

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



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Embodiment in musical knowing: how body movement facilitates learning within Dalcroze Eurhythmics

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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

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**

MOVEMENT PRINCIPLES TO CONSIDER

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)

A black and white photograph of a group of runners in a starting crouch on a track. The runners are wearing athletic gear and sneakers, and their bodies are low to the ground, ready to start a race. The background is slightly blurred, focusing attention on the runners.

One more thing:

Expanding your movement vocabulary

	DIRECTION	SPEED	WEIGHT	FLOW
PUNCH	Direct	Quick	Heavy	Bound
SLASH	Indirect	Quick	Heavy	Free
DAB	Direct	Quick	Light	Bound
FLICK	Indirect	Quick	Light	Free
PRESS	Direct	Sustained	Heavy	Bound
WRING	Indirect	Sustained	Heavy	Bound
GLIDE	Direct	Sustained	Light	Free
FLOAT	Indirect	Sustained	Light	Free

(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**

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**Thank
you!**

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