and further reflect on how eurhythmics is interweaving with it. Participants of the 2018 encounter were Zita Bucher (CH), Barbara Dutkiewicz (PL), Emilie Groz (A), Martina Jordan (SE), Alexander Riedmüller (D), Linda Schewe (D), Barbara Schultze (D), Verena Zeiner (A).

En mai 2018, des praticiens de Rythmique de cinq pays européens, qui travaillent artistiquement dans ce domaine et dans des domaines associés, se sont réunis pendant quelques jours pour explorer les questions suivantes : Comment la Rythmique influence-t-elle notre travail artistique ? Quel est l'esprit de son temps « zeitgeist » ? Dans quelles directions allons-nous ? Cet article dresse un aperçu des approches individuelles de notre travail artistique et réfléchit davantage à la façon dont la Rythmique s'y imbrique. Les participants de cette rencontre de 2018 sont Zita Bucher (Suisse), Barbara Dutkiewicz (Pologne), Emilie Groz (Autriche), Martina Jordan (Suède), Alexander Riedmüller (Allemagne), Linda Schewe (Allemagne), Barbara Schultze (Allemagne), Verena Zeiner (Autriche).



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Our gathering at Akademie der Kulturellen Bildung Remscheid¹ happened in a gap between international conferences. The starting point was our need to exchange our experience and thoughts about the artistic side of eurhythmics. Unlike the big gatherings with richly filled schedules and planned activities, this was an occasion for improvised excursions into the artistic universe of each participant.

We came to Remscheid Academy with neither prepared workshops/performance nor a final product in sight. In fact, our encounter could be regarded as an improvised performance in itself: put together eight eurhythmics practitioners, give them five days and see what happens. We started out giving each other a comprehensive insight into our artistic practice, through listening, questioning and through practical experience on the spot. Apart from our presence, this was the capital we had at our disposal – an open amount of time and space.

One of us could say “I’m fascinated by slow motion” and that made us go for a really slow walk through the village. Or rather, to be precise, the 150 metres we accomplished before the lunch bell rung. The walk then continued another day, as we went to the centre of Remscheid, where our slow walk cut right through the hectic activities of the Main Square’s Saturday Market.

Although we recognised commonality in our approaches to create, we also saw the diversity in our respective artistry and artistic expression. The following texts offer insight into the artistic projects and topics that each of us have, and in some cases, are still working on.

Cowbells

Zita Bucher, Switzerland

The sound of the cowbells has kept me busy in my latest artistic projects. That sound reminds me of my childhood – lying on the ground and smelling the fresh cut grass, closing my eyes and listening to my surroundings. I experienced a really deep sense of tranquillity and the sound of nature with all the insects, and especially, the cows eating grass accompanied by the sound of cowbells.

Even today, I am moved when attending the traditional “Alpaufzug”, a procession, where farmers bring their cattle to higher alpine elevations for the summer. It is customary that the cows are crowned with flowers and hung with huge clanging bells for the procession. During the Alpaufzug you can listen to various cowbells and therefore different keynotes and overtones. Furthermore, the different walking speeds of the animals and various sizes of the cowbells create a polyrhythm. After a while all the bells begin to melt into one big sound bubble. To me it sounds like an archaic sound or an archaic harmony.

A few years ago, I was asked to realise a long-term performance in the public sphere at the performance festival “Orte als Thema” (Places as Themes) in Lucerne (CH). I decided to contribute a collaborative piece of work with the collective “Instrumots” with whom I was working a lot back then. All members of the collective describe themselves as musicians and improvisers. However, I see myself as a eurhythmics practitioner who is expressing herself through different artistic channels: my instrument, my body, my voice, and most importantly through the connection between those channels and always through the interaction with other collaborators and through the immediate vicinity.

The area in which our long-term performance took place is very touristic: hundreds of tourists per day are rushing to the lion monument – enjoying a very short moment of admiring the procession before they head back to their buses to continue their trip. The path of the procession is a circle leading around a small block of houses. While observing the tourists walking, they appear to be a part of an unintended procession which never seems to stop: round and round and round it goes... People appear and disappear. Due to the continued stepping in and out of the procession, the sightseers cannot be distinguished nor be recognised as individuals.

Because of the “never ending stream” of tourists, I decided, that the Alpaufzug had to be a part of my performance, including the cows. The cows were prepared with beautiful flower bouquets around their bellies and of course wearing the big bells around their necks. Together with the farmer’s family we joined the “Touristic procession” for thirty minutes, just walking in circles as the tourists did, interrupting them in a very gentle way. It was astonishing how our walk slowed down the tourists. At times it even led the crowds to focus on a totally different perspective. The (archaic, polyrhythm) sound of the cowbells, strengthened by its echo from the buildings, even got close to the described sound bubble.

All different concepts we created and performed that day were an attempt to intervene in the never-ending stream of human beings - sometimes in a very gentle and subtle way, sometimes more intensely where the passing crowd was not able to overlook or avoid us. The concepts we performed depended a lot on everyone’s ability to *improvise*, to *connect* and

to *interact* within and through the environment, including the architectonical surroundings and especially the people who unintentionally participated. It is a privilege for me and even more essential for my self-perception as an artist, to be part of such interdisciplinary art projects. It enables me to develop my skills but also to contribute to the projects with my abilities as a eurhythmics practitioner.

Tracking the Differences – Variants of Working on *Plastique Animée*

Barbara Dutkiewicz, Poland

Not often have I the opportunity to work with music without rush and overloaded with activities of everyday life. This is what happened here, in the well-designed and equipped large studio, where you can see the vastness of greenery and mountains through a glass wall.

Here was a special kind of contemplating of music through the movement of your body in complete peace of mind and emotions, undisturbed positive energy, silence, and infiniteness of time and space – wherein participants freely shared their thoughts and so inspired the course of the joint experience. The mutual exchange was all the more interesting as it took place among people who work with the same method, with common roots but with different ways of working developed by generations of educators working in different countries, and with different personal experiences in practicing this method.

In this extraordinary atmosphere, I focused on one chosen range... I think as eurhythmics practitioners we notice obvious differences between *plastique animée* works made in Poland and those made in other European countries. I have always wanted to understand where these differences come from. (I know where they come from in the personal style or historical sense, but I wonder about a practical level – e.g., in the way of conducting a creative process).

So, together we experienced working on *plastique animée* as a process, in the form of a workshop, begun in a very traditional way by improvising to an exemplary piece of music by B. Britten – *Variations on a Theme of Frank Bridge for String Orchestra* op. 10. All participants entered into the movement improvisation with readiness and great openness, moving very musically to the music. As we listened to music with simultaneous movement improvisation – the so-called active listening combined with the analysis of a piece of music – I had the impression that such activities are everyday life for the participants.

During the exchange of comments, it turned out that, *de facto*, all participants worked in the same way during their studies. But when I wanted to repeat the improvisation many times, focusing the physical activity each time on different musical levels and elements of the musical work – it turned out that they usually do not look with such detail every time while working on a piece of music.

A first question can be asked: what do the students of eurhythmics (in different countries) do on the next stage of work with the piece? Do they work with sensing space, body and music during movement improvisation to music? Additional questions regard how they improvise in the *plastique animée* process. Is it improvisation to music through the perception of music? Do they always start from their personal interior? Is it always as inner dialogue with music? Or maybe it is improvisation through delving into the music – forgetting about yourself – following only the elements of a musical work? By catching the shape of music and just music, without thinking about yourself? Or is it improvisation with a simultaneous perception through a body which senses space? Or an improvisation while imagining an image in your head and designing it during the process of that improvisation? Why do some choreographies of music relate closely to their music, but sometimes lack an original idea for individual interpretation, while others are very interesting and creative, but often do not show a relation to music?

These questions relate indirectly to various techniques of working with the body and space as well as to the ways of improvisation (like Body-Mind Centering or ways of working derived from Actors Studio etc.) – practiced in contemporary dance or theatre. As it is,

we can be inspired by them (and many more ways of improvisation) while creating a contemporary performance. But what is precious in *plastique animée* is the relationship between the individual (his/her body, space, feelings, imagination) and the music. And also, whether it's you as an individual expressing something through the music and if so, by what means? All these questions above are just a starting point for further work on understanding the role and place of *plastique animée* in the contemporary world and contemporary art.

What does the space hold?

Martina Jordan, Sweden

The soft and ergonomic, yet energetic playing of the body
The music, the voice and the movement coming together as a whole
The huge amount of space and time
The power of repetition
The possibility of meditation in motion

(notes from my first meeting with the Usul)

The body music festival was vibrating of fast, dense rhythms and advanced movement vocabulary; but what left an indelible impression was my meeting with the Usul.² There was something about these slow, yet complex rhythmic patterns, so sparse that they mainly consist of space. I was immediately captured.

I returned home where my walks turned into Usul. I stopped at spring streams to record the movements of the water with the ones of Usul, reading the rhythms aloud. I performed the Usul when muffled by wool gloves and snow. I repeated it for hours on the bridge by the river, as a meditation in motion. Eventually, I took on the experiment of adding an equally old Swedish choral to the Usul of 60 that was occupying me, seeking an interaction where the two voices might enrich each other and create a whole, bigger than its parts.

The basic Usul is a cycle measuring from 2 up to 128, of something similar to time signature. To this rhythmic skeleton, musicians add rhythmic and melodic layers, filling the pauses up.³ When using my body, the sounds of the basic rhythm are taken care of by a limited movement vocabulary and then there is – space.

Dealing with space
I experience something like time slowing down
or enlarging
into a state where I am given a possibility to master every moment
A strong feeling of presence
An in between space and state where I am connected to myself and
others at the same time

(notes from the Usul work process)

Since the in between space doesn't contain that much movements or sounds in the ordinary sense, little or nothing happens, but to say there is no action would be wrong. Performing the Usul in movement gives a physical way of connecting the sounding beats with each other, as if the body literally carries or holds the music through the silence of each space. This way, embodied and set in motion, the space in between beats produce moving or still images of time passing. So, what does the space hold?

2 Usuls are the rhythmic patterns Turkish music is built on, performed by bass and treble drum and with roots far back in the Ottoman Empire. I met it at the international Body Rhythm Festival in Hamburg, Germany, 2016. The workshop was given by Gokce Gurcay, Turkey.

3 It must be said that this is my limited understanding of the Usul and of Turkish music, as I have not had the opportunity to study them in Turkey.

I believe it holds an act of listening. A listening extended to the whole body, perceiving not only sounding music but the room, other bodies and voices in the room and the shifting space between them. For me, this in-depth ability to listen lies at the heart of eurhythmics. It follows me whether I perform or teach, improvise or compose, no matter what discipline or context I find myself in. The act of listening is what activates my body and my mind, and what creates a state of full presence, where I not only can perform something, but also convey it to an audience.

On a metaphorical level, the space in Usul resonates with the space where I, as a eurhythmics practitioner, have developed my artistic practice – ie. the space between music and movement, whose multifaceted interactions I constantly explore. This work develops skills to connect different artistic expressions and disciplines, as well as a diversity of pedagogical tasks, up to the point where the very body and mind of a eurhythmics practitioner can be considered a space for diversity to flourish.

On a practical level, my work process with the Usul so far includes movement visualising music and time, as well as movement in silence and the music of movement itself. When singing was brought to the process, I regarded music and movement as two independent voices interacting. Voices that, whether they move together or apart, stay connected through an act of listening.

For me, every action has its base in listening. In the end, it is the listening that carries the music through the silence and stillness of the Usul.

– In this space, what is there to do but to listen –

Words Have Power

Alexander Riedmüller, Germany

In the following paragraphs, I will describe the course of a guided and prepared improvisation for six performers that lasted approximately one hour. The woven-in statements in the following text are an attempt to capture the atmosphere of the moments described. Some were collected on a flipchart by the performers right after the improvisation.⁴ Others were rescued from notes which were taken during a feedback session with all performers after the event. I reconstructed the first scene from the notes, the second one was recorded as a video.

...

The improvisation takes place in a big octagonal room, which is completely covered with a wooden sprung floor and has large window fronts on three of its sides with views into the hilly landscape. At one spot in the room there is a TV with moving images of a long camera ride through a mountain landscape that goes on and on.

I didn't use the TV.

Next to it there is a sofa and a side desk, generating sort of a living room atmosphere as if on a stage.

Freedom, don't follow instructions.

There is also Coptic liturgic singing coming out of the loudspeakers in the room, turned on at a moderate volume.

I've never heard something in English sung like an Imam sings.

4 Notes written in English have been left as they were. The ones in German were translated by the author.

On one side of the room with its tall ceiling there is a big curtain that acts as an entrance to the performing space. Behind the curtain there is a door that leads into the hallway.

The horizon was very small.

On the opposite side of the curtain with the door behind it, just in front of the large windows, there is a grand piano.

Freedom thoughts: 1. Get undressed, 2. Take my time, 3. Lie down on the street embrace the floor.

We start the improvisation, getting to know the space and its sound environment, activating the muscles in our bodies, making physical, visual, and other connections based on other perceptions of the others in the room.

I can give you orders because you all agreed to me giving you orders.

After that, the improvisation enfolds and takes different directions.

...

Scene 1

While everyone is in movement, the performers are encouraged to say out loud their prejudices about eurhythmics teachers. Some of them display several stereotypical movements, known from older movies or photographs.

It was fun when we started to make fun of ourselves as eurhythmics teachers.

One person starts to hum a vocalising exercise.

Name prejudices against women!

Then other target groups of prejudices are named, and the group is asked to respond to them.

Do I want to create negative spaces or atmospheres?

Women, foreigners, homosexuals, Muslims.

Lazy. – Sick. – Weak. – Dumb.

The movement of the group gets faster, some people seem to try to escape by running in circles through the room.

I played to make the words stop.

One performer takes a seat on the piano and starts to improvise a pop song-like tune.

Having the piano made it a stereotype song.

In parallel some others start to improvise vocally.

I am afraid to speak out loud those stereotypes before myself. Me too!

As others keep on shouting out words of prejudice, some start to clap their hands loudly trying to drown them.

Clapping hands is normally for something you like.

The improvisation goes on.

...

Scene 2

Two people are lying on the floor close to a wall.

I felt sick.

On the wall on the right above them, there is a clock.

Black words are everywhere.

Between them there is another person standing with her arms up high, letting them sink very slowly to the sides.

Words did something to me.

Two others improvise movements at the centre of the room, holding their arms in a circle and hooking them in like the links of a chain.

Words have power.

They are spinning slowly around themselves.

Be careful with words.

When a person kneels on the floor close to them, they split the chain.

What happened?

One of them leaves the centre slowly, while the other one starts to move her arms like the second hand of a clock.

The atmosphere in the room was very unique.

Everything is quiet.

Be extremely inside or extremely outside.

One performer walks straight towards the door and out of the room.

Can you please repeat?

Another one moves the sofa, so it is facing the TV. She sits down staring into the TV with her back turned to the rest of the group.

...

Over the last years I have grown more and more curious to discover which ways of doing research are possible by linking movement, music, speech, and scenic performance. Creating a laboratory space with other artists, all trained in eurhythmics, that allowed an experiment like the one described here, was one personal goal for me during the encounter in Remscheid. How would they react to my proposals? How could a theme like stereotypes/prejudices be introduced in an environment like this? Of what use would this research be afterwards? How to capture it to be able to get back to it?

This work was only possible because of mutual trust in the group, because of the openness of the performers and their will to share first their bodies and professional experience as

eurhythmics practitioners, but also because of their will to share their feelings and ideas afterwards with the whole group. Spoken for myself, this experiment was the starting point for a more profound and longer lasting exploration of the grey areas that lay between the poles of art and research.

Interconnecting

Verena Zeiner, Austria

I am a pianist, composer and pedagogue.

Stylistically I am strongly influenced by Jazz and the approach to music which this diverse field implies. Improvisation or, more precisely, real-time-composition plays a main role in my music and in my teachings. As content as well as in my way to creating and teaching music.

When performing I either play totally improvised concerts or have a composed frame that I complete in real time, on the spot – connected to the moment, the setting, my fellow performers, the audience.

When teaching I pass on the skills and knowledge someone needs to be able to improvise. My lessons and workshops are either totally improvised or have a prepared frame that I complete in real time, on the spot – connected to the moment, the setting, the requirements, the participants and their needs.

Maybe that is how someone would describe the appearance of the things I do. So far so good. But there is more.

My background in eurhythmics makes me an expert on interconnection. Interconnecting starts within myself: knowing my anatomy, physiology, neurology and how my physical, mental and emotional abilities are related. Bodywork and movement as essential parts of my daily practice, enable me to quickly grasp the condition and requirements of a here and now, to see how layers are related and make their connections visible, to create and shape spontaneously – in real time, on the spot, connected to the moment, the space, the setting.

All of these are skills that I have been training for a long time, as consistently as I train my skills as a pianist.

I use the principles of eurhythmics as an approach to my artistic work. It is a transdisciplinary approach. The transdisciplinary dialogue starts within myself. It is how I compose music, how I play piano, how I work with fellow artists.

After years of practicing, I experience my multidimensional approach to making music as highly valuable and influential. It shaped my music strongly. Noticing how critics review my music, being contacted by fellow pianists who search my advice on creating their own music as well as receiving awards for my artistic work, all lead me to believe that this is not only a subjective perspective.

I don't think that there is a typical look that identifies a piece of art created by eurhythmics practitioners. Neither do I think that this is the important question. What I consider more interesting is how a piece was created. My experience as an artist and as a recipient of art is that works born out of a transdisciplinary process can rely on an integrated substance that results in a strong external impact. Usually, it means that the artists were involved in the creative process with their whole personality, having and using skills on a motoric, sensory, affective, social and cognitive level. This makes a difference, for the performing artists and subsequently for the listening spectators.

I strongly advocate diversity and variety in the appearance of works created by eurhythmics practitioners, although I'm aware that it makes things more complex from a marketing standpoint where there's a strong desire for formatted and categorisable content in order to attract an audience.

Let's serenely embrace complexity and diversity in artistry and rather create accessible interconnections within multi-layered systems than to simplify those systems.

Rhythm and Artistic Production

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The transmission of musical processes via corresponding movement sequences can be seen as the foundation of Dalcroze Eurhythmics. Accordingly, the sensibility for rhythm and its inherent interplay of tension and relaxation in space and time is significant for the embodied visualisation of music. For creating wider aesthetic experiences and confrontation with the rhythmical structures of music and other artistic expressions—such as visual arts and literature—it can be helpful to take a look at other concepts of rhythm. Recent theories about rhythm from the music theorists Steffen A. Schmidt and Christopher Hasty, as well as the philosophical thoughts about speech from Ludwig Wittgenstein, described as « Saying and Showing », open up additional structures that may enrich the process of artistic creation and performance in eurhythmics.

La transmission de processus musicaux via des séquences de mouvement correspondantes peut être considérée comme le fondement de la Rythmique Jaques-Dalcroze. En conséquence, la sensibilité au rythme et son interaction inhérente de tension et de relaxation dans l'espace et dans le temps sont significatives pour la visualisation incarnée de la musique. Pour créer des expériences esthétiques plus larges et une confrontation avec les structures rythmiques de la musique et d'autres expressions artistiques - telles que les arts visuels et la littérature -, il peut être utile de se pencher sur d'autres concepts de rythme. Les théories récentes sur le rythme par les théoriciens de la musique Steffen A. Schmidt et Christopher Hasty, ainsi que les réflexions philosophiques sur le discours de Ludwig Wittgenstein, décrites comme «Dire et montrer», ouvrent des structures supplémentaires qui peuvent enrichir le processus de création et de performance artistiques dans la Rythmique.

A piece of film tape coils down from a spool on a parapet and forms shiny loops on the ground. Its gyrating motion corresponds with the opening bars of the orchestral piece 'Stille und Umkehr' from 1970, one of the last compositions of Bernd Alois Zimmermann who died the same year. A young woman enters the stage from the right. Her steps will create a spacious spiral to the centre of the room and back, following the continuously sounding central note 'd'. Using a backward step pattern, she marks the also constantly occurring sounds of what Zimmermann called a blues-rhythm drum ostinato. Her arms carry out a varying and at times expressively increasing series of gestures, corresponding with soloistic interjections and ornaments of different instrument groups. Despite isolating her limbs whilst fashioning her movement through the room, all the while corresponding to the three layers of the musical work, her body moves fluidly through the almost ten minutes performance. The interaction and synergy of different rhythms, tempi and soundscapes stretches the present in a peculiar way and makes the 'presence of time' (as Zimmermann himself said to another piece from himself) tangible. The choreography follows the perpetuating sound structure strictly. It connects listening and seeing through sparingly used gestures into an oscillating experience in which the complex structure of the musical work seems to become simple and clear. The protagonist on stage is a eurhythmics student and presents her solo movement performance as part of her final examination.

The relationship between music and movement is at the core of artistic eurhythmic compositions¹ The phenomenon rhythm is explored in different categories and becomes effective in preliminary studies and during the performance. If, like in the performance I just outlined, an already existing piece of music is the starting point for a movement composition, there are different levels of congruence to differentiate with respect to the musical parameters and the message, the context and the intended mood of the piece: synchronous, contrapuntal and even aleatoric connections can be created. Consequently, a composition can be made rhythmic on different levels and different layers.

Flowing and Cutting

Translating musical voices into corresponding spatiotemporal body movements can be called the essence of what Émile Jaques-Dalcroze developed as *eurhythmics* at the beginning of the 20th century. Over decades, he refined exercises from music education in order to “perfect the strength and the suppleness of muscles in proportion to time and space [...]” as described in the exercise book “Rhythmic Gymnastics” in 1906 (Jaques-Dalcroze 1906, p. 8). To Jaques-Dalcroze, training the sentience for musical rhythm meant putting the body at the service of the music. Specific exercises for the movement of arms and legs, the breathing, listening and reacting were carried out isolated from one another at first and later connected to a more complex, often spontaneously changing coordination sequence accompanied or initiated by piano playing (Gobbert, 1998, pp. 71). In his brilliant years in Hellerau from 1911 to 1914, Jaques-Dalcroze used this method to develop the *Plastique Animée* as a means for artistic expression, which is today known as *eurhythmics* (Zwiener, 2008). He arranged large-scale choral movement compositions to music from the common practice period (Baroque, Classical and Romantic), which were performed during school festivals. Adolphe Appia designed the stage. He created so called *rhythmic spaces*, which enabled the three-dimensional arrangement of the group choreographies.

What Jaques-Dalcroze criticised about classical ballet was the artificial manner in which the dancer moved from pose to pose, whereby emphasising the static elements rather than the flow of the music. Contrary to this, he wanted to break up the flow of movement only with a holding posture in which either the preceding move is still noticeable or the following move is prepared. Listening and moving as a kinaesthetic experience or “as something like a three-dimensional melody” (Jaques-Dalcroze, 1907 in Zwiener, 2008, p. 237) were meant to unite the musical rhythms with the sensation of the passage of time. Thereby a pause is “nothing more but a mere interruption of the tonal life or to put it differently, a transmission of feelings from the outer to the inner ear.” (ibid., 241)

The synchronicity of *flowing* as a variable stream of musical events within different intensities of suspense and *marking* of rhythmic shapes or elements is like looking at something from two different perspectives at the same time. Musicologist Steffen A. Schmidt differentiates between vertical and horizontal cuts in rhythm composition. Vertical cuts are usually connected with the metre of the pace-setting structure. They can often be identified by the bar line. Schmidt calls them “vertical-metric cuts” (Schmidt, 1999, p. 70). The emphasis is usually easily detected in metric music but in odd metres of higher orders, after a change of metre or in metric-free music determining the vertical cuts becomes a challenge. Horizontal cuts result from the tonal, dynamic or rhythmic phrasing which does not necessarily match the metric emphasis structure. In polyphonic music one has to consider that the different parts can swap, overlay or shift their identities, thus creating an interaction between different time structures. This concept, which Schmidt calls “approaches to an integral functional theory of musical rhythm” (ibid.), comes close to Jaques-Dalcroze’ understanding of rhythm: “Continuity and temporal nuancing are two key elements of rhythm [...]. Their measured forms develop a sense for metrics; their accents, “crescendi” and “diminuendi” train the feeling for “dynamics”“ (Jaques-Dalcroze in: Gobbert, 1998, p. 45). These words highlight the interplay between dividing (cutting) elements and those that horizontally shape the passage of time (flowing).

In processes of creating a choreography, often improvisational approaches that can be described as *kinaesthetic listening*, are the beginning of an intense examination of a piece of music. Categories like *flowing* and *cutting* can steer the perceptual process into different directions, reveal individual listening habits and differentiate them.

“Saying and Showing”

If you consider an artistic creation the result of individual realities and fantasy, questions arise considering the choice of means and their arrangement, as well as the transmission of the product through execution and interpretation. In the case of the performance I mentioned at the beginning, the decision to have a high degree of congruence between the music and the movement was made early in the process. I perceived the student as being almost apologetic about using such a as she put it “traditional approach”.

An obvious interpretation of this would be to say that her form of transmission is more of a technical work rather than an individual artistic piece. Whether this is true or not, eurhythmic students often discuss the significance of a choreography along this separation: the display of technical skill (such as in a *réalisation*) on one hand and the originality of an artistic statement on the other. As if a decision between the two had to be made. In fact, both aspects should be seen as poles of a tension structure that diversifies through a “sensibility for surprises and new discoveries, resistance and confrontation” (Schroedter, 2012, p. 48) and thus broadens the “horizon of expectations and aesthetics” (ibid.).

Embodying a piece of music always includes the process of transforming it into another medium of expression where space, energy and form have different effects. Inevitable this means making decisions about the style of movement, the arrangement of musical phrases within the space, whether to embody characters or work abstract, to have a plot or use a conceptual form play. Most of these choices occur intuitively during a phase of improvisation at the beginning of rehearsals and have to be critically re-evaluated as the performance matures. In eurhythmics, working in groups is very common and every group member’s individual listening habit and movement repertoire together with their associations and ways of contextualising brings many intuitions productively together. The most elaborate ideas to create the choreography have to be filtered out from this diverse pool of thought. Since the students work independently and democratically and all of them have different aesthetic ideas, this usually takes some time. Once a start has been made, the process becomes smoother. Questions arise about the need to differentiate certain movements related to the flow of the music and the intended message either from group members or from rehearsal supervisors. Depending on whether the music was chosen first, picked to match a given subject or added later to fit an already existing part of the choreography, the level of creative scope varies between music, message and movement. Overstating the case and without neglecting the manifold nuances of the creative leeway, the discussion boils down to the question if the movement should be conducive to the message or to the music.

Based loosely on Ludwig Wittgenstein thoughts, those two aspects can be described as “saying and showing” (Sagen und Zeigen). In simplified terms, *showing* is understood to express something that is identical in enunciation and structure to what is being shown, to make what is shown visible or audible. *Saying* is understood to signify an assumption about or an interpretation of something. Translated to embodying music, it can mean the change of the music structure through the already mentioned means of composition of movement.

If *showing* is the main objective, movement compositions have a high degree of synchronicity with the music. If *saying* has priority, manifold variations in the relationship between the music and the body develop and new interpretive approaches bring about new images and narratives. Staying with Wittgenstein, *saying and showing* are the two elements of every meaningful sentence: “...no saying can replace the showing” (Kienzler, 2015). But in the case of the interplay between music, body and message, the emphasis and the degree of reciprocity between those elements can vary greatly.

“Choreographies that primarily try to visualise or illustrate musical structures differ fundamentally from those that attempt to venture into the inner, hidden kinetics of the music and engage in a dialogue with it (albeit using visual ideas as an aid)” (Schroedter, 2012, p. 95).

Showing as a “direct correspondence” (ibid., p. 84) between movement and music can have very different results especially with regards to the kinaesthetic penetration of the sound characteristics and the structural elements of the piece of music. The level of differentiation of the *showing* has a direct effect on how these physical energies are transformed, how they interact with the music and how they can be physically and emotionally experienced by the viewer and listener. This can also be conceived as a form of *saying* from an outsider’s perspective.

Saying can also be given priority but it always needs *showing* as its counterpart. One eurhythmics student’s solo movement composition staged for an interim examination had the Latin-looking filler text “Lorem ipsum” as its subject. This dummy text has no meaning and is widely used to layout texts. The music for the choreography was self-composed and consisted of a collage of overlaying electronic sounds and repetitive language sequences. The stage was designed to look like an austere writing room with a chaise longue, a mirror and a wooden desk occupying the centre front. In it, a determined writer, condemned by his own dourness, was trying to write but couldn’t produce anything but empty phrases. Rolling over the desk, repeating meaningless dance moves, swaying his pigtail from left to right over the writing surface which culminated in wild swings with his upper body held upside down, he showed his stoicism and despair in both a painful and funny way. Occasionally, the performance would correspond with the rhythm or the meaning of the scraps of words, oscillating between the physical delight of the energy of the pointless movements, the exhaustion and the will to pull oneself up again. The structured changes from one element of the composition to the next, carefully balancing predictable and surprising articulations and phrasings, can be labelled as *meaningful saying*.

Excursion

A complete decoupling of music and movement is almost unthinkable and could at most be done as an experiment to prove the opposite. Merce Cunningham and John Cage’s collaborations dealing with the autonomy of dance and music is an example of the least possible congruence. The coexistence of both means of expression was held together only through minimal scheduling of isolated encounters of rhythmic events. In their joint productions from the 1940s to the 1960s, Cage and Cunningham often only determined the overall length and division of time within a work.² Since the music and the movement did not coincide anymore, they took away the possibility for the viewers to orientate themselves and thereby gave priority to the “coexistence of difference” (Naumann, 2005, p. 137). “Staging a subjective penetration of the artistic material is not the main focus but letting go the subject-oriented art of dance and music that understood itself as a representation and interpretation of displayed subjectivity” (ibid., p. 131). Could pointing out the independence of music-time and dance-time in their brief encounters of endings and beginnings be a *double showing*? Naumann seems to agree and disagree at the same time.

“If this dance form develops an evident rhythmic reference pattern and this reference pattern reveals itself to the viewer, wonderfully revealing itself, as I’m inclined to saying, it is because of the dynamic potential of the body that expresses itself in these figures” (ibid., p. 130).

Whatever attributions are given or seem meaningful, creating or referring back to already existing categories of thought helps to analyse compositions and to reflect during their process of formation. One might ask why go through the trouble of applying a philosophical concept to the idea of rhythmic structure? With regards to the theory of mutually dependent polarities, *saying and showing* can be applied as poles in this concept of rhythmisation.

2 Merce Cunningham describes their method like this: “What was involved was a macro-microcosmic rhythmic structure in which the large parts were related to the small parts in divisions of time. [...] This use of a time structure allowed us to work separately, Cage not having to be with the dance except at structural points, and I was free to make the phrases and movements within the phrases vary their speeds and accents without reference to a musical beat, [...]” (Gena, P., Brent, J. (1982). *A John Cage Reader*, p. 107)

Gestalt and Creation

American music theorist and composer Christopher Hasty describes rhythm “...as a form of constant attention...” in his thought collection *Rhythm Experiments* “in which holding on and moving come together – holding on of present and happening events and the movement between them” (Hasty in Grüny/Nanni, 2014, p. 155). Hasty understands rhythm as a continuous form of attentiveness, as a, like he calls it, *sensed* act of feeling change. For Hasty, sensing is not passive. Rhythm is considered “a continuous creation of newly sensed events” (ibid., p. 158). These experience-events, one could also call them experience-Gestalten, occur through repetition and comparison.

An example: Whilst seeing a dance composition and listening to the accompanying music, a certain movement motif becomes distinct and connected with the corresponding gesture in the music. Next time the musical gesture occurs, one expects the same movement motif but it is conducted by another body part, thus only fulfilling the expectation partly. Seeing the movement might trigger an association that leads the thoughts away from the current happenings. The awareness reconnects at a later point with the original performance, maybe with a changed perception due to the mental wandering in between.

These shifts in the focus of the attention are all part of the rhythmic process. Hasty considers the constant creation of references on different levels as a characteristic of *continuity* in making connections between multiple experiences. Hence, articulation and flow are not opposites but reinforce each other to create a complex and subtle mix of different qualities of connectedness. In Hasty’s opinion “complex experiences have to have a mix of being connected and being unconnected and this mix is fluid, especially in those experiences we call “rhythmic”“ (ibid., p. 167).

In eurhythmics, getting physically and sensually connected with materials and movements, whether they are one’s own or another’s, as well as with works of music, fine art and literature, are key components to developing aesthetic experiences. Actively examining and reflecting these connections leads to a “search motion” (Rittelmeyer, 2014, p. 160) in the interplay of receptivity, spontaneity and cognitive understanding. Cultivating the perceptivity as a matter of coming into connection and into exchange with the materials of perception needs sensitivity and openness. Furthermore, developing movement compositions requires giving form to the various experiences made.

How these choreographies are perceived when performed in a public setting does not solely depend on the openness of the viewer. A eurhythmic movement composition can invite responses in various ways:

- by visualising music precisely, the audience can be let into a spontaneous process of empathy originally intended by Jaques-Dalcroze in which one can “enjoy the music and enjoy oneself in the music” (Zwiener, 2008, p. 244);
- as a structured event that presents itself as multi-layered in its articulation and phrasing as well as in its differentiation between *cutting* and *flowing*;
- by bringing out the rich variety of meaning through *saying* and *showing*, which in turn opens up imaginative spaces, the perception of the viewer can oscillate between what is happening on stage and the creation of individual experiences.

All these reflections refer to the ‘classic’ realm of eurhythmics - music and movement. When taking into account digital media, new fields of temporal and rhythmic composition open up that enable multiple variations of interactions. The fleetingness of movement and music is translated through auditory and visual traces, fragmented and spatiotemporally shifted. Rhythms of perception of memorising, erasing, forgetting and anticipating interlock through all senses. Developing new hybrid performative forms and formats based on the mentioned rhythmic constellations needs to be a part of contemporary eurhythmics artwork.

Translation: Josefine Bingemer

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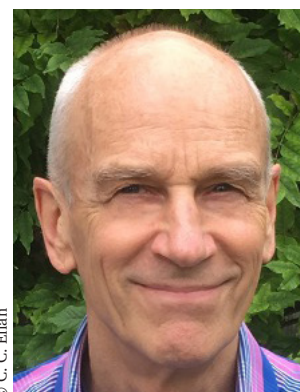
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Eurhythmics as Artistic Pedagogy

In Eurythmics, Art and Pedagogy Merge

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Currently he is a lecturer for eurythmics in various continuing education courses at the University of Lucerne. - Since 2007, Fabian is a member of the board of FIER, the International Federation of Eurhythmics Teachers, and its current president since 2019.

This article describes how the pedagogical practice of eurhythmics merges with the aesthetic attributes of the arts. Given that the teaching of eurhythmics is based on many elements of visual arts, participants in these classes will find themselves exposed to art's same processes from many different perspectives. Whether undertaken by children, students or adults, the objectives and demands of eurhythmics' tasks are to listen carefully, to look closely, to sense, to feel, and thus to be involved with the whole body as an alert instrument. These forms of engagement are essential conditions for immersing ourselves in a creative process with other people in which originality and artistic form are central to our goal, as these eventually come to fruition as if by themselves. When this state of full immersion occurs, we hear 'unheard things', we glimpse new aspects, we discover new potential, new proficiencies in our movement, in our reactions, in our contacts with others, and also with ourselves.

Cet article décrit comment la pratique pédagogique de la Rythmique se fusionne avec les éléments esthétiques des arts. Étant donné que l'enseignement de la Rythmique se fait selon de nombreux éléments des arts visuels, les participants à ces cours se trouveront en face du même procédé que celui de l'art, mais sous des angles différents. Qu'il s'agisse d'enfants, d'étudiants, ou d'adultes, les objectifs et les exigences des tâches de la Rythmique sont d'écouter consciemment, de regarder attentivement, de sentir, de ressentir, et donc d'être impliqué avec la totalité du corps comme instrument en alerte. Ces formes d'engagement sont des conditions essentielles pour s'immerger dans un processus créatif avec d'autres personnes, dans lequel l'originalité et la forme artistique sont au centre de notre objectif, ces derniers finissant par se manifester comme par eux-mêmes. Lorsque cet état d'immersion se produit, nous entendons des «choses inédites», nous entrevoyons de nouveaux aspects, nous découvrons de nouveaux potentiels, de nouvelles compétences dans notre mouvement, dans nos réactions, dans nos contacts avec les autres, mais aussi avec nous-mêmes.

In this article I especially wish to address artistic aspects in the teaching of eurhythmics, and how the teachers' own creative processes merge with those of the students. Eurhythmic performances, Plastique Animée, and diploma graduation projects are overt reflections and products of this fusion; they can already be described as kinds of performance, or movement art forms. In writing this essay I hope that my remarks will provide food for thought on the subject, and stimulate questioning one's own identity in the professional field of eurhythmics.

Pedagogy or Art?

When studies have been completed at a music conservatory, a student's identification with the 'fine arts' becomes obvious. Whereas the nature of eurhythmics and its goal of a creative musical education, one that includes the whole being, still receives too little recognition at many universities as also an art form. Instead, a hierarchical self-image within the exclusive temple of the arts prevails, and eurhythmics' artistic claim is not really understood, or else is met with skepticism because it does not resemble traditional forms of performing art. In parallel, those who have completed a master's degree in pedagogy may have an incomplete understanding of a discipline that uses terms such as improvisation, movement accompaniment, choreography, playful use of objects, coordination, solfège, etc., to refer to an artistic-pedagogical approach that views music and movement in an intertwined way, develops them both as a central theme, and uses them as sources of learning.

The dilemma in both cases often appears as follows: Virtuoso musicians and instrumentalists who later decided to specialise in eurhythmics, often are less experienced in the pedagogical-psychological education needed to deal with challenging group-dynamics in a school system. This unfamiliarity is layered over the inherent processes of eurhythmics with their complex and, in so many ways, challenging tasks. Conversely,

pedagogically highly motivated empathetic personalities who have studied eurhythmics / music-and-movement at a teacher training university and are therefore, able to cope with a range of teaching situations, no matter how difficult, often did not sufficiently benefit from scholastic exposure to exclusively musical and creative studies.

As a consequence, the developmental process towards a personal and professional identity as eurhythmics teachers happens within an ongoing and unavoidable *Spannungsfeld* (field of tension) between pedagogical and artistic proficiencies, each of which is given its different weight by the curricula of the respective institutions where students have trained. In addition, the teaching content and its implementation repeatedly force a reflection and contextualisation of the references either to the arts or to pedagogy.

When I first heard about Émile Jaques-Dalcroze in 1977, at the very beginning of my studies in eurhythmics, the practice of teaching eurhythmics was framed in the following terms whose origins are attributed to him: *Educators for eurhythmics must be pedagogues, physiologists, psychologists, and creative artists all at the same time*. Although initially far from understanding what the complex meaning of this could be, I soon recognised what my teachers already understood: namely, that in its educational use of music, rhythm and movement, eurhythmics is fundamentally a human-shaping process and if it is to develop the full potential of the student, it needs to be both a profession and a dynamically creative activity requiring a variety of professional skills.

Creativity and its Inspiration

Art as a Process in the Teaching of Eurhythmics

The blank page awaiting the first thought, the first written word or sentence; the melody in mind, the first note, chord or motif; the not yet touched unhewn stone, the piece of wood as object of contemplation and inspiration before it 'speaks to you' in lines and forms, the lump of clay before the first shaping, and so on... These examples of something 'not yet' begun and in the making, compare well with the empty teaching space in eurhythmics.

This emptiness will inevitably fill up, and as teachers we are responsible for shaping entry into this moment, even though we ourselves may be confronted with uncertainty before the beginning of this process. While we may come with a plan, a composition, a song, specifically chosen material, previous experience with this group, didactic considerations, our inner attunement, and more, nonetheless, I consider it essential to be willing to get involved with this emptiness of 'not yet'. It is crucial for our openness to inspiration and creation in the moment.

Regardless of how the participants find themselves in the room, of how the atmosphere presents itself, whether tense, expectant, joyful, restless, unfocused, shy, reserved, dull, or tired - the teacher must set a beginning that can only originate from this moment, and in doing so possibly overturn all previously made plans. One can already see the artistic aspect of eurhythmics in this permanent readiness to improvise, to adapt while guiding, and to enter the creative process. Following, are the competences that I am convinced enable this art of teaching creatively.

A Process of Dialogue and Dialectic

By their nature, eurhythmics lessons are temporary collaborations between a teacher and a group. Together they undergo a process that uses the expressive forms of music and movement to fill space in a catalytic way wherein improvised and shaped creations convert into individual expression and interpretation of musical elements. The infinite possibilities of the participants to move in an original and self-determined way are the 'raw material' with which the teachers work. The diversity of individual competences, not only musical

ones, of the participants (children or adults,) their creative ideas, suggestions, decisions, and solutions for the tasks and exercises are an important part of the intended teaching and learning process. These are the elements that make the teaching experience lively, multi-faceted, varied, and one that always yields new surprises. At the same time, it relieves teachers of the fixed idea that they are solely responsible for every learning step and decision.

The process and design of teaching requires constant fine-tuning and dialogue with the participants, checking and correcting conditions, as in the constant retuning of an instrument. The basis for this dialectical principle in which inspiration reciprocally nourishes and advances the activity, results from the interplay of direction and its resonance, of impulse and reaction, of guidance and self-initiative, of form and freedom... One could describe its sequence something like this:

- Task setting, instructions, information, etc.;
- Execution and observation of the above;
- Inquiry - feedback (comments, assessments, suggestions, etc.);
- Continuation of the exercise in variations and agreed upon differentiations;
- Observation of their execution etc. in a continuously deepening process of condensation and differentiation with the goal of an outcome, in the sense of fulfillment (measured by what was achievable applying high quality standards, in a given time, and under certain circumstances together with the participants).

Inner Stance and Observation

A teaching process that wants to meet these demands requires from teachers a high degree of presence, of readiness to react, and of flexibility. Only in this presence and simultaneous awareness for 'emptiness' beyond 'wanting' and 'having to', can they allow creative and playful surprises in their own actions and decisions. Only in this way can they trust in their intuitive, creative reactions, and also access spontaneous and fittingly imaginative solutions (improvisations); only in this way can they continue to shape, guide, form, and meaningfully continue the dialogical pedagogical process once it has begun.

The exercises must be offered in the context of music in such a way that their execution is understandable, verifiable in its details, and in the best cases collectively repeatable. This requires the permanent observation of all processes and movements in the classroom, including perception of all individual and collective reactions:

What did the teacher see? How did the student do it? Which foot started? Where did he move his arm? Where did she point? How far did the swing go? At what tempo? In what rhythm? In what posture, with what expression? Etc.

In every detail of a personal movement-response, in every facial expression or gesture, flow of movement or interruption, exuberance or uncertainty, confidence or shyness, a possible next task or challenge for deepening the learning and creative process is inherent - and perhaps even already visible. These perceptions are the source for the continuous development and differentiation of the tasks, exercises, and experiments. They are the artistic creative momentum for the deepening of experience.

Here, too, I take the liberty of using the term 'artistic' because we are dealing with moments of great creative freedom while at the same time being bound to a multitude of previously determined and agreed upon parameters, regulations, and conditions. These form the framework within whose limits music encourages us to the greatest possible freedom of expression and gestalt.

Integrative Educational Aspects of Eurhythmics

Exercises in eurhythmics have the goal to encourage, challenge, and educate children, adolescents, and adults as persons in their full complexity and originality. This is done by offering an experiential learning process that addresses, encompasses, and mobilises all movements: the physical, the intellectual, the emotional, and the spiritual, all at the same time. In this holistic way, eurhythmics is a unique educational practice that offers a wide range of possibilities for the simultaneous integration of musical and motor development, creative and intellectual powers, improvisation skills, aesthetic perceptions, and social skills.

Discovering, grasping, and perceiving form as shaped space and movement as fulfilled time—as well as encountering emerging relationships—can lead to question previously adopted concepts of ‘the beautiful and the good’. It can also open up new perspectives and thus set in motion the maturation of one’s readiness to realise what art can be all about. This also includes the training of sensory perceptions and the development of attentiveness and respect by means of appropriate tasks. In this way, self-awareness is differentiated and as a result, the consciousness of one’s own potential for movement and action is strengthened. Autonomy and self-competence can thus develop within the context of interaction with a group.

Improvisation and Creativity

Self-development and evolution, which in the context of eurhythmics address body, mind, and emotion together, place high demands on all participants. These demands are constantly changing and can only be mastered when there is a great willingness in one’s teaching methods to improvise. The ongoing search for possible improvements, changes, adaptations, etc., originates from the teacher’s exchange and dialogue with the participants, and so the process can *only* be that of improvisation. It thus becomes the founding principle of our educational design and lays the ground for a collaborative act of creativity within a shared experience. Mutually undertaken and nurtured, these experiences can lead to a new understanding of pedagogical responsibility, thus allowing conditions and opportunities for a creative practice to emerge, again and again.

The question of how much freedom and self-organisation a teacher can allow within such an educational process, or how much centering and structure one needs and demands for the intended work, requires the continuous examination of one’s own state of being and mood, the quality of the teaching and learning dynamics, and as a consequence, the permanent adaptation of work structures, exercises, and instructions.

Creation in Time, Space, Energy, Form

The above parameters apply to all areas of music, as well as to those of human movement. Often mentioned in our discipline and often described, together they form the flexible framework, the possible configurations, and the variable structures for etudes, and for improvisations in eurhythmics / music-and-movement. In the sense of ‘multiple-perspectivity’, they offer an infinite number of possibilities for networking, combining, playing, and for creation; they are the basis for the artistic work (gestalten) that is repeatedly addressed here.

Within this context, the following questions can stimulate the creative process and mobilise decision-making and self-determination. They serve to specify the participants’ ideas about movement and help to expand their repertoire so that they may know it more and more precisely. In this way, misconceptions between imagination and reality, between the possible and the impossible, and between over-demanded and under-demanded are also clarified.

Time	<i>When do you want? How long do you want? Shall I, or do you want to?</i> Addressed are: being able to wait and knowing when it's your turn, recognising your cue; initiating movement in space or on the instrument, and doing so with appropriate force and measure.
Space	<i>Where...? How far...? Toward...? Where do you want to go?</i> Addressed are: orientation, decision, choice, path, goal, formation, and positioning. Orient yourself and decide, choose and design your way, create a position at your location.
Energy	<i>How strong, how firm...? How loud, how quiet do you want to act or play?</i> Addressed are: measure, dexterity, execution, commitment, body tension and qualities of movement, playing, sound; as well as once again choosing and deciding.
Form	<i>How...? In what form...? With whom...? With what do you want to...?</i> Addressed are: imagination, creativity, conception, choice, decision, position, process, choreography (memorisation).

These questions target the curiosity, imagination, and interest of participants of all ages; they address their desire for expression, improvement, refinement, and for some, their ambition.

Grace and Art - Individual and Collective Conditions

Adult participants have the chance in eurhythmics to rediscover their usually buried joy in movement, in imagination, and in play. This is encouraged by the game-like aspect of the activities and the liberating effect of the music as a stimulus for courage and joyful interplay: rhythmic elements, motifs, as well as all other parameters of music become vehicles and tools to increase the delight and quality of movement, to form it, to work on it, to elaborate it, and to improvise upon it until, at some point, it goes as if happening by itself and the movement starts to ring as one's authentic way.

This personal expression appears and follows the music's nuanced play. The 'grace of the instant', when self-forgetfulness sets in and control mechanisms no longer stand in the way, allows for moments of unforeseen coherence and, in this sense, for the beauty conventionally associated with the fine arts to emerge. Perhaps it is just as appropriate in our profession to speak of the 'art of the instant'.

The prerequisites for the realisation and success of such moments are diverse and complex. In addition to individual competence in movement-technique and in music, the spectrum of body tensions and suppleness and the participants' simultaneous willingness and ability to react are of great importance.

Whether and how the interaction of a group succeeds, how the participants deal with the alternation and polarities of 'leading themselves' and of 'letting themselves be led', how willing and flexible they are to imitate or follow, to assert themselves or to adapt - all of this is jointly responsible for the success and the achievement of a lesson. Although initially created solely for the moment, and for its own sake, the opus becomes the result of a gestalt created in the dialogical process of cooperation. It is not predetermined and is realised only through the commitment and individual freedom of all who participated in the process of forming it.

Pedagogical Practice and Movement Accompaniment

Once participants engage their creative potential and let it come into play, it is vital to pay attention to accuracy in the execution and repetition of exercise sequences; to see and recognise where, movement-wise, the greatest challenges are hidden in a song, a composition or choreography, a body percussion or movement task. Because every sequence of an exercise, every detail, holds the possibility for more thoroughness and correspondence in its dialogue with the music—no matter if the execution takes place with or without an object, with or without a partner, alone or in a group.

The more precisely the dynamic variations of an instrumental accompaniment are played, the greater their correspondence can be expressed and translated into improvised movement-forms and shapes. Improvements can be achieved by reducing the undertaking to smaller learning units and learning steps (including from large to fine motor skills). Through the specification of impulses, the slowing down of tempo, and the refinement of sequences, movement units become the object of careful treatment. This condensation and corresponding increase of demand and quality is the expression of a common search and creation in the sense of artistic practice and ‘right or wrong’ must not become obstacles. In this way, a movement motif can, through ever new variations, become a form that acquires its significance from the moment. The characteristics of such moments can also be described with terms such as expressive power, tension, coherence, presence, authenticity, and others.

The ability to stop elements of movement in situ, or in space, following the music, at will or upon a signal, to switch between two measures or the qualities of piano and forte, staccato and legato, crescendo and decrescendo, or to have two rhythms alternate between steps and hand claps are, at first, perhaps only technical skills that are practiced and trained in lessons. But as experienced in interaction with a partner, or with the whole group, and with appropriate instrumental accompaniment, the door can open for the unexpected, which gains expressiveness and takes form as a creative process. The tension necessary for this is nourished by the dialogical process of impression and expression, of action and reaction, of suggested movement and (again improvised) responses to it, all supported by the music.

Polarity and Creativity

An artistic pedagogical teaching that centers on music, improvisation, spontaneity, and imagination, as well as individual expression and collective creation, represents a ‘Spannungsfeld’ for all participants. It is formed between the polarities of fixed and free, of chance and acts of will, of instruction and autonomy, of improvisation and composition, and of leading and following. The search for spontaneous and creative solutions (in movement), which moreover, are related to music, also induces emotional movement from the dilemma of the many possibilities for an action response. From this point of view, processes of rhythmic musical experience also take place within the larger field of tension between social and personal levels.

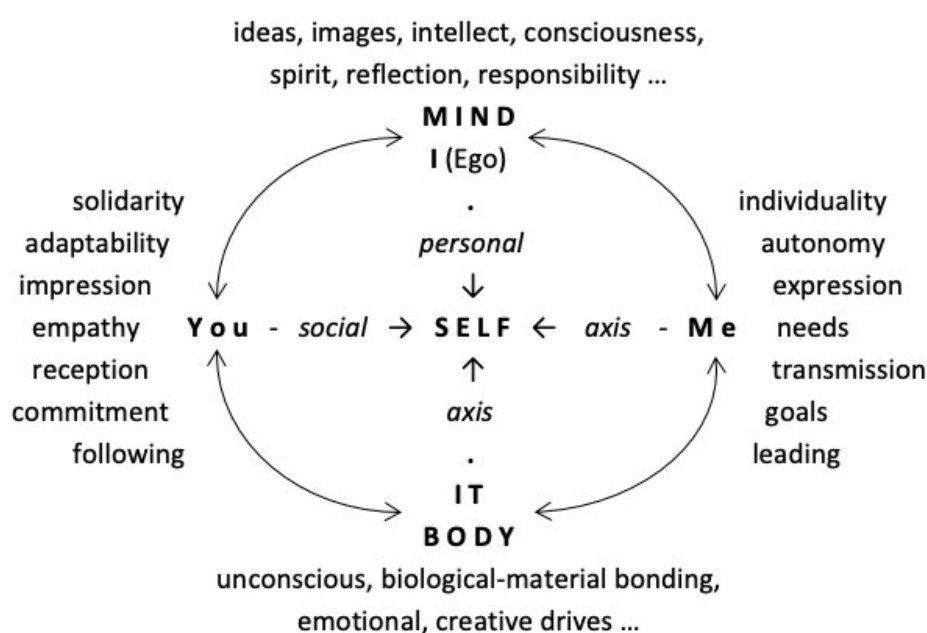
The dynamics between You and Me, and between individual inner and outer conditions and processes, arise from polarities and contrasting interests presented in the diagram below. This productive Spannungsfeld arising from inner currents is activated by objectives on the personal level. Opposing forces such as imagination, desire and reality, impulse and restraint, fear and courage, joy and sadness, disappointment and optimism, all compete at the social level within a field of interaction with the other participants.

Even in the dynamics between assertion and adaptation, between the impulse to want to lead or to be led, between the perception of different possibilities that could culminate in action and action itself, the participants have to repeatedly make new decisions. These often must be executed faster than we are used to from a lesson that is structured and moved by musical parameters. In the process, classic reaction exercises no longer only refer to ‘right

or wrong', to 'too early or too late', instead, they can lead us to unforeseen and unusual movements and solutions: the devised figure, the sculpture in space, the temporary collective gestalt, the artistic form.

Prof. Amélie Hoellering, founder of the Institute Rhythmikon in Munich in the 1960s, often used the following diagram to show the polarities and transitions from the centre of which the exercises of eurhythmics are configured, and from where they call for a creative solution. Hoellering was a student of Elfriede Feudel, who herself studied with Émile Jacques-Dalcroze, and all three strongly believed in eurhythmics' inherent artistic foundation. Though possibly familiar to some of you, it is relevant here to represent the dynamics at play in an artistic process of teaching eurhythmics:

Junctions and Relationships of Polarities in Teaching Eurhythmics:



Conclusions

In the dialogical teaching process of eurhythmics, the participants almost always move within a creative field of possibilities. They are challenged at every moment to find an authentic response, an inventive solution within conditions created by melody and rhythm, as well as the presence of others. If Émile Jaques-Dalcroze's vision of rhythm as an essential educational element of society in all its multidimensionality is to be fulfilled, then today's teaching of eurhythmics / music-and-movement cannot leave the dynamic aspects of education and group processes unnoticed and unaddressed.

The challenge and opportunity in eurhythmics classes to move autonomously and confidently between polarities and conflicting forces, to observe and perceive oneself (and thereby to constantly reorient one's actions,) requires creativity, flexibility, original thinking, the ability to act, decision-making skills, self-determination, and self-responsibility, as well as the courage to be unique. All of these elements promote a personal development, ultimately a social one that is shaped by all artistic influences possible, foremostly the music; in the best of cases, this development leads towards individual variations on the 'art of living'.

Presence, Creativity, Self-Efficacy – Eurhythmics as Artistic Process

Carola Dünßer



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Eurhythmics as an artistic process achieves its purpose and expression when we are in a state of presence. Clarity of perception, diversity of expression, attentiveness to the situation, to the demands of the task, as well as creative design, are all connected in a unique form of coherence. Presence facilitates ever new complex combinations of individual elements that derive their gestalt from creative expression in movement. They promote and enrich one's own abilities and personal growth. The foundation of the work consists of polar structures, which are deliberately presented in the tasks. These then catalyze the relationship between reflection versus action on the one hand, and assertion versus accommodation on the other. The creative, process-oriented and dialogical way of working between eurhythmics teacher and group is of central importance. In the article, this is made clear and explained in more detail using the example of improvised movement accompaniment.

La Rythmique en tant que processus artistique trouve son but et son expression dans un état de présence. La clarté de perception et la variété d'expression, l'attention portée à la situation, les exigences de la tâche et la conception créative sont liées dans une forme particulière de cohérence. La présence rend possible des connexions toujours nouvelles et complexes des éléments individuels qui trouvent leur forme dans l'expression créative du mouvement. Ils favorisent et enrichissent à la fois les capacités et l'épanouissement personnel de chacun. Les polarités structurelles constituent la base du travail. Elles sont consciemment thématiques dans les tâches et dynamisent la relation entre la réflexion et l'action d'une part, entre l'affirmation et l'adaptation d'autre part. La méthode de travail créative, axée sur le processus et le dialogue entre le professeur de rythmique et le groupe, est d'une importance capitale. Dans l'article, ceci est précisé et expliqué plus en détail avec l'exemple de l'accompagnement de mouvements improvisés.

In the following, I will describe my artistic identity as a eurhythmics teacher from the perspective of my professional practice: I work with children between the ages of 6 and 14 with cognitive &/or emotional impairments, with groups of children in a kindergarten and in an independent music school aged 2 to 14, and as an educator (together with a team of colleagues) in the training and further education of eurhythmic teachers at the *Rhythmikon* in Munich. I experience eurhythmics as a way of ongoing personality development and see my work as a continuous process of exercise, reflection and development. Therefore, I don't consider this article to be an academic treatise on the subject, but rather a personal text that is meant to reflect what I have learned in my work so far.

Firstly, I would like to clarify some key concepts that are fundamental to me and my work in practice, then I will try to show which conclusions can be drawn from this for my understanding of an artistic identity as a eurhythmics pedagog.

Key Concepts-Terms

Presence

For me, the purpose, content, and goal of eurhythmics has to do with "presence", which represents the perceiving and acting human being within a given situation. The guiding principle is the self-determined creative person who finds him or herself mindfully perceptive and within creative action: *In presence I am creative, through creativity I am present.*

By "presence" I initially understand it as a state of gathering in which all parts of a person's being are focused on one point that consists of a condensed form of mindfulness and attention combined with a concentrated and creative dynamic of shaping. In this mindfulness, perceptive awareness and action are consciously related to each other. It enables me to be aware of my wishes, needs, possibilities, and abilities in a given situation and, at the same time to express them in a creative way.

This awareness relates not only to one's own person, the matter or task at hand, but also to the environment, especially to people who are present, and also to the interaction. This includes the conscious process of dealing with the *here* (*presence in space*) and the *now* (*presence in time*). In this sense, presence can also be understood as a state of *connectedness*, in which I am creatively in contact with myself, the task, the others, and the situation. The eurhythmics lesson catalyses and enables this creative, productive process with its special means and forms of movement and music. In addition to the basic intention to reach the state of presence, the well-known model of polarities is essential to me. Therefore, I would like to briefly summarize it here.

Polarities

Because in a polar relationship one does not exist without the other, two opposite poles complement and condition one another, like day and night, north and south, or fast and slow. We consciously use such relationships of polarity in eurhythmics lessons in order to differentiate and expand awareness, and to foster mindfulness. This starts a process of progressive development, clarification, and growth. Through our perception and shaping of polar relationships, dynamics and movement come to pass, and a vivid process develops between the poles. In the process, no pole remains in its originally perceived state, it changes, becomes more tangible, gets contours. It can be experienced as what it is and what it can be, because it is consciously related to its counterpart.

Two particular relationships form an essential basis for our teaching at Rhythmikon. First, a polar relationship on the personal level, between BODY and MIND, between physical expression and reflective thinking. Second, the relationship between ME and YOU/the group, namely, on the social level between adaptation and assertion. These two polarities form the structural frame of orientation for the setting of tasks and the course of a eurhythmics lesson.

Body-Mind, Thinking-Acting

The relationship on the personal level describes the polarity within the unity of physicality (bodily expression and movement) and cognitive processes, (such as anticipating, reflecting, imagining and developing ideas). This relational process always activates emotions, which then become part of the whole happening.

Me-You/Group

The polar relationship on the social level seems to me immediately comprehensible: the relationship between ME and YOU, between asserting and adapting, between obstinacy and cooperation is dynamised. I am aware of myself, I am aware of you, we create the task together. In doing so, it is important to be conscious of oneself, to be aware of the other, and to try out the whole range of possible interactions. The basic concept of polarities not only guides me in the setting the tasks for the group, but as a eurhythmics teacher I am always part of this polar dynamic.

Movement

The tasks in eurhythmics emerge from the bonds of time to space, and vice-versa. Such connections find their expression in movement. Certain spatial elements (spatial directions, spatial structures, geometric shapes, etc.) are linked with certain temporal elements (meter, rhythm, phrasing, beat, etc.) and one's own movement, one's own use of dynamic connects

space and time in a creative expression. If the movement is experienced as coherent, clear, and meaningful in time and space, this is also expressed in the outer/external form.

Power

The term “power” is meant to describe the totality of our physical and intellectual life energies that enable us to be creatively active in our vitality of thinking, doing, and feeling. It controls our mental, physical, and emotional processes, and allows us to experience our individual rhythm and our wholeness by practicing and creating movement:

- On the mental level, power shows itself in our consciousness of the movement, as well as in our imagination’s consideration and determination of the physical creation, including willpower in our adaptation to, and assertion within a group.
- On the physical level, power describes the concrete impulse of movement, the nuances of an expression, the precision in our use of force, the activity of the muscular system, mobility and steadiness.
- On the level of emotions, force determines the dealing with feelings, with gestalt-impulses, including the force of letting in, letting go, and trusting.

A eurhythmics task always addresses all three levels, relates them to each other, and enables the experience of wholeness and presence through a deep engagement with what is happening.

Creating

What is created is according to the situation. As a eurhythmics teacher, I instruct what is to be created but never how it is to be executed; there is no predetermined solution, and each task is the impulse for individual processes. The starting point of a creative task is often a musical impulse. The participants hear (or feel) the impulse and deepen their awareness of the phenomenon through their response to it. They create their own translation into movement expression and, each in his/her own way, find their individual creative resolution. In the inspiring group process, adaptations, additions, contrasts, repetitions, and copies are developed in constantly changing ways. The artistic act consists of connecting the elements and parameters as given by the task within a creative process, and eventually bringing them into a creative flow. The coherence of this process can be observed by measuring their degree of presence. If the aim is determined to be finding an individually coherent solution for a task in a creative act of presence, can there be any “mistakes” in its realisation, can solutions be “right” or “wrong”? This brings me finally to the concept of “development” and eurhythmics as an educational principle.

Development

As much as the individual development has value and dignity and should be given space and shape, I always give impulses for collective development. This requires coherent challenges in the tasks, whose aim is not a certain product, but personal growth and the expansion of individual abilities and skills.

Presence may be described as an ideal state, but in the actual process it remains dynamic and beyond reach; it can only be fostered and encouraged, it can be actualised or again become ephemeral. In this sense, presence (depending on the state of one’s abilities and competencies) is always a subject of practice and reflection.

In my work I am guided by my understanding of the specific quality of an outcome. A creative process can be more or less articulated, or can be experienced as well defined.

The (pedagogically understood) measure of challenge is found in the individual process of development: too little challenge can lead to stagnation, too much to the reduction of intrinsic motivation. However, the aim here is not to “teach” the participants something, but to give them stimulating impulses for (individually developing) the creative activity through the specific design of the task. The more the individuals can get involved and at the same time trust each other, the more this learning and developmental process is successful. The more they can commit to themselves, to their path and to their creativity, the more they’ll want to express themselves and accept feedback within the group process, but also make use of it for themselves. This resonance, the feedback (through one’s own body, partners, the group, or through me as the eurhythmics teacher) may superficially be understood as “mistakes” but in fact, it is not about “wrong” or “right” but about finding a coherence: every differentiated feedback, which is usually found in a new task, opens a new approach, gives a motivating impulse and stimulates the curiosity to try something out. It can lead to an exploration of new possibilities, to refine one’s own perception, and to learn to deal more confidently with creative tools. At best, the feedback (or modified task) expands the individual possibilities of the creative process: elements are linked, connected, doubled, contrasted, varied, mirrored, condensed, loosened, slowed down, expanded or concentrated, etc. in new ways. This is more about the unfolding of new, in the optimal sense of “original” creative solutions rather than about an already defined canon of specific variations.

My Understanding of an Artistic Identity as a Eurhythmics Teacher

I would now like to describe how the previous key concepts and orientations take shape within my artistic work as a eurhythmics teacher.

A eurhythmics lesson not only enables a creative process and an artistic “product,” it is itself an expression of the artistic process of the eurhythmics practitioner, who creates a stimulating and supportive space for development. I do not see myself as an artist in the sense that I shape something out of my imagination, according to my will; I do not develop a predefined “artistic” product with the group (by myself or through others), I do not aim for a certain solution or follow a preordained “curriculum”. Rather, I am guided by the fundamental objective of a person who discovers and develops her creative potential, whose awareness and perception for herself and others is largely differentiated, and whose repertoire of expression and possibilities (here especially in the field of movement and music) develops as far as possible. In this way, I think, is how a person can relate to their environment in a self-effective and creative way, helping to shape and enrich it.

Therefore, I always have a main idea of how this process can be meaningfully encouraged in a lesson with a particular group. This creative impulse guides my actions. The creative development takes place in a constant dialogue between the group and myself, as a joint process in the sense of a performance. In this process I myself am part of a comprehensive creative happening. The actual course of a lesson and my planning of it (my idea, my concept, my preliminary considerations) are therefore in a polar relationship, and mutually stimulate each other. In this sense, every lesson of a eurhythmics class also follows the principle of leading and following.

The basis for my work is openness to the moment and to what is actually happening. It is therefore important to always be aware of the new and the unexpected with appreciation, and to accept the specific dynamics of the situation, the group, and each individual. This is especially relevant for children’s lessons, for example, when the impulse of a task inspires the children’s desire to explore and exceed their limits, to test their strength, to try themselves out. Here I am a direct part of what is happening, I have to react spontaneously with creative and situation-specific impulses in order to create the joint process in a dynamic and flexible way.

In a constant flow of dialogue between the group and myself, the basic direction of development, a concrete, situation-specific changing task (improvisation), and the interactive resonance, a unique, joint process emerges, a space for development of the creative expression by all participants. That is why, for me, the artistic quality of my work lies in the extent to which all participants (myself included) come into a state of presence, of “flow”. The aim is not the artistic product alone, but the creatively active human being.

A Practical Example: Movement Accompaniment

I would like to explain how this approach can find expression in concrete, practical work, using the example of movement accompaniment.

Movement accompaniment is an artistic tool through which the polarity of the social level (ME - YOU/group), the principle of leading and following can be experienced very clearly in many different ways. The coherent contact of music and movement (sound is step, step is sound) sums up one of the basic eurhythmics principles particularly clearly. The translation process of the heard into movement succeeds the more authentically, the more object-related, and abstract the task is set, i.e. it is best without demonstrating anything first. The example of improvised movement accompaniment shows very well the tension between ME and YOU/group in the relationship between the group leader and the participants: in the polarity between the (musical) impulse and its implementation in movement, a dynamic dialogue emerges, a uniquely unfolding form.

At the beginning of a lesson for children (about until the second grade) I often set the following task: “You order the music! And I’ll play what I see!” In this dialogical process the impulse, the leadership, comes from the child; we stimulate each other: even the simple appearances in the form of walking or running demand a specific musical expression in tempo, key, articulation and melodic line. Variations in the musical accompaniment in turn give impulses for a new playful transformation into movement. This process results in a special, vivid form of communication for both the child and myself, out of which a joint creation develops, in which we are aware of and inspire each other as equals. In this way, awareness and possible expressions can be formed in the reflection of movement and music, unbiased and more or less consciously. Thereby it is an embodiment of my abilities (and artistic identity) to make the “coherence” between movement and music tangible, and to mediate it within the process.

In the individual accompaniment, the other children in the room follow this happening with attention and tension. The moments of presence are intense for everybody, for the participants and the spectators alike. When the contact comes to fit, when the state of presence is reached, these are profound moments of self-awareness, self-efficacy, and self-confidence. Children therefore love such “performances” very much.

Music acts as its own force, as a factual impulse, as a neutral medium. Small children occasionally ask whether the music comes “from the ground”; children with autism spectrum disorders also want to and can make contact specifically through music. This shows the unique significance and effectiveness of this central medium in eurhythmics.

Music stimulates movement. The various musical forms, their principles and possibilities have an inviting effect, they encourage the children to engage in inventive movements, to test the limits or to fit in as a natural part of the process. For example, the final chord after a cadence can be much more effective as an impulse than a verbal request to sit down in one’s own seat.

In this stimulating and self-dynamic effect of music, another basic principle of my work becomes manifest: it is the matter, the task, which drives the development from within itself. The tasks in the eurhythmics lesson are: based on the objectives already described, refer to a lesson topic (which is development-oriented), are adjusted to the situation, and follow the children’s own dynamics.

Requirements for my Work

How can I work effectively in the described understanding of my “artistic identity” as a eurhythmics teacher? First of all, a deepened self-experience via eurhythmics and this path of personal development seems to me to be of particular significance. My own path of learning and experiencing as a participant in the most diverse groups and processes, with countless possibilities of connecting the various parameters in eurhythmics, with the experience of challenging situations and my own limits, my creative power and, above all, again and again the joyful experience of presence and “flow”: all these are essential conditions for my professional path, which I have already described as a constant process of practice, reflection and development.

In the process, a repertoire of helpful tools has developed such as methods of differentiated perception, a thematic collection of creative tasks and variations, basic musical forms and structures, etc. In a sense, these become a craftsmanship that supports me in the development of my ability to observe, to set the tasks and my work.

Perhaps something else is crucial for this approach to eurhythmics as an artistic process: wanting to confront the impressive complexity of the happening, its variability and range, not only accepting disturbances and conflicts as necessarily given, but discovering them as a resource, as a creative space.

In this sense, it seems essential to me to constantly detach oneself from one’s own preconceptions, to get involved with the new, to create situation-specific connections in the unlimited range of possibilities. This requires courage to face uncertainties and to accept the unknown. It also requires the trust (of all participants) to be able to discover and generate new and unknown links of ideas.

Conclusion

In conclusion, I would like to add some thoughts and share with my readers why this understanding is so important to me and why it gives meaning to my work. I am convinced that eurhythmics can be a contributing factor in helping people to actively and creatively shape and develop our world, to feel and understand themselves as part of a greater whole. That eurhythmics can also contribute to the fact that people remain open to the new and the constantly changing, that they can realise the potential for their personal growth and find fulfilment in a creative activity, trusting themselves and acting courageously.

This is why I consider myself very fortunate to be able to work as a eurhythmics teacher. For me, eurhythmics is a way to experience myself in connection with everything that is and to feel myself creatively active and “whole” with it. For me, in a sense, eurhythmics is a kind of spirituality in which an understanding of my life in all its aspects is revealed, and which fills me with great gratitude.

Be Open and Improvise!

Drawing parallels between qualitative research methodologies and practice as a rhythmician

Alexander Riedmüller



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www.rhythmiker.de

This article examines possible connecting points between qualitative research and eurhythmics seen as a pedagogical approach, as an art form and as a teaching philosophy. Therefore, it includes the strategies of inquiry such as Ethnography, Grounded Theory Methodology, and Performative Social Sciences. It is shown that the ethnographic research values techniques like improvisation within the process of collecting and interpreting data. Both ethnography and Reflexive Grounded Theory Methodology postulate the importance of a general openness in the research process to be able to change its focus if the subject of your inquiry demands it. Here, a reflexive approach is also suggested within the process of inquiry. In Performative Social Science artistic methods are applied to create and interpret data, and to present the findings of a research project.

Cet article examine les points de connexion possibles entre la recherche qualitative et la rythmique vue comme une approche pédagogique, comme une forme d'art et comme une philosophie d'enseignement. Par conséquent, il inclut les stratégies d'enquête telles que l'ethnographie, la « Grounded Theory-Methodology » et les « Performative Social Sciences ». Il est démontré que la recherche ethnographique valorise des techniques comme celle de l'improvisation dans le processus de collecte et d'interprétation des données. L'ethnographie et la « Grounded Theory-Methodology » font le postulat de l'importance d'une ouverture générale dans le processus de recherche pour pouvoir changer d'orientation si le sujet de l'enquête l'exige. Ici, une approche réflexive est également suggérée dans le processus d'enquête. Dans les « Performative Social Sciences », des méthodes artistiques sont appliquées pour créer et interpréter des données, et pour présenter les résultats d'un projet de recherche.

Holding a first degree in eurhythmics, until today, I always identified my professionalism through being a rhythmician.¹ This especially in an artistic way but also in education and in my philosophy of teaching, even partly in how I was seeing things in life. Now, as PhD candidate in the field of music education, I cannot help it but to look for connections between the discipline I know best and the new field I am seeking proficiency in. This journey was inspired by Liora Bresler's keynote at the International Conference for Dalcroze Studies (ICDS) in summer 2019 at the Karol Szymanowski Academy in Katowice, Poland.² During the last part of her presentation, which is typically reserved for questions of the audience, she said addressing everyone in the Academy's Concert Hall: "You already know so much." And these words got stuck in my head since then. As I am convinced that well trained rhythmicians can easily adapt not only to a wide range of professional fields but also feel familiar with several art forms, I could easily relate to this aspect of the words' meaning. But what is there in terms of research? Do rhythmicians here really 'already know so much'? Intrigued by these questions and encouraged by Bresler's words, I started diving deeper into empirical qualitative research methodologies and was surprised of the many connections I could easily make with my own professional field. I would like to share some of my findings in the following.

Eurhythmics

Considering my personal experience as rhythmician, this article relies mainly on the theoretical framework of eurhythmics that can be found in the compilation of articles edited by Hauser-Dellefant and Witoszynskyj (2016), in which the team of fourteen eurhythmics teachers at the University of Music and Performing Arts Vienna define the main aspects of their work. As former student of this institution myself, I feel closest to their point of view

1 I choose this term to describe my profession over the widely used "practitioner of eurhythmics" in the English-speaking context for two reasons: it is most similar to how I describe my profession in my first language German – "Rhythmiker" – and it reflects my understanding of eurhythmics as a pedagogical approach, art form and teaching philosophy based on the phenomenon of *rhythm*, which I will describe more profoundly below.

2 The keynote can be found online: <https://www.youtube.com/watch?v=tzH03AS78x8> (accessed on 29/1/2021); for more information about her approach to qualitative research see Bresler (2008).

on our discipline. Nevertheless, I am also sure, that most of my conclusions will sound familiar to everyone with a profound training in eurhythmics and even to others working in connected professional fields.

Keeping this in mind, I will define *eurhythmics* as the following:

- As a pedagogical approach, historically linked to the teaching of Emile Jaques-Dalcroze, that uses the given interdependence of the phenomena *music* and *movement* to accompany learning processes of an aesthetic, creative and / or social dimension. These refine the sensory perception and giving improvisation and personal expression a special importance in these processes.³
- As a transdisciplinary art form, connecting different artistic modalities, such as music, dance, theatre, video, spoken word, drama, and fine arts.⁴
- As a teaching philosophy based on the phenomenon of *rhythm*.⁵

The main question for me is, how could eurhythmics as an art form, as teaching philosophy and pedagogical approach influence the rhythmician researcher, or in general, how could eurhythmics be integrated into the field of qualitative research methodology. Reading about different types of strategies of inquiry, I felt a close identification in the description of *Ethnographic Research* as given by Breidenstein, Hirschauer, Kalthoff and Nieswand (2015), as well as with the methodology of *Reflexive Grounded Theory* described by Breuer, Muckel and Dieris (2019) and with the field of *Performative Social Science* as it can be found in Mey (2020) and Roberts (2008). Therefore, in the following I am going to discuss eurhythmics linked with these three wider fields of qualitative social science research and I will draw my conclusions at the end.

Ethnography

Breidenstein et al. (2015) state that *exploration of phenomena through writing* is the key to an ethnographic approach. This important branch of qualitative research aims to decode social practices and institutional procedures, putting its whole attention on the discoveries in the field: its social systems, artefacts, myths, and other forms of believes (p. 7). Right in its centre, there is the method of *participatory observation*.⁶ Here, the rising tensions between participation and taking a critical distance, between being present and re-presenting play an important role (p.7). Thus, what is highly valued here is the lived experience in the field, or with other words, the embodiment of an experience, the recognising and naming of a special phenomenon. It is hard to see the similarity to practical eurhythmics, in which, as a teacher, you seek to create an environment, where students can embody musical phenomena and then are softly guided, step by step to understanding and naming them. Kinsky (2016b) cites Mimi Scheiblaue, who established the three-step procedure of *experiencing–recognising–naming*⁷ of a phenomenon as the base of teaching through eurhythmics (p. 140). This three-step procedure is what in ethnography is described as a method in field research.

Breidenstein and colleagues (2015) speak of empirical inquiry as a form of research based on (social) experience and give special importance to the concept of openness during the process of inquiry. For them, it is the interaction of the researcher with the field that leads to

3 For a different classification of eurhythmics in the context of learning and teaching see Juntunen (2019), who points out that eurhythmic can be understood as “meta-narrative [...], philosophy or philosophic attitude [...]; and/or a pedagogy or an approach.” (p. 56).

4 On how inter- and transdisciplinarity shape the practice of Dalcroze Eurhythmics, see Habron (2019).

5 For further reading see Neira Zugasti (2009).

6 Emerging in times with a strong colonial understanding of the world, former ethnographic research practices have been criticised severely over the past years and ethical consideration of data collection as well as analysis have been discussed profoundly under the aspects of racism, othering, and exoticization. For further readings on this topic, taking postcolonial theory into account, see Montero (2012) or Elie (2006). For general ethical issues in ethnographic field work focussing marginalized groups, see Li (2008) or Zavisca (2007).

7 In German: *Erleben – Erkennen – Benennen*.

dynamic experiences (p. 37). Especially an openness for surprises is required, being in the field with the subject one is trying to understand (p. 39). The authors state that it is the subject itself that might require a certain methodological procedure or even strictness in the way one must proceed with his / her research (p. 38). In the context of eurhythmics, Falschlunger (2016) describes the concept of subject orientation. In his drafts of eurhythmics classes in the context of inclusive teaching, he shows how the teacher must be prepared on the spot to lower the requirements of an exercise for some participants or know how to make things more demanding for others. For the teacher, this means a constant negotiation between the abilities and needs of the students with the aim to make everyone participate. The teaching material that was chosen beforehand, as well as the initial aims of the classes must be taken in constant consideration and are spontaneously adapted during the class. Kinsky (2016a) also states the importance of thorough observation of the students in the class, for example, in the process of musical accompanying a group in movement. This is required to be able to catch the students' movements as exactly as possible and to support them in the best way through the music the teacher improvised on his / her instrument (pp. 115–116). Ethnography seems to have a similar need of a thorough observation of a subject.

As a teacher for improvisation, Kinsky writes that she always tries to create a comfortable atmosphere in her classes for her eurhythmics students. She concludes that only in this way these can explore music and movement freely and without fear (p. 115). The fear of making mistakes often holds us back to learn new things, as Hauser-Dellefant (2016) points out as well, but is essentially important for the learning process itself (pp. 37–38). Even in qualitative research mistakes are given high value. Breidenstein et al. (2015) write that you can even use mistakes in the approach to the field, for example, when facing the resistance of the informants or even in interpretation. The authors suggest seeing those as chances for a check of relevance: where something is being hidden, the field might show that there is something to see; where there was a misinterpretation, there might be something interesting to understand; what seems to be a wrong approach in the beginning, might be yet the first data (p. 39).

While being at the same time and at the same place as the subject of interest is a very important principle for ethnographic research (p. 40), coming home and taking a necessary distance after the field work is as important (p. 42). Breidenstein et al. (2015) literally speak of a *rhythmic disruption*⁸ of the presence in the field with phases in the academic workspace. Like this, the individual moments of intensive data collection are interrupted by processes of discussion with colleagues about the data, which allow to learn about the impression the data has on unfamiliar eyes (p. 44). This oscillation between two poles is one of the properties Neira Zugasti (2016) names as fundamentals of her teaching as a rhythmician (p. 190). Besides *polarity*, she claims seven other properties being conditions for the appearance of rhythm within processes. The table provides an overlook of how these can be related ethnographic fieldwork.

Property of Rhythm (Neira Zugasti, 2016)	Relation to Ethnography (Breidenstein et al., 2015)
Polarity	Oscillation between fieldwork and coming home, individual work and work with colleagues.
Synchronization	Being in the field together with the subject.
Entirety	Capture everything around the studied phenomenon in the field.
Continuity	Describes the course of a research project from beginning to end.

Repetition	Repeat an observation in the same place for a longer period helping to become more familiar with the field (prolonged engagement); ask different people the same questions either to check the gained data or personal impressions or to get new points of view (member checking).
Interdependence	The presence of the researcher in the field changes it, for examples as the behaviour of subjects is not the same with him / her around, but also gaining knowledge of the field changes the researcher in an academic or personal way.
Irreversibility	Once an inquiry took place, the changes mentioned above cannot be taken back.
Structure	Describing the different stages of a research project as following: coming up with first ideas, planning the project, collecting the data, analysing them – maybe going back and forth between the latter two – and finally, publishing the findings.

Graphic: A. Riedmüller

Grounded Theory

Having described various points of connection between eurhythmics and ethnography practiced as a common method in qualitative research, I would like to also consider a short comparison of eurhythmics with Grounded Theory Methodology (GTM). This special methodology was developed in the 1960s by the two US sociologists Anselm Strauss and Barney Glaser for their field research about the organisational structure of hospitals. Nowadays well-established GTM was meant to produce new theoretical ideas on a subject area, where it was not enough to describe situations. It bases on a set of certain rules in the process of theory development. All different kinds of data can be used, such as interviews, field notes, websites, transcripts of meetings. Also, personal notes the researcher writes during the whole research process – or ‘memos’ as they are mostly called in GTM context – that could possibly contain emotional resonances or thoughts to a specific piece of data, are used as data themselves in the process of inquiry. Usually, after a complex coding procedure of the data, categories are built out of them and emerging concepts are developed to theories (Breuer et al., 2019, pp. 7–8). Over the decades, several specific forms of GTM have been established. One is the Reflexive Grounded Theory Methodology (RGTM) by Franz Breuer. In his approach the concept of extensive self- reflection, or rather the decentralisation of the person, social role/s, activities, attitudes, points of views and the disclosure of all other kinds of the researcher’s personal biases are given great significance in the creation of the theory (p. 10). It is easy to point out here a proximity to eurhythmics, where the same kind of reflexivity is asked of eurhythmics teachers, who must constantly reflect on their actions and reactions in class (Mayr, 2016). Profound reflection takes place after the class and are about on what could be observed of the students, on the structure of the class, of the goals that could or could not been achieved with the group, on how the participants reacted on the music, if the different children could be accompanied in their learning process and so on.

Other important principles of RGTM are also manifested in ethnography and can be connected likewise to eurhythmics, as it was already shown above: Breuer et al. (2019) point out the great value the individual has in RGTM, which leads us back again to subject orientation. Also, a general openness is asked of the RGTM researcher during the process of inquiry. Furthermore, moments of comparison and contrast stand central in this methodology,

where the smallest or biggest differences in cases are indicated. This relates to aspects of polarity, variation, and repetition (pp. 8–9).

Performative Social Science

After these two examples of a method and a methodology commonly used in the context of qualitative research, one other field is to be discussed that appears to be utterly suitable for linking it with eurhythmics as it gives the arts a special place: Performative Social Science. There are many ways of research that take art/s into account, whether it is namely *artistic research*, *arts-based research*, *arts-informed research*, *practice-based research*, or *performative research*, just to name a few. Schreier (2017) states that in literature these terms sometimes even overlap regarding how they are defined (para. 13). Yet the author sees a clear distinction between three of them: *arts-informed research*, in which the artistic means are subordinated to the scientific purposes and therefore treated as tools or methods within the research project (para. 25); *arts-based research*, which values especially the process of the creation of a work of art within the process of generating knowledge (para. 27); and in *artistic research*, which is mainly done by artists themselves to generate pre-reflexive, not conceptional knowledge while practising their art (para. 26). In 2008, the online journal *Forum Qualitative Social Research – FQS*⁹ published an entire issue on the topic of Performative Social Science (Jones et al., 2008) and was one of the first collections especially dedicated to this area.¹⁰ According to Mey (2020, p. 202), it was Denzin (2001) who first gave Performative Social Science its name, describing it within the canon of social research methodologies. In his article he focusses on the performative in interviews:

[Qualitative research today] is defined by a performative sensibility, by a willingness to experiment with different ways of presenting an interview text. The performative sensibility turns interviews into performance texts, into poetic monologues. It turns interviewees into performers, into persons whose words and narratives are then performed by others. (p. 25)

Roberts (2008) makes a distinction between the terms *performance* and *performative*, whereas he sees the former “as forms of art, ethnography and social science” and the latter as “processes and ‘tools’ from all of the arts and humanities and social science” (para. 3), which include for the arts, for example, “music, dance, video, poetry, or drama”, and for the humanities and social science “text based journal article[s] or overhead presentation[s]” (para. 3). For him, “Research can be a performance, by performance, of a performance, or in performance” (para. 9) and he suggests that researchers should be aware of “to what extent and in what sense [he or she] is to be a dramatist, actor, director, poet, painter, or choreographer-dancer [...]” (para. 9). Although he speaks of a “performative turn in social science” (para. 124) that took place some years ago, Roberts is convinced that in social science research there has always been a note of “its creative, innovative and ‘artistic’ aspects” (para. 11). He points out that initially Performative Social Science has been “associated with ethnographic study, and qualitative methodology”¹¹ (para. 18).

Connections to Eurhythmics

Keeping this last statement in mind and having already introduced the connections that can be made between eurhythmics and ethnography as well as eurhythmics and R/GTM, it is impossible not to link eurhythmics to Performative Social Science. The variety of different

⁹ www.qualitative-research.net (accessed on 29/1/21)

¹⁰ For another example of a peer reviewed online journal on qualitative research going a similar way, see issue 27 (7) of *Qualitative Inquiry* (2017) that published a special edition based on “poetic and performative reactions” to the terrorist attack in the LGBT community’s night club *Pulse* in Orlando, Florida in June 2016.

¹¹ Roberts also mentions that there has been likewise an “ethnographic turn in art” in different art forms since the 1920s until today. As the main concern of this article is in ‘the other direction’, there will not be further discussion here. For further reading on the topic see Foster (1996).

methods and methodologies that are used in this context is vast. Likewise, the designing of a qualitative research project and its execution can be of very creative nature. As methods there are, for example, Saldañas' approach of *ethnodrama* (2005), or later *ethnotheatre* (2016) as ways of including actors and audience into the research process, the methodology of *A/r/tography*, in which "the 'a', 'r' and 't' stands for artist, researcher and teacher" showing the practice-based nature of this "living inquiry" (Vist, 2015, p. 269), *fiction-based research* that raises findings of inquiry to a fictional level and is presented, for examples, in novels or in films (Mey, 2020, p. 206) or *autoethnography* as a form of autobiographic ethnographical writing (Schreier, 2017, paras. 5–12). All these methods and methodological approaches can be linked to eurhythmics, when the latter is understood as a transdisciplinary form of art.¹²

Applying different forms of art in the research process, the researcher should reflect on their role within this process (Roberts, 2008, para. 113): Do I have the necessary artistic capabilities required for my planned endeavour? Why and to what account can my project make use of the arts? This reflexive approach is like what was already described above as the role of a eurhythmics teacher following Mayr (2016). The different roles a research-artist or artist-researcher must take due to Roberts, can be connected to Mayr, who describes the role of a eurhythmics teacher as constantly shifting during a class: from being a leader, to being a companion, an initiator, a playmate, a partner, an observer, a presenter or an improviser, and back. (p. 133).

As one last point of connection between eurhythmics and Performative Social Science, I would like to mention what Roberts (2008) describes as "coming back to our senses" (paras. 133–140). Besides a performative turn, he sees another turn in social sciences, that started to take the concept of embodiment more and more into account. And that for both the researcher him / herself in the process of analysing data and for the communication of the inquiry's findings to an audience. The concept of the body senses is here much shorter than it is in eurhythmics, which would take all body senses into account (Hauser-Dellefant, 2016). Although, the appeal to make qualitative research bodily experienceable can definitely be seen as connecting point here.

Conclusion

The given examples make it obvious that there is a growing interest in the arts in general throughout the research disciplines, but especially in artistic methods and methodologies in the field of qualitative research. I am convinced that eurhythmics with its transdisciplinary artistic approach, could and should be a part of this canon. Furthermore, eurhythmics can be related in many ways to qualitative research methods and methodologies. This has been shown in this article linking it to three important fields of empirical inquiry. At the same time, as Habron (2019) indicates, it appears that "other modes of enquiry, such as action research, arts-based educational research (ABER) or practice-as-research, remain untapped" in the field of Dalcroze Studies (pp. 98–99).¹³ Although they promise to be as suitable as the ones mentioned before.

So, let me try to give an answer to my initial questions: I am not sure if we as rhythmicians 'already know so much' in this area. But I am certain that there are a lot of connecting points between qualitative research and our discipline, may it be as a pedagogical approach, a teaching philosophy or as an art form. More of them are yet to be discovered and tried out. At the same time, I am sure that the same Roberts (2008, para. 113–114) pointed out for the researcher-artist might be right for the rhythmician-researcher: either of them must know the skills of the other field sufficiently enough to succeed with his / her endeavour. Knowing of the various possibilities one has being a rhythmician, should make it worth a try

12 One very good example for this is Daly's (2019) artistic research project including Dalcroze Eurhythmics using an autoethnographic approach to her work as performing artist and violinist.

13 See Beaulieu, Kang and Heino (2017) here as an exception.

for whoever wants to enter this broad field of qualitative inquiry, having his / her profession in mind as a possible starting point.

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Artistry, the Cornerstone of Dalcroze Eurhythmics

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Dr. Treviño is a pianist and Dalcroze Eurhythmics (DE) practitioner and researcher. She is a professor and coordinator of *Programas Dalcroze* at the Universidad Panamericana in México City. Alongside she is a professor at the Facultad de Música of the Universidad Autónoma de Nuevo León (UANL) in Monterrey, and director of her independent studio “Música Viva”. As active promoter of DE throughout Latin America, Elda Nelly frequently serves as guest lecturer, and clinician in DE and piano pedagogy. Up to now she is a member of the publications committee of the Dalcroze Society of America in the US, and a representative of the FIER in México. In addition, she is active as a collaborative pianist. Dr. Treviño holds a *Ph.D. in Psychology* from the UANL, *Bachelor and Master of Music in Piano Pedagogy* from the University of Texas at Austin, Dalcroze Certificate and License from Carnegie Mellon University.

Jaques-Dalcroze described his pedagogy as a “preparation for art” and insisted on the idea that practitioners should make his work their own as long as they respected his principles. From its origins up to the present, the practice of the pedagogy Dalcroze Eurhythmics has found multiple applications worldwide. Given the openness and richness inherent in Dalcroze Eurhythmics practice, a diversity of interpretations among practitioners from contrasting backgrounds has come to light. For this reason, the purpose of this article is to reflect on: the key traits of Dalcroze Eurhythmics pedagogy as described by the “Dalcroze Identity” written by the Collège of the Institut Jaques-Dalcroze in Geneva; how those traits are embodied in the praxis of a master teacher based on the Jaques-Dalcroze pedagogy; the attributes that Dalcroze Eurhythmics sessions must have to “prepare the students for art”; and the challenges that unknown cultural nuances constitute towards the preservation of the essence and principles of the practice.

Jaques-Dalcroze a décrit sa pédagogie comme étant une « préparation à l’art » et a insisté sur l’idée que les praticiens devraient s’approprier son travail tant qu’ils respectent ses principes. De ses origines à nos jours, la pratique de la pédagogie de la Rythmique Jaques-Dalcroze a trouvé de multiples applications dans le monde. Compte tenu de l’ouverture et de la richesse inhérentes à la pratique de la Rythmique Jaques-Dalcroze, une diversité d’interprétations d’horizons contrastés est apparue parmi des praticiens. Pour cette raison, le but de cet article est de: réfléchir sur les points clés de la pédagogie tels que décrits par le document « Identité dalcrozienne » rédigé par le Collège de l’Institut Jaques-Dalcroze à Genève ; comment ces éléments s’incarnent dans la pratique d’un maître enseignant la Rythmique Jaques-Dalcroze ; quels sont les attributs que les sessions de Rythmique Jaques-Dalcroze doivent avoir pour « préparer les étudiants à l’art » ; et quels sont les défis que représentent des nuances culturelles inconnues envers la préservation de l’essence et des principes de la pratique.

Artistry is the best word I find to describe everything that encompasses the practice of Dalcroze Eurhythmics. After several years of being active in various facets of the Jaques-Dalcroze pedagogy and through my careful observation of the way master teachers approach their praxis, by tracing the evolution of the practice itself from its origins to the present, and by being involved in academic research, I realized that the essence of the practice of Dalcroze Eurhythmics through time, and the cornerstone of its principles is artistry, which is reflected in the key traits of Jaques-Dalcroze work, both practical and theoretical.

Artistry is the creative skill of an artist, writer, actor, or musician (Collins Dictionary, 2021). While reflecting on this definition, I tried to express ideas related to Dalcroze Eurhythmics as a music pedagogy focused on the development of artistry, particularly in the way its practice fosters the development of artistry in both teacher and student, and alongside, to raise questions associated with possible different types of relationships between cultural issues and artistry within the practice of Dalcroze Eurhythmics.

*The document entitled “The Dalcroze Identity. Theory and Practice of Dalcroze Eurhythmics” written by the Collège of the Institut Jaques-Dalcroze (Le Collège de l’Institut Jaques-Dalcroze, 2020) which is a group of master teachers on the Jaques-Dalcroze pedagogy from different countries, together with the *Conseil de Fondation* and executives of the *Institut Jaques-Dalcroze* in Geneva, Switzerland, trace the norms for its practice around the world. The 2020 version of the Dalcroze Identity document is the most recent document to the present date. This document articulates in detail the most important traits of the practice of Dalcroze Eurhythmics and the professional training of Dalcroze practitioners. Even though this document does not provide a thorough discussion of and/or reflection on the underlying principles of the Dalcroze Eurhythmics practice, it outlines a few of its key notions. Therefore, the aforementioned document “The Dalcroze Identity” will be the basis for the discussion of the following ideas.*

Meaning of Artistry in Dalcroze Eurhythmics Pedagogy

Throughout this article, I will refer to Dalcroze Eurhythmics as a music pedagogy, in the same sense as that mentioned by Marja-Leena Juntunen (Juntunen, 2019) which states that Dalcroze Eurhythmics promotes embodied musical learning through the use of body movement; therefore, Dalcroze Eurhythmics could be referred as pedagogy.

It is commonly understood that the corpus of practical knowledge of Dalcroze Eurhythmics has been passed on orally through time by a diversity of master teachers and practitioners worldwide; nevertheless, it is in recent years that an increasing body of theoretical knowledge based on scientific findings and scholarly reflection has developed.

According to the “Dalcroze Identity” document, Jaques-Dalcroze himself described his pedagogy as a “preparation for art” and insisted on the idea that teachers should make his work their own while respecting his principles (Le Collège de l’Institut Jaques-Dalcroze, 2020, p.7). Appropriate to the definition above, artistry is a creative skill, inherent to any artistic expression. If Dalcroze Eurhythmics is considered as an artistic pedagogy, then Dalcroze practitioners ought to become highly skillful and creative in their teaching through Jaques-Dalcroze principles. Moreover, since the Dalcroze Eurhythmics corpus of knowledge is transmitted orally through the practice of master teachers and practitioners specifically trained for that purpose, master teachers and practitioners become models for their students.

In my point of view, *artistry* becomes manifest in the three main branches of Dalcroze Eurhythmics practice and in every one of its key traits inherent to the expertise (Greenhead, 2019) of Dalcroze master rhythmicians: (a) mastery in rhythmic body movement, (b) mastery in the imaginative capacities to adapt to all kinds of nuances, (c) finesse in body-mind connections.

In order for artistry to become manifest in the praxis of a master rhythmician and pedagogue, it is essential for that person to have a high level of (a) musical understanding, (b) finesse and richness of musicianship, (c) intuition and leadership.

Musical understanding

In contrast with the musical requirements of other music teaching practices, the essence of Dalcroze Eurhythmics demands a solid musical background and a high level of instrumental skill or competence (preferably that of piano) from its practitioners. Since there are no “recipes” to follow in the practice of the Dalcroze Eurhythmics pedagogy, the practitioner has agency in deciding what, when, and how to teach a specific concept; therefore, the practitioner establishes the teaching priorities for each group and ideally, teaching-learning contexts in general. The deeper the musical understanding of the practitioner, the more freedom he/she will have to be creative. The creativity and thus, artistry of the practitioner, are also patent in the improvisational style. (Sourisse, 2017).

Finesse and richness of musicianship

The type and quality of the musical background of Dalcroze Eurhythmics practitioners has a direct influence on the aesthetic value of music making and thus on the artistic level of such practice in every particular case. For instance, a Dalcroze Eurhythmics practitioner who has been trained only in the area of so called “concert music” will have a more limited range of musical choices for improvisation than that of a practitioner who has been formed in the area of “concert music”, jazz, and/or popular music in parallel. Furthermore, within the same genre of music, the quality of musical samples may vary a great deal. For these reasons, the degree of finesse the Dalcroze Eurhythmics practitioner possesses in general musicianship at the time of making choices of specific works to be used during any given

session, and the variety of musical styles used while improvising, will have a direct influence on the shaping of the musicianship, and thus, artistry, of the students.

Intuition and leadership

In this regard, the document “The Dalcroze Identity” refers to the Dalcroze pedagogue as essentially multi-skilled person, meaning that such a person should be able to adapt to the needs of the students; either to change amongst different teaching styles, to motivate the students to be creative, or to foster their independence (Le Collège de l’Institut Jaques-Dalcroze, 2020, p. 12). In that same sense the master DE pedagogue becomes a leader who models the course of action within each session, and throughout the music curriculum. Alongside, the master pedagogue is a person who has the capacity for higher levels of self-reflection upon the praxis of the Jaques-Dalcroze pedagogy, and someone who is able to guide students through their own self-reflective processes.

As mentioned before, the essence of Dalcroze Eurhythmics is its diversity and polyvalence of practice (Le Collège de l’Institut Jaques-Dalcroze, 2020, p. 6). For this reason, if we think of the development of *artistry as the cornerstone of Dalcroze Eurhythmics pedagogy*, it becomes essential for the students to be exposed to different teaching styles from various master teachers. Each person develops artistry individually in a unique way according to personality and background. For this reason, the students will develop richer and more reflective musical experiences. Moreover, I will add the notion of the Dalcroze Eurhythmics practitioner as someone who is perceptive to the different needs of the students as human beings, beyond the musical realm and someone who is sensitive to cultural differences and nuances depending on where and how the teaching context takes place (this idea will be further discussed in the following section).

As follows, I will reflect upon a few pedagogical aspects which, in my opinion, are a manifestation of artistry when they are approached by a master Dalcroze Eurhythmics pedagogue or practitioner and become evident in the praxis of the Jaques-Dalcroze pedagogy: (a) session design, (b) creativity in improvisational skills, (c) reflection and analysis, (d) trust.

Dalcroze Eurhythmics as a Means to Develop Musical Artistry in Students

Artistry in the approach of the pedagogical aspects mentioned at the end of the previous section by a master Dalcroze Eurhythmics pedagogue, is essential in order to develop musical artistry in the students. As a guide for practitioners, the document *The Dalcroze Identity* provides a brief description of the main ways of teaching and learning in the Dalcroze work (Le Collège de l’Institut Jaques-Dalcroze, 2020, p. 10-11) which are deeply interconnected. After reflecting on them, I realized that their very essence is aimed towards the development of artistry in the students, regardless of the context of the teaching-learning situation, and not only in settings aimed at the education of future professional musicians.

Session design

A very important feature of any teaching-learning session is the appropriate sequence of activities the students are asked to perform; that duty, though, is the responsibility of the teacher. In the case of Dalcroze Eurhythmics sessions, the master pedagogue must show versatility to adapt or change the course of the session according to the various needs of the students (Arús Leita, 2013) in a specific situation; nevertheless, such a change should be unnoticed by the group, neither must the quality of the teaching and artistic level of music-making be compromised.

Creativity in improvisational skills

Improvisation is one of the three principal branches of the Jaques-Dalcroze pedagogy and one of the distinctive traits of Dalcroze Eurhythmics practice (Le Collège de l'Institut Jaques-Dalcroze, 2020, p. 21) which in turn, has its roots in inner hearing. The display of artistic improvisation by a master pedagogue or practitioner during a given session is the result of a long and focused ear training process (Cernik, 2013). Furthermore, a master teacher has internalized technical automatisms at the instrument which enable to develop higher levels of concentration on the musical and pedagogical aspects of the performance itself, and on the responses of the students to the music. The quality of musical understanding of the practitioner has a direct positive effect on improvisational skills (body, voice, and instrument), and as a consequence, richer, more joyful and meaningful musical experiences, for the students.

The creation of automatisms mentioned in the section related to ways of learning refers to the development of a technique of bodily responses to music which “helps them (the students) to develop ease, adaptability, and fluency in all aspects of their study” (Le Collège de l'Institut Jaques-Dalcroze, 2020, p.10). By liberating the attention from body movements themselves once the automatic responses have been assimilated, the students are able to focus their attention on musical expression (Greenhead, Habron & Mathieu, 2016; Duke, Davies Cash & Allen, 2011) and therefore, able to create *artistic* responses to music. In that spirit, each teaching-learning session becomes a laboratory of exercises designed by the practitioner *aiming for art*.

Reflection and analysis

One of the main concerns nowadays among the Dalcroze Eurhythmics community is the preservation of the practice in a changing world. As any human activity, the practice of the Jaques-Dalcroze pedagogy has evolved through time and the only way of maintaining it alive is through a deep reflection process done by experts in the field within a multidisciplinary perspective. The evidences of that process which is already happening, will enlighten the path to follow in the future aiming at the survival of the practice. For this reason, nowadays, more than ever before, it is of crucial importance to build knowledge of different types which helps contemporary and future generations of musicians, music educators, researchers, and general public to understand and respect the value of Dalcroze Eurhythmics theory and practice; the first step towards that goal, though, is to foster reflection and analysis among students in each teaching-learning session (Grandjean & Labbé, 2017).

Trust

The practice of the Jaques-Dalcroze pedagogy is student-centered, meaning person-centered or holistic (Le Collège de l'Institut Jaques-Dalcroze, 2020, p. 11), in all the human dimensions: physical, cognitive, affective, social, intellectual, spiritual (Elliot & Silverman, 2014; Juntunen & Westerlund, 2001). Therefore, Dalcroze Eurhythmics practice aims towards the discovery of individuality through musical expression (Jaques-Dalcroze, 1921/1967) and thus, *artistry*. It is the responsibility of the Dalcroze Eurhythmics practitioner to create an environment of trust, in the sense of freedom to take risks; an environment which nurtures, cultivates, and fosters students to develop both as individuals and as members of a group. (Le Collège de l'Institut Jaques-Dalcroze, 2020, p. 11; Habron, 2014). If that is the case, then the students would be free to develop their artistic potential to its maximum level after living a process of conscious self-discovery (Juntunen, 2016), through meaningful musical experiences (Bauer, 2019).

A very important aspect not to be forgotten is that an essential trait of the Jaques-Dalcroze pedagogy is the myriad of possibilities of professional and personal growth it offers both to practitioners and students, and we never know the way a Dalcroze Eurhythmics experience may positively or negatively influence the life of a person (Le Collège de l'Institut Jaques-Dalcroze, 2020, p. 7). The possibilities of personal growth are broadened even more if we consider the enrichment of the theory and practice of the Jaques-Dalcroze pedagogy as it unfolds in different cultures around the world.

Artistry and Culture in the Practice of Dalcroze Eurhythmics

As acknowledged before, the tradition of the Jaques-Dalcroze pedagogy practice has been transmitted orally through time for more than one hundred years and therefore, it has been transformed and enriched during this process. The fact that the practice of Dalcroze Eurhythmics has its origins at the beginning of the twentieth century makes it impossible to have primary audiovisual sources which demonstrate extensively the way the practice was originally conducted by Jaques-Dalcroze himself and his immediate pupils. Primary sources, though, consist mainly of the original writings and music by Jaques-Dalcroze and his contemporaries, interpretations of those writings done by feminine successors, drawings, and photographs. Later on, thanks to the progress of technology, audiovisual recordings and testimonies have become a valuable source of information regarding the continuity of the oral tradition of the pedagogy Jaques-Dalcroze.

One of the aspects clearly emphasized in the document "The Dalcroze Identity" is the richness of its practice which has allowed a diversity of applications and interpretations by Dalcroze Eurhythmics practitioners around the world and through time. However, at the same time, precisely due to the openness of the Jaques-Dalcroze pedagogy which has led to the polyvalence of its practice, the document mentioned above expresses a genuine concern related to the preservation of its essence.

As part the evolution of the Dalcroze Eurhythmics practice through time, it is important, as stated in the document "The Dalcroze Identity", to be aware of the fact that since the early years of this music pedagogy's creation, practitioners have been present in different countries and, therefore, different cultures. As a result, the Dalcroze Eurhythmics practice in certain places is no longer recognizable as such (Le Collège de l'Institut Jaques-Dalcroze, 2020 (p. 5-6). For the reasons aforementioned, in my point of view, one of the aims of the document "The Dalcroze Identity" is to clarify the key traits of the practice of the Jaques-Dalcroze pedagogy by articulating them in a general way and by providing a specific listing of technical and musical aspects related to the professional training of Dalcroze Eurhythmics practitioners. Furthermore, the referred document calls for a "regeneration of the work" (Le Collège de l'Institut Jaques-Dalcroze, 2020, p. 6).

Even though the document "The Dalcroze Identity" is clear about musical concepts, and general pedagogical matters as referred to before, it does not discuss in depth, neither the underlying philosophical foundation of the practice and principles of the Jaques-Dalcroze pedagogy, nor the influence that cultural differences may have upon its application, and as a consequence, on the preservation of its essence. For this reason, I would like to reflect on some ideas.

In my viewpoint, cultural variables, and their effect on the essence of the Dalcroze Eurhythmics practice, mainly *artistry*, represent a very important aspect of the field of Dalcroze studies which has not been sufficiently explored up to the present. There are exceptions such as the study performed by Cheng Xie in China which offers thoughts on the notion of culture-sensitivity applied to the Dalcroze Eurhythmics practice in this country (Xie, 2019). Among such variables are: (a) body concept, (b) social interaction, (d) musical deficiencies, (e) infrastructure.

An in-depth discussion and research about the cultural variables mentioned above, which within themselves contain several other factors to be studied from an interdisciplinary perspective, is far beyond the scope of this article. For this reason, my intention now is to draw attention to the importance of such matters and to suggest possible questions for future research projects.

Body concept

The primary instrument of the practice of the Jaques-Dalcroze pedagogy is the body; a fundamental and distinctive trait of training in Dalcroze Eurhythmics practice is to refine the body and its perceptions by means of music (Le Collège de l'Institut Jaques-Dalcroze, 2020, p. 12; Greenhead, 2015). However, the self-image a person has which is a result of previous life experiences started in early childhood, together with the concept of body and sexuality particular to a specific culture, may have positive or negative effects on the way a person moves, and the freedom with which the experience of music is reflected in the way the body moves. Moreover, religious beliefs and cultural values directly influence a person's bodily perception.

Social interaction

This aspect is closely related to body concept, religion, and general cultural practices and values. Depending on the culture, there are certain social conventions that openly or tacitly govern the social interaction between persons of opposite sexes, between different age groups, between persons from different social status, among other situations; those factors determine conscious and unconscious behaviors visible in Dalcroze Eurhythmics sessions.

Musical deficiencies

Besides specific cultural traits which may be very different from those in Switzerland, the home of Dalcroze Eurhythmics, each country may have particular issues related to its standard musical education such as lack of tradition for musical education, music not being part of the general curriculum in the public (and sometimes private) educational system, and a generalized deficiency in professional music training, among other issues, which make the practice of the Jaques-Dalcroze pedagogy more challenging.

Infrastructure

The ideal situation for an optimal Dalcroze Eurhythmics practice is to have large spaces appropriate to the size of the groups (ideally not large), suitable construction materials for the floor to facilitate movement without damaging the feet and spine, well-tuned acoustic pianos, and practice rooms for students, among other facilities; however, this is rarely the case in many teaching-learning situations.

Final remarks

As time passes, the work and applications of pedagogy Jaques-Dalcroze become more diverse. New findings from multi- and interdisciplinary research have made its theory and practice even richer than it was in the past. In the present decade we are being challenged by the most severe worldwide sanitary crisis in contemporary history which has led Dalcroze Eurhythmics practitioners to find new ways to preserve the tradition and essence of the pedagogy Jaques-Dalcroze.

It is undeniable that one of the key traits of Dalcroze Eurhythmics practice is the social element which allows the person to grow individually and as member of a group through direct, joyful and enriching interaction with one another while making music *artistically*. Nevertheless, given the present conditions of forced isolation, is it possible to preserve the essence of Dalcroze Eurhythmics pedagogy if the social interaction is missing?

After reflecting about the ideas introduced throughout this article, I ask myself and my readers more questions which I think invite us to pursue scholarly research in an attempt to find answers: Is it possible to have a successful Dalcroze Eurhythmics practice when one or various of the issues mentioned above related to cultural practices are not handled properly? Is it possible to have *artistic* results through the practice of Dalcroze Eurhythmics when the ideal conditions are not met? To what extent do external variables beyond the control of the practitioner compromise *artistry* in the practice? To what extent does the Dalcroze Eurhythmics practitioner compensate for deficiencies of any sort in a given teaching-learning environment in order to develop *artistry* in the students? Are meaningful and enriching musical experiences related to or have an effect upon *artistic* results in Dalcroze Eurhythmics practice, if so, how? What specific traits has the practice of Jaques-Dalcroze pedagogy developed in countries outside Switzerland which preserve or do not preserve its essence and principles? How have Dalcroze Eurhythmics practitioners outside Switzerland *creatively assimilated* their practice into the uniqueness of their culture? How different is the practice of the Jaques-Dalcroze pedagogy in each country? Hopefully these questions will raise many others and invite readers to the search for answers...

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Artistic Production

“Stage-fright”

Olga Daroch



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Olga Daroch graduated from Academy of Music in Katowice (majored in *Eurhythmics and Theory of Music Subjects*) and the Academy of Theatre Arts in Wrocław (majored in *Theatre Directing for Children and Youth*). She is a teacher of Dalcroze Eurhythmics in primary and secondary music schools. Olga cooperates with SWPS University and Suzuki Center Education, and leads workshops and seminars about using eurhythmics and theater activities in music education. Artistic educator and coordinator at the National Forum of Music Center Education in Wrocław.

“Stage-fright” is a short, theatrical movement interpretation of music. Only four minutes long, the work was created between July and August 2020. It is based on original ideas stemming from a fascination with the legendary Polish composer Penderecki’s “Serenade” (from the *Divertimento for Cello Solo*). Additional inspirations for this unique project were drawn from many years of observing professional instrumental musicians.

“Stage fright” affects every performer to a greater or lesser extent. For some it is motivating, for others paralysing. It also happens that seemingly absent nervousness makes itself known in the least expected moments - thus in turn throwing out of balance even the most focused artist. Continuously trying sophisticated tricks, it constantly changes face. Will the performer manage to fight the titled “Stage-fright”? Will it disappear from the stage, giving solace to a distressed artist?

The project was directed by a graduate of the Academy of Music in Katowice (Poland) who also has a background in theatre direction, majoring at the Academy of Theatre Arts in Wrocław. Olga invited two further experts to participate: her husband, internationally award winner cellist, Tomasz Daroch, alongside Eurhythmics and Dance Theatre specialist, Blanka Moryc.

Produced by the *Theater of Rhythm Katalog* “Stage-fright” is a part of the artistic activity of the *Eurhythmics Research Club* of the Karol Szymanowski Academy of Music in Katowice, Poland, founded and managed since 1997 by Professor Anetta Pasternak.



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Video: <https://youtu.be/yVJE0v0CW7Y>



“Bei Müllers”

Graduation Project – Bachelor of Arts in Music and Movement 2020

Marion Bolfing, Nils Fischer
Lucerne University of Applied Sciences and Arts



«Müllers» are: Rosalin Birnstiel, Nils Fischer, Romina Peter, Nicole Zraggen, Michèle Fella and Marion Bolfing. «Bei Müllers» was their graduation project from Bachelor of Arts in Music and Movement 2020 at Lucerne University of Applied Sciences and Arts. The text was written by Marion Bolfing and adapted by Nils Fischer.

The graduation from the three-year Bachelor's program "Music and Movement" at the Lucerne University School of Music includes a joint project that is developed within the class and shown in public. In 2020, the Corona pandemic threw a spanner in the works and we had to come up with a new "Corona-compliant" concept. At the beginning of April 2020, we were faced with a lot of unanswered questions. Fortunately, we were able to meet online during the lockdown, and exchange ideas. Pretty quickly we agreed: we want to design a website. The result was an online, partly interactive apartment tour, where visitors were guided through Müller's imaginary flat. They had to overcome challenges and could apply for the free room. Finally, we found a way, with a mixture of self-taught challenges and professional tips and tricks, to bring our videos to a nice level.

A few weeks before the publication of our Bachelor project, we were allowed to see each other live again. We met up to seven days a week, filmed more scenes, recorded music and worked on our website until the release day on June 19th 2020.

Unfortunately, the free room is now taken and the website is no longer online. But a video of the whole project can be accessed via the QR-Code below. Have fun in Müller's shared flat!

Video: <https://www.youtube.com/watch?v=8DrgxBzh-vM>



Tales of Mother Goose

Performance of musical fairy tales for children based on the music by Maurice Ravel

Barbara Dutkiewicz

The Karol Szymanowski Academy of Music of Katowice

CV see p. 57

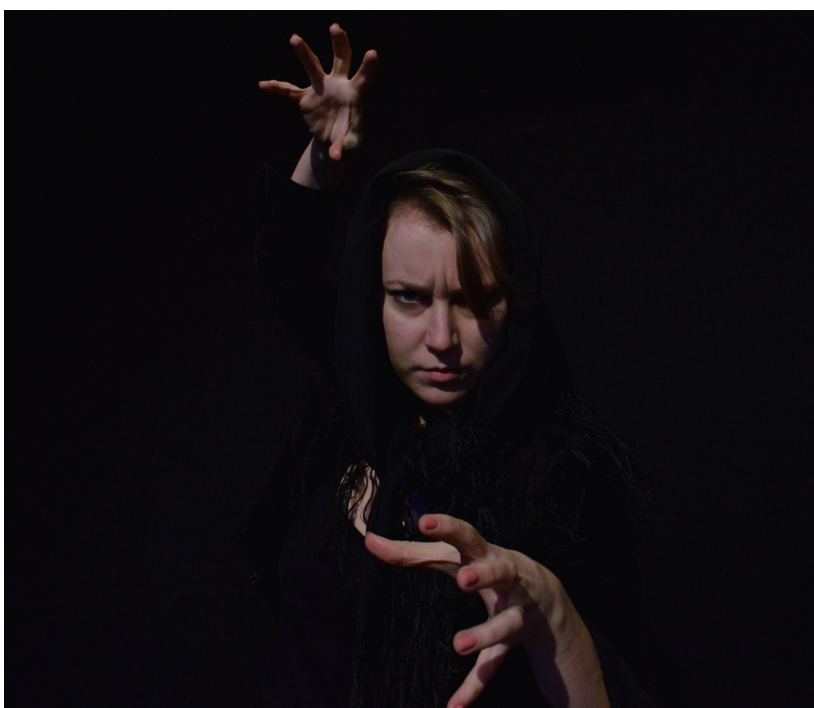
An original project carried out by the *Barbara Dutkiewicz Performative Arts Studio*, commissioned by the *Polish National Radio Symphony Orchestra*, premiered on November 28th 2015 with this orchestra at Chamber Hall. Music, dance, fairy tale text and multimedia (slide projection) work together to complement each other in this performance of 43 min.

The basis of the performance is the musical suite 'Ma Mère l'Oye' by Maurice Ravel inspired by Charles Perrault's fairy tales such as *Sleeping Beauty*, *Little Tom Thumb*, *The Green Serpent*, *Beauty and the Beast*. Music is an excuse to tell a fairy tale by means of movement theatre. In this choreography, eurhythmics was the principal means of revealing the relationship between particular musical phrases and movement. However, elements of pantomime, shadow theatre, and puppet theatre were used in order to transmit non-musical content. For technique and aesthetics of movement, various dance techniques were also used.

The individual parts of the suite are enriched by a narrative summarising the fairy tale plot and introducing the action of individual movement scenes. The part of the announcer has been replaced here by a fairy-tale narrative developed in the convention of a radio play - played off-screen, conducted by two actors' voices: female and male (Natalia i Cezary Kruszyna). A sound illustration with sonoristic effects has been added to the actor's interpretation of the text, mainly for a prepared piano and percussion instruments played live by a duo (Agnieszka i Piotr Kopińscy), as well as a slide projection illustrating selected plot events. The idea, direction, choreography, stage design, adaptation and soundtrack are all the work of Barbara Dutkiewicz. Fairy-tale characters were Barbara Dutkiewicz and Janusz Pietrucha, as well as Zuzanna Pałka, Agnieszka Podsiadło, Katarzyna Zegarek (students of eurhythmics at The Karol Szymanowski at the Academy of Music in Katowice).



© Beata Zawisłak



© Beata Zawisłak

Trailer: <https://t1p.de/ms9m7>



Choreographies of Music for Selected Children's Songs by Chick Corea

Barbara Dutkiewicz

The Karol Szymanoski Academy of Music of Katowice

These choreographies were created as part of the curriculum for the subject of movement composition (*plastique animée*). In my role as a teacher of this subject, usually I arrange with the students a selected piece or two as an example, and then each student arranges his/her choreography with a group of his classmates. I am very eager to implement this task in the form of a cycle. This time I chose Children's Songs by Chick Corea. The students develop their concepts and present them at the end of the semester as part of the exam. We realised 7 different songs in total. Three of them were presented at the theater hall of the *Academy of Music* in Katowice during the Polish-Taiwanese Seminar of E. Jaques-Dalcroze Method (1/02/2017).

In the choreographies, we decided to emphasise the differences of character that were noticeable in the music.

Program

C. Corea, Children Song No 11. Choreography: Barbara Dutkiewicz, performed by Olga Czech, Aneta Gałysa, Aleksandra Kulig, Monika Nowak - duration 0'39 ". It was a very short piece, quick, laconic, with contemporary harmony, and contradictory, just like children's play.

C. Corea, Children Song No 6. Choreography: Barbara Dutkiewicz, performed by Karol Skóra, Olga Czech, Aneta Gałysa, Aleksandra Kulig, Monika Nowak duration 2'44 ". The piece gave the impression of spectacular virtuoso improvised parts in the melodic layer (which in the movement layer was illustrated by solo parts of competing, showing off in front of each other) with simple ostinato accompaniment and with contrasting parts.

C. Corea, Children Song No 10. Choreography - Olga Czech under supervision of B. Dutkiewicz, performed by Aneta Gałysa, Aleksandra Kulig, Monika Nowak, duration 1'33 " (the piece had a lyrical character and original colors of the sound).



© Robert Rogucki



© Robert Rogucki

“Knife Apple Sheer Brush”

A eurhythmics video-project

Barbara Dutkiewicz
The Karol Szymanowski Academy of Music of Katowice

The original artistic project carried out by the *Barbara Dutkiewicz Performative Arts Studio* to the solo flute work by Eve de Castro Robinson 'Knife Apple Sheer Brush' for vocalising flutist. The musical piece consists of three short movements to the text of Len Lye (Part I: Knife Apple Sheer Brush, Part II: Sun tru clouds, Part III: A Red Moon). The choreography in form of a video project was created at the request of flutist Adrianna Lis as part of the First Silesian Flute (on-line) Conference on the topic 'Between sound and expression' at the Karol Szymanowski Academy of Music in Katowice April 26, 2021.

The main artistic objective was to compose a visual layer according to the assumptions of the Emile Jaques-Dalcroze eurhythmics method. In order to enrich the visual interpretation of the chosen music piece, an image using choreography (*plastique animée*) was expanded through the use of means of artistic expression available for video art. The field for creative exploration included activities at the junction of instrumental sound, words, singing and movement, facial expressions as well as light, colour and shape in a video image.

The idea of the whole project, choreography, cast of performers, costume concept, image direction, camera recording and video editing, as well as preparation, production and artistic management - Barbara Dutkiewicz. Design and execution of the wing by Anna Kandziora, lighting: Sergiusz Brożek, second camera: Izabela Mikrut. Project performed by flautist Adrianna Lis (flute and voice), and a eurhythmics mover/dancer Paulina Figaszewska - student of The Karol Szymanowski Academy of Music in Katowice.

The film uses an audio recording from July 7, 2020. Sound director: Krzysztof Ścieżka. The video was recorded at the KOREZ Theater in Katowice on April 15th 2021.



© Izabela Mikrut



© Barbara Dutkiewicz

Video: <https://youtu.be/RifttV-rgcQ>



Gem-Einsam-h/k-eit

Connected Solitude

Magdalena Eidenhammer



© Johannes Eidenhammer

Magdalena Eidenhammer graduated at the leading music universities of Austria: Mozarteum Salzburg and MDW – University of Music and Performing Arts Vienna with a *Bachelor of Arts Elemental Music and Dance Pedagogy* and a *Master Music and Movement Education / Eurhythmics*. She stayed abroad at the UFRN in Natal, Brazil (department of physical theatre) in 2017 and takes part as a professional dancer at numerous artistic productions by „DasCollectif“ under choreographer Irina Pauls. For two years she worked as a voice instructor at the Tölzer Boys Choir in Munich, Germany. Since then, she has focused on holistic body work in classical singing and stage presence training. Currently she is a PhD Student at the MDW investigating the-smooth-space. www.the-smooth.space/project.html

Rhiannon “the goddess of the other world” appears in a long-sleeved hyperdimensional white dress. Distant voices in eleven different languages whisper “*there was once upon a time a little girl whose father and mother were dead*” as she remains drawing endless seeming figures of eight with her sternum.

“And as she was thus forsaken by all the world, she went forth into the open country...”

For those who can read the pictorial language of fairy tales, each encounter (poor man/ three moaning children) gives Star Money the possibility to get rid of her limitations. Until she has “*not a single thing left*”.

With the new discovered independency (loss of parents), the undressing in the woods (unconscious mind) “*it is a dark night and no one sees thee, thou canst very well give thy little shirt away*” she leaves behind the past and enters the transformation: “*suddenly some stars from heaven fell down*”.

The courage to meet her inner self makes her “*rich all the days of her life*”.

In this contemporary interpretation seven dancers show different qualities of the main character Star Money. Transformed into CHIMERAS they have a fascinating one-dimensional corporeality: white neural masks worn on the forehead and long dresses turned upside down above their shoulders. Each encounter with another chimera in space seems like invading another world - the inner world. Sudden high energy movements alternate with intimate moments and create new aesthetic room constellations.

With the final circle ritual (the clearing) the chimeras get back their human appearance.

Performance Location:	MuTh – Vienna, June 2018
Duration:	20 minutes
Artistic concept:	Read and reveal pictorial language Open room for interpretation through abstractions
Working method:	Character development with neutral masks through improvisation focusing on fluid floor work. Improvisation with speech and movement about given text: The star-money – (grimmstories.com)
Dancers involved:	Sophie Glaser, Vivian Tanzmeister, Tamara Nicole Ziegler, Yijing Zhou, Sonja Käferböck, Maximilian Resch, Lucia Dürrhammer
Concept, Composition, Choreography, Costumes: Magdalena Eidenhammer	



© Bankl



© Heiler



© Bankl

Video: <https://t1p.de/qerr>



the foreign.body

Anna Petzer



© Peter Truschner

Anna Petzer moves between music, dance and media art. She studied Eurhythmics and Art and Media at the Berlin University of the Arts. On stage she performs her own pieces, such as “fremd.körper”, dance pieces as well as music theatre pieces by H. Wüthrich, D. Schnebel and M. Hirsch. She staged her electroacoustic compositions at ZKM Karlsruhe and ADK Berlin, f.i. “levitation – when the body becomes a little lighter”. As Duo Act 101 she developed further pieces such as “Pawn Structures” and “Head Games” with Walter Sallinen for various festivals in Berlin and Finland. www.annapetzer.de

Two forces collide. A metal cube becomes material. Material becomes form. Form becomes space. Space becomes body. And I invite him. To dialogue. To make contact with me.

The foreign body - a metal cube - an object that is simultaneously space and form, becomes a dance partner in the course of time through the collision of two forces. The fascination of the cube skeleton for me was its mobility. A cold framework becomes a body itself if you define its construction not just as rigid form, but as a system of mechanisms and dynamics. My approach to the body that is foreign to me happens through contact – first and foremost physical – in order to create a real, concrete connection. By suspending it from the floor like a marionette on ropes and connecting its joints to mine, I have not just contact and influence but control on the other. Moreover, since the geometry of the cube also represents the space within its form, this space is also malleable guided by my movements.

The pleasure of empowerment, of complete mastery of the foreign alternates the pleasure of surrender, the curiosity about the impact on me. My movements change having this 15 kilo mass bound to my body, my self-image shifts being enclosed in a volume of 8 cubic metres. So, starting with the technical learning of the new movement repertoire the artistic research brought me to a deeper exploration of the aesthetics and narratives of this encounter.

Performance for dancer and metal cube, duration: 45min.

Link: <https://vimeo.com/154150165>



Topographies of Falling

Anna Petzer

...falling becomes material, material becomes body, body becomes material, material becomes falling....

The topographies of falling have already played in many formats and have accompanied me in my artistic development since 2014. Originally conceived as a long duration performance, my studies on the falling of the body into a marked-out square of flour passed through various artistic transformation. In the context of the exhibition “Bangkok Struggle” with photographs by Peter Truschner at the Museum of Modern Art Klagenfurt, I exhibited a video installation that shows the scenery at a very slow pace. Truschner’s pictures focus the working, and homeless, the socially lower classes in their everyday lives. Sleeping people conform to the forms of their urban environment: hands, feet, faces leave traces, imprints, topographies. People sink into the materials of their working space. The film technique made it possible for me to create a shift in perception, alienate the moment of impact on the floor, the accompanying hardness in falling, and thus to intensify the physical ambiguity of a fallen and a sleeping body. The contrast of gravity and weightlessness merges.

After the initial exhibition in 2015, I took up the original concept again in 2017 and showed *Topographies of Falling* as a 40-minute performance in the disused hospital of LHQ Berlin Buch. I took up the prologue again, which I had already developed in 2014 in class with Marina Abramović student Nezaket Ekici: *A woman comes onto the stage carrying a large sack filled with flour. Carefully, she scoops the flour piece by piece with a sieve and scatters an exact square on the floor with meticulous manoeuvre. When she has finished, she ties up the empty sack again and enters the square.*

I am currently working on a translation of the concept into a sound composition. I equate the white square deformed by the effect of the body movement (like a Pollock painting “drawn” by physical action), with a sine wave that comes into interference with other frequencies through additive synthesis and thus loses its pure form.

Performance, duration: 40 minutes

Video installation, duration: first version 300min / second version 26min.

Link: <https://vimeo.com/233783561>



Headgames

Anna Petzer

Phases: Preface (vision) Surface (television) Interface (telepresence) Deface (presence)

Anna Petzer and Walter Sallinen (Duo: Act 101) together with media artist Ville Niemi, present a new play HEAD GAMES for two performers, involving gesture-controlled sensors and real-time video processing. The piece was premiered 30.11.2018 in The Helsinki Music Centre as part of the MuTeFest-festival.

We started with building an interactive system that can translate hand movements to live generated video and audio output. Motion-sensing rings worn by the performers work as wireless controllers that translate the different positions of the hand to preprogrammed sounds and effects in order to create sonic equivalents to the movements seen on stage. The MIDI signal is also shared to the video processing software. The performers are therefore able to control sonic and also visual events on stage and interfere with the other and the development of the piece.

Using the technical system, we composed a game based on rules whose outcome is neither fixed nor completely open. The two players of the game are sitting at a table and facing each other. The decision made by one defines the possibilities of the other. The piece deals with how digital interfaces have started to dictate the ways we communicate and interact with each other. The choreographed gestures work as an interface to the game and its rules, but also to the digital soundscape and imagery of the performance. The spectator can follow from the screen the dialogue between the two performers but also how they eventually dive into a virtual space. Ultimately the scene of the performance presents a paradox: by the aid of telepresence constituted by different interfaces, we are simultaneously there and not there.

Performance with two players, Player 1: Anna Petzer // Player 2: Walter Sallinen

Video and visuals: Viiksimaisteri

Link: <https://vimeo.com/306194135>



Moving Messiaen

Lecture Performance

Dorothea Weise
University of the Arts Berlin
CV see p. 67

Rhythm, metrics, harmony, form, syntax, dynamics, energy, agogic - what actually moves in music? How can it be made audible and visible in artistic processes of transformation and processing? Eurhythmics students at the Berlin University of the Arts asked themselves this question using the example of *Ile de feu*, the first étude from Olivier Messiaen's *Quatre Études de Rythme*. Inspired by the musical material of the piece, music, body and movement are connected to one another, translated into one another and juxtaposed. The students let emerge various creative forms such as a fixed choreography, a re-composition and improvisational approaches.

Concept and coordination: Hanne Pilgrim, Dorothea Weise

Presented as Lecture Performance during the conference: *Sound - Traces - Moves* at the Orff-institute of the Universität Mozarteum Salzburg in 2016.



© Lisa Baeyens



© Lisa Baeyens



© Lisa Baeyens

Video: <https://t1p.de/soe8>



Rational Melodies

Performance Project

Dorothea Weise
University of the Arts Berlin

The instrumental cycle *Rational Melodies* by the North American composer Tom Johnson (*1939) consists of additive operations, combinations, permutations, substitutions, inversions and other logical processes. It formed the design basis and inspiration for rational as well as lyrical, playful, mysterious, dance-like and sonorous performative events. Building blocks served as prop and stage set.

The project included the in-depth examination of the possibilities of realising and transforming eleven pieces of this cycle in movement, dance and scene in order to develop interesting and compositionally coherent audio-visual correspondence. Eurhythmics students from the Berlin University of the Arts developed the performance program together with the Trio Omphalos (clarinet, piano, percussion) in 2018.

Concept and coordination: Olaf Pyras, Dorothea Weise

Trailer: <https://t1p.de/ktel>



www.udk-berlin.de/rhythmik, www.trio-omphalos.de

GebärdenMusik

An artistic way to perform music for the hard of hearing and deaf people

Julia Schulenburg



© privat

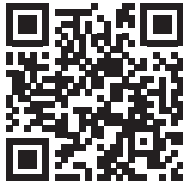
Julia Schulenburg studied German Sign Language and eurythmics/music and movement. She is specialised in concerts and interactive projects for hearing impaired and deaf children and adults. After several years of self-employment and as a teacher for deaf and hearing children in kindergartens and at school, she is now the head of educational work at the orchestra Neue Philharmonie Westfalen ("Musikvermittlung"). She also gives workshops to train educators in different topics of music and eurythmics with or without the specialisation of inclusion. She writes her doctoral thesis at the University of Music Trossingen in the field of inclusion and adult education.

www.schulenburg-gebaerdenmusik.

For most of the hearing people the enjoyment of music is linked to the acoustic experience and seems to be strange for the hard of hearing and deaf people. Another association is connected with music as a therapeutic medium. But the reality looks different: more and more persons with hearing impairments get interested in music. They can feel the rhythm and bass or – depending on the severity of the hearing loss – even melodic phrases. Their favourite way to experience the world is observation. So, the best way to enjoy music seems to be a combination of watching, feeling (and listening if there are hearing residuals). That's why Julia Schulenburg invented *GebärdenMusik*. By connecting methods of eurythmics/ music and movement and German Sign Language, she found an artistic way to perform classical music for the hearing impaired. The composition may even include words for a vocalist or choir, *GebärdenMusik* is not only a translation from spoken to signed language, it is an interpretation of the composition on which it is based. Its dynamics, phrasing or emotions influence the signing and body movement of the performer. Of course it is also working with instrumental music.

Together with a baritone and a pianist Julia Schulenburg founded the Ensemble *AugenLieder* (EyeSongs), which realises concerts of art songs written by, for example Brahms or Schubert. At the beginning in 2018 all three musicians stood apart from each other with only a few interactions. Step by step the ensemble developed a dialogue of (body) communication. Because of the different audiences every concert is unique. You never know their anticipations and their limits of listening, their opinion on enjoying music or concerning topics of diversity. This also explains why the reactions to those concerts are as diverse as the audience. Doing or visiting a concert of *GebärdenMusik* is not only an event but getting (artistically) in touch with yourself.

Link: https://youtu.be/Lw_zZ6wSSKY



La Lune – Le Soleil

An audiovisual experience

Merle Thordis, Tim Pohr



© Caroline Prange

Merle Thordis has studied B.A. *Eurhythmics/ Music and Movement* since 2017 at the University of the Arts Berlin. Since 1998 Merle has been performing with dance, music and theatre projects and has also participated in several video projects. In collaboration with other artists, she regularly develops creations in the trans-disciplinary field of music/sound, speech, dance and video on cultural, sociological and political topics. www.merle-thordis.com



© Tim Pohr

Tim Pohr is an interdisciplinary artist from Hanover based in Berlin. He is studying communication design in Potsdam and is interested in transformation design. His main fields are illustration, photography and motion graphics. Most of his work is about gender equality, lgbtqi+, empowerment, climate and sustainability. www.studioradikalweich.com

This performance is an exploration of the world through sensual perception; the world which surrounds and touches us; the world with which we make contact; the world to which we relate; the world from which we distance ourselves, the world in which we try to orient ourselves.

Intimacy, inner reflection, honesty, longing, vulnerability, courage and will.

Produced by Tim Pohr and Merle Thordis.

Video: <https://t1p.de/faw4y>



Jederzeitlos

A kaleidoscopic research on time at the intersection of music, movement and language

Sophia Waldvogel



© Helena Waldvogel

Sophia Waldvogel studied *Music Education in Social Work* at Clara Hoffbauer University of Applied Sciences Potsdam, completed a one-year dance training in Berlin and the Master *Music & Movement / Eurhythmics – Performance* at University of Music Trossingen. Since 2019 she has been doing a PhD on improvisation and inclusion in adult education. She has been working for 10 years at the intersection of social work and eurhythmics, music and movement education with children, people with disabilities, international volunteer groups and suicidal adolescents.

With the project *Jederzeitlos* she won 2nd price at the university competition in music education. Her own artistic work moves between dance and flute improvisation as well as multimedia performance.

It is the spring of 2017. The sound of water bottles is drowned out by laughter as one of the women spontaneously performs a little dance with her handbag. You hear rhythmic steps, murmurs, the rustling of the curtain in the open door through which a gust of wind blows into the dance studio. After our short break we spread out on the wooden floor. And with the first piano note emanating from the speakers, you see 8 pencils beginning to run and bounce across papers. We listen to the 'Dance of Pangea', composed for the performers. Based on their graphic notations, they develop movement sequences which we assemble into a group choreography. We observe how we shape time through our movement.

On other days we approach the theme of time more intuitively, with poems, voice and movement improvisations, colourful tape and sound collages (Claude Debussy, Adriana Hölszky, Tom Zé). One year later the group Pangea shows the 70 minutes performance *Jederzeitlos* ("everytimeless") at fabrik Potsdam - International theatre for dance and movement art. In improvised and choreographed scenes, all developed collectively, the eight performers allow themselves to be captured by the metre and then playfully break through it.

They all have multiple sclerosis and founded the association Pangea in 2009 to finance weekly dance lessons. When I took over their classes in 2016, it was my wish to provide them with new means of expression, also to meet their increasing physical limitations. Eurhythmics served as the basis of my artistic approach. Although the women see themselves as hobby dancers, I saw them as artists who can make a valuable contribution to the performance scene. For them there was another reason to go on stage: "No matter how MS hits you. Life goes on! And we are the best proof."



©Martin Oskar Kramer



©Martin Oskar Kramer

Video: <https://youtu.be/TSX0EZHHqOk>



Flytande form

In Fluid Form

Ensemble Yria



Ensemble Yria; Cecilia Eurenus, Britta Forslund, Sara Ohlzon, Karin Westberg and Madeleine Wittmark, met during Dalcroze eurhythmics studies at the Royal College of music, Stockholm. We work with artistic and educational performances and have been touring Sweden since 2008. We compose, produce and perform our music for children 0-12 years old. Each year approximately 8 000 children see our interactive shows and hundreds take part in our eurhythmic courses. New music and teaching materials are frequently released (5 books, 7 music albums, 9 shows). We all enjoy the hard work and the beauty of musical meetings with a diverse audience. www.ensembleyria.se. Ensemble Yria on YouTube "Yrias värld".

Ensemble Yria's interactive concert for children 9-12 years old. We wanted to combine science, poetry, music and movement to give an artistic experience of water in its many forms visually, audially and physically. The concert is a series of songs that illustrate the water cycle, the Atlantis myth, water molecules, a Tsunami, rain, ice and a plea to protect our precious water. Imaginative costumes, a simple but powerful scenography and the use of artistic lighting creates the everchanging setting. The movement on stage visualises both lyrics and music, for example, dancers trying to outrun a Tsunami, caught up in the wave – dancing the groupings of the 5/8 beat.

We aimed for an inclusive, artistic and breathtaking whole: both dissonant and in perfect harmony – the music, lyrics and movement engage with an educational depth. The Dalcrozian line of thought is present throughout the performance emphasising the musical elements and using movement to embody knowledge. Together with the audience, we fill the space with the sound of rain, dance as molecules transforming from solid, to fluid, to gas and invite everyone to join in and sing the chorus: "The same old water".

The concert has toured for several years and is performed in concert halls, theatres and schools. In 2017, the album and book were released and today they are much appreciated as teaching materials. *In fluid form* is performed by three musicians/dancers from Yria (all members are involved). We are also fortunate enough to have the marvellous Emil Westberg (bass, guitar, vocals, percussion, movement) and Jacob Arvidsson (lighting and sound engineering) on board. During the creation of *In fluid form* we had the privilege of having choreographer and professor in Dalcroze Eurhythmics, Susanne Jaresand as a support and critic throughout the process.



Snow Shell © Christer Folkesson



H2O © Malou Skoglund

Video: <https://vimeo.com/252220700>



The album Flytande Form on Spotify. Two tracks in English: *Silent Snow* and *Dimma* (Fog).

Hommage à R. Sch.

Dierk Zaiser

State University of Music Trossingen/Germany

CV see p. 19

In this trio composition for piano, viola and clarinet, György Kurtàg (1926) renders homage to the work of Robert Schumann (1810-1856) in form and content. The trio configuration in music finds a simultaneous interpretation in movement, each instrument belonging to one dancer. The acting trio plays the roles of Schuman's alter egos Florestan, Eusebius and Meister Raro which can be found in the set names too. The attitudes, movements and actions of the three actors reflect their characters and the musical parts. The dramaturgy of the musical and scenic piece leads to a confrontation, a mediation and an approach. But what is behind and what remains after this very last sound and action?

Concept, staging, choreography: Prof. Dr. Dierk Zaiser

Support musicians: Prof. Ákos Hernádi

Light: Doris Schopf

Camera: Vincent Egerter, Maelle Ludwig

Music

Piano: Harald Sinot

Viola: Pei-Rong Guo

Clarinet: Emerald Green Sun

Movement

Karola Sommer (piano)

Inga Christiansen (viola)

Julika Olshausen (clarinet)

Acting

Eusebius: Hannah Tilt

Florestan: Rosmarie Baur

Meister Raro: Keisuke Fujinami

Premiere at the performance evening by the Institute of Music and Movement / Eurhythemics on 12.11.17 (second performance at the chamber music master examination of Harald Sinot on 05.02.18)

Concert Hall of the State University of Music Trossingen / Germany.

Full version: <https://t1p.de/3z5i>



The Soldier's Tale - Stravinsky Goes Rap

Dierk Zaiser

State University of Music Trossingen/Germany

A freestyle rapper tells his own contemporary interpretation of the story to improvised music. Eurhythmics students (youth class, bachelor, master) interpret the music of Stravinsky's suite and the content in choreographed movement. This encounter of sub and high culture is a model project of cultural participation and audience development to reach a youth public with different social, cultural and educational background - in three sold out performances. The feedback was given directly in the performance and afterwards by personal letters and drawings of pupils – they expressed appreciation of all staging and performing levels, of the efforts and the emotional feelings, with a desire to come back. The subjects of the story are affecting a diverse young audience, considering love and relations to family, friends and homeland, material and immaterial values, the seduction of consumption – and music, principally self played music with an own instrument, the violin. The movement language style is individually, the musical improvisations include motives, rhythms and characteristics of the classical original from Stravinsky.

Musical and scenic concept, staging, stage and costume design: Prof. Dr. Dierk Zaiser

Conductor: Prof. Sebastian Tewinkel

Freestyle Rap: Tobias Borke

Beatbox: Valentin Maier

Soldier: Emanuel Werres

Devil: Alma Giersch

Princess: Iwona

Seductresses: Ann Lino Rößle, Cecilia Rademacher, Mareika Urban, Pauline Kadelbach

Violin: Mizuho Arai

Clarinet: Jure Robek

Cornet: Pavel Janacek

Trombone: Kilian Konrad

Bassoon: Rie Koyama

Double bass: Soshi Nishimura

Percussion: Yu Fujiwara

Light: Ingo Joos

Sound: Wolfgang Mittermaier

Camera: Diet Rahlfs

Concert Hall of the State University of Music Trossingen / Germany, 2013.

Full version (40 min): <https://t1p.de/dqlk>



Trailer: <https://t1p.de/9y7s>

