

Dance Is Music Made Visible: Bridging the Divide Between Music Education and Dance

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ABSTRACT

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The purpose of the historical and philosophical research found in this thesis is to illuminate the divide between music and dance from the perspective of a music educator. Through detailed observations of modern dance and ballet performances, an analysis of research survey responses from dance professionals and students, and an examination of the existing body of research literature on movement, dance, Laban Movement Analysis and Dalcroze Eurhythmics, the dancer's approach to expressing emotion through movement will be codified and categorized thematically. Utilizing these findings, strategies to incorporate emotionally expressive movement into the study and practice of Eurhythmics will be identified, and methods to introduce these practices into the music classroom will be presented.

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Chapter 1: Introduction

Illuminating the Divide

Music and dance have been synchronous seemingly since time immemorial, appearing in images on pottery as early as the Archaic Period of Ancient Greece. However, thousands of years of this artistic entwining has not resulted in a highly talented breed of hybrid dancer-musicians. Music educators are commonly entrusted with teaching expressive movement, ranging from the simplest of kinesthetic motor activities, to folk dances of various temperaments and difficulties, often culminating in the complex aesthetics of Dalcroze Eurhythmics. Musicians may utilize movement as a means of teaching music, but many find themselves entrenched in a foreign and uncomfortable expressive medium. Dancers are masters of expressing emotion through movement, but that somatic talent does not guarantee musical facility. A great divide exists between the worlds of music and dance.

The purpose of this historical and philosophical research is to illuminate this divide between music and dance from the perspective of a music educator. Through detailed observations of modern dance and ballet performances, an analysis of research survey responses from dance professionals and students, and an examination of the existing body of research literature on movement, dance, Laban Movement Analysis and Dalcroze Eurhythmics, the dancer's approach to expressing emotion through movement will be codified and categorized thematically. Utilizing these findings, strategies to incorporate emotionally expressive movement into the study and practice of Eurhythmics will be identified, and methods to introduce these practices into the music classroom will be presented.

Eurhythmics: Music Through Movement

The architect of Eurhythmics, Èmile Jaques-Dalcroze, in *Rhythm, Music and Education*, declared that “the eurhythmist is he who both creates (or re-creates) artistic emotion, and experiences it” (257). Even in the nascence of Dalcrozian Eurhythmics, this innovator envisioned the ability to fully express emotion through movement. However, as a teacher that developed his unique approach in his own classroom, Dalcroze was also aware of the inherent expressive pitfalls of Eurhythmic movement:

If the expression of the emotions does not directly react on our sensorial faculties, and produce a correspondence between sound rhythms and our physical rhythms, and between their expulsive force and our sensibility, our plastic externalisation will become mere *imitation* (257).

An approach to teaching Eurhythmics that is deficient in expressive awareness and emotional understanding risks sacrificing the experience of true artistic expression for mere locomotor imitation.

The Dalcroze approach is alive and thriving in twenty-first century American education; colleges and universities offer exposure through music education coursework, the Dalcroze Certificate and License are available not only from institutes of higher learning, but also specialized Dalcroze training centers, and the Dalcroze Society of America continues to “sustain, advance and grow the practice of Dalcroze Education in the United States of America” (dalcrozeusa.org). However, exposure does not translate to mastery or widespread permeation in the realm of music education. Even the most talented music educator, brimming with tactile agility, may struggle to move expressively or to teach expressive movement to others.

In the arts world, the dancers and choreographers are tasked with understanding the relationship between movement, expression and emotion. That is the dancer's primary responsibility when on the theater stage, and the dancer is tasked to do so with the body alone. In the cross-disciplinary landscape of contemporary education, educators are required to wear many hats. A flautist may teach beginner string bass lessons, while a natural cellist may be required to script a marching band performance. Regardless of individual specializations, all music educators do possess a body and are familiar with the concept of movement, expressive or otherwise. The music educator would benefit by seeking cross-disciplinary guidance from their kinesthetic kin in the dance world. Movement has proved beneficial to learning, not only by Monsieur Dalcroze, but also by studies in fields outside of music and education (Wulf and Prinz 648; Sibley and Etnier 243).

Laukka defined expressivity as communicating emotion and identified it as an important aspect in musical performance (53). In another exploration of expression in music, Woody suggests it may be the most important aspect of musical performance, setting that expressive performer apart from the rest (20). The importance of emotional expression to music as an art form, and the responsibility of the music educator to teach this concept, is apparent. The Dalcroze Society of America claims that "the body is trained to be the instrument, not only of the performance of eurhythmics, but of the perception of music" (Farber and Thomsen dalcrozeusa.org). Emotional expression can therefore be taught not only through the techniques of making music on a given instrument or voice, but through movement itself. Through an exploration of dance approaches, performances, pedagogies, and an analysis of the themes that emerge, the music educator can be empowered to approach movement as a dancer,

reinvigorating Eurhythmics with emotional expression. No longer will practitioners of Dalcroze be labelled as “wretched victims in singlets” (Pope 117).

Expected Findings

Every artist seeks mastery of expression through their chosen medium: Vincent Van Gogh had his bold and vibrant brushstrokes of oil paints squeezed straight from the tube, Dietrich Fischer-Dieskau possessed an introspective lyricism that delved straight to the heart of Schubert’s Lieder, Stanley Kubrick invented new camera techniques and framing shots that drew his audience out of their seats and into his films. Dancers are movement specialists, tasked with expressing the gamut of emotions with their bodies alone. The dancer’s medium is the frame and intention of their physical selves traveling through space. Given their chosen art form, dancers possess an intimate and unique relationship with movement and how it can be harnessed to express emotion. Their insights to movement as a means of expression will serve as the key to unlock teaching music through movement. Steady beat, rote repetition and marching exercises are superficial, mechanized movement. Thoughtful responses to questions on movement, music and expression will uncover new avenues for music educators to explore in their own practice, incorporating the dancer’s mindset into their inclusion of movement in the music classroom.

Chapter 2: Dance Is the Hidden Language of the Soul

Upon first glance, this quote by the inimitable Martha Graham, the American dancer and choreographer that reshaped modern dance in the early twentieth century, reads as too intense and severe to apply to the music classroom: “Dance is the hidden language of the soul” (Fuhrer 9). However, the best music educators entered the profession with a passion not only for music itself, but for a desire to instill that passion in generations of potential musicians passing through the classroom as young, impressionable students. Passion is what often separates the outstanding and memorable educator from the merely competent one. In fact, the truly passionate educator is committed to recreating his or herself as an educator, and devoted to continuing this regenerative process throughout a career (Wisehart 46). If this devotion and enthusiasm for music is not only desired but required for the outstanding music educator, the same would be expected for the musician attempting to experience music through movement. The language of movement is not taught in traditional collegiate music education preparatory programs, and there is no undergraduate course on the relationship between dance and the soul. If the music educator is to incorporate movement into the classroom, to do so in an authentic and exceptional manner would require a deep and intimate understanding of the expressive power of movement. Those in the dance world, professional dancers, choreographers, dance teachers and students, would be the best source for this type of understanding.

Music Demands Movement

Music and movement have been linked since human beings first rose above the singular focus of food, shelter and survival. Carroll and Moore state that “in all likelihood, dance and music emerged in human history in tandem and, to a great extent, have remained that way since the beginning” (414). Developing in tandem relieves the musicologist of the argument of which

art form arose first; however, the question still stands of how or when music and movement were first paired in a manner resembling the modern interpretation of dance. Was the first instance of movement accompanied by music an abstract and intellectual endeavor, or was it an organic evolution of both art forms?

The synthesis of these two means of expression may be beholden to a concept older than either art: that of time itself. Discussions and descriptions of music often involve references to temporal movement. The common perception is that music is moving, and this is due to the fact that it unfolds through space and time. Time itself may seem to fly by or stand still, but time is also perceived as existing in motion. “Music is heard as moving towards its destination; it is directed” (Carroll and Moore 417-418). Music is not just associated with movement. Given the perception of music and its relationship to time, music is movement itself. The choreographer, composer and pianist Louis Horst even claimed that the simple concept of metric regularity, the humble steady beat, “is the life-blood of poetry, music and dance. They are forward-moving in time duration, and rhythm is the impulse behind the word, the tone, the movement” (Horst and Russell 40). Music does not simply encourage movement. It is the life force behind movement.

If music is the primordial source of movement, can it also animate the body? Is music capable of not only encouraging, but demanding movement? Mary Hinkson, one of Martha Graham’s leading dancers and a renown choreographer in her own right, experienced that demand with the music of John Cage: “I can still feel that solo inside me right now. I interlaced my fingers slowly through the air. The music seeped into my body and then a sweet musical note lifted my arms” (Eichenbaum, *The Dancer Within* 68). Where Hinkson felt the music guide her body into motion, the actor and dancer James Mitchell recalls an autonomic response, visceral and involuntary: “When I go to the theater to watch dance, my muscles twitch. I can’t help but

respond physically to music and the choreography. It simply moves me” (Eichenbaum, *The Dancer Within* 213). Bill Evans, the choreographer, dancer, and professor, cites the magic inherent in music as the impetus for movement:

As the curtain went up, I felt the power of his music [Bill Evans, the jazz pianist] seeping into me, supporting me and animating me so that I was able to go beyond my physical limitations — to cover more space and achieve greater lightness and freedom than I’d ever had on stage. After that experience I understood why some people believe that music and dance have magical powers (Eichenbaum, *The Dancer Within* 74).

In their own words, these dancers describe music not as a guide or scaffold for their movement, but the sole reason for the movement itself.

Meaningful Movement

The argument has been made that movement is an inherent quality of music. However, what raises the level of this movement from the autonomous twitching experienced by Mitchell to movement with meaning? Jacques d’Amboise, the legendary dancer and choreographer of New York City Ballet (NYCB) fame, sees the very universe we inhabit ordered by meaningful movement:

Dance is an art of communication that expresses emotions by controlling and ordering movement, as well as tempo, and molding and defining space. That’s what our universe is about. We can hardly speak without signifying some expression of distance, place or time. “See you later.” “Meet you at the corner in five minutes.” Even “Where are you going?” implies space and time. Every time you shake hands in greeting or raise a glass in a toast, you’re participating in a dance (365).

If the simplicity of a greeting can be interpreted as meaningful movement, a gateway to dance, Jock Soto, another NYCB alumnus, sees the potential for movement to define such complex concepts as beauty and gender identity: “It amazed me that these two qualities — supreme maleness and beautiful movement — could be combined to make something so powerful” (58). Not only can movement define a man, but the fact that it possesses such power is awe-inspiring, even to a professional dancer, and that sometimes the effort to reach this higher level of visual communication is nearly effortless. “Sometimes a series of small steps will bring you to the biggest leaps” (Soto 225). In fact, often it is the source of the movement, not the movement itself, that creates this level of meaningful movement:

Your body structure and movement potential, your senses and emotions, and your life experiences, attitudes, and intentions all contribute to the way you move both in your daily life and in your dance movements (Penrod and Plastino 80).

Dance exists in many forms, but it is in the development of ballet that the higher order of movement is cultivated, in which movement moves beyond mere ornament. The ballerina Marie Taglioni was a central figure in the ballet of the Romantic era in Europe, and brought the dance of the theatrical stage from mere pantomime to expressive movement:

Rather, the idea was to use movement, gesture, and music to capture an evanescent memory or fleeting thought — to give concrete physical and theatrical form to the “invisible nations” and immaterial stuff of the mind (Homans 170).

Agrippina Vaganova, the early twentieth-century Russian ballet pedagogue, took the concept of meaningful movement even further, “insist[ing] that every movement be infused with meaning. For dancers trained in her method, movements do not exist without some kind of emotional impulse” (Homans 355).

Rudolf von Laban created a system for analyzing movement, applicable not only to dance and Dalcroze Eurhythmics but to any use of movement, even outside of the artistic realm. His analysis of movement often delved into the philosophical reasons for movement itself. In his own words, “man moves in order to satisfy a need” (1). This need is obvious when witnessed from the stage; however, “it is also the means of satisfaction and comfort in situations of work, since movement, when scientifically determined, forms the common denominator to both art and industry” (vi). Much like d’Amboise and Soto, meaningful movement transcends the performance venue to infiltrate everyday life. The economy of movement in this arena was also recognized by Laban: “Movement can say more, for all its shortness, than pages of verbal description” (92).

Many dancers value the power of movement as communication, especially that of emotion. The choreographer and dancer Donald McKayle valued choreography that rose above scripted movement: “I always wanted the movement to convey something, a thought or a message. Communication is the key” (Eichenbaum, *Masters of Movement* 2). Michael Kidd, the choreographer of stage and screen, took communication to the heart of character portrayal:

All my movement relates to some kind of real activity. It’s not pantomime, although there are pantomimic elements. It’s really an expression of the emotions of the people involved and done on their own terms (Eichenbaum, *Masters of Movement* 46).

Once again, like Taglioni’s early work, movement for Kidd rises above simplistic pantomime to true, insightful meaning. Although the craft of choreography, the shaping of movement like the forming of artist’s clay, can be responsible for this communication, the natural rhythms of the body can also capture the essence of meaningful movement. The choreographer and director Doug Varone:

...stud[ies] how people move and gesture. I then try to translate what I've observed into dramatic movement. I am observing you right now — how you're holding your body and tilting your head as we're talking. All of that information stays with me subconsciously and then finds its way into the big stew of dance ideas (Eichenbaum, *Masters of Movement* 217).

Movement can be an interpreter, a communicator, and also a source of release, as the great Mikhail Baryshnikov recalled to Joan Acocella for the *New Yorker*: “He himself remembers movement as an outlet for emotion” (Remnick 64).

Dancing in the Dark

Music and movement have both been discussed from the point of view of movement specialists: dancers and choreographers that utilize movement as their sole means of expression. The conversation strayed into the philosophical and esoteric, as the deeper meaning and reasoning of music and movement as expressive kinesthetic art forms was explored. The purpose of this paper, to unveil the mystery of movement to musicians uncomfortable in their own bodies, will naturally lead down such paths. However, one can agree that the combination of music and movement in a performance space can be identified as dancing, and those involved in this combination of music and movement are dancers. If a musician is an artist that creates music on a chosen instrument, and a music educator one that teaches this art to others, how do dancers define their craft and themselves as artists?

Dancers often employ the metaphor of the body as a musical instrument and the dance as the physical shape of musical form.

[I]t seems fair to hypothesize that the movement of the dancers enables the participants to clarify the feelings of movement that they detect in the music by acting out those

impulses. Suzanne Langer called dance “the gestural rendering of musical forms” (Carroll and Moore 423).

The great Isadora Duncan, the first dancer to bring Dalcroze Eurhythmics to the stage, also sought the shape of music through her movement. “As if the movements of dancing had become too redundant for her spirit, she has saved from dancing only its shape” (Remnick 59).

What of the body as an instrument? Much like the cellist studying scales and the pianist improving finger dexterity with the Hanon exercises, the dancer must develop an awareness of the body as an instrument of expression. Chita Rivera, the legend of musical theater, cites the influence of another dancer of the stage, Peter Gennaro, for awakening her awareness of the body:

Peter taught me how to understand my own body — every muscle. He choreographed the body as if it were a musical instrument — like a trumpet doing scats. He taught me how to make my body speak through undulations and contractions, how to be tight and how to be loose (Eichenbaum, *The Dancer Within* 117).

In dance, as in music, the performer needs more than just a wonderful instrument. The artist also needs the ability and insight to communicate with the audience. The dancer, choreographer and teacher Mary Anthony understood the need to transcend the instrument alone:

You can teach a dancer to go out on the stage, execute choreography, and understand the art of theater. But you can’t teach a performer to communicate or connect with an audience. That comes inherently from within. The great dancers have this. I’ve known people with a wonderful instrument, but they failed as performers because they were not compelled to reach out to an audience. The true artist wants to give. That’s why it’s called “giving a performance” (Eichenbaum, *Masters of Movement* 147).

One must also consider the transcendental nature of dance, and the transformative power the dancer wields when performing. Laban described it as obtaining the unobtainable: “In pure dancing the inner drive to move creates its own patterns of style, and of striving after intangible and mostly indescribable values” (4). Jerome Robbins, the Broadway and reluctant ballet choreographer, understood the difficulty of his role and the purpose of dance. “[T]he dancing of feelings is a limited business. Dance, like music, is fundamentally abstract” (Acocella 235). Dancers face the same obstacles as musicians, working with a limited palette of expressive tools.

Sometimes it takes a transcendental artist to fully illuminate the spiritual nature of dance. George Balanchine, the choreographer and co-founder of the NYCB, was just such an artist. “The dancers who worked with him all say that he taught them much more than to dance: ballet was also and above all a philosophy and approach to life” (Homans 507-508). To dance is to live, and to experience life to its fullest potential one must fully accept the concept of dance as a philosophy beyond mere movement. Even when in the physical throes of dance, the corporeal reality of exertion, sweat and exhaustion, the power of dance is undeniable:

The dance steps flow seamlessly: they feel like the music sounds and any dancer willing to give herself over to the music and choreography and trust its patterns and her own years of training will lose herself and — like the dancer held aloft and arched in surrender — achieve a kind of transcendence (even when she is also sweaty and short of breath) (Homans 518).

The great musicians seek an honest and truthful interpretation of the music they perform, one that the audience will experience as genuine and unaffected. The dancer seeks the same result. D’Amboise witnessed just such an event in Balanchine’s choreography of *Opus 34*:

[H]e had maneuvered twenty-four dancers, ensnaring them in a seething mass. As the movements continued, it disentangled — as if some mathematical formula, defying solution for centuries, had been solved in front of your eyes. The choreography so described the architecture of the music as to make you exclaim, “Oh, it’s the Truth we’re hearing” (207).

The dancer strives to expose the truth, the reality, the unshielded core of the self, regardless of the medium. The intimate glimpse into the soul of not only the dance, but the dancer herself is the promise and thrill of the empty stage. The Broadway and jazz dancer Ann Reinking captured that challenge through jazz dance:

Jazz dancers are asked to fully reveal themselves and show their emotions and vulnerability. They are expected to show the risk taking and divulge the danger. That’s what makes it so hypnotic and compelling to watch (Eichenbaum, *Masters of Movement* 71).

With the honesty of pure dance, and the glimpse into the secret world of the performer, one also exposes the baser nature of humanity: the pain, fear, hate and sexuality that teems beneath the surface of the civilized mind. Bob Fosse, the choreographer and director that won a Tony, Oscar and Emmy award in the same year for three unrelated projects, excelled at capturing the baser nature of humanity in his work: “Fosse made it something else altogether, no longer even a representation of life but a kind of emanation from the lower brain — edgy, unwholesome” (Acocella 319-320). Some dancers even take those base impulses and funnel them into the energy needed to communicate through movement, even in the genteel world of ballet, like the Bolshoi ballerina Maya Plisetskaya:

She turned her talent into a weapon to be wielded against apparatchiks: the force and anger in her dancing, her steam-roller bravura and martyred egoism, and her unblanching pride all pointed to her obsession with power. Her dancing had nothing to do with beauty or harmony: it was a fight (Homans 386).

Then there is the work of Twyla Tharp, described in her own words as a visceral, violent expression of the self:

The dancers “rip the space open,” she says. They “burn the retina,” “impacting on the eye,” “socking the air,” executing now a “karate kick,” now a “black fist victory gesture” (Acocella 340).

The art of dance can serve many masters, act as an identity for the practitioner, transcend the movement of the stage or sink to the sordid depths of the human psyche, but it can also exist simply for the pure joy of creation and self-expression. The Latvian dancer Klavs Liepins identified the collaborative experience of creating both dance and music in the documentary film *Motion, Emotion: Seven Days in Copenhagen* with these words:

Well, this thing that we are working with musicians and they are playing music live here, it just makes such a creative...atmosphere, and when you feel that musicians are there, working and making music and creative music and we are here making and creating dance, and all this connection, what I, for example, for me, what I feel is just amazing, it just gets you high (Frolova).

Dance Training Is Life Training

Dance can be many things: the simple combination of music and movement, an abstract art form that transcends verbal description, a way of life for those that practice the art, and a glimpse into the dark recesses of the human id. Dance educators face the same problems music

educators encounter in the classroom: just how does one teach an art form that defies description and possesses such a chameleonic nature? The first approach has been found in classrooms since children recited the Lord's Prayer from oaken hornbooks: rote learning. "Learning to recognize and re-create the ebb and flow of your teacher's or your own movements will bring you nearer to the goal of being able to express yourself through movement" (Penrod and Plastino 45).

Unfortunately, rote learning often devolves into mimicry, and expressive art forms like music and dance will suffer from that type of artificiality.

The next step is to attempt to connect the abstract and expressive through metaphor and imagery. Nordin and Cumming reached this conclusion after observing talented dance professionals:

An increased understanding of how imagery is taught and developed in high-level performers could give us valuable insights into preferred teaching practices, and eventually lead to guidelines to help teachers as well as dancers maximize the effectiveness of imagery (21).

Imagery is an elusive concept, but many educators incorporate storytelling to paint a picture. The prima ballerina Cynthia Gregory tells of her time studying under the famous ballerina Carmelita Maracci:

Her classes were choreographed, so that the exercises didn't feel like exercises. She told us stories and had us imagining all sorts of things. For example, she would liken the *rond de jambe* [a circular movement of the leg that can be performed on the ground or during a jump] to an oar in the water (Eichenbaum, *The Dancer Within* 44).

If storytelling proves too esoteric, comparison and metaphor, especially to other art forms, is often employed. The Russian prima ballerina and choreographer Natalia Makarova studied at the Vaganova School and recalls her experience as a student:

The Vaganova children were taught to breathe expression into their movement and give spiritual meaning to their steps. Like a singer who sustains a note to give song more power, we learned to sustain *arabesque* [a posture in which the body is supported on one leg, with the other leg extended horizontally backward] (Eichenbaum, *The Dancer Within* 140-141).

Paula Kelly, the dancer, singer and actress, recalled a similar experience from her teacher, Louis Horst, who was both a musician and choreographer:

He explained how music composition and dance were related. I learned how to listen to music and create parallels in motion. Just as you use a theme in a symphony and you hear repeated ABA forms, the same thing applies in movement construction. Your interpretation of movement language corresponds to musical forms (Eichenbaum, *The Dancer Within* 223).

Dance training may prove to be inseparable from her sister art of music.

Translating knowledge into effective teaching is the obstacle every educator must overcome. There are no secrets, no tricks of the trade to illuminate learning, especially when considering arts education. Despite his deeper level of understanding movement, Laban knew there was no easy solution:

Too many people today still think that all movement tuition and training consists in the learning of bodily tricks, and that the aim of such training is to exhibit the empty brilliance so highly praised in the virtuoso (153).

Through a series of intimate conversations with Balanchine at the height of his creative output, d'Amboise forced the legendary artist to admit that cultivating the world-class dancer is a mysterious process, and that the secret may lie within the student:

Choreography, for me, is teaching, but on a higher level. Some dancers have extra something, God gives. You cannot teach this. People say, "Balanchine doesn't know how to teach soul." I answer them, "How can you teach soul?" What is soul? Emotions? I can't teach emotions. Just do the steps to music. If you do that, you're already achieved success. Who is doing the steps makes the difference (d'Amboise 325).

Bridging the Divide

Music and dance share not only a parallel relationship, but a symbiotic one, in which the two art forms compliment and define each other. Despite this interdependent status, dancers are not automatically gifted musicians, and musicians are often struck immobile by the unfortunate malady of "two left feet". Professionals in the dance world have even furthered the divide by stating a mutually dependent relationship is unnecessary: "Musicians do not necessarily know the language of dance, but dancers need to know about music" (Penrod and Plastino 100). What of the musician that wishes to harness the power of movement as an approach to music education?

Èmile Jaques-Dalcroze combined music and movement into a comprehensive method of music education, and explored the philosophical ramifications of such an approach. Much like dancers that define themselves through their practice of expressive movement, Dalcroze discovered the ability of his method to define the practitioner: "I certainly did not realize the great influence that this new system would have in restoring man to knowledge of himself. I thought only of making my pupils better musicians" (qtd. in Stevenson 13). The Dalcroze

method rose to prominence shortly after the turn of the twentieth century, and was initially embraced by members of the dance world, like Isadora Duncan and Yuriko, who learned about Eurhythmics through her teacher, Konami Ishi:

She taught me rhythm and movement based on Dalcroze's Eurhythmics, which was very popular at the time. I remember walking in circles with corresponding arm movements and patterns. So from a very early age I understood the relationship of rhythm to movement (Eichenbaum, *The Dancer Within* 1).

Carroll and Moore's somatic concept of music-cum-dance supports the Dalcroze philosophy:

Abetted by our mirror responses to the image of movement created by the dancers' bodies, the feeling of movement initiated in the music can be apperceived ever more precisely and richly due to the conjunction of a kinesthetic dimension in addition to the aural one (427).

The Dalcroze approach appears to be the key linking music and movement in education. It is through the study of Eurhythmics that music becomes movement, and that movement does not imitate music, but define it. If such a powerful tool exists not only to teach music, but to meld the worlds of music and dance, why is it not more popular in the music classroom? The author of this thesis believes the mystery of movement to the non-dancer is responsible. Much like a translator of French poetry must not only possess a mastery of the French language, but a unique poetic voice in another, possibly unrelated language, the Dalcrozian must also possess a deep and thorough understanding of not only music but also movement and the spaces in between the two arts. Music education methods like those developed by Carl Orff or Zoltán Kodály are firmly rooted in a world and language that musicians understand, and the systematic structure of these methods transfer well to the music

classroom curriculum. A musician is very comfortable teaching within these methods. Dalcroze asks the educator to be a well-rounded musician, talented both in voice and piano, with a strong grasp of fixed do solfège, an innate ability to improvise melodic and choral structures, and a dancer's understanding of the body and how it moves through space.

Musicians without a dance background are at a distinct disadvantage when attempting to embrace the Dalcroze approach. The world of expressive movement is not just intimidating to the non-dancer, but frightening and overwhelming. The Dalcrozian must rise above the self-consciousness of the body in motion and trust that a background in music and Eurhythmics will awaken the dancer within. Dance professionals speak the language of movement, through their profession, their studies, and their artistic endeavors. Who better to unlock the mystery of movement than these movement specialists? In the research described in the next chapter, the words of dancers, both students of the art and professionals in the dance world, will be analyzed for common themes, unique responses, and exclusive insights that will allow the non-dancing music educator a greater understanding of the art of movement and its symbiosis with music as an interdisciplinary means of expression.

Chapter 3: The Dancer Speaks

I could feel my skills maturing into a fluent, almost patented language that allowed my fellow dancers and me to use our bodies to paint an emotional landscape onstage. I have never been able to explain the alchemy of dance very well — maybe because motion and steps, not the alphabet, are the foundation of the language I speak best (Soto, 196).

Ask a creative mind like Stephen King how he plies his craft and not only will he give you an insightful answer, he will write a brilliant book describing the process in detail. Yes, the best-selling author can be coy: “If you want to be a writer, you must do two things above all others: read a lot and write a lot. There’s no way around these two things that I’m aware of, no shortcut” (145). He can also be downright flippant: “I believe the road to hell is paved with adverbs, and I will shout it from the rooftops” (125). However, read between the lines of King’s seminal work on writing and one will find the most insightful work in the genre since Strunk’s *The Elements of Style*. Of course, not all artists work with words, and many, such as the dancers that populate this thesis, may have never uttered a word when practicing their chosen art. Thankfully, as illustrated in the previous chapter, many creative minds treat their chosen art form as a philosophy, a way of life that defines them, and this viewpoint is the result of many years spent musing on the purpose and process of creation.

The Purpose of the Research

From the dancer’s perspective, music is inseparably entwined with movement. Dancers often cite music as delineating the movement on stage, and metaphors using music terminology are used to describe dance. Still, a great divide exists between music and dance, especially for the music educator attempting to incorporate movement into the music curriculum. The highest evolution of movement in the music classroom often takes the form of body percussion, hands

and feet struck on the body and stomped on the floor to create rhythmic patterns. Even educators steeped in the Dalcroze approach, those holding the advanced License or terminal Diplôme Supérieur, obtainable only at the Institut Jaques-Dalcroze in Geneva, Switzerland, view movement through the lens of Eurhythmics, which may look like dance to the uninitiated, but carries its own set of rules and regulations. That leaves the movement specialist, the professional and student of dance, fluent in the language of expressive movement, as the musician's greatest chance of bridging the gap between music and movement.

The purpose of the research explored in this thesis is to gain insight from the dance world into the expressive power of movement and to help music educators incorporate movement as a teaching strategy in the music classroom. Many music education methods include movement in their curricular design: Dalcroze has the practice of Eurhythmics, Orff practices the concept of kinesthetic transfer of body percussion to instrumental performance (Fortuna 125), Kodály and Justine Ward utilize hand signs and arm movements to illustrate pitch and melodic contour (Fortuna 124). This movement is practical and utilitarian, serving a purpose rather than expressing emotion. The exception to this utilitarian use of movement is the Dalcrozian practice of *plastique animée*, a physical embodiment that resembles dance, but differs “in that the emphasis is on process and the kinesthetic analysis of musical concepts as opposed to being a performance product” (Butke 23). Anyone observing a music educator performing body percussion or teaching the major scale with Curwen hand signs will not confuse the teacher with Mikhail Baryshnikov.

Utility and economy of emotion is a fundamental aspect of expressive movement: ask any professional dancer that has spent thousands of hours performing pliés at the barre. However, the musician should not be limited from progressing beyond the technical to the

artistic. To take this bold step into the world of expressive movement, the musician needs a deeper understanding of the thought process of the dancer. Through the analysis of responses to a series of carefully crafted questions, the dancer's intimate relationship with movement and the unique insight into the idea of the body as an expressive medium can be translated into language accessible to the music educator unfamiliar with dance.

The Research Survey

A series of fourteen open-ended questions were crafted seeking insight into dance from those practicing the art of movement. The questions were presented in a survey format published and distributed through Google Forms. The fourteen primary questions were paired with supplemental questions to clarify the primary question and encourage honest and insightful responses. Four questions about the participant were included at the end of the survey, once again including supplementary supporting questions, to aid in the analysis of the resultant data. Since participant confidentiality was guaranteed by the researcher, some of the data contained in this section, such as names and specific institutions, will remain anonymous. In Google Forms, questions can be flagged as required to submit responses; in this survey, only three of the participant information questions were flagged as required to ensure proper data analysis. None of the fourteen primary questions were required to complete the survey. Even though the participants were given the choice to leave many of the questions blank, each participant answered nearly every question on the survey: only two different questions were left unanswered by two different participants.

The following is the text of the research survey presented to each participant, copied directly from the Google Form. Formatting, such as italics, indentation and numeration, have been added here for clarity of presentation. The primary questions are preceded by Arabic

numerals, and the supplementary questions are preceded by letters, as in an outline. Finally, the quote from Dalcroze in question thirteen was not cited in the distributed survey: for academic purposes, that quote is cited here.

Dance Is Music Made Visible: Bridging the Gap Between Music and Dance

Your answers to this research survey will help bridge the divide between music and dance, allowing music educators a better understanding of teaching music through movement. There is a total of fourteen open-ended questions. Your identity will be kept confidential throughout the research process. Only I will see your name or any other identifying characteristics. The music world, especially those with two left feet, thank you for your time and insight.

1. Why do you dance?
 - a. How did you become a dancer? Why do you identify as a dancer?
2. How do you express emotion through movement and dance?
 - a. Is expressing emotion the same as expressing one's self?
3. Are different styles of dance more conducive to expression through movement?
 - a. Which styles, and why? Are certain styles better or more suited to expressing a specific emotion?
4. Who excels at expression through movement? Who excels at expression through choreography?
 - a. Why? What elements of their approach or design stand out as exceptional or unique?
5. How does choreography function as an expression of emotion?

- a. Does expression in choreography rest solely on design, or is it dependent on movement, the realization of the choreography?
6. How do you express emotion non-verbally?
 - a. Through dance? Through choreography? In everyday life?
7. Does this concept of expression through movement exist outside of your artistic life?
 - a. Are you artistic and personal lives blurred or separate? Do your methods of emotional expression differ in these spheres?
8. Can the concept of expressive movement, or expressing emotion through movement, be taught, or is it intuitive?
 - a. How would one teach expressive movement to a non-dancer?
9. What is the difference between music and dance?
 - a. Is there a difference between music and dance? Are they related? Does the relationship depend on the setting and function of each art form?
10. What is the relationship between music and dance?
 - a. Does music define dance, or are they independent art forms?
11. What is your relationship with music?
 - a. As a dancer? As a choreographer? As a musician?
12. In dance or movement unaccompanied by music, is there still a musical element present in the movement?
 - a. Is expression framed differently in dance without musical accompaniment? Is there rhythm beyond music?

13. Are you familiar with the work of Jaques-Dalcroze, especially his concept of Eurhythmics?

a. To what extent? What are your experiences with Dalcroze Eurhythmics?

14. Dalcroze warns of the dangers of improper, half-hearted Eurhythmics: “If the expression of the emotions (that animate music) does not directly react on our sensorial faculties, and produce a correspondence between sound rhythms and our physical rhythms, and between their expulsive force and our sensibility, our plastic externalization will become mere imitation” (257). Is dance beholden to the same standards as Eurhythmics?

a. If there is a lack of connection or synergy between music and movement, can there still be an honest and authentic expression of emotion? Does a dance completely removed from musical accompaniment become abstract?

Participant Information (Confidential)

Any identifying information you provide will be kept confidential.

1. Name

2. Dance Background

a. Styles? Experience?

3. Current Dance Status

a. Professional? Teacher? Choreographer? Student?

4. Dance Organization Affiliations

a. Are you a member of any dance organizations, currently or previously?

The Participants

The only stipulation applied to participation in this research was that each participant must consider themselves a dancer. Whether the participant was a student or teacher, an amateur or professional, was not a factor: the only qualification was that the participant identifies as a dancer. The goal of this survey was to collect responses from both professionals in the dance field and students seeking to grow as artists. The required questions describing the participant's background in dance included in the survey ensured that stipulation would hold true throughout the process of data collection. Each participant met the requirements of identifying as a dancer.

The power of the internet and Google Forms makes research surveys such as this one easily distributed to a target audience. All of the participant responses were recorded from individuals that received an email containing a link to the survey from the author of this thesis, with a subject heading matching the title of the research survey. The text of that email follows:

Dance Is Music Made Visible: Bridging the Gap Between Music and Dance

Dancers, awkward and clumsy music educators are seeking your insight and expertise.

My name is Leo Zumpetta, and I am a music teacher in the [*redacted to ensure participant confidentiality*] and a master's degree student at the University of the Arts. I am currently researching the potential of movement as a means to teach music in the classroom setting.

I am seeking your insight and expertise as movement specialists. Your answers to the research questions found in the link provided will allow music educators a better understanding of movement and how it can be harnessed to teach music.

Your participation in this research will remain confidential: only I will know your true identity. Although your exact words will be used in the reporting of this research, your name and dance affiliations will remain anonymous.

Dance-deficient musicians throughout the world thank you for your time and insight. Feel free to contact me with any questions you may have at: [*email redacted*].

Also, I encourage you to freely distribute this survey to any of your colleagues in the dance world.

[The link to the Google Form survey was located at the end of this message.]

This email was sent to high school students known to be students of dance, dance educators at universities in southeastern Pennsylvania and southern New Jersey, and dance professionals in Philadelphia and New York City. The survey was not posted by the author of this thesis on social media, as he is not a member of any of these social platforms. However, colleagues of the author did post the message and link to the survey on their social media websites in an attempt to aid the collection of data. Despite these efforts, no responses were received from these secondary sources.

The distribution of the research survey resulted in nine responses. Four of the participants identify as students of dance. Three of these students are students in high school, ranging between the ages of fourteen and eighteen. The fourth student of dance is now a music teacher “with a background in ballet,” and is currently pursuing further education in the Dalcroze approach. These student participants study a wide range of styles, including jazz, salsa, modern, and ballroom. All three of the high school students shared studies in lyrical and pointe in common. Two of the student participants also identified as choreographers.

The remaining five participants all identified as professionals in the dance world, although many of them also considered themselves students, “lifelong learners,” despite their professional status. All five professional participants cited a background in ballet. This subset of participants also all identified as choreographers. Three of these dancers claimed a background in jazz dance. Two professional dancers cited a background in somatics, which refers to techniques based on the dancer’s internal sensation. Two of the professional participants were affiliated with institutions of higher learning. One was a member of an experimental dance organization, one was a member of the Actors Equity Association, and one was an Artist in Residence. Like the student subset of dancers, only one of the professionals also claimed an affiliation with the Dalcroze method, and this individual also cited a background of Laban Movement Analysis and martial arts.

A Systematic Analysis of Survey Responses

Question No. 1

Why do you dance?

At first glance this question seems the most esoteric of the survey, seeking the arcane secrets of a cabalistic art rather than intellectual insight into an academic pursuit. However, any music educator that has attempted to incorporate movement into the classroom has experienced that terrifying moment, arms and legs akimbo in a mockery of dance, in which the educator asks herself, “Why am I doing this?” As a musician about the siren song of music and they will respond with the pure joy of making music, the thrill of performance, the incomparable feeling of being part of something greater than the individual. To embrace movement in the music classroom, the educator must understand why an artist would chose movement as their expressive medium in the first place.

A common theme that emerged in all the participant responses was being introduced or drawn to dance through a friend or sibling already involved in the art or enrolled in dance classes. Many participants also cited the pure joy of movement and performing. A student participant provided an insightful response as to identifying as a dancer: “I identify as a dancer because the movement from the thousands of hours of ballet classes is ingrained in my body through muscle memory.” This student has put in the work and hours, earning the identity of a dancer through dedication and sweat.

Self-identity was a common theme in all of the professional’s responses: “When I do not dance I do not feel like myself” and “I identify as a dancer because dance chose me.” For this participant, dance was not a voluntary decision, but rather a discovery of the self. Another participant had a similar response, in which all of their natural talents, “movement, athleticism, my sensibilities of time, space, shape and energy and my musicality converges in dance.” This was the only response to this question that mentioned the relationship between music and dance explicitly. For another professional participant, dance provided “a new way of ‘paying attention’ to the world” unlike any other endeavor they had undertaken in the past. Also, dance serves not only as their “primary path in life,” but also as the primary way this particular participant can contribute to society.

Question No. 2

How do you express emotion through movement and dance?

Laukka’s studies of teaching expressivity in instrumental performance illuminated not only the difficulties of teaching such a concept but the importance of expression in an authentic and mature performance (45). Movement in the music education classroom often serves a

utilitarian function, rather than an expressive or artistic one. Movement for the music educator is a means to an end, not a means to discovery.

A theme that emerged in the student responses to this question was the implicit connection between movement and emotion. One student participant cited dance as a conduit to expressing the emotion the dancer was experiencing in the moment. These personal emotions were not necessarily related to the music or movement of the dance. Two student participants mentioned the speed of movement: fast movements were associated with “happy and joyous” emotions, and slow movement expressed sadness. This concept was also expanded in one response to include space or size of the movement: large movements, much like fast movements, represented happiness, and constrained movements “not us[ing] as much floor space” represented darker emotions. One of the most unique and insightful responses cited the “shape” of the movement as the means for expressing emotion, in which “sharp” could express both happiness and anger, and “smooth” expresses sadness or “a mind at ease.” However, most intriguing was this quote by the same participant: “Either way it all depends on the music you are dancing to and whether you want to oppose or go with it.” For this student of dance, the relationship between the choice of movement and its accord or juxtaposition to the accompanying music is responsible for the expression of emotion.

In a stark contrast to the student responses, the theme that arose in the professional participant responses to this question was the disconnect between dance and emotion. Emotion served as an abstraction within the dance, not a conveyance of expression. The professional dancers were more concerned with addressing the concepts of “ideas, concept, and form,” especially through choreography. One participant stated:

Personally, I don't think that dance always expresses emotion, and indeed the dances I'm usually involved in consider movement as the medium with which to explore a concept (time, space, repetition, and so on) in the same way a painter might play with different colors to explore the concept of light and how it affects an object, for example.

When dancing, one of the participants cited Laban Movement Analysis as their guide to make expressive movement decisions.

For this professional subset of participants, the dance itself was greater than any emotion. In fact, even though one dancer cited dance as a form of therapy and a source of inspiration, that same dancer also wrote: "Other times I dance void of emotion." The following response illuminated the concept of dance being greater than a simple expression of emotion: "The self is broader than emotion. Movement and dance expresses thought, sense perception and emotion. Emotion is part of it."

Question No. 3

Are different styles of dance more conducive to expression through movement?

Much like the Kodály belief that true music literacy can only be achieved when taught through authentic folk music of the mother tongue (DeVries 25), the researcher sought the identification of a dance style that would unlock the mysteries of expressive movement for the non-dancer. Unfortunately, this Rosetta stone was not to be found through this research. There was no agreement in the participant responses as to a single style of dance that was more conducive to expression. Contemporary dance was cited by five of the nine participants, but not in a definitive manner. It was often included in a list that varied in each response. The only agreement was that the style of music most appropriate for expressing emotion is dependent upon the individual, their dance persona, their personal preferences, and their unique skills as a

dancer. Almost all the responses included the phrase “in my opinion,” showing that there is no single style that stands out in the dance world as uniquely harnessing the power of expressive movement. All participants also agreed that different styles are better at portraying specific emotions, as found in this response from a professional participant:

There may be styles that are more suited to expressing certain kinds of emotion (tango seems well suited to express sexuality, for example, whereas I can't think of a Butoh dance [a form of Japanese dance theater] that would express sexuality in the same way), but every style can express something.

Question No. 4

Who excels at expression through movement? Who excels at expression through choreography?

If there is no definitive style to uncover the mystery of expressive movement, then what individual can the non-dancer study to glean the knowledge sought? Seasoned instrumentalists can always identify a professional musician that embodies the techniques necessary to excel in performance. Students of music spend hours in the music library, immersed in audio and visual recordings of great musicians, studying their approach to making music. Who stands out in the dance world as a model of expressive movement?

The author of this thesis expected an avalanche of names to codify and sort by style and expertise. That was not the case in the resultant research. One professional participant listed four names: Jerry Mitchell, Rob Ashford, Matthew Bourne, Susan Stroman. All four are contemporary choreographers with connections to musical theater. This same participant, in the previous question of style and the expression of emotion, stated “Musical theatre is a clear way to connect a feeling to music.” Once again, this may further support the importance of personal

preference and inherent talent in individual styles, but the four choreographers listed are not without merits: all of them have been awarded multiple awards from both theater and dance organizations in the United States and Europe. Another professional participant named the French choreographer Jérôme Bel, and specified one of his works: *Gala*. This mention stands out in that this artist is known for his unique approach to choreography that challenges the traditional conventions of dance. In fact, his style is often referred to as “non-dance.” One student dancer cited Jade Chynoweth, who also has a background in music theater. Compared to the four choreographers mentioned by the professional dancer, Chynoweth is known more as a dancer, rather than a choreographer, and does not possess any of the accolades or awards bestowed on the other group. However, she may be more recognizable to a general audience, as she has most recently made the transition from stage dance to film acting.

Rather than list names, most participants listed qualities inherent in the dancer’s technique that would identify that artist as one who excels at expressing emotion through movement. The students cited qualities like an introverted personality, an older, more experienced dancer, and someone with clear fluidity, elegance and flexibility in their movement. One student participant also stated that sometimes it is not the movement nor the dancer, but the choreography itself, the design of the dance, that is responsible for the expression of emotion. The professional dancers stated concrete qualities, such as “a full grasp of technical knowledge,” the ability to connect dance with storytelling and acting, so it “isn’t just about the steps,” an authenticity inherent in the dancer, and an interest in exploring expressive forms through choreography. However, even with these tangible examples, this response was conspicuous: “Movement is inherently expressing, and thus anyone that moves is expressing.” Take heart, movement-deficient music educators.

Question No. 5

How does choreography function as an expression of emotion?

If choreography can be considered the design of dance, then it is most closely related to the crafting of a lesson plan for the music educator. As stated by one of the participants in an earlier question, sometimes it is the choreography that is responsible for the expression of emotion through movement. This question sought to uncover what elements of choreography serve as an expressive medium. In the student participant responses, choreography was seen as a “framework” to connect the abstract qualities of movement to the emotion implied, as if the steps themselves serve as a series of “light bulbs” illuminating the reasoning behind the design to the dancer. The students also felt that, regardless of the choreography, it was up to the dancer to express emotion through their articulation of movement.

Unlike the student participants, none of the professional participants cited the dancer as solely responsible for the expression of emotion through movement. However, most of the professional responses cited the “design” of the choreography as well as the “context”: for example, one professional participant stated “[I]f jumping up and down is energetic and enthusiastic, for example, it will be interpreted totally differently if seen in a concert theater vs a graveyard.” Also, one participant from the professional subset wrote that perhaps the goal is to elicit an emotional response in the audience, even if that emotion is not shared by the performer on stage. This was the first instance of the emotions felt by the audience being compared to the emotions felt by the performer.

Question No. 6

How do you express emotion non-verbally?

All of the student participant responses included body language and facial expression, staples of non-verbal communication. One student participant also cited the personality of the individual: “through the way a person presents him or herself.” This same student participant also mentioned the theatrical elements of dance posture and costuming as playing a role in non-verbal emotional expression on the dance stage.

Rather than cite “body language,” the professional participants used the term “gesture” or “gesticulating.” Like the single student response, one of the professional participants cited what they wore as a means to express emotion without words, although this seemed to be a reference to everyday attire, as it was paired with this quote: “how I move through life whether that’s in a dance studio or walking down the street.” Also in the professional subset, only one participant cited the act of dancing on stage rather than everyday non-verbal expression:

Through movement over time using a variety of types of phrasing: sequential and serial; developing patterns that include a mix of novel and repetitive movements; and by creating a formal container for movement sequences and patterns that allows both recognition of the familiar and a surprising use of novel movements.

Here the participant explores the question thoroughly, labelling just how “body language” or “gesticulation” can expression emotion non-verbally: most notable is the “formal container for movement sequences and patterns,” a collection of expected behaviors that, when contradicted, elicit an emotional response.

Question No. 7

Does this concept of expression through movement exist outside of your artistic life?

This was the first question in the survey that could be answered with a unanimous “yes.” Thankfully, since all the participants in this research survey were deep thinkers and eloquent

writers, there was a wealth of supportive statements to explain the simple affirmative. Found in the student responses: “It’s sort of hard to explain but I feel like there is always dance with me during my personal life.” “I think that my artistic life influences my daily life because [I] express emotion in the same way.” “Expression and movement are intertwined in both my artistic and personal lives.” For these student participants, the art they practice is also the art they live each day.

The professional subset expressed similar opinions in slightly different language: “Expression through movement is a part of my complete self.” “I often find that, when I can’t think of the right word to get at something, my body will move as if it already knows the word and is trying to process it up to my head.” “I think that there is a connection between myself as a dancer and myself as a communicator in other areas of my life (teaching, talking, writing, playing music, singing).” One of the professional participants also affiliated with an institution of higher learning wrote “I try very hard to express myself ALSO through written publications.” This was the first time the written word was mentioned by the participants in the research. It also shows the value of the written word, even in an art form that does not rely on text or speech.

Question No. 8

Can the concept of expressive movement, or expressing emotion through movement, be taught, or is it intuitive?

With this question the survey is decidedly unbashful in its implication to the music educator cursed with the dreaded malady of two left feet: is there any hope to learn the art of expressive movement, or is it an unteachable genetic trait? A hopeful music educator should not look to the responses from the student subset: a tepid “yes, but...” would best define their input. Each student participant had a stipulation for successful transmission of expressive movement

through teaching: the dancer must start young, expressive movement can be taught “to a degree,” but “the way dancers move and portray certain emotions come naturally.” The prospective dancer will need to possess a certain level of intuition concerning movement and emotion. The most hope for the movement-deficient music educator came from the participant that is currently a music educator with a background in ballet: yes, the concept of expressive movement can be taught, “but it takes time and self-reflection to learn how to express yourself through movements.” This participant also cited the quote attributed to the dancer Shanna LaFleur, “it takes an athlete to dance, but an artist to be a dancer” (qtd. in Shnitser and Attanasio 60).

As expected, a subset of professional dancers also involved in dance education have a more positive outlook on the ability to teach expressive movement, and supplied concrete evidence to support their disposition. One professional dancer cited the importance of intuition, and offered this example from their own teaching:

[W]hen teaching compositional improvisation to folks who don’t have as much of a background in it, it’s helpful to give them something specific to “express” so the exercise doesn’t become about them doing something “really cool and emotional” and can be more authentic (“move across the room as if you are using your whole body to write your name on the ceiling” is a popular one).

One dancer from this subset suggested exploring the ability to “verbalize how you feel using your hands” to begin the process of emotion through movement. Another professional dancer cited the obstacle of tension to authentic movement: “I would focus on somatic methods of tension release as part of this.” Another thought the term “coaching” was more appropriate to the process than “teaching.” However, one member of the professional subset was emphatic: “Yes,

absolutely, strategies for generating the performance and choreographing of expressive movement can be taught.”

Question No. 9

What is the difference between music and dance?

The final six questions of the research survey address music, its relationship to dance, and Dalcroze Eurhythmics. It has been suggested in this thesis that dance is not just the synthesis of music and movement, but that music and movement may in fact be two sides of the same coin. From the student perspective, the difference between music and dance is contextual, and the delineation between the two art forms contains varying levels of transparency: “They are very closely related in that music is ALMOST always used as a basis for a dance.” “Dance and music depend on emotions. The relationship between music and dance depends on where and when it is taking place.” “They are absolutely related and intertwined but can also be separated.” Finally, one of the student participants cited the famous Balanchine quote found in the title of this thesis: “Dance is music made visible” (qtd. in Hammel 44).

The professional subset of participants focused on the intricacies of the relationship between the two art forms and the bigger picture of their place in the pantheon of artistic expression. The visual and kinesthetic concepts in reference to dance was compared to the concept of audition in music. Once again, context was featured in this set of responses: “They can each exist independently of one another. The relationship depends on the setting and function of each form.” “Music can and mostly does exist without dance. Yet some of our most beloved classical (Baroque) music derived from dance forms. Music and dance are separate art forms. But they have a long history of relationship.” “Neither of them need the other to be whole

but they can be complementary if they maintain integrity (if one does not become a function to serve the other).”

One professional participant gave a very detailed definition of both art forms, drawing the concept of multimodality into the research:

Obviously music is both generated and received/perceived through the auditory sensory channel with a very small amount received/perceived kinesthetically. Music is also part of a larger category of sound, which can be geophonic (nature-created) or created by humans or other living sentient beings. Many interesting dances are created and performed to non-musical sound scores. Dance is a kinesthetically produced and received/perceived expressive art form with some additional spatial, interpersonal and some logical perception, plus a small proportion of auditory perception. So dance is more multi-modal as a sensory experience.

Multimodality is a concept most commonly explored in the fields of literacy and semiotics, in which multiple forms of informational input (visual, aural, spatial, kinesthetic, and musical, to name a few examples) are combined to communicate meaning. These varied sources of informational input are referred to as *modes*, hence the term *multimodal*. Gunther Kress and Theo van Leeuwen (1996) are major players in the existent body of research of multimodal literacy. Related to this body of work, and more approachable to the reader not steeped in the complexity of multimodal studies, is Howard Gardner’s Theory of Multiple Intelligences (2011). This participant’s detailed and thoughtful answer has added another layer of complexity to the concept of movement as an expressive medium.

Question No. 10

What is the relationship between music and dance?

The previous question sought to illuminate the divide between music and dance; this question seeks the interconnectedness of the two art forms. As seen in the responses to the previous question, it is difficult to define the relationship between the two arts without discussing their separate natures. When faced with expounding on the relationship between music and dance, the student participants supplied some of the most insightful and thoughtful responses in the survey. They all cited the art forms as being “independent,” but went on to explain this independence: “It’s like a compound sentence, two independent clauses are joined together by a comma and a conjunction. In this case, the dancer is what joins the two art forms together to create one beautiful piece.” “They are independent art forms for sure, but are even more beautiful when combined. Music definitely helps dance and dance definitely helps Music.” “They are independent art forms, however music helps to drive most dancers as choreographers say the music helps to inspire the movements they create.” Independent, but so powerful when brought together. One student participant made a bold, perhaps even controversial statement: “Dance doesn’t need music, it is just an accessory.”

The professional subset of participants supplied intriguing responses supporting the autonomy and the interdependence of both art forms. One participant from this subset stated simply and boldly, “they are independent forms.” This second grouping of responses supported both viewpoints, reliant on style and context:

Many folk forms and some classical forms intertwine music and dance as fully aligned forms, but many contemporary forms have a form of interplay that uses some full alignment, some associative relationship and some interplay.

Another participant also supported the juxtaposition and separation of music and dance:

They are independent, from my view, though they are complementary...I’m sure that

relationship can go the other way (movement helping set the tone of a musical score)
although I haven't explored that myself!

Only one of the professional dancers saw music and dance as interchangeable and chameleonic art forms: "They are both art forms that are connected to the idea of expression. Dance can become music and music can be dance. They can aide one another."

Question No. 11

What is your relationship with music?

If dance and music truly exist in symbiosis, then it stands to reason that practitioners of dance would have a significant relationship with music. All four student participants claimed a relationship with music, with three of them stating they were also musicians. "Music affects my daily life. It can change my mood and emotions through just one song." "As a dancer, I hear the music and let my body move to what I hear. As a musician, I am still extremely structured since my background is as a French hornist." Stated most simply, one of the student responses to this question began a single word followed by a period: "Love."

Four of the five members of the professional subset of participants had a history of music studies in their past: piano, flute, clarinet, tuba, and violin. As students of music, the formal structure of the aural art form is the most pervasive element in their world of dance: "As a choreographer I think as a dancer (counting bars, for instance) most of the time, but sometimes think like a musician." For one of the professional participants, they strive to avoid the structural constraints of music in the movement they create:

As a choreographer, I do not wish to use music as an inspiration or as a formal crutch for creating work. Therefore, as a dancer, I use concepts and ideas or formal generative procedures to produce movement (reverse, retrograde, invert, transpose, etc. etc.)

Another member of this subset finds the influence of music on dance to be overwhelming in regards to making kinesthetic choices:

When moving to music, I often find my body wanting to sync into rhythms, patterns, and tones in the music, and it is often a struggle to get myself to oppose, frame, or otherwise play with the music in a way that isn't just falling into it and being swept up. It's powerful! Music can be so dominating.

The professional participant with the eclectic background of music, dance, Laban Movement Analysis, somatics, martial arts and Dalcroze Eurhythmics, seeks to draw that personal relationship into both musical and dance performances:

I enjoy making movement/dance which is closely tied to a musical composition but I also enjoy dancing without music - where the action, energy, space-time-flow-shape is its own music. I am interested in exploring this relationship, for example, composing pieces that ask performers to move as well as play/sing. As a musician I am interested in how the pieces I play “move” in space.

Not only do all the participants involved in this research admit to a relationship with music, they also confess that the structure and power of music directly affects the choices they make as dancers, whether to move with the music or defy the conventions suggested by the accompanying piece.

Question No. 12

In dance or movement unaccompanied by music, is there still a musical element present in the movement?

In other words, is there a constant element of music present in movement, a distant thrum of music, even in its absence? The student subset responded with a unanimous “yes.” Some of

their supporting statements included: “There is still a beat and rhythm accompanied by dance.” “If it is an ensemble piece, even though the audience cannot hear it, the dancers are counting the beats in their heads so that their movements are synchronized.” “Without this [music] it is still possible to express as long as the dancer is experienced and can do it in a way full of thought and meaning.” The student participants believe that an element of music is always present in expressive movement, even when that movement is unaccompanied.

Although none of the professional dancers responded with an outright “no,” one did answer this question with “not necessarily.” Unfortunately, no supporting statements were paired with this response for further exploration. However, it was the only response that allowed for consideration of dance as an art form completely independent from music. Another professional participant cited the presence of “breath” as a musical element in unaccompanied dance. The most in-depth response addressed the presence of musical elements in an accompanied dance, and the effect performing in these conditions has on the dancer:

[T]he movement can play with many of the same elements that music can, for one (tempo, staccato movements, tone, etc). When I think of dances that have no accompanying sound score, often I feel the movement is more in focus - there’s less around it to distract and it can feel more stark, for better or for worse.

The corporeal aspect of both dance and music was cited by one professional dancer: “The body has its own rhythm.”

Question No. 13

Are you familiar with the work of Jaques-Dalcroze, especially his concept of Eurhythmics?

There are many gateways to movement in the music classroom. Body percussion has been mentioned previously in this thesis. Folk dance, including line and square dance, is also a

popular introduction to movement. Dalcroze Eurhythmics is the evolution of music and movement as a single organism. It is the most advanced and academic of the methods to incorporate movement in the music classroom, and usually familiar to most music educators only by name, as it was most likely encountered in their undergraduate studies. However, Eurhythmics requires great skill and study by the educator, and remains an elusive method to many in the field. Only one of the student participants had any familiarity with Dalcroze, the same student that is currently a music educator with a background in ballet. Three of the five professional participants acknowledged awareness of Dalcroze: one by “observ[ing] a workshop once,” one that does not practice Eurhythmics but includes the subject in the curriculum of a course on dance history, and one that has demonstrated such proficiency in Eurhythmics as to have been bestowed with the internationally recognized License level of teacher certification in the Dalcroze approach.

Question No. 14

Dalcroze warns of the dangers of improper, half-hearted Eurhythmics: “If the expression of the emotions (that animate music) does not directly react on our sensorial faculties, and produce a correspondence between sound rhythms and our physical rhythms, and between their expulsive force and our sensibility, our plastic externalization will become mere imitation.” Is dance beholden to the same standards as Eurhythmics?

The importance of authenticity has come to light in previous responses in this survey. With this last question, the researcher makes a direct comparison between dance and Eurhythmics. Not only does this question ask if dance must be held to the same high standards that Dalcroze himself set for his Eurhythmics, but it also poses the query: is Eurhythmics dance, or is it something else entirely? The student subset of participants once again referred to

authenticity as paramount, stating that dance is more than mere imitation “...as long as the dancer does it right and the same way.” Another student participant cited her background in ballet:

A lot of times in classical ballet, what sets apart a corps de ballet dancer from a principal dancer is expression...if there is a lack of connection between the music and movement, authentic expression of emotion is not happening.

The professional dancers agreed with Dalcroze’s statement in regards to his concept of Eurhythmics, but did not necessarily think dance was beholden to the same standards. “Not necessarily but more likely” and “If there is not synergy between music and movement, sometimes emotion is lacking” were responses that acknowledged the need for the authentic expression of emotion through movement, but also hint that dance as an art form has more freedom than Dalcroze Eurhythmics. One professional dancer was inspired by the quote, even though this individual was not familiar with the work of Dalcroze, and supplied this thoughtful response:

I would say YES, absolutely dance is beholden to that. I feel a lot of commercialized dance (the show *So You Think You Can Dance*, for one) is responsible for a lot of plastic externalization and, in my opinion, a kind of “dumbing down” of the full range of the human emotional experience. (“When dancers do this movement, it means sadness! When dancers do this, it means they're in love!”) I think the music accompanying a dance should certainly further the authentic expression of it and if it doesn't, for whatever reason, it can interrupt that.

Dance has the freedom to be many things, but “plastic externalization” or a “dumbed down” manifestation “of the full range of the human emotional experience” should never define the art of expressive movement.

Chapter 4: Conclusion

Dancers, both students and professionals, built the foundation upon which this thesis was built. The responses these participants supplied to a series of carefully crafted questions concerning expressive movement, dance, music and Eurhythmics illuminated a world that is not commonly accessible to music educators. Through an exploration and analysis of the participant responses, themes in how these movement specialists approach expressive movement became apparent. These common insights would be of great significance to any music educator attempting to develop a greater understanding of the art of dance before incorporating movement into the music classroom.

Authenticity

Throughout the responses to the questions in the research survey, the participants stressed the importance of authenticity to creating effective and expressive movement. This authenticity is especially needed when combining movement with music: “[I]f there is a lack of connection between the music and movement, authentic expression of emotion is not happening.” A lack of synergy between music and movement will make the movement flat and unexpressive. “I think the music accompanying a dance should certainly further the authentic expression of it and if it doesn’t, for whatever reason, it can interrupt that.” The pairing of music and movement must not just be a pleasing experience for the audience or those creating the movement, but should combine to amplify the emotional power of the piece in question.

The music educator attempting to incorporate movement into the classroom must take care to do so in an authentic and honest manner. “Authentic” in this case does not mean the music educator must emulate Mikhail Baryshnikov in his prime; rather, the educator must seek to include movement and music that is honest and true to the task at hand, whether that be the

expression of emotion, the experience of note duration through movement, or the performance of a student-choreographed *plastique animée*. Musicians will automatically tune out a musical performance that presents to the audience as false and dishonest. So will a classroom of students refuse to accept a movement-based lesson containing artificial, disingenuous movement. “Plastic externalization” should never be a term used to describe movement in the music classroom.

Identity

Another theme that arose throughout the responses to the research survey was that each participant identifies as a dancer. The act of expressive movement defines each of the participants involved in this research. “When I do not dance I do not feel like myself”: every musician can relate after suffering a stretch of no ensemble performances or a long time away from the practice room. “Expression and movement are intertwined in both my artistic and personal lives”: these dancers continue to be dancers, even off the stage. Musicians also find their chosen form of expression seeping into their everyday lives: melodies hummed involuntarily and without conscious thought, a painful awareness of the pop music played while refilling the gas tank, fingers playing invisible keys on the countertop.

“Expression through movement is a part of my complete self.” The music educator wishing to include movement in the classroom must allow this form of expression to become a part of her own identity. Once again, the educator is not required to become the reincarnation of George Balanchine; instead, the educator must embrace movement, not just as another teaching tool, but as an ingrained source of personal expression. This could prove to be a daunting task for the music educator unaccustomed to expressive movement, but a similar leap of faith was taken when that same educator first stood on the stage or sat behind the keyboard to perform. In this regard, music and dance share much in common: “I identify as a dancer because the movement

from the thousands of hours of ballet classes is ingrained in my body through muscle memory.”

In other words, “Excuse me, how do you get to Carnegie Hall? Practice, man, practice.” After all, every music educator has a body, and “[t]he body has its own rhythm.”

Framework and Design

Every great dancer has an inborn sense of intuition, an unconscious awareness of when and how to move. Great music educators possess that same intuition: how long to stay with an activity, when a change of pace is needed, what techniques work for each grade level and student population. However, intuition alone will not ensure a successful lesson. The seasoned music educator understands that, along with carefully curated materials, exceptional design will guarantee a rewarding lesson. The same is true in choreography, and would also hold true for movement in the music classroom. A “framework” must be supplied, for both teacher and student, to serve as a guide for the abstraction of expressive movement. Much like Hansel and Gretel following a trail of bread crumbs, this movement “framework” will serve as a series of “light bulbs” illuminating just how movement and music combine in the classroom setting.

How does an educator lead the way, when that same educator may also be lost? Outstanding music educators excel at self-assessment, analyzing their efforts and making adjustments to improve the student experience. The gifted musician also understands the importance of dedication and time spent behind the instrument. Taking a similar approach to incorporate movement into the music classroom will yield the same results. As one of the participants stated, “it takes time and self-reflection to learn how to express yourself through movements.” Dedication and immersion in any task will eventually reap benefits, but the music educator, especially one unfamiliar with expressive movement, also needs to adapt a new

mindset in the classroom. Rather than “teaching” music through movement, a more appropriate term would be “coaching”: guiding students through the complexities of expressive movement.

Expectation versus Subversion

All teachers have rituals in the classroom that establish the desired behaviors and procedures expected of the students. As the year progresses, these procedures become automated, and the teacher can often initiate a series of maneuvers with non-verbal cues. The participants in the research survey cited body language and facial expressions as basic elements of expressive movement as well. In the music classroom, music itself can serve as another source of non-verbal instruction. In fact, music can be a powerful force: “When moving to music, I often find my body wanting to sync into rhythms, patterns, and tones in the music.” When integrating movement into the music classroom, the music educator can use the familiar structure of music as a safety line. Music, with its inherent forms and construction, can dictate movement. However, the educator must use caution when relying heavily on the accompanying music to define movement, as the danger of incorporating disingenuous modes of expression. This is why common iterations of movement in the music classroom strike a false chord with its intended audience: the lack of authenticity.

Once conventions are established, then a truly powerful method can be introduced: the subversion of expectations. As one of the professional participants stated, this source of unexpected expression can be prepared “by creating a formal container for movement sequences and patterns that allows both recognition of the familiar and a surprising use of novel movements.” The earliest attempts to incorporate movement into the music classroom will include movement clearly defined by music: however, as the educator’s skill and comfort with movement as an expressive force and a conduit to teach musical concepts increases, that

educator can then begin to incorporate movement that defies expectation. The music educator may then begin to think like the experienced choreographer who “do[es] not wish to use music as an inspiration or as a formal crutch for creating work.” This liberation of movement in the music classroom would prove to be a milestone for the music educator with the soul of a dancer.

Implications for Future Research

The author of this thesis was grateful to glean such thoughtful and insightful responses from the voluntary participants. The number of participants may have been small, but the high quality of responses was voluminous. An attempt to follow this research with another study should secure a much larger pool of participants with an even greater volume of responses. Also, it would be advantageous to collect responses from dancers not clustered in the same geographic region. All of the participants in this study were located in the Philadelphia and New York City regions. The use of data mining software, especially with a much larger set of participant responses, would facilitate a more thorough and scientific exploration of the language used by the participants.

This research survey was only distributed to individuals that identify as dancers. However, the art of dance rarely exists in a vacuum, and music is its most common partner. Many musicians often collaborate with dancers in the creation of new works. A documentary film, *Motion, Emotion: Seven Days in Copenhagen*, was cited in this thesis and captured just such a process of collaboration. The experience of these collaborative musicians, how they perceive both their art and the art of expressive movement, and how they compose or improvise music to accompany dance would be of great value in the quest to demystify dance for the music educator.

Finally, although the research survey resulted in a wealth of valuable data, answering questions through an online form is not the most stimulating or personal of experiences. The reader of this thesis may have noticed the name Eichenbaum in many of the in-text citations. Rose Eichenbaum is a former dancer and current writer and photographer that created two wonderful books allowing a glimpse into the world of dance: *Masters of Movement: Portraits of America's Great Choreographers* and *The Dancer Within: Intimate Conversations with Great Dancers*. Both the interviews and Eichenbaum's approach to eliciting responses in these books were invaluable sources of both support and inspiration for the research contained in this thesis. An informal interview with a dancer, in which the participant is not limited to a text box in a survey, and an interviewer with the ability to pursue responses with more questions created in the moment, could prove to be a source of more honest and organic responses. These interviews could include not just the traditional transcription of a conversation between two people, but also video of movement, dance and choreography to support the statements given in the interview. The analysis of both the dancer's words and the kinesthetic illustration of those statements would add another layer of insight into the complex concept of expressive movement.

Dance, music, and the expression of emotion through movement can all be many things, especially when considering the performers, the context, and the ultimate desired response from the audience. This thesis has explored these concepts by analyzing the responses of dancers tasked with codifying the elusive nature of expressive movement into words. Jacques d'Amboise understands the importance of authenticity in dance, and his statement, simple, direct and unadorned, is an honest testament to the power of music and expressive movement.

Dance, the music, and the moment are the universe (413).

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