GET A MOVE ON! PART 2: MORE MOVEMENT IN THE CHORAL CLASSROOM

STUART CHAPMAN HILL, PH.D.
WEBSTER UNIVERSITY
SAINT LOUIS, MISSOURI
Embodiment in musical knowing: how body movement facilitates learning within Dalcroze Eurhythmics

Marja-Leena Juntunen and Leena Hyvönen

mljuntun@sun3.oulu.fi

This paper examines how body movement within the frames of Dalcroze Eurhythmics can facilitate musical knowing. Merleau-Ponty's philosophical ideas seem to correspond with the specific empirical findings of Jaques-Dalcroze. Hence, our viewpoint is based on Merleau-Ponty's notions of 'knowing the world through the body' as well as of gesture, habit and reversibility. We argue, along with Merleau-Ponty, that the body is our primary mode of knowing. Furthermore, we suggest that body movement represents pre-reflective knowing and can be understood as physical metaphor in the process of musical understanding from the concrete doing/musicking to the abstract and (or) conceptual.
Understanding means experiencing the harmony between intention and performance... As I play a musical phrase on an instrument, I experience at every stage of movement the fulfilment of an intention which is not directed at my instrument as an object, but is incorporated into my bodily space. Thus, the musical action is not only a means of showing musical understanding; it is the bodily understanding of a musical phenomenon as a habit of action.

(JUNTUNEN & HYVÖNEN, 2004, P. 6)
sound : sight :: experience : labeling
1. Just move, goshdarnit.

- Model movement in your teaching as much as possible—and not just through conducting
- Build a culture of movement in your classroom
- Seek opportunities to build your own vocabulary
MOVEMENT PRINCIPLES TO CONSIDER

2. Balance prescription and exploration.

• Give opportunities for free movement
• Make observation about students’ movements and incorporate them into your own
• Use the rich “assessment data” generated by students’ freely-generated movements
MOVEMENT PRINCIPLES TO CONSIDER

3. Don’t confuse movement for “dance.”

- You do not have to be good at this
- You really, really do not have to be good at this
- Follow Dalcroze’s lead: prize natural movement(s)
One more thing:

Expanding your movement vocabulary
<table>
<thead>
<tr>
<th></th>
<th>DIRECTION</th>
<th>SPEED</th>
<th>WEIGHT</th>
<th>FLOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Punch</td>
<td>Direct</td>
<td>Quick</td>
<td>Heavy</td>
<td>Bound</td>
</tr>
<tr>
<td>Slash</td>
<td>Indirect</td>
<td>Quick</td>
<td>Heavy</td>
<td>Free</td>
</tr>
<tr>
<td>Dab</td>
<td>Direct</td>
<td>Quick</td>
<td>Light</td>
<td>Bound</td>
</tr>
<tr>
<td>Flick</td>
<td>Indirect</td>
<td>Quick</td>
<td>Light</td>
<td>Free</td>
</tr>
<tr>
<td>Press</td>
<td>Direct</td>
<td>Sustained</td>
<td>Heavy</td>
<td>Bound</td>
</tr>
<tr>
<td>Wring</td>
<td>Indirect</td>
<td>Sustained</td>
<td>Heavy</td>
<td>Bound</td>
</tr>
<tr>
<td>Glide</td>
<td>Direct</td>
<td>Sustained</td>
<td>Light</td>
<td>Free</td>
</tr>
<tr>
<td>Float</td>
<td>Indirect</td>
<td>Sustained</td>
<td>Light</td>
<td>Free</td>
</tr>
</tbody>
</table>

(borrowed from www.theatrefolk.com)
Moving to recorded/external music:

1. Move with (according to) the music
2. Move against (in opposition to) the music
3. Move in response to the music
4. Ignore the music
Moving to recorded/external music:

1. Move **with** (according to) the music
2. Move **against** (in opposition to) the music
3. Move **in response to** the music
4. Ignore the music
Moving to recorded/external music:

1. Move with (according to) the music

2. Move against (in opposition to) the music

3. Move in response to the music

4. Ignore the music
Moving to recorded/external music:

1. Move with (according to) the music
2. Move against (in opposition to) the music
3. Move in response to the music
4. Ignore the music
Moving to recorded/external music:

1. Move with (according to) the music
2. Move against (in opposition to) the music
3. Move in response to the music
4. Ignore the music
Moving to recorded/external music:

1. Move with (according to) the music
2. Move against (in opposition to) the music
3. Move in response to the music
4. Ignore the music
Thank you!

Stuart Chapman Hill, Ph.D.
Director of Music Education
Webster University
St. Louis, MO

www.webster.edu/music
www.stuartchapmanhill.com