

Emile Jaques-Dalcroze and others
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Michael Kugler, Munich

Dalcroze and Orff - Pioneers of Rhythm. Original Approaches and Cultural Change

Educational concepts change over the decades of use. Protagonists' original goals and its specific cultural context tend to fade into the background and be forgotten. This presentation will address this effect of time by outlining the ideas of the concepts of Dalcroze and Orff in the context of "the breakup towards a modern age" (A. Nitschke, etc.). The presentation will then compare Eurythmics, Elementary Music and Dance Pedagogy in the postmodern era (ie since about 1970) to these "old" ideas.

The period between 1880-1930 can be considered as the culture of the turn of the 20th century. This era is characterized by keywords such as reform, movement and expression. Dalcroze (born 1865) and Orff (born 1895) represented two generations, two cultural worlds and two concepts of music. Dalcroze's core idea was to make music visible as body movement. Orff's approach aimed to create music out of body movement. Dalcroze worked out a formalized system of movement, using the somewhat neo-hellenistic artistic movement expression "plastique animée". Orff realized his idea of ___"elementary" which was influenced by expressionism. In the improvised form it is called "elementary music". Elements of oriental music and early Western music were reintroduced. However, the aspect of movement is inconsistent with Orff's conceptual approach. The origins of elementary movement education traces its roots to Gunild Keetman while elementary dancing goes back to Maja Lex.

At the same time, a fundamental cultural change was taking place caused by the musical sounds "mediamorphosis" (Kurt Blaukopf) and the "body metamorphosis" (Peter Wicke) of the music itself. These developments had a great impact on our understanding of terms in a musical context such as "motion and body", "rhythm and percussion" and "improvisation". Since the beginning of the seventies, there are new trends within music education which affects not only these two concepts but also the understanding of them. Emerging new educational ideas emphasize exploration and improvisation as music education's main topics. Music education models based on popular music and on folk music from all over the world are getting popular in classroom education. Around 1990 there has been a clear convergence of Eurythmics and Elementary Music Pedagogy (applied in early childhood education). This development is reflected in book titles such as "Movement - Music - Language within the Eurythmic's practical work" (Bünner/Leiser) and "The Unity of Music, Dance and Language" (Haselbach). As a result, more and more music academies in Germany have been establishing new study programmes under the name of "Elementary Music Pedagogy".

Marianne Steffen-Wittek, Cologne/Weimar

Music and movement without body? Perspectives of eurhythmics in context of electronic music and virtual environments

Since the pioneer work of Jaques-Dalcroze to this day eurhythmics brings into focus the interfaces and interactions of music and movement. It examines therewith questions about physicalness of music, movement and dance, as well as dance aesthetic considerations.

So far as to late 20th century human movement was considered to be the generator of musical sound. Without the body no music – this paradigm has been revised entirely by digitalization.

Which challenges does eurhythmics encounter today in the age of postmodernism, globalization and digitalization? The focus of this presentation will be on hybridization of music and dance, as well as on media- and culture theories in matters of body orchestration of electronic music- and virtual dance cultures.

The progression of eurhythmics in Germany was influenced by the idealization of natural - and authentic body movements for a long time and was processed only historically but not critically in theory for media and culture.

In the light of modern music technology the question about the correlation of music and movement will have to be reposed.

The absence of the body in electro acoustic art and the presence and function of the body in traditional music is discussed much more extensively by media theorists than by advocates of music- and instrumental pedagogy or experts of performance practice of music.

Questions about interface strategies of musical instruments in different epochs, about specific body orchestrations and their theoretical and practical meaning for sound quality have been coming into focus apparently through the universal "disposability of *disembodied* synthetic sounds ..."

Media theorists like M. Harenberg und D. Weissberg observe an overemphasis of the physical act of playing music in previous periods.

Surrounded by internet, cellphone, smatphone, or Ipod the question about body orchestration inside the (outdated) categorization of high -, sub - and popular culture has to be asked again, also within eurhythmics.

Which of the hybrid music-, dance- and movement styles have been becoming parts of eurhythmics class? Will a technical turntable of a DJ be accepted as an instrument and what contribution will there be for the exploitation of material inside eurhythmics from Hiroaki Umeda's dance, which was transformed into the virtual world on a laptop?

If the digitalization and distance between the design process and the physical appearance of the sounding music and dancing bodies is a blessing or a curse depends on the reason and creativity of the protagonists. Maybe "Eurhythmics 100 Hellerau" will help to criticise the postmodernism and globalization of the (not at all liberating) free-(music-)market economy. But eurhythmics 2001 is able to make a contribution in opening the door for the hybridization of interesting music- and dance-culture.

Daniel Zwiener, Annaberg-Buchholz

Rythmics today

The digitisation and with it also the physical alienation from the music is standing in stark contrast to a growing world of audio-visual experiences made by adolescents. Increasingly, they cannot tolerate non-moving pictures as well as pure music, i.e. the music of simple sounds. Like a hundred years ago and even strengthened by all its advancements, rhythmic is a unique bridge between music and the human being. Unfortunately, in spite of that, it is leading the life of an exotic stranger living on small islands among all the disciplines of music education, barely being able to affect the mainstream.