


Exploring lived experiences of ensemble performers with Dalcroze Eurhythmics: An interpretative phenomenological analysis

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TO WHOM IT MAY CONCERN

This is to confirm that I assisted Mrs **CM WENTINK** with the language editing and proofreading of her doctoral thesis (DMus – Performance, School of Music, North-West University), while she was preparing the manuscript for submission. The title of the thesis is **Exploring lived experiences of ensemble performers with Dalcroze Eurhythmics: An interpretative phenomenological analysis** and the supervisor was Liesl van der Merwe.

I went through the paper making corrections and suggestions with respect to language usage, and followed up further enquiries on the paper. Given the nature of the process, I did not see the final version and I restricted my editing to language issues, but I remained available for consultation as long as necessary.

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Additional information

The doctorate in music (DMus) consists of 360 credits. Of these 360 credits, 240 credits are for the four concerts and 120 credits are for the formal assignment. This formal assignment could also be in the form of an article. That is the option that I chose and for that reason the structure of this formal assignment is already structured as an article and there are not traditional chapters as with a standard formal assignment. I am planning to submit this article to the journal *Qualitative Research in Psychology*. This version for examination, however, is much lengthier than the version that will be submitted to the journal. In the journal certain tables and figures will also be submitted as online supplementary materials, but for the purpose of the doctoral examination, I have included everything in this one document. As this formal assignment/article first has to be examined and handed in as an official document at the North-West University (NWU), I complied with the preferred referencing method of the NWU, which is the NWU Harvard style.

The practical component is the largest component of the doctorate in music (DMus) and the four concerts should consist in total of 240 minutes of music on doctoral performance level (about an hour per concert). For this reason I also include the programmes and dates of these four doctoral concerts.

Doctoral performance programmes

Programme 1

10 November 2015, 14:00

Piano solo and piano and voice (*Antoinette Olivier – Soprano*)

Conservatory Hall – Potchefstroom

- | | | |
|----|---|----------------------------------|
| 1. | Love's Philosophy from 3 Songs Op. 3 | R. Quilter
(1877 – 1953) |
| | Love went a-riding H. 114 | F. Bridge
(1879 – 1941) |
| 2. | Suspended cycles (Piano solo) | A. Arias
(1985 -) |
| 3. | Frauenliebe und leben Op. 42 | R. Schumann
(1810 – 1856) |
| | 1."Seit ich ihn gesehen" ("Since I Saw Him") | |
| | 2."Er, der Herrlichste von allen" ("He, the Noblest of All") | |
| | 3."Ich kann's nicht fassen, nicht glauben" ("I Cannot Grasp or Believe It") | |
| | 4."Du Ring an meinem Finger" ("You Ring Upon My Finger") | |
| | 5."Helft mir, ihr Schwestern" ("Help Me, Sisters") | |
| | 6."Süßer Freund, du blickest mich verwundert an" ("Sweet Friend, You Gaze") | |
| | 7."An meinem Herzen, an meiner Brust" ("At My Heart, At My Breast") | |
| | 8."Nun hast du mir den ersten Schmerz getan" ("Now You Have Caused Me Pain for the First Time") | |
| 4. | Blyde river canyon (Piano solo) | A. Mullins
(1985 -) |
| 5. | Er ist's!
Uit Mörike lieder | H. Wolf
(1860 – 1903) |
| | Mignon: Kenst du das Land?
Uit Goethe-lieder | |
| 6. | 12 Romances op. 21
5. Lilacs | S. Rachmaninoff
(1873 – 1943) |
| | 12 Romances op. 14
11. Spring waters | |

Programme 2

21 November 2016, 11:30

Piano and violin (*Piet Koornhof – Violin*)

Conservatory Hall – Potchefstroom

- | | |
|--|-----------------------------------|
| Violin sonata Op. 12 No.1 in D Maj
<i>I. Allegro con brio</i>
<i>II. Tema con Variazioni. Andante con moto</i>
<i>III. Rondo. Allegro</i> | L. van Beethoven
(1770 – 1827) |
| Violin sonata Op. 100 in A maj.
<i>I. Allegro amabile</i>
<i>II. Andante tranquillo</i>
<i>III. Allegretto grazioso (quasi Andante)</i> | J. Brahms
(1833 – 1897) |
| Poème Op. 25 | E. Chausson
(1855 – 1899) |

Programme 3

26 June 2017, 14:00

Piano, flute and clarinet (*Andre Oosthuizen – Flute; Morné van Heerden – Clarinet*)

Conservatory Hall – Potchefstroom

- | | |
|---|------------------------------|
| “Sur une route toute blanche dans un immense paysage” | P. Klatzow
(1945 –) |
| Sonata ‘Undine’ for Flute and Piano Op.167 in E min
<i>I. Allegro</i>
<i>II. Allegretto vivace</i>
<i>III. Andante tranquillo</i>
<i>IV. Final: Allegro molto agitato ed appassionato, quasi Presto</i> | C. Reinecke
(1824 – 1910) |
| Première Rhapsodie | C. Debussy
(1862 – 1918) |
| Sonata for Clarinet and Piano Op. 120 No.1 in F min
<i>I. Allegro appassionato</i>
<i>II. Andante un poco Adagio</i>
<i>III. Allegretto grazioso</i>
<i>IV. Vivace</i> | J. Brahms
(1833 – 1897) |

Programme 4

29 November 2017, 19:30

Piano and cello (*Human Coetzee – Cello*)

Conservatory Hall – Potchefstroom

Cello sonata Op. 5 No. 1 in F Maj

I. Adagio sostenuto

II. Allegro

III. Allegro vivace

L. van Beethoven

(1770 – 1827)

Cello sonata Op. 38 in E min

I. Allegro non troppo

II. Allegretto quasi menuetto

III. Allegro

J. Brahms

(1833 – 1897)

Le Grand Tango

A. Piazzolla

(1921 – 1992)

Abstract

The purpose of this interpretative phenomenological analysis (IPA) was to explore how performers understand their experiences of Dalcroze Eurhythmics while preparing the “Tango” and “Charleston” of the jazz ballet *La revue de Cuisine* by Bohuslav Martinů. This study was conducted with an ad hoc ensemble, of which I was also a member.

In this qualitative study I followed an interpretative phenomenological approach, which is a research approach that examines how people make sense of their experiences. In this research I adapted the IPA design and applied it to creative qualitative research, as I was actively participating in my own research as an ensemble member, which is unusual in IPA but not in conflict with the core principles of IPA. The main method of data collection in IPA studies is the semi-structured interview. The seven people who were part of the ensemble were my participants and there were two rounds of semi-structured interviews after the five Dalcroze sessions with two experienced and qualified Dalcroze teachers on the Martinů work.

The six super-ordinate themes that emerged through the interviews with the participants were: 1. Heightened awareness of music, time and space; 2. Beneficial for relationships in the ensemble; 3. Improved musicianship; 4. Enjoyment and well-being; 5. Informing pedagogy; and 6. Social and cognitive challenges. The super-ordinate themes could also be linked with the experience of “flow”, as described extensively by Csikszentmihalyi. This demonstrates that Dalcroze Eurhythmics can be linked with experiences of flow. Experiences of flow are very positive emotions, which will be beneficial for the performers in an ensemble.

This study would be of interest for solo performers as well as ensemble performers as it highlights the usefulness of Dalcroze Eurhythmics for performance preparation. This study would also be of interest for performers doing research, as it presents a new and creative way of doing qualitative research and using one’s own experiences as performer as part of the research.

Keywords: Lived experiences, ensemble performers, Martinů, Dalcroze Eurhythmics, interpretative phenomenological analysis, experiences of flow.

Opsomming

Die doel van hierdie interpretatiewe, fenomenologiese analise (IFA) was om te verken hoe uitvoerders hulle ervarings van Dalcroze-euritmika verstaan, terwyl hulle die “Tango” en “Charleston” van die jazz ballet *La revue de Cuisine* deur Bohuslav Martinů voorberei. Hierdie navorsing is gedoen met ’n ad hoc ensemble, waarvan ek self ’n lid was.

In hierdie kwalitatiewe studie het ek ’n interpretatiewe, fenomenologiese benadering (IFA) gevolg. IFA is ’n navorsingsbenadering wat ondersoek hoe mense sin maak van hulle ervarings. Ek het die IFA benadering in hierdie navorsing aangepas na ’n benadering van kreatiewe kwalitatiewe navorsing, want ek het as ensemble lid aktief deelgeneem aan my eie studie. Hierdie benadering is ongewoon vir IFA, maar nie in stryd met die kernbeginsels daarvan nie. Die hoofmetode van data insameling in IFA studies is die semi-gestruktureerde onderhoud. Die sewe deelnemers wat deel van die ensemble was, was my deelnemers en ek het twee semi-gestruktureerde onderhoude met die deelnemers gevoer na afloop van die vyf Dalcroze-sessies op die Martinů werk wat deur ervare en gekwalifiseerde Dalcroze-onderwysers gefasiliteer is.

Die volgende ses oorkoepelende temas het uit die onderhoude met die deelnemers na vore gekom: 1) Verhoogde bewustheid van die musiek, tyd en ruimte; 2) Voordelig vir verhoudings in ensemble; 3) Verbeterde musikante; 4) Genot en welstand; 5) Lig pedagogie in; en 6) Sosiale en kognitiewe uitdagings. Hierdie oorkoepelende temas kan ook gekoppel word aan die “vloei”-ervaring soos dit breedvoerig deur Csikszentmihalyi bespreek word. Dit bewys dat Dalcroze-euritmika geskakel kan word met die ervarings van “vloei”. Die ervaring van “vloei” is ’n baie positiewe emosie, wat voordelig sal wees vir die uitvoerder in ’n ensemble op verskillende vlakke.

Hierdie studie sal vir solo-uitvoerders, sowel as ensemble-uitvoerders van belang wees, deurdat dit die nut van Dalcroze-euritmika in die voorbereidingsproses vir ensemble spel duidelik maak. Hierdie studie sal ook van belang wees vir uitvoerders wat navorsing doen, deurdat dit ’n nuwe kreatiewe manier uitlig waarop kwalitatiewe navorsing gedoen kan word. In hierdie nuwe manier vorm jou eie ervarings as uitvoerder deel van die data en navorsing.

Sleutelwoorde: Ervarings; ensemble uitvoerder, Martinů, Dalcroze-euritmika, interpretatiewe fenomenologiese analise, ervarings van “vloei.”

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1. Introduction

My topic addresses the way that performers in a sextet experience Dalcroze Eurhythmics as part of their preparation for a performance of the “Tango” and “Charleston” from the jazz ballet *La revue de Cuisine* by Bohuslav Martinů. Juntunen (2004:15) defines Dalcroze Eurhythmics as “an approach to music education that builds on the ideas of Emile Jaques-Dalcroze” and it can be seen as a “process for awakening musicality and developing musicianship in a broad sense”. Nivbrandt Wedin (2015:217) describes this approach as “an attitude, a way of thinking.” On a more practical level Juntunen (2004:17) defines Dalcroze Eurhythmics as an example of how to ground music teaching in embodied experiences and she explains the practical side of Dalcroze Eurhythmics as follow:

Through movement of the whole body, music is felt, experienced and expressed; reciprocally, the movements express what the participants hear, feel, understand and know. Movement is simultaneously a means of personal, social and musical discovery and a tool for analysis (Juntunen, 2016:142).

Integrating this approach into ensemble playing can have interesting results for performers preparing for a performance, because performing is also a way of embodying music. Another important aspect of Dalcroze Eurhythmics is group work, including the interaction between group members. Jaques-Dalcroze’s intention with his exercises was to develop a sense of self and also a sense of sociability, and in the exercises students worked alone, in pairs and in groups (Habron, 2014:94; Nivbrandt Wedin, 2015:231). This is why Dalcroze Eurhythmics could also be of great value to an ensemble preparing for a performance.

1.1 Problem

The problem driving this study was performer-orientated and had four parts, namely:

1. The experiences of performers are not heard enough in music research (Holmes and Holmes, 2012:72);
2. A real-life problem for me is listening while playing in an ensemble;
3. Limited time for performers to learn new music and perform it; and
4. Limited research available on the experiences of performers who use Dalcroze Eurhythmics

to prepare for performance.

The first part of this problem is that the expressions of the experiences of performers are often not heard and in musical research in general performers tend to be an understudied population. According to a theoretical study by Holmes and Holmes (2012:72), “The phenomenological experience of the performer is fundamental to the creation of any music performance, but has as yet received relatively little attention from researchers”. As can be seen from this statement, the experience of the performer is important and music research should create space for this type of research in which the voices and experiences of performers make a contribution to the field of music research.

The second part of the problem is a real-life problem which I experience as a performer, namely that I often find myself in a situation where I am so focused on my own playing that I do not really listen to what my fellow musicians are playing. Especially in chamber music, it is very important for performers to listen to each other. Edwards (2014:26), a trombone lecturer at the University of South Carolina, wrote that so many chamber groups “play with blinders on”. He states that they “zoom in” on their notes and are completely unaware of what is going on in the rest of the ensemble. One of the aims of Dalcroze Eurhythmics is to bring “awareness to the physical demands of an artistic performance” (Juntunen & Westerlund, 2001:210) and consequently also the physical demands in an ensemble performance. *The Dalcroze Identity* (Le Collège de l’institut Jaques-Dalcroze, 2009:7) explains that Dalcroze Eurhythmics stimulates active listening. The process of active listening could help ensemble performers to overcome the problem of focusing so intently on their own music that they do not listen to other players. I tended not to listen to the other parts in an ensemble when I was accompanying. In my first encounter with Dalcroze Eurhythmics, I experienced active listening and I became aware of all the parts in the ensemble. During this class I experienced music in a way I had never experienced it before.

The third part of the problem is that chamber musicians often have a large number of compositions to master and little time in which to do it. Dalcroze Eurhythmics is a method that can possibly be used to help overcome this problem, as this method helps one understand the music and get the rhythm and phrases into one’s body. In a study by Van der Merwe (2015:399) on the experience of music students with Dalcroze-inspired activities, most of the participants acknowledged that the bodily experience led to easier understanding of the music. A study by Habron *et al.* (2012:35) on the experience of student composers with Dalcroze Eurhythmics

produced similar results, where two thirds of the participants stated that the Dalcroze Eurhythmics sped up their learning process. Juntunen and Westerlund (2001:210) argue that Dalcroze exercises could also have an impact on various other abilities needed for school work and learning, such as paying attention and heightening awareness, memory and concentration as well as the ability to pick up a habit quickly. That is why this type of approach could possibly help an ensemble to concentrate, pay better attention, get the music into their bodies and master the music in a shorter time. However, no data-based study has explored this in the context of ensemble performers using Dalcroze Eurhythmics to prepare for performance.

The last aspect of the problem, which is limited research on the experiences of performers who use Dalcroze Eurhythmics, is addressed in the literature review.

1.2. Literature review

Studies have been conducted on the experiences of music education students (Van der Merwe, 2015) and composition students using Dalcroze Eurhythmics (Habron *et al.*, 2012). Alperson (1995) also discussed the experiences of adults with Dalcroze Eurhythmics in her thesis. Juntunen's (2002a) study was on the experiences of master Dalcroze teachers in facilitating this approach and Dutton (2015) explored the holistic experiences of Dalcroze teachers and students in Dalcroze pedagogy. The only two studies that discussed the experiences of performers with Dalcroze Eurhythmics is by Greenhead (2016 and 2017). Greenhead (2016) is on the experience of a single participant and violinist with the practise of Dynamic rehearsal¹ derived from Dalcroze Eurhythmics and Greenhead (2017) discusses the experiences of performers when Dalcroze principals is applied to the rehearsal and performance of musical repertoire. No further studies that I am aware of have been conducted on the experiences of performers and, more specifically, no studies on the experience of performers in an ensemble with Dalcroze Eurhythmics. This gap in current research indicates that there is a need for a study of this nature.

Although there is only two studies, that I am aware of, on performers' experiences of Dalcroze Eurhythmics, studies have been done on the application of Dalcroze Eurhythmics in different contexts and on the use of Dalcroze Eurhythmics to train student musicians and help them with

¹ Dynamic rehearsal is a method developed and named by Greenhead and therefore it is written with a capital letter.

performance processes. In my literature review, I will focus on the sources dealing with the application of Dalcroze Eurhythmics for: 1) soloists (singers, pianists and violinists); 2) ensembles (choirs and school bands); and 3) conductors, as these facets are the most closely related to my own research. Dalcroze is also applied in music education (e.g. Abramson, 1973, 1980, 1997; Anderson, 2012; Berger, 1999; Butke, 2014; Comas Rubi *et al.*, 2014; Crumpler, 1983; Juntunen, 2002b, 2016; Sutela *et al.*, 2016; Thomsen, 2011), but this does not relate directly to my own research and will not be discussed any further in my literature review.

Caldwell wrote a book entitled *Expressive singing. Dalcroze Eurhythmics for voice* (1995) that deals with the application of Dalcroze Eurhythmics for singers. He describes how voice students and ensembles can prepare compositions and learn to sing more expressively by applying Dalcroze Eurhythmics. In the training of pianists, Brotz (2015), Nalbandian (1994), Farber (1991) and Abramson (1997) have applied the Dalcroze approach to teaching piano pedagogy, functional piano skills, sight reading, harmonisation, transposition, ear training, improvisation games and expressing musical qualities in musical performance. Medoff (1999) applied Dalcroze in the training of violinists and Greenhead (2017) applied Dalcroze Eurhythmics in the rehearsal and performance of musical repertoire for a wide range of performers.

Apart from being used for the preparation of soloists, Dalcroze Eurhythmics has also been used in rehearsals with ensembles. In choral music preparation Dalcroze Eurhythmics was used by numerous researchers to help choirs prepare for performances through movement and as rehearsal strategies (Apfelstadt, 1985; Chagnon, 2001; Daley, 2013; McCoy, 1986). Crosby (2008) wrote an article on using Dalcroze activities in choir rehearsals. He developed his own teaching strategies to incorporate movement into the learning process for choirs as this method helps with students' rhythmic internalisation, breath energy and phrasing. Henke (1984, 1993) used Dalcroze as a rehearsal technique in choral and band rehearsals. Another application of Dalcroze Eurhythmics is to help students prepare for conducting. McCoy (1994) and Meints (2014) used Dalcroze Eurhythmics in the training of conductors, while Bowtell (2012) applied Dalcroze Eurhythmics in his Master's dissertation to help him with interpretive decision-making in his own conducting.

My study differs from these research projects as it was conducted with a focus on the experiences of performers in an ensemble with Dalcroze Eurhythmics while they were preparing for a performance.

1.3. Purpose of this study

The purpose of this interpretative phenomenological analysis (IPA) was to explore how performers understand their experiences of Dalcroze Eurhythmics while they were preparing the “Tango” and “Charleston” of *La revue de Cuisine* by Bohuslav Martinů. This study was conducted with an ad hoc ensemble, of which I was also a member.

The main research question guiding this study is: How do ensemble performers understand their experiences of using Dalcroze Eurhythmics to prepare for a performance of the “Tango” and “Charleston” of the jazz ballet *La revue de Cuisine* by Bohuslav Martinů?

2. Procedures

2.1. Research design and approach

This study was not a quantitative intervention that measured and compared the value of Dalcroze Eurhythmics with a “before” and “after” version of the performance. The research design used in this study was a qualitative design and investigated how the participants in an ensemble understood and interpreted their experiences (Creswell, 2013:43) of using Dalcroze Eurhythmics for performance preparation. In this type of research there is a strong emphasis on thick descriptions and interpretations (Creswell, 2013:44).

In this qualitative study I followed an IPA approach. IPA is a research approach that examines how people make sense of their experiences (Smith *et al.*, 2009:1). IPA originated from three key areas of knowledge: hermeneutics, phenomenology and idiography (Smith *et al.*, 2009:11). In this research my focus was on exploring the lived experiences of ensemble performers with Dalcroze Eurhythmics. In IPA research an inductive approach is followed (Smith *et al.*, 2009:46), which means that the theory-driven questions are secondary and can only be answered at the more interpretative stage of the research after analysis has been done (Smith *et al.*, 2009:48). This was the same in my research and theory that derived from the analysis are only introduced at a later stage in this research.

I adapted the design to creative qualitative research as I was actively participating in my own research. In their book *Creative spaces for qualitative researching*, Coyle and Olsen (2011:174) describe four different types of creative behaviour in research: 1) “boundary pushing”, 2) “inventing”, 3) “boundary breaking”, and 4) “aesthetic organising”. My research followed the creative approach of boundary pushing; I worked within the boundaries of

interpretative phenomenological analysis (IPA), but the boundaries were pushed in the sense that I included my own experiences in this study. This was a new approach to interpretative phenomenological analysis, but as Larkin (2015), co-writer of the handbook on IPA, stated in a personal e-mail: “It is unusual, but it can be done and it isn’t in conflict with the core conceptual underpinnings of IPA”.

According to Finlay (2002a:531), reflexivity – “where researchers engage in explicit, self-aware analysis of their own role” – is one way to assess how data collection and analysis is influenced by intersubjective elements. This will increase the reliability and trustworthiness of qualitative data. Loftus *et al.* (2011:3) also state that subjectivity is present to some degree in all research and that subjective experiences should be seen as a source of valuable insight and a way to create spaces for doing creative qualitative research.

2.2. The role of the researcher

As already mentioned I had a unique role in my research as I was a member of the ensemble, actively participated in the Dalcroze sessions and included my own experiences, expressed through my reflections, as data. The researcher in IPA research has to understand and interpret the participant’s experiences from an insider’s perspective (Smith & Osborn, 2008:53) and in my case I was an insider, which gave me some extra insight into the experiences from the other participants.

Linda Finlay (2002b:209) has written several articles on reflexivity and according to her there are five variants of reflexivity: 1) “introspection”; 2) “intersubjective reflection”; 3) “mutual collaboration”; 4) “social critique”; and 5) “discursive deconstruction”. My research will fall into the third category, namely mutual collaboration. In this type of research, the researchers are simultaneously participating in their own research and they engage in circles of shared reflection and experience with the other participants (Finlay, 2002b:218).

As the researcher I also had other roles. Chan *et al.* (2013:3) state that in qualitative research the researcher is the main instrument for data collection and analysis. I conducted the semi-structured interviews with six of the participants and analysed the six interviews as well as my own reflections. It is important to note that I first wrote down my own reflections on the semi-structured interview questions before any interviews with participants were conducted. I did this to make sure that my own reflections were my personal experiences and that was not influenced by what I heard in the interviews I conducted with the other participants.

2.3. Dalcroze sessions

Since we do not have Dalcroze teachers in South Africa, we had an opportunity to conduct workshops when two qualified Dalcroze teachers visited the North-West University (Potchefstroom campus) in February, March and November 2015. At this time it was only possible to hold five Dalcroze sessions with the ensemble, but all five sessions were presented by qualified, experienced Dalcroze teachers.² The activities for these five sessions and the length of each session are included in Addendum A.

During the Dalcroze sessions, only two movements, namely the “Charleston” and the “Tango”, from *La revue de Cuisine* by Bohuslav Martinů were used. *La revue de Cuisine* was written as a jazz ballet for a sextet (piano, violin, cello, clarinet, bassoon and trumpet) in ten movements, but the suite version of this ballet has just four movements. These four movements are: “Prologue”, “Tango”, “Charleston” and “Finale”. We limited the movements for these sessions only to the “Tango” and “Charleston” as we had limited time to conduct the Dalcroze sessions and this research was going to be submitted as an article, which further motivated us to limit the works chosen. These specific two movements also had very contrasting characters, which we thought would be interesting to work with in this research.

Furthermore, musicians playing the relevant instruments who were available at the School of Music of the North-West University were used, and people who were willing and comfortable about doing Dalcroze Eurhythmics were invited to participate. Since the orchestration of Martinů’s jazz ballet was the same as the available musicians, I chose this work for my study.

2.4. The participants

According to Smith *et al.* (2009:49), participants are selected on the basis that they could allow the researcher access to a particular perspective on the phenomenon under study. In my research the participants were all performers who allowed me to investigate the way that they themselves experienced the use of Dalcroze Eurhythmics when preparing for a performance. A sample size of between three and six participants is regarded as a reasonable sample size for an IPA study (Smith *et al.*, 2009:51). In my research the ensemble was a sextet, but as the clarinet player had to be substituted with a different player in the last three Dalcroze sessions,

² The two Dalcroze teachers have a Dalcroze Licence qualification and a Diplôme Supérieur Jaques-Dalcroze respectively. One teacher has 30 years’ and the other 20 years’ experience in teaching Dalcroze Eurhythmics at different levels.

I used the interviews and reflections of seven performers (two male and five female). I included the two separate interviews of the two different clarinet players in my data.

2.5. Data collection and analysis

The main method of data collection in IPA studies is the semi-structured interview (Eatough & Smith, 2008:188). This is also the main data-collection strategy I used. There were two rounds of semi-structured interviews. The questions asked during these interviews are included in Addendum B. The first interviews were conducted after the first two Dalcroze sessions and the second round of interviews was conducted after the last three Dalcroze sessions. I also included my own reflections made after the Dalcroze sessions as my own 'interview'.

IPA analyses usually maintain some level of focus on what is distinct (individual), but will also balance this with themes that are shared (as a group) (Smith & Osborne, 2008:67). A successful analysis is interpretative, which also means that it is subjective and thus it cannot be given the status of unmediated fact, but it should be transparent and plausible (Reid *et al.*, 2005:20). The process followed in IPA data analyses entails organising, coding, integrating and interpreting of data (Reid *et al.*, 2005:22). The computer software ATLAS.ti 7 assisted me in the analytical process of my research and I used primary documents and code filters to keep the cases of the different participants separate. (See Addendum C for all the ATLAS.ti 7 code lists.)

The following six steps listed by Smith *et al.* (2009:82-107) are important in conducting IPA data analyses. The first step was to immerse myself in the original data and to read and re-read the interviews with and reflections of the participants (Smith *et al.*, 2009:82). The second step was the most detailed step of initial note taking. In this step an open mind was necessary and anything of interest in the transcripts was noted (Smith *et al.*, 2009:83). In the third step emergent themes were developed by attempting to reduce the volume of detail, but at the same time maintain intricacy in terms of mapping the networks, interrelationships and patterns in the notes (Smith *et al.*, 2009:91). Step 4 was to start seeking for connections within the emergent themes (Smith *et al.*, 2009:92). In step 5 I moved to the next case and repeated steps 1 to 4 with this new case (Smith *et al.*, 2009:100). In the final step I started looking for patterns across cases in my cross-case analysis (Smith *et al.*, 2009:101).

2.6. Validity

To ensure that all my findings are trustworthy I used the strategy of member checking for

validation (Creswell, 2013:252). I e-mailed the narratives with the emergent themes and findings of each participant to them. All of the participants replied to this e-mail and were happy and satisfied that the results were correct and portrayed them and their experiences with the Dalcroze sessions accurately. I include this e-mail correspondence regarding the member checking in Addendum D. As this research will also be presented in the form of an article, there will be critical readers for this article before submission and it will be peer reviewed before being accepted. This will also ensure the validity of the research.

In his article “Evaluating the contribution of interpretative phenomenological analysis” Smith (2010) gives seven guidelines according to which you can measure your IPA paper to make sure that it is a high-quality IPA paper. These guidelines are that the paper should be focused, have solid data and the analysis must be rigorous. Furthermore, there must be enough space to elaborate on each theme; the analysis should not just be descriptive but should also be interpretative; the analysis should point to both merging and separation and, in conclusion, the paper needs to be sensibly written (Smith, 2010:24). As a further strategy of validation, my paper was measured according to these guidelines before being submitted.

2.7. Ethics

Each participant was asked to complete an informed consent form (see addendum E) that gave me permission to use the information obtained in the interviews in my research. The participants in my study were adult performers. This study did not render this population vulnerable as the participants were adult musicians who practise and play in ensembles as part of their daily lives. There was not potential for harm, beyond what is associated with their everyday lives in this research. The participants also had the right to withdraw from this study at any stage and their privacy was protected in the research through the use of pseudonyms. The following sections will discuss the findings that emerged from the semi-structured interviews.

3. Findings

I will first discuss each individual participant and the specific themes that emerged in the interviews with that participant. This section will end with the discussion of the cross-case analysis, during which the super-ordinate themes (Figure 8) which emerged in all the interviews are discussed.

3.1. Anne – Trumpet

Anne was the trumpet player in the ensemble. She is an expert trumpet teacher and a skilled and experienced trumpet player. She was nervous and reserved about the first Dalcroze session as she had had no previous experience with Dalcroze Eurhythmics. She knew about it and had an idea of what Dalcroze Eurhythmics was, but had never been involved in a class. She was also excited about this new experience. She did, however, know the Martinu work very well and has performed this work before, but as part of a different ensemble.

The following five themes were the emerging themes from the two interviews³ I conducted with Anne (Figure 1): awareness, bonding, enjoyment, influence on preparation, and self-consciousness. See Table 1 to see the different categories and quotes from the interviews that elaborate on and enhance these themes further.

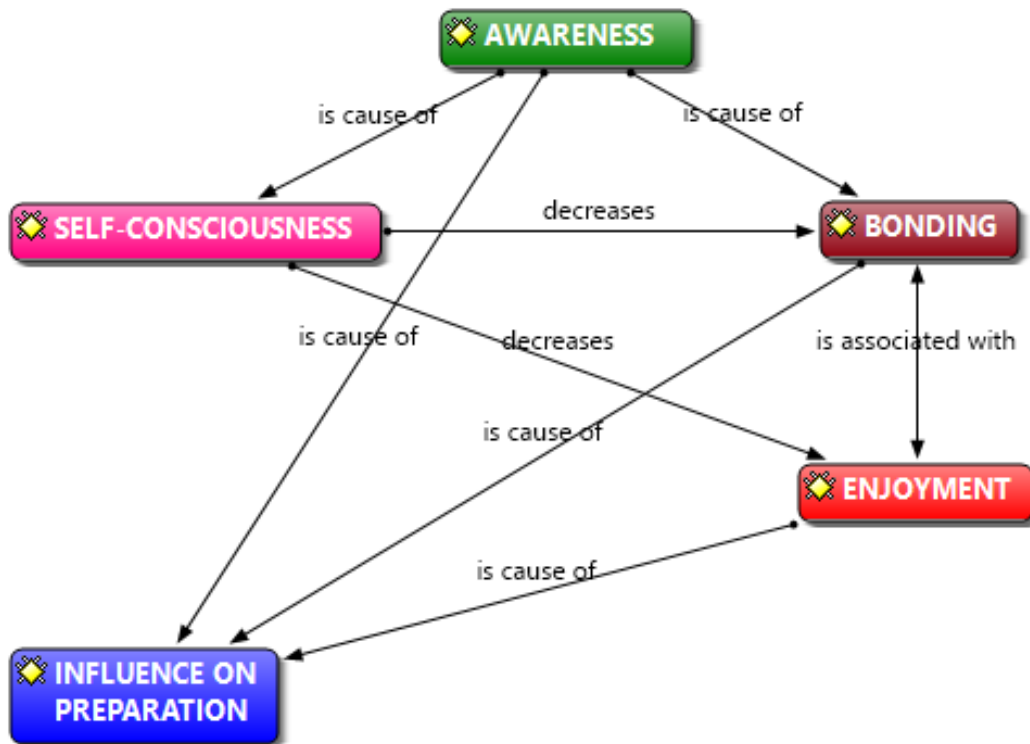


Figure 1: Emerging themes for Anne

³ The interview with Anne was conducted in Afrikaans, so all the quotes have been translated from Afrikaans into English.

Theme 1: Awareness “You look at your problems with a fresh perspective”

When talking about awareness (Table 1), Anne discussed the way in which the Dalcroze sessions enhanced her focus and improved her listening by saying, “at one point I realised my ears were really more tuned in to different things. I could hear more things simultaneously.” She also talked about how this made her more aware of the interaction between the different instruments and she discussed her awareness regarding the usage of space and how she became more holistically aware of all her senses. According to her, the sessions gave her a fresh perspective on her problems. She also became aware that the sessions were very good for bonding in an ensemble.

Theme 2: Bonding “It is a different type of bond”

The second emerging theme in her interviews was bonding (Table 1). Anne mentioned how the first session was a good ice-breaker and how these sessions helped the ensemble to get to know each other better and to bond quickly:

I was glad to see everybody again. So in the second session I realised that there was already a bond between us and I think that is extremely important in chamber music, or any type of performance where you are more than one.

She also talked about how the Dalcroze sessions really promoted the group dynamics in the ensemble and this improvement in group dynamics increases enjoyment.

Theme 3: Enjoyment “Everybody tried to help each other”

Anne found the whole experience enjoyable (Table 1) and she enjoyed moving to the music, the interaction with the ensemble members and working with equipment like scarves and masks: “That feeling that you got when you were running (with the scarves) ... it was amazing.” Her enjoyment increased with the sessions as she became more comfortable with the ensemble and the Dalcroze approach, and she enjoyed the group work more than working individually. She mentioned how the time flew by if you were more actively involved and when there were a lot of diverse activities. She found that as awareness increases, you bond quickly with the ensemble and you are enjoying what you are doing, and this will definitely have an influence on your preparation.

Theme 4: Influence on preparation “If we went back to the instruments, there was a big difference”

Anne stated that the Dalcroze sessions did have an influence on the preparation of the work (Table 1). She mentioned that it is a feasible method to prepare for performance, but she thought that it had more of an impact on the first-time players of the piece than on her, as she knew the work. She did mention, however, how it helped her to get a more holistic picture of “Tango” and that she could really hear the difference when playing the instruments after the movement: “... and you could definitely see, if we went back to the instruments that there was a big difference. So that was very positive for me ... it was almost like a before and after.”

Theme 5: Self-conscious “I felt so exposed”

Even though she experienced the sessions as having a positive influence on the preparation of the piece, she did mention that she was very self-conscious (Table 1) at first. This was because she was new to Dalcroze and initially she did not enjoy the sessions, because she felt exposed, especially when moving individually: “I felt so exposed, even though we moved in the group, the focus was for me very much on the individual and I was very unsure of myself. So that was a difficult session for me.” Her self-consciousness decreased with the sessions and in the end she did enjoy the whole experience and found it interesting.

Table 1: Emerging themes for Anne⁴

Emerging Themes	Categories	Raw data
1. Awareness	Enhance focus	<i>“...for that hour and a half that we worked together...you were so focused on what was going on. There were no time or energy or whatever to think about what was going on outside the room beforehand.”</i>
	Improved listening	<i>“...at one point I realised my ears was really more tuned in to different things. I could hear more things simultaneously.”</i>
	Aware of interaction between instruments	<i>“At that moment I realized that I was more focused on the communication between, for example, two instruments, instead of the whole group. So there I really started noticing relationships between instruments.”</i>
	Usage of space	<i>“In the other session, because the focus was on all six people at the same time, the room felt bigger to me.”</i>

⁴ Anne is Afrikaans, so the quotes have been translated to English point already made in footnote 2?

		<i>"...because a big part of this session was two, two, two, the room felt three times smaller to me, because it was only you and your friend that did something. You had nothing to do with the others."</i>
	Holistic awareness	<i>"So I think that is the nice thing, because it involves all your senses and muscles. The physical and emotional aspects are being drawn together with Dalcroze."</i>
	Gives fresh perspective	<i>"If you walk out of the session, you look at your problems with a fresh perspective and then it also is easier." "It was interesting to me how other people interpret other instruments. So if I wasn't the trumpet, if I were the clarinet...It is a different experience that you get."</i>
2. Bonding	First session was a good icebreaker	<i>"I think the first session was very important and had a big influence on how we got to know each other for the second session. So I think it was a good initial thing to get us into the thing. So also an icebreaker, yes."</i>
	Got to know each other better	<i>"But I enjoyed this session a bit more and I think it was because it was the third time I did Dalcroze and we all got to know each other better. So I think that process of growing was definitely present."</i>
	Bonding quickly	<i>"I was glad to see everybody again. So in the second session I realised that there was already a bond between us and I think that is extremely important in chamber music or any type of performance where you are more than one."</i>
	Promote group dynamics	<i>"It was interesting for me how other people interpreted other instruments. So, for instance, if I wasn't the trumpet anymore, but the clarinet. It is a different experience in the end. Even though you thought you knew the clarinet part very well and you sort of feed off the other person's reaction to another instrument. So if you see he reacts in a certain way to something, suddenly there is a bond. It is a different type of bond." "You get to know each other in a different way."</i>
3. Enjoyment	Moving to the music	<i>"If you are on stage and you are playing something, the music is happening and all you want to do is hop around to it, but you cannot do that and that I enjoyed, because you had the freedom, you had to do it."</i>
	Interaction between ensemble members	<i>"Everybody tried to help each other. Cathy helped me with the handclaps when I struggled and that was very nice for me."</i>
	Enjoyed exercises with equipment	<i>"That feeling that you got when you were running (with the scarves)...it was amazing, but I can't link it to a specific sense." "The exercise with the masks was very interesting... It was a positive experience for me. I couldn't believe that a mask could make such a big difference."</i>

	Enjoyment increased with sessions	<i>"In Session 2, I was very comfortable and I really enjoyed it."</i>
	Enjoyed group work more	<i>"When I compared the two sessions, after I enjoyed the second session so much, I realised that we worked more in the group in the second session."</i>
	Time flies when actively involved and with diverse activities	<i>"The session that felt the longest was the session where she worked so intensely with Peter and Judy. I think it felt that way because we weren't actively involved."</i> <i>(When asked why a certain session felt shorter for her :) "I do not know, I think it was because we did so many different things and used different mediums."</i>
4. Influence on preparation	Feasible method	<i>"...but I definitely think there is merit, even if it is just to get to know each other better. I know you get to know the work better as well."</i> <i>"I think the big difference was...look she worked a lot with Peter and Judy, they didn't know the parts as well as we did. So just to watch that, I could really see the value of learning a piece of music through Dalcroze."</i> <i>"Dalcroze sessions...I think it is feasible, even if it is just to get your attitude and focus right."</i>
	More for first time players	<i>"I think the big difference was...look, she worked a lot with Peter and Judy, they didn't know the parts as well as we did."</i> <i>"I believe that if she worked with me, like she did with Peter and Judy to learn the notes, then I believe it would have made a difference."</i>
	Got holistic picture of 'Tango'	<i>"With the 'Tango' it was more...I think it was more visual with the 'Tango', because we could see everything in perspective. We worked together as a group, not just two, two, two. So that was better for me for the objectivity yes. I learned more about...I got a better holistic picture of what everybody around me is doing instead of just two two."</i>
	Could hear difference after movement	<i>"...and you could definitely see, if we went back to the instruments that there was a big difference. So that was very positive for me....it was almost like a before and after."</i>
5. Self-conscious	New to Dalcroze	<i>"...were nervous, because I didn't know anything."</i> <i>"The first session felt very long, but again I think it was because I felt so unsure of myself."</i>
	Didn't enjoy initially	<i>"...after the first session I thought, no, this is not for me at all."</i>
	Felt exposed when moving alone	<i>"...I felt so exposed, even though we moved in the group, the focus was for me very much on the</i>

		<i>individual and I was very unsure of myself. So that was a difficult session for me.”</i>
	Later less self-conscious	<i>“...I was always aware of the camera and this time it didn’t bother me at all, that was very strange. I think it was because I got more used to it, but I could definitely feel that I was more comfortable this time and I think it was because I had already done this before.”</i>

3.2. Judy – Violin

Judy is a violinist and a passionate educator. She is a free spirit who loves dancing and moving freely, and because of this she immediately fell in love with Dalcroze Eurhythmics. She still has a great passion for this way of learning. Before these sessions she had a semester of Dalcroze training in Sweden and attended numerous Dalcroze workshops. The Martinů work was new to her and she had never performed it before. She was excited and positive about the sessions beforehand, because she knew what to expect and loved any type of learning experience that included Dalcroze Eurhythmics.

The following four themes were the emerging themes in the two interviews I conducted with Judy⁵ (Figure 2): awareness, improvement, interaction, and positive experience. These themes were divided into categories. For all the categories and quotes to elaborate on and enhance these themes, see Table 2.

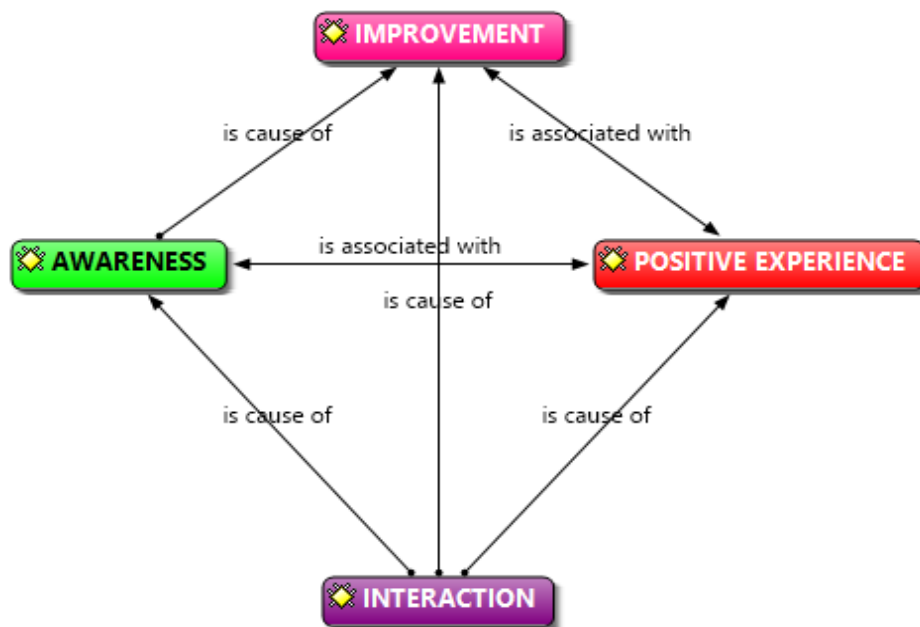


Figure 2: Emerging themes for Judy

⁵ The first interview with Judy was in English and the second interview was in Afrikaans, so some of the quotes have been translated from Afrikaans to English.

Theme 1: Awareness “Like not having your thoughts interfere”

In the first theme of awareness (Table 2), Judy discussed the intense focus that she experienced in these Dalcroze sessions: “what I sensed in both, if I can refer to both sessions, was this intense focus, which I think is very important for us as musicians. It’s kind of like not having your thoughts interfere...” She also talked about how she became more holistically aware and she became aware of her own role in the ensemble. Judy discussed the interesting usage of space and how the space felt bigger when working in the group and smaller when moving individually. According to her, these sessions made her aware of the many different ways to practise and it helped her to understand the music better:

When you perform choreography you can through movement get a visual representation of what you are playing, which I think is not just listening; it also involves many more senses. So it gives you a bigger representation of what you are playing.

This bigger representation of what you are playing and heightened awareness will definitely lead to improvement.

Theme 2: Improvement “Then it was easier, because you first did it with your body”

The second emergent theme in her interviews was improvement (Table 2). She talked about how Dalcroze improved her as a musician and as an educator in general. With regards to the Martinů, she said that these sessions helped her to internalize the music and that it improved her listening to make it more focused and analytical. She also became more aware of entrances, listened on a deeper level, listened more analytically and knew better who and what to listen for:

The most important thing for me is that it teaches you what to listen for, it teaches you who to listen for, because the general thing is that you should listen, you should play together with other people and it makes you aware of how you should do something and how you as a group should do it.

She also mentioned that it improved the movement vocabulary of the group, it improved the sound production of the ensemble, and she thought that it improved her own playing:

You first struggled with it and then it was easier, because you first did it with your body, you did it with your whole being and then you applied it with your instrument. So yes, I wouldn’t say that I was 100% successful in playing everything, but it made much

more sense to play it then, after you did the movement.

According to Judy, the sessions improved certain musical aspects, but she also thought that they improved the interaction between the ensemble members.

Theme 3: Interaction “It’s the fastest way to get to know the people”

The third theme that emerged in the interviews with Judy was interaction (Table 2). She discussed the interaction between instruments and the interaction she experienced in the choreography they did as a group. She also discussed how these sessions connected people intuitively without talking and let them bond quickly and on a deep level:

I think firstly, as I said before, it’s the fastest way to get to know the people whom you’re playing with in a really deep deep sense. As I said it’s very kind of like an intuitive [feeling]. I really feel that you always have that deep connectedness among people with whom you shared Eurhythmics class, but I think that aspect could really help ensemble players to quickly bond and quickly come together to create something.

In this third theme she also discussed the different views on the interpretation that became clear through movement and she enjoyed the fact that the ensemble members could help each other and respect their partners in their movements. The interaction between ensemble members contributed to her positive experience of these sessions.

Theme 4: Positive experience “That made me so happy”

The fourth theme that emerged in Judy’s interview, and was actually present in all the other themes, was her positive experience (Table 2). Judy enjoyed activities involving different types of materials like balls and masks and she enjoyed moving freely. She mentioned that the Dalcroze sessions also improved her mood and that the time flew by because she enjoyed it so much. She enjoyed the group work and she thinks that Dalcroze is such a fun way to experience music:

It’s a fun way of learning; you’re not just like sitting and oh, so the cello comes in at bar five, so I have to make sure that I’m quiet so that they can hear the cello. No, you kind of like ... instead of just seeing that on paper, you see that visually in a really cool manner of you know like we did with the Dalcroze teacher. We acted out, we moved it out.

She thought that the adding of the instruments was very positive in the last three sessions and she enjoyed moving and then playing the instruments. Even though she experienced these sessions as challenging, she said that it still wasn't discouraging for her.

Table 2: Emerging themes for Judy⁶

Emerging Themes	Categories	Raw data
1. Awareness	Intense focus	<i>"...what I sensed in both, if I can refer to both sessions, was this intense focus, which I think is very important for us as musicians. It's kind of like not having your thoughts interfere..."</i>
	Holistic	<i>"As I said before, you are so much more involved than just listening; it's like your whole body is reacting and you're evolving all your sense." "...you address more than just music actually. It's kind of like [...] a holistic approach. It works on you as a person, but it is not only bettering you as a musician but also improving your coordination..."</i>
	Own role in ensemble	<i>"I know what my role is in the 'Tango' and I also know with which instruments I'm interacting, which I think is very important, especially if we are going to be sitting in our ensemble format. [...] So I know what my role is and what I have to do with which instrument, what I have to listen for from my fellow ensemble members."</i>
	Interesting usage of space	<i>"In the first session you were really... it depends on the activity. You were kind of like moving in your own space and sometimes with a friend, so your space was limited because you were sharing with so many people." "...but in the second session, because we were moving together as a whole group, we had so much space to work with."</i>
	Many different ways to practise	<i>"It is just very interesting that there are so many different ways that one can practise together and do things together if it gets to ensemble playing. The day really opened the door for me. You shouldn't just do something in one manner. I think it is a recipe for success if you do something in different ways, because you are bound to get it right somehow"</i>
	Understand music better	<i>"...I think I'm always looking for more ways to include Eurhythmics in my teaching because I really feel it can, it gives a better musical experience to our students. I think they can learn more successfully and better and deeper..." "...when you perform choreography you can, through movement, I think you also get a visual representation of what you are playing, which I</i>

⁶ Judy is Afrikaans, so the quotes have been translated to English.

		<i>think it's not just listening it's also more, it involves more senses. So it gives you a bigger representation of what you are playing..."</i>
2. Improvement	Musicianship and educator	<i>"...in general I think that was great for me not only as a musician, but also kind of like a music educator and to see how they approach the same method but in a different ways."</i>
	Internalising music	<i>"You do not just react through movement, you also internalise what you hear and what you should bring out in your instrument."</i>
	More focused and analytical listening	<i>"I think as an ensemble player it really opens you up to listening in a very different way if you come to, if you have to do something through your body, if you have to listen to what you have to express through your body, so it's, you listen on a deeper level." "The most important thing for me is that it teaches you what to listen for, it teaches you who to listen for, because the general thing is that you should listen, you should play together with other people and it makes you aware of how you should do something and how you as a group should do it..."</i>
	Movement vocabulary (group work)	<i>"...the more you as people move together, I think you also become more, your movement vocabulary...will automatically improve because you feel more comfortable in moving and trying out something new."</i>
	Sound production improved through movement	<i>"...like I said, the ball thing (exercise) was also very cool for me. I really gave this a lot of thought afterwards and the feeling and how it actually translates into other aspects of playing and bowing techniques."</i>
	Playing improved through movement	<i>"You first struggled with it and then it was easier, because you first did it with your body, you did it with your whole being and then you applied it with your instrument. So yes, I wouldn't say that I was 100% successful in playing everything, but it made much more sense to play it then, after you did the movement."</i>
3. Interaction	Between instruments	<i>"In the 'Charleston' we just focused on basically the bassoon and the cello and that was interesting to kind of like hear how those two instruments interact and then which instruments take over from them I think, because the violin takes over and then the clarinet takes over."</i>
	Choreography as a group	<i>"you see this, it unfolded as this piece of drama, you know you kind of like think of this theatrical aspects of it as well and you see the whole picture through everybody moving and kind of like adding their piece of drama to it and adding their piece of theatre. You see the whole piece, you know, and you also see what other people think they are doing and kind of like how they represent what they are playing."</i>
	Intuitively connect and bring people	<i>"I think firstly as I said before, it's the fastest way to get to know the people that you're playing with in a really deep deep sense. As I said it's very</i>

	together quickly and on a deep level	<p><i>kind of like an intuitive [feeling]. I really feel that you always have that deep connectedness among people with whom you shared Eurhythmics class, but I think that aspect could really help ensemble players to quickly bond and quickly come together to create something.</i></p> <p><i>"I mean you get to know them without really talking. It's a really intuitive kind of interaction with your fellow ensemble musicians that I think is really important to ensemble."</i></p>
	Get different views on interpretation	<i>"you bring your own voice and kind of like your own interpretations in what's going on and I think we can learn a lot from how we, how our fellow ensemble players move and think."</i>
	Help each other	<i>"One of us would get confused and then you just look at your partner and then you are immediately fine again, so it is always good to work with somebody. If you struggle with something, they can help you, without even knowing or doing anything."</i>
	Respects partner in movements	<i>"...you also learn from their way of moving [...]. I remember moving alone, I was kind of like going crazy because the music was kind of like expecting that. It was so tense and everything but...my partner was a bit more shy when it came to movement, but I gave her the room to move and I interacted with her and that's always a different dynamic you take from the other person and you kind of like respect them and you kind of like adjust your movements."</i>
	Positive to move in different combinations	<i>"It is good that she presented the sessions in different ways and I also think that is one of the characteristics of Dalcroze. You work on your own, then you work with a friend and then you work in the big group. You learn to...it is something you need to do in life, to work in different ways and do things in different ways, so I think it was very good."</i>
4. Positive experience	Activities with different materials	<p><i>"Yes, and like I said the ball activity was very cool and I really thought about this a lot after the session and that feeling and how it actually translates to other aspects of playing and bowing techniques especially."</i></p> <p><i>"The mask activity was also very cool...it was nice just to forget about the others around you and to lose your inhibitions completely and I think when you are in an ensemble, if you have that boldness, it can sometimes open up new possibilities."</i></p>
	Experienced joy moving freely	<i>"...the freedom of movement, the fact that she gave us so much space to move freely that was so...that made me so happy."</i>
	Improved mood	<i>"Well I remember that Friday I was having a bad day. The moving made it so much, made it so much better. I felt at peace."</i>

	Time flies	<i>"...it felt like five minutes. It was like oh is this now over, do we have to stop? In both sessions I can really say time flew by because I was having fun."</i>
	Enjoyed group work	<i>"It was nice when we improvised together. It wasn't just playing your own part and applying it."</i>
	Fun way to experience music	<i>"It's a fun way of learning, you're not just like sitting and oh, so the cello comes in at bar five so I have to make sure that I'm quiet so that they can hear the cello blah blah blah. No, you kind of like...instead of just seeing that on paper, you see that visually in a really cool manner of you know like we did with the Dalcroze teacher. We acted out, you know, we moved it out."</i>
	Moving and then playing	<i>"It definitely had a very positive impact, because we did the movement and then applied it. Concepts that we learned through movement we applied with our instruments and like I said, then you definitely have it better in your body and you know how it feels a bit better, and what the feeling is that you want to create with your instrument."</i>
	Challenging but not discouraging	<i>"The challenges doesn't seem impossible, it doesn't seem like I don't feel like giving up and sometimes you just feel like giving up, but my Eurhythmics class, even though [the teacher] was really challenging at some stage not only in that workshop but the, those session she did with us and the ensemble and the whole workshop I never felt totally discouraged, which I think is great."</i>

3.3. Emma – Bassoon

Emma is a very passionate person and she is especially enthusiastic about Dalcroze Eurhythmics and all the advantages it holds for music education. She is also an accomplished researcher in the field of music education and Dalcroze Eurhythmics as well as a very competent bassoon player. She had attended numerous training sessions and workshops in Dalcroze Eurhythmics and participated in three international Dalcroze conferences, where she gave papers on her research into Dalcroze Eurhythmics. She also had a lot of dance experience when she was younger. She is a very honest person and was very truthful and clear about her experiences during the sessions and what she experienced as negative and positive, and what was uncomfortable for her. She has performed the Martinu work before as part of a different ensemble and thus she knew the work quite well before we started the sessions.

The following six themes were the emerging themes in the two interviews I conducted with Emma⁷ (Figure 3) and expressed the things she feels passionate about namely: awareness,

⁷ The two interviews with Emma were conducted in Afrikaans and the quotes have been translated into English.

challenges, improvement, interpersonal relationships, pedagogy, and well-being. These themes were divided into categories. For all the categories and quotes to elaborate on and enhance these themes further, see Table 3.

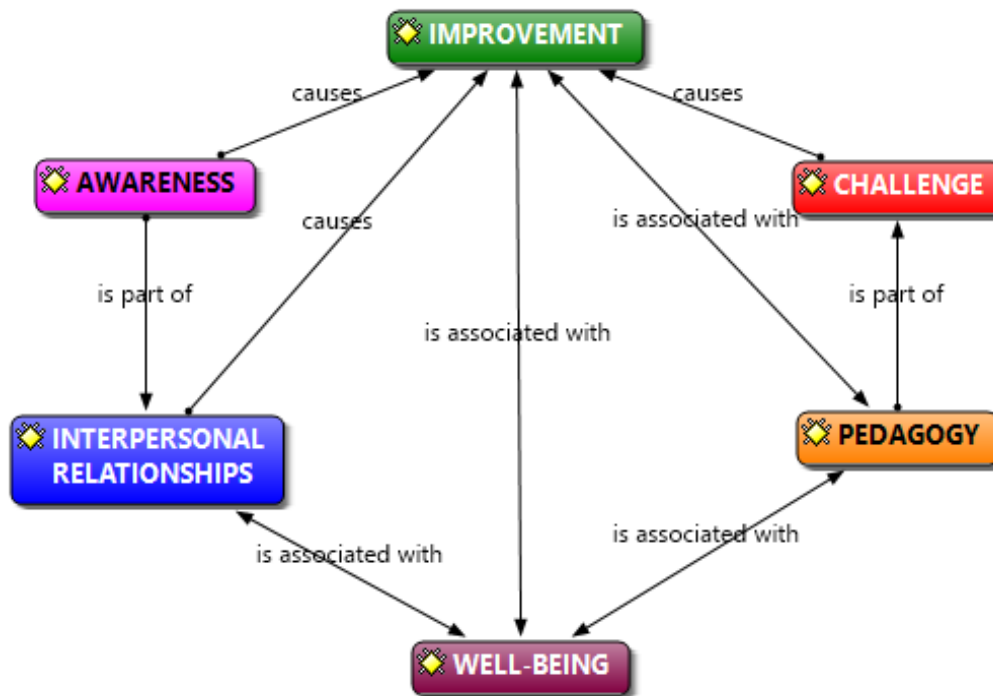


Figure 3: Emerging themes for Emma

Theme 1: Awareness “The time flew by”

In the first theme Emma discussed her awareness of time and space (Table 3) in these Dalcroze sessions and she said something really interesting regarding the awareness of time:

Let me explain it like this: if the challenge meets the ability, then time flies; if the challenge exceeds the ability, then time slows down. So, where I struggled, it felt like everything was going in slow motion and then it wasn't a nice place for me to be in.

This quote connects with the second theme that emerged from Emma's interviews regarding the challenges she experienced during the sessions.

Theme 2: Challenges “I struggled to merge the playing and the movement”

In her interview she also touched on the challenges (Table 3) for her and the challenges with this method. She mentioned that this type of method wouldn't work for everybody:

If I think about professional ensembles, to suddenly expect them to start moving, if they have never done it before and do not know what Dalcroze is about, it would rather be

alienating than helpful. So it is a journey and a process. It is not something that you can suddenly do in an ensemble. I think you can do it, if it is Dalcroze students that are used to working in this way, otherwise it can have the opposite effect that alienates and confuses, rather than supports.

She also discussed the fact that she herself struggled to integrate playing and moving:

I struggled to merge the playing and the movement, because I know what to do with my instrument and have certain strategies I follow to do things. The movement was almost like a new strategy and I couldn't merge the movement strategy with the playing fast enough, because I did it differently my whole life.

For her it was also a challenge to feel the music instinctively after analysing it and she felt confused when we had to draw certain aspects of the music in these sessions. She did mention, however, that the challenges she experienced in these sessions motivated her to work harder and this eventually led to her own improvement.

Theme 3: Improvement “We had a visual image and a movement image of what we wanted to do”

The third theme that emerged in the interviews with Emma was improvement (Table 3). She talked about the improvement in the ensemble interpretation and playing, how the visual movement stimuli improved the sound of the ensemble and the clarity of the ensemble playing: “I could really hear that it helped the ensemble. Like in the ‘Charleston’ it was much neater, actually amazingly clearer, and the rhythm in the “Tango”, the three against two, sounded better.” Regarding herself, she mentioned that, overall, Dalcroze Eurhythmics improved her own technique and musicianship. The sessions also improved her own awareness of the piece, in the sense that she heard the other parts differently and she now saw her own role in the ensemble differently:

There was also parts where I didn't realise that I was so important when entering and then there were parts where I would deliberately play softer, you know play more in the background. I was also more aware of the piano and that I was the big solo. This will help me to be more expressive, more uninhibited, to be more soloistic in the foreground, to take more risks, because I did it in movement.

According to Emma, the sessions also improved the interpersonal relationships in the ensemble.

Theme 4: Interpersonal relationships “We had to trust each other”

The fourth emerging theme is interpersonal relationships (Table 3) and for Emma this is one of the highlights of Dalcroze Eurhythmics. She discussed how these sessions helped the ensemble to really trust each other and get to know each other quickly:

The interaction between the players changes your perspective and I saw the people in a different light and also I got to know them and I think as a group we also got to know each other and get a feeling for each other. This might make the first uncomfortable rehearsal a bit easier.

Emma mentioned that she enjoyed the interaction and group work the most and also the interaction between ensemble members. She also mentioned that Dalcroze Eurhythmics had helped her with conflict resolution in the past. Good interpersonal relationships are also an important aspect in pedagogy.

Theme 5: Pedagogy “If the facilitator handles the sessions in a learner-centred way, then I feel uninhibited and free”

As Emma is a music educator herself, the fifth theme on pedagogy (Table 3) is something that was present a lot in her interviews. She felt very strongly about the fact that the best way to learn is through movement and that you must experience Dalcroze to truly understand it. Regarding pedagogy, she talked about how the power role of the educator affects your own experience and the interaction in the sessions, and she discussed the difference between a teacher-centred approach and a learner-centred approach:

If the facilitator handles the sessions in a learner-centred way and the emphasis isn't on the performance or correctness or something like that, that doesn't put the spotlight on the individual, then I feel uninhibited and free, and I can enjoy it and I feel better afterwards.

She mentioned that she herself preferred visual stimuli when learning and really felt self-conscious if the focus of a session is on the individual and on correctness, because that would be detrimental to her own well-being.

Theme 6: Well-being “It gave me a feeling of freedom”

The last theme that emerged in Emma's interviews was well-being (Table 3). She thought that

the physical limitations and physical discomfort that she experienced in some of the exercises we did disrupted her well-being and that other distractions inhibited her from experiencing flow. On the other hand, the freedom that she felt during Dalcroze Eurhythmics was positive for well-being and overall she mentioned that Dalcroze Eurhythmics gives her energy and inspires her: “Physically Dalcroze usually gives me energy, it inspires me, but it also has to do with the presentation.”

Table 3: Emerging themes for Emma⁸

Emerging Themes	Categories	Raw data
1. Awareness	Time	<p><i>“Let me explain it like this: if the challenge meets the ability, then time flies; if the challenge exceeds the ability, then time slows down. So where I struggled, it felt like everything was going in slow motion and then it wasn’t a nice place for me to be in. So where it was easy the time flies and where it was difficult it felt like forever.”</i></p> <p><i>“I enjoyed the session so much, that it was over too quickly. I enjoyed every moment, so the time flew by.”</i></p> <p><i>“The session before lunch felt never-ending, when we didn’t work with the movement anymore.”</i></p>
	Space	<p><i>“With the second session we were on the carpet, so I became aware of the carpet and I was more aware of the space, because we had to place ourselves in the space. We also had to run with the scarves, so you had to judge how big the space was and there I was very aware of the people around me, because they ran into me or I ran into them, so there you had to be very aware of each other.”</i></p> <p><i>“With the first session, we moved more in the middle closer to each other. In the second session we definitely used the whole space. For me it felt like we made a square. With the first session we made a circle, a bundle in the middle.”</i></p>
2. Challenges	Will not work for everybody	<p><i>“The big challenge for other ensembles is that not everybody believes in this method, so they do not realise the advantages of Dalcroze and they will not necessarily be willing to move. The professional players that I know and that I like to work with...I know that they will not be willing to move. So naturally it has to be people’s own choice. I think that when they do experience it and realise how much it helps for things like natural and relaxed playing and better sound quality, because</i></p>

⁸ Emma is Afrikaans, so the quotes have been translated into English.

		<p><i>you produce the sound from your core, they would agree to do it, but it still remains a challenge.”</i></p> <p><i>“If I think about professional ensembles, to suddenly expect of them to start moving, if they have never done it before and do not know what Dalcroze is about, it would rather be alienating than helpful. So it is a journey and a process. It is not something that you can suddenly do in an ensemble. I think you can do it, if it is Dalcroze students that are used to working in this way, otherwise it can have the opposite effect that alienates and confuses, rather than supports.”</i></p>
	<p>Struggle to integrate playing and moving</p>	<p><i>“I struggled to merge the playing and the movement, because I know what to do with my instrument and have certain strategies I follow to do things. The movement was almost like a new strategy and I couldn’t merge the movement strategy with the playing fast enough, because I did it differently my whole life.”</i></p> <p><i>“So I didn’t feel like it was easier for me to play or that I learned something, instead it really disrupted me. I struggled to play it. It was easier for me to play it before the movement, especially when we did the ‘Charleston’ so very slowly...I didn’t know where the pulse was.”</i></p>
	<p>To feel music instinctively after analysing</p>	<p><i>“Where Dalcroze is usually sound before symbol, this felt to me like it was the other way around, because we first saw the notes, so it was symbol before...the playing with the notes came before the movement [she is referring to the fact that she had already performed this work before] and it was almost as if something that you should be feeling intuitively, the playing if you have a feeling of how the work should sound and then play it as if it was analysed with movement. When we analysed those patterns with the 8 pulses, it was very analytical, it wasn’t instinctive, it wasn’t feeling it, it was taking it apart and counting and deliberately putting it in places. For me it was almost as if the over-analysing of that section made it difficult for me to play it instinctively afterwards.”</i></p>
	<p>Felt confused when we had to draw</p>	<p><i>“I was confused when we had to sit and draw. I couldn’t understand how I can put something that happens in time on a paper, to put it flat on paper, without it being a visual score. She asked us basically to put time into space and that was very difficult for me. When we started doing it on the floor, then it became about foreground and background and then I understood it better, but even to draw foreground and background for me was difficult. I am not a visual artist and I do not understand anything about art.”</i></p>
	<p>Motivated me to work harder</p>	<p><i>“I want to get out of this uncomfortable situation by mastering the skills. So the discomfort that it caused me, motivated me to get those skills and develop them and it didn’t cause me to walk away from it all.”</i></p>

3. Improvement	Ensemble interpretation and playing	<i>"I believe in this method, so I think it can really save ensembles time to get to know each other and find each other. To explore the music and become aware of the structure, to have a unified goal and to sort of decide in movement how you want to interpret the work as ensemble, because if we move together in a certain way, then we would all want to play it in the same way. A lot of times people just go into their own different directions in an ensemble, because they do not have the same end goal in mind, especially in chamber music, where there is no conductor that makes the decisions. This can ease the decision making, because you are doing it non-verbally through movement. So I think this can help a lot."</i>
	Visual movement stimuli, improved sound and playing	<i>"It was very interesting for me when the movement and energy of the balls could be transferred to sound. There was a direct link for me between movement and sound. [...] The ball exercise with the upbeat and pulse helped the ensemble to play better together and the energy...we had a visual image and a movement image of what we wanted to do. So that gave us a unified goal, which helped a lot, because you struggle to agree on what the sound ideal of the ensemble should be, but with the ball exercise we reached unanimity easier."</i> <i>"With the 'Tango', I felt that the clarinet and I will have to be together in certain parts, I felt that through movement, when we moved to the foreground together. So I had to make eye contact with Mary and move together with her, so I think those entrances will be easier."</i>
	Clarity in ensemble	<i>"I could really hear that it helped the ensemble. Like in the 'Charleston' it was much neater, actually amazingly clearer and the rhythm in the 'Tango', the three against two, sounded better."</i>
	Technique and musicianship	<i>"I think Dalcroze helped to develop me as a musician. [...] It helped me with interpretation... and it made me conceptualize music with movement. So where some people think about stories or pictures, I think about choreographing the music in movement to understand the phrases and the structure. So in my head I also experience music in terms of movement when I listen to it nowadays. [...] So it deepened my experience of the music, it expanded my expressive possibilities and it reduced my inhibitions and I also think it improved things like sound, because if you play holistically, then it is more balanced and the sound is more open and comfortable. So Dalcroze definitely had a big influence on my life."</i>
	Heard other parts differently	<i>"The Dalcroze made me hear the other parts differently. I heard the cello differently. I also experienced the interaction between the cello and bassoon differently than when I performed the work before."</i>

	Own role in ensemble	<i>“There was also parts, where I didn’t realise that I was so important when entering and then there were parts where I would deliberately play softer, you know play more in the background. I was also more aware of the piano and that I was the big solo. This will help me to be more expressive, more uninhibited, to be more soloistic in the foreground, to take more risks, because I did it in movement.”</i>
4. Interpersonal relationships	Can trust each other	<i>“There was even an amount of vulnerability that members showed towards each other, so it was a safe environment, because Peter said how it made him feel, he had the courage to say it clearly. I could also see that there were certain things that were difficult for Benjamin [...]. I also had moments like those, but it was in a safe relationship space. So I think it is a good thing, we had to trust each other and for playing together trust is very important.</i>
	Get to know each other quickly	<i>“The interaction between the players changes your perspective and I saw the people in a different light and also I got to know them and I think as a group we also got to know each other and get a feeling for each other. This might make the first uncomfortable rehearsal a bit easier.”</i>
	Enjoy interaction and group work the most	<i>“The thing that I enjoy the most about Dalcroze is the social interaction, so I enjoy things like mirror activities and, like playing in an ensemble, to feed off each other. So I enjoy it much less to work on my own. So, I look for that ensemble playing in movement and to improvise together. That is when I have my peak experiences with Dalcroze.”</i>
	Interaction between ensemble members	<i>“I enjoyed the expressive dialogue in the first session and I enjoyed it in the second session to choreograph our understanding of the different layers in the piece together as a group. The foreground and the background and we decided together how we saw it and how we want to perform it. I enjoyed that. This also had to do with interaction, we had to figure it out together as a group, where is my place in the ensemble and how should I portray that in the space.”</i>
	Conflict resolution	<i>“A colleague and I had a big disagreement and we were very angry with each other and directly after that we had to do Dalcroze together and we could resolve our conflict through movement, because we had to improvise together and there some of the aggression came out, it is almost like boys fighting and after they fought it out the issue is resolved, but in dance the aggression was communicated and it was resolved. So after that is was all fine again.”</i>
5. Pedagogy	Best way to learn through movement	<i>“Actually the people who are exposed to Dalcroze usually have an overwhelmingly positive reaction to it, so much so that they feel that they have a calling for this approach. So people who had exposure to Dalcroze never want to do it in a different way again.”</i>

	You must experience Dalcroze to understand it	<i>"You learn Dalcroze through experiencing it. It is not something you can explain to somebody or convince them of through words. So I have never found somebody who has done and experienced Dalcroze for a while that wasn't convinced of its positive advantages."</i>
	Power role of educator affects own experience (Teacher-centred vs. learner-centred)	<i>"Your experience is being determined by the hierarchy that the teacher sets. The social relationships: Who is in control? Who is the master and who is the student? Who is the one with all the power and who is the one that should be submissive? So I am very aware of that power relation when I am teaching myself or conducting and then I like equal relationships. So that influences your experience in a session."</i> <i>"If the facilitator handles the sessions in a learner-centred way and the emphasis isn't on the performance or correctness or something like that, that doesn't put the spotlight on the individual, then I feel uninhibited and free and I can enjoy it and I feel better afterwards."</i>
	Interaction changed	<i>"I didn't feel so challenged in the previous sessions. It wasn't so difficult and the interaction was more expressive and creative and improvisatory. These sessions were more analytical, so it was different."</i>
	Prefer visual stimuli	<i>"I am a visual learner, so if I started to struggle, I would just stand back or stand aside or would just move to the outside, so that I can see the group. So that the visual clue can help me to get it right. So I realised that I need some sort of a score, you know, I really want to have the score with me."</i>
	Self-conscious if focus on individual and correctness	<i>"If I become self-conscious, it becomes a nightmare. [...] So I appreciate it if a facilitator moves the attention from the individual, participates themselves and does not stand on the side-line and look at you in a critical manner."</i> <i>"If the facilitator starts to judge you, it throws me off completely, because it is in being so free in movement that you are vulnerable and if you get criticised, then it makes it much worse, because you let your guard down. So it is a complex psychological situation. I think you should be aware that people are vulnerable when moving and respect that and handle it with tact."</i>
6. Well-being	Disrupted	<i>"I was aware of my body that was hurting a lot and I was physically very tired. So there was a point when I was so tired that I couldn't do the movements that we had to do, it was just not possible for me. So usually my willpower is stronger than my body physically. It also causes frustration if you want to do something, but physically you do not have the strength or the skill to do it. So that contributed to my frustrations."</i>
	Distractions inhibited flow	<i>"I think with the first session there was construction going on somewhere with noises that were disturbing and lawnmowers outside. So my</i>

		<i>senses were focused on the outside things. If it is a longer session then your senses are transcending almost and you are only focused on the music and each other. So this didn't happen so much for me, because I couldn't experience flow, I wasn't in the moment that much."</i>
	Freedom	<i>"I enjoyed running with the scarves. It gives a feeling of movement and direction and, yes, it gave me a feeling of freedom."</i>
	Gives energy and inspires me	<i>"Physically Dalcroze usually gives me energy, it inspires me, but it also has to do with the presentation."</i>

3.4. Peter – Cello

Peter was the cello player in the ensemble. He has a great love for the cello, cello playing, cello teaching and cello music. He is at his happiest when he can play his instrument, whether it is in an ensemble, orchestra or alone. Peter had very little experience in Dalcroze Eurhythmics, but he was not completely new to this approach. He had done some Dalcroze Eurhythmics before in the youth orchestra and he also had Dalcroze experiences in some of his classes during his music studies. Thus he had an idea of what these sessions would be about. But he had never played the Martinu before, even though he had heard this work in the past. Peter is an interesting and unique person and even though this type of preparation does not come naturally to him, he did find value in certain aspects of it and had interesting insights to offer on this way of preparing for ensemble playing.

The following five themes were the emerging themes in the two interviews⁹ I conducted with Peter (Figure 4): awareness, benefit, frustration, fun, and group dynamics. See Table 4 for the different categories and quotes to elaborate on enhance these themes further.

⁹ The interview with Peter was conducted in Afrikaans, so all the quotes were translated into English.

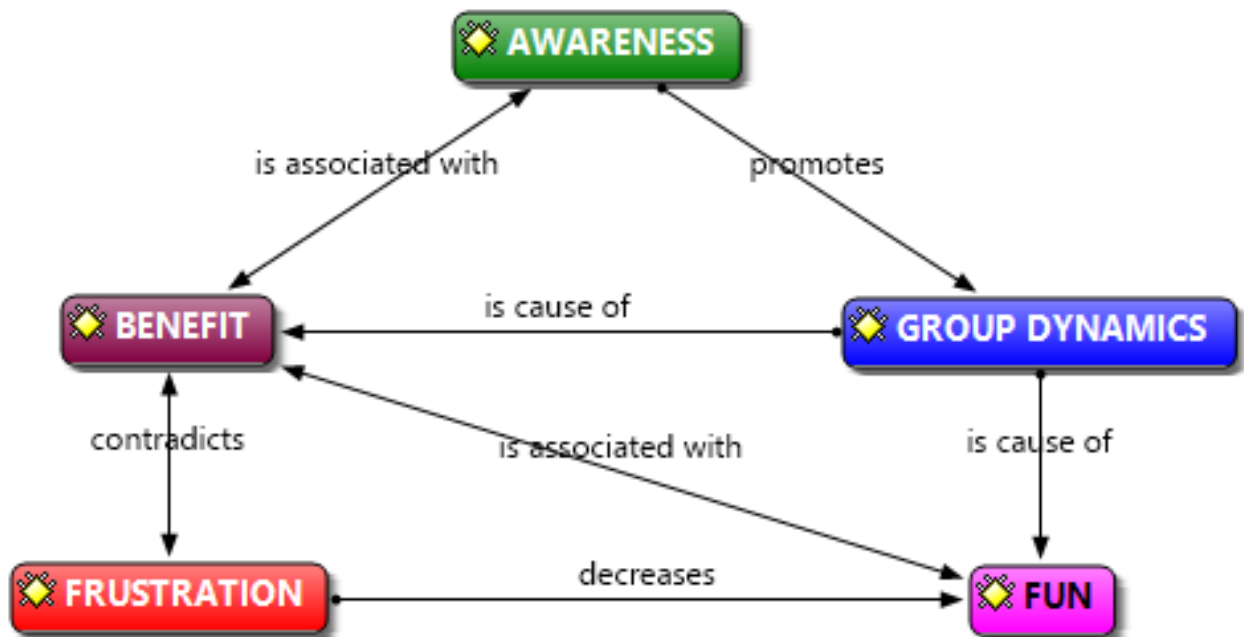


Figure 4: Emerging themes for Peter

Theme 1: Awareness “It made me aware of how the rhythms feel”

When talking about awareness (Table 4) in his interviews, Peter mentioned how this type of preparation could give you a fresh perspective on the music piece you are practising. He also mentioned that he became more aware of the dynamics, the rhythms and the tempo in the Martinů during these sessions as well as the role of the different instruments:

It definitely had an influence on my musical understanding of the piece, especially in the differences between the different instruments and what the instruments actually do. I remember the violin and how I became aware of the fact that the cello and violin had completely different characters.

He also talked about how these sessions made him more aware of his whole body when playing the cello. Regarding his awareness of space, he felt like we used the whole room in the second session and he experienced all the sessions as being rather long and he explained that this has to do with his discomfort with working in this active way: “I think it is because I am not an active person and we were very active.” Being more aware of dynamics, rhythms, tempo and your body can be of great benefit to a musician.

Theme 2: Benefit “It helped me to know where the accents lie”

The second emerging theme in Peter’s interview was benefit (Table 4). Peter’s view on this was that amateur ensembles will benefit more than professional ensembles with this way of preparation and that this approach would be very feasible especially in an educational setting. He also thought that students were not so familiar with this approach in South Africa and that students from Europe who had more exposure to his approach might benefit more from it. He talked about how these sessions had an influence on the way he would practise this piece now and that it helped him to play better in a more relaxed way:

We do have bodies and if you understand your body and how it feels while you are playing, I mean it is the same, especially if you play cello. The moment that you are aware of your body and you are relaxed, you play ten times better and I think Dalcroze and movement on music accelerates that process.

He also thought that beginners would progress faster on a new instrument when they learn through movement and he said that Dalcroze has helped his musical understanding in general and in this piece: “Everything I did with Dalcroze so far and all the derivatives thereof with subjects like aural training and so, just to move on the music helps immensely in the way you understand the music.”

Theme 3: Frustration “I do not like it if the objective is vague”

Even though Peter said that the Dalcroze benefitted him, he felt frustrated (Table 4) by certain aspects in these sessions. Firstly, he felt confused when the activity we had to do was too abstract and he wasn’t sure what to do. He also didn’t like it if he did not know the goal of a certain activity. Peter didn’t enjoy any activities where free movement was involved:

I do not like the part of Dalcroze where you have to move around randomly and freely and try to portray what you hear. I feel it is nice and everything, but I am not a contemporary dancer and it doesn’t really help me to understand the music.

Some aspects, like moving freely and activities that were vague, frustrated Peter, but when the activities were structured and had a clear goal, he had fun.

Theme 4: Fun “It is fun, because it really feels like you are getting it into your body”

Peter had fun (Table 4) during the sessions and he mentioned that a Dalcroze session can make

you laugh and lift your mood quickly. He also talked about how it is a fun way to get the rhythm into your body and that he enjoyed moving together the most: “It is fun for me, I enjoy it to move together.” Peter really liked the sessions where the movement was combined with playing your instrument and he thought that “the ultimate was the mixture between playing and moving.” Peter really enjoyed activities that felt like games and his enjoyment increased when the activities we were doing had a clear goal:

I liked the structured things that we did, like when we had to use the ball to find the first pulse in the “Tango” or where we had to improvise movements on that series of numbers that we walked on. The things where we have a goal, I enjoyed the most.

Peter had fun moving with his fellow ensemble members and that promoted group dynamics.

Theme 5: Group dynamics “You would know each other better, than if you didn’t do movement”

Peter had fun moving with his fellow ensemble members and that promoted group dynamics. Under the theme of group dynamics (Table 4) Peter talked about how these types of sessions can help orchestras and ensembles to get to know each other quickly. He also thought that moving together in the Dalcroze sessions helped him to overcome his shyness and that made him more comfortable with the people in these sessions: “This type of work makes me feel comfortable faster, because you have to expose yourself quicker.” He mentioned that he enjoyed the different interactions in these sessions and that he enjoyed seeing everybody’s different interpretation of the opening chords in the “Tango” in the ball activity we did.

Table 4: Emerging themes for Peter¹⁰

Emerging Themes	Categories	Raw data
1. Awareness	Fresh perspective on music	<i>“I believe that any workshop of this kind on a certain piece of music will give you a fresh perspective on that piece of music.”</i>
	Dynamics	<i>“The biggest thing [it made me aware of] is dynamics. Very often when you practise a piece, you just forget about the dynamics, but I think, because we were made aware of the different levels of tension in the sessions, I will have the awareness of this from the beginning, like this should be played piano etc.”</i>

¹⁰ Peter is Afrikaans, so the quotes has been translated to English

	Rhythm and tempo	<i>"It made me aware of how the rhythms feel. So I think especially in Dalcroze...[it can make you aware] of the feeling of the rhythm and the tension in the work."</i>
	Role of different instruments	<i>"It definitely had an influence on my musical understanding of the piece, especially in the differences between the different instruments and what the instruments actually do. I remember the violin and how I became aware of the fact that the cello and violin had completely different characters."</i>
	Body when playing cello	<i>"I think one thing that it made me aware of again is my whole body and if you sit behind your cello and play, you should still play with your whole body and you can forget this easily. [...] When I sat behind my cello again [after moving], it was a different feeling than when I usually sit behind my cello and play."</i>
	Space: Used the whole room	<i>"I think with the second session I felt like we definitely covered more distance in the room itself. In the first session everything felt rounder, it felt like everything we did was in circles and in the second sessions it was like squiggly lines on paper."</i>
	Time: Felt long	<i>Both session felt long, not in a bad sense, but it felt like the time was elongated. Not in the sense that I couldn't wait for it to be over, but it definitely felt long. I think it is because I'm not an active person and we were very active."</i>
2. Benefit	More beneficial for amateur ensemble	<i>"This is my viewpoint, but I think the more amateur the people in the ensemble are, the more definite the difference will be [after a Dalcroze session]. I think a professional trio might also benefit from something like this, but it wouldn't be so obvious. [...] So I think it is a very feasible approach, especially in an educational setting."</i>
	Europe more than South-Africa	(When asked if the world would be different without Dalcroze): <i>"I do not think South Africa would be different, because Dalcroze is still very small here, but maybe in Europe, but I do not know how strongly those children are taught Dalcroze from the beginning."</i>
	Knowing how to practise	<i>"When I practised that solo of mine afterwards, I was much more aware of how we worked out that first pulse and walked on the rhythms and it helped me to know where the accents lie in that solo. So I will definitely without a doubt say that it had an influence on how I practised the piece."</i>
	Playing more relaxed and better	<i>"We do have bodies, and if you understand your body and how it feels while you are playing, I mean it is the same, especially if you play cello, the moment that you are aware of your body and you are relaxed, you play ten times better and I think Dalcroze and movement on music accelerates that process."</i>

		<i>"If you bounce the ball, then you decide how much force exactly you should put on it. I could really relate the ball with my bow, if that makes sense."</i>
	Progression for beginners	<i>"I think, for example, if you start playing violin and you do absolutely no movement with that and you play for five years, I think the child that did movement or Dalcroze with it, would progress faster."</i>
	Musical understanding	<i>"Everything I did with Dalcroze so far and all the derivatives thereof with subjects like aural training and so, just to move to the music helps immensely in the way you understand the music." "There is an introduction and then an explosion into the 'Charleston' and I do not think I would have understand how nice that is, if we didn't work in detail on that. I would have just thought that it is a cute introduction and then the 'Charleston' follows...so that made me very aware of that relationship."</i>
3. Frustration	Confusing if too abstract	<i>"I also enjoyed the second session, but it felt to abstract for me. I didn't really know what to do."</i>
	Not knowing the goal	<i>"I do not like it if the objective is vague."</i>
	Moving freely	<i>"I do not like the part of Dalcroze where you have to move around randomly and freely and try to portray what you hear. I feel it is nice and everything, but I am not a contemporary dancer and it doesn't really help me to understand the music."</i>
4. Fun	Lift your mood	<i>"I think in the beginning you do not feel like doing this stuff and then you start doing it for a while and then you start to laugh and then you very quickly forget about yourself. So I would say a Dalcroze session can really lift your mood quickly, because when you start moving to the music, then you focus on something else."</i>
	Get rhythm into body	<i>"To walk on the rhythm and to clap, but mostly to walk on the rhythm. It is fun, because it really feels like you are getting it into your body."</i>
	Moving together	<i>"It is fun for me to move in the group, like with those rhythm exercises we just talked about. It is fun for me, I enjoy it to move together."</i>
	Combining movement and playing instruments	(When asked about his experience of moving and then playing instruments): <i>"I like the mixture. The mixture of the two keeps it exciting for me and if you can sit behind your instrument for a while it is nice, because you feel comfortable and safe behind your instrument. So yes, I liked the mixture. I think the ultimate is the mixture between playing and moving."</i>
	When it felt like a game	<i>"I like the parts of movement when it is like a game. The moment when it is made a game, I really enjoy it."</i>
	Enjoyment increases when there is a goal	<i>"I am somebody that enjoys it more if I can understand that this is what I have to do, like in a game. I do not feel that I can express myself so</i>

		<p><i>well if you only tell me to express the music through dancing. You can tell me to walk on something. I want a bit more of a rule to follow.”</i></p> <p><i>“I liked the structured things that we did, like when we had to use the ball to find the first pulse in the ‘Tango’ or where we had to improvise movements on that series of numbers that we walked on. The things where we have a goal, I enjoyed the most.”</i></p>
5. Group dynamics	Get to know each other quicker	<i>“In any orchestra group you get comfortable with the other people, because that is just how music works. This approach just let this happen quicker. I think if this was a movement course with a new orchestra and the people did not know each other, I think by the end of the day you would know each other better than if you didn’t do movement.</i>
	Help overcome shyness	<i>“After a few Dalcroze sessions moving together, then you know the people and then you aren’t shy anymore.”</i>
	Felt comfortable faster	<i>“This type of work makes me feel comfortable faster, because you have to expose yourself quicker.”</i>
	Enjoy different interactions	<i>“I thought the interaction was good. I experienced the different interactions as pleasant.”</i>

3.5. Mary – Clarinet (First two sessions)

Mary was the clarinet player in the first two Dalcroze sessions. Unfortunately she moved to another country and couldn’t be a part of the ensemble any longer, so we had to find another clarinetist, who participated in the last three sessions. Mary is a spirited person and a music educator. She is a skilled music teacher and has been teaching music in schools (primary and secondary) for most of her career. She knew about the Dalcroze approach from books and reading about it, but she had never experienced it before. She is also not very comfortable with dancing and physical movements, so she was quite nervous before the first session. She was excited to experience this approach for the first time, since she knew about it from her music education background. The Martinů work was also new to her and she had never played this work before.

The following four themes were the emerging themes in the single interview¹¹ I conducted with Mary (Figure 5): uncomfortable, communication, awareness, and pedagogy. See Table 5 for the different categories and quotes to elaborate on and enhance these themes further.

¹¹ Since Mary didn’t take part in the last three Dalcroze sessions, I couldn’t have the follow up interview with her. I did, however, interview the replacement clarinetist after the last three Dalcroze sessions.

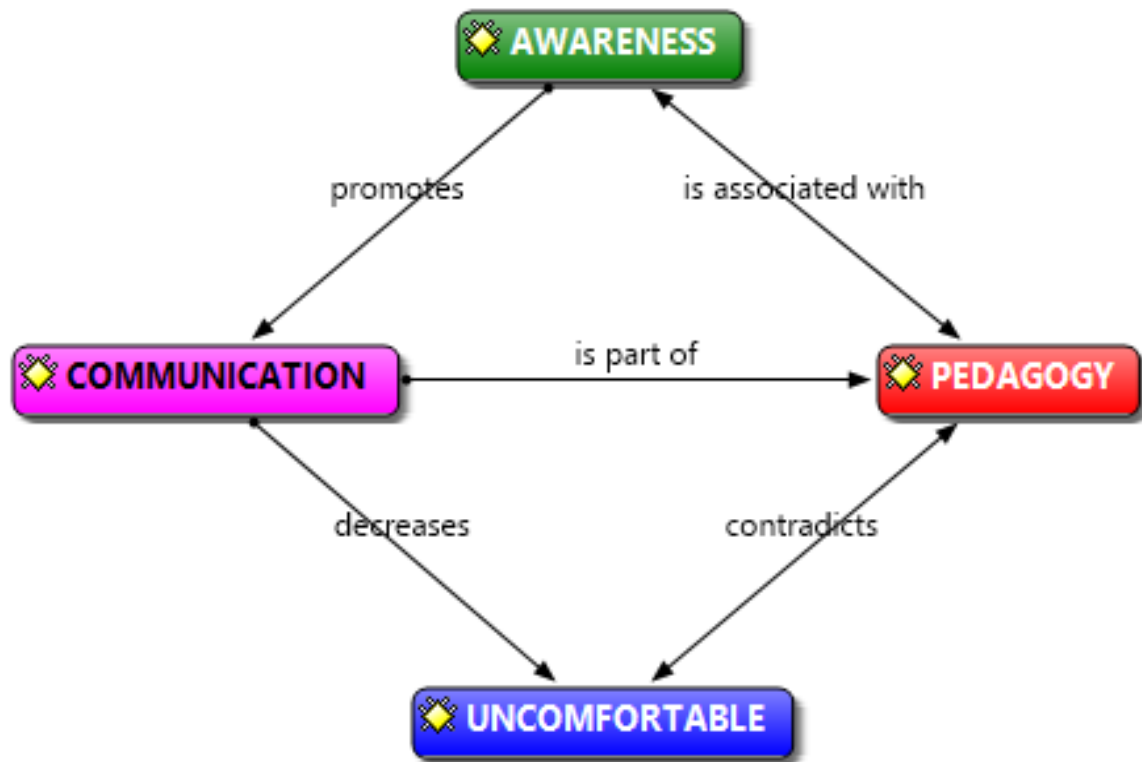


Figure 5: Emerging themes for Mary

Theme 1: Uncomfortable “It was actually a bit uncomfortable ... my own awkward issues with my body”

In her interview Mary talked about how uncomfortable (Table 5) she felt at first in the Dalcroze sessions and she said it was because of her own awkward body issues and because she was completely new to this method and to this group of people. She did, however, mention that she felt less uncomfortable during group work and that this helped her to overcome her own inhibitions. She talked about the fact that her awkwardness decreased as the sessions progressed:

It was initially very awkward because I didn’t know the other members of the ensemble. I got the idea that they knew each other at least from seeing most of the people I saw for the first time there and it was initially awkward, but as the session progressed, it became comfortable and by the time we left I felt like I knew these people more intimately, though I didn’t know anything about their personal lives, and by the second session it was like seeing old friends [...] and all initial awkwardness from the first

session was forgotten.

She felt more comfortable working in the group and after she got to know the people in the ensemble better and for her this also improved the communication in the ensemble.

Theme 2: Communication “Musical communication was supported by the whole Dalcroze approach.”

Mary stated that the “true challenge in any ensemble is the communication between the different members” and, according to her, this challenge of communication was addressed in this way of preparation by using the Dalcroze approach. For her this was the most valuable aspect from these sessions: “For me that was the underlying thread that I learned, that I took away from this experience, is that the challenge of communication with other musicians was supported in this preparation.” She also thought that the Dalcroze sessions were a very good icebreaker prior to playing together and that it really helped the ensemble to bond quickly. Mary talked about how this way of preparation improved the musical communication in the ensemble:

There’s communication as a group, there’s communication between the different individuals, there’s communication from small group towards the bigger group and I think at this stage, it felt like that form of musical communication was supported by the whole Dalcroze approach. So by the time we will be playing this, I know we have to come in at a certain entry and that communication was supported by Dalcroze.

Mary found it interesting that the different people and different personalities in the ensemble drew different reactions from her and she mentioned that Dalcroze is an “incredible way of conflict resolution in an ensemble”, but that the whole ensemble needs to commit fully to this type of preparation. According to Mary, these sessions were very valuable in the sense that they improved communication in the ensemble but, according to her, they also improved her awareness on different levels.

Theme 3: Awareness “It definitely sharpens your listening and your awareness of other musicians”

These sessions made Mary aware (Table 5) of the movement in music and how dynamic the sound could actually be in ensemble playing if you physically move to the music. She also experienced the intense focus on the music as having a very therapeutic effect:

If I was having a bad day ... it takes you a little bit out of your situation and it removes you from your own reality. [...] You are forced to leave whatever negative or positive or what issues you have concerning your good or bad day, and you are focused on listening to the music and reacting to that, and that is I think very good therapy for getting your mind clean. So you're removed from your circumstances, that's definitely because you have to focus so intently on your music, [...] you can't actually bring bad vibes or whatever into that session.

Not only did the focus on the music have therapeutic value, but it also made Mary more aware of the general phrasing in the music and the different characters of the instruments. She became more aware of her own part in relation to the other parts and it made her more aware of the other instruments: "You know you listen to a piece in one way, you know only in relation to your own instrument and with both these sessions, you were made aware of the other instruments and understanding their melodies better." According to her, these Dalcroze sessions also sharpened her listening: "If I'm portraying my own instrument or somebody else's instrument, I would hear the intricacies of that instrument and so, yes, your listening becomes incredibly intricate."

Her awareness surpasses musical awareness and she also spoke about temporal and spatial awareness. For Mary it felt like we used a bigger space in the second session, because then we had to portray the whole piece as an ensemble and in the first session we were just portraying individual instruments. She experienced the time as passing very quickly in both sessions because she was having fun, but she did mention that it felt a bit longer when the activities were demanding. This experience she had regarding the passing of time is of great importance for music educators, as it is also a principle that links with pedagogy.

Theme 4: Pedagogy "This is a very effective way of preparing to play in an ensemble"

In the last emerging theme on pedagogy (Table 5) Mary mentioned that focussed individual work was more tiring and demanding for her, and that the role of the instructor is really important in these sessions as they can really make you feel more comfortable:

I thought she was very good at making us feel comfortable and doing little exercises bringing you eventually to a point [...]. By that time you were actually quite comfortable and open to the new ensemble and new little things being done.

For Mary the instructors helped her to overcome some of her awkwardness and body issues:

“She just kept reaffirming the idea, it’s not about how you look, [...] it’s about how you personally would feel and nothing that you do is actually wrong.” This helped her to feel more comfortable and find more value in these sessions.

According to Mary, the Dalcroze approach was very feasible for ensemble preparation and she talked about the fact that you must experience Dalcroze before you can judge it and that you will always be “a little bit sceptical” unless you experience it yourself; only then will you start seeing the value in this approach.

Table 5: Emerging themes for Mary

Emerging Themes	Categories	Raw data
1. Uncomfortable	Body issues	<i>“...so initially for me it was actually a bit uncomfortable, but that’s not criticism of anybody; it’s criticism of myself and my own awkward issues with my body. It’s nothing specifically negative towards Dalcroze.”</i>
	Less in group work	<i>“Moving alone was a challenge enough and then starting to move with someone else was also challenging, but when you are forced to do it in a group, you quickly get over that, you know. What I thought was interesting about these ensembles, we weren’t just paired with one person, you were paired with a new person every time, so you quickly overcome your own inhibitions.”</i>
	Less as sessions progressed	<i>“It was initially very awkward because I didn’t know the other members of the ensemble. I got the idea that they knew each other at least from seeing most of the people I saw for the first time there and it was initially awkward, but as the session progressed, it became comfortable and by the time we left I felt like I knew these people more intimately, though I didn’t know anything about their personal lives, and by the second session it was like seeing old friends [...] and all initial awkwardness from the first session was forgotten...”</i>
2. Communication	Challenge in ensemble playing	<i>“I felt the true challenge in any ensemble is communication between different members. I mean that’s the trick in ensemble playing.”</i>
	Dalcroze supports it	<i>“For me that was the underlying thread that I learned, that I took away from this experience, is that the challenge of communication with other musicians was supported in this preparation.”</i>
	Good icebreaker for ensembles	<i>“I thought, what a nice icebreaker prior to an ensemble to make music with your instruments and to get to know people through these physical activities based on music. That was fantastic really.”</i>
	Bonding quickly in ensemble	<i>“We’re all different individuals and you need to understand everybody’s different take and personality to make a career and whole out of an</i>

		<i>ensemble and I think Dalcroze is a method to get there. I'm sure there are other methods, but I think this is a very quick method of getting there without the complication of only verbal communication, you know."</i>
	On musical level	<i>"There's communication as a group, there's communication between the different individuals, there's communication from small group towards the bigger group and I think at this stage, it felt like that form of musical communication was supported by the whole Dalcroze approach. So by the time we will be playing this, I know we have to come in at a certain entry and that communication was supported by Dalcroze."</i>
	Different reactions from different people	<i>"It was also interesting, different people would draw different reactions from me and I would react differently to certain personalities, so that was interesting. But by the second time we were prepared for that [...]. I felt it was easier the communication for me, I understood who they were and what, you know, how they felt and how they would react."</i>
	Conflict resolution and commitment	<i>"Dalcroze is an incredible way of conflict resolution in an ensemble, but then all the parties need to commit. You know the whole ensemble need to commit. You know there's a maybe a bit of a personality clash or there are expectations from members in an ensemble and I think Dalcroze is a very good way of resolving that kind of conflict, but the basis needs to work."</i>
3. Awareness	Movement in music	<i>"With both these sessions it was interesting to see how dynamic ensemble playing actually is versus when you're seated. It's very static and it's very important when we do eventually start playing that we remember how dynamic the sound actually is and I think that is a key thing in Dalcroze, the physical...the dynamics, not the loud and soft, but how you actually would physically move in music."</i>
	Focus on music: therapeutic	<i>"If I was having a bad day...it takes you a little bit out of your situation and it removes you from your own reality, [...] You are forced to leave whatever negative or positive, or what issues you have concerning your good or bad day, and you are focused on listening to the music and reacting to that, and that is I think very good therapy for getting your mind clean. So you're removed from your circumstances, that's definitely because you have to focus so intently on your music, [...] you can't actually bring bad vibes or whatever into that session."</i>
	General phrasing and characters of instruments	<i>"I was maybe not so clearly aware of what goes on in their musical parts, but I do understand the phrasing and their entries and the different characters of the instruments."</i>
	Own part in relation to others	<i>"There was a very tricky entry of the clarinet, I remember, I'm the clarinet player and I know in that 'Charleston' introduction and I know this: by the time we play this I will not miss that entry"</i>

		<i>ever, because of the communication and because of the understanding of the other parts in relation to my own part and that really was Dalcroze.”</i>
	Other instruments	<i>“You know you listen to a piece in one way, you know only in relation to your own instrument and with both these sessions, you were made aware of the other instruments and understanding their melodies better.”</i> <i>“I liked the physical choreography of what we did of the piece you know. Where are we going to start, who am I communicating with where and that. It made the music so aware and alive and I was so aware of the other instrument’s position in this sort of physical landscape, created from a listening activity.”</i>
	Sharpens listening	<i>“I’m definitely more sensitive to what she does or he does, my pianist, and that’s because of Dalcroze. [...] It definitely sharpens your listening and your awareness of other musicians.”</i> <i>“If I’m portraying my own instrument or somebody else’s instrument, I would hear the intricacies of that instrument and so, yes, your listening becomes incredibly intricate.”</i>
	Space	<i>“In the second session we used a bigger space, but we used the same room both times and I don’t know why. Maybe it’s because in the first session it was focused on individual instruments and how you would relate to one instrument at a time, whereas in second session was how would the whole ensemble relate to each other. So then the space becomes bigger and you have to in your mind almost create more space for other instruments.”</i>
	Time	<i>“You know the concept ‘time flies when you’re having fun’ and the second one was more like how do we as a group portray this. [...] We were all grown-ups, but I felt like we were six kids choreographing a play for the grandparents coming and we needed to get it right and there was not enough time so that was interesting.”</i>
4. Pedagogy	Focused individual work is more tiring	<i>“In the first session, you know we would make groups and three of us would be the cello and two would be the bassoon or three would be the bassoon and that is very focused individual work and that is maybe a little bit more tiring.”</i>
	Instructors made us comfortable	<i>“I was uncomfortable at first, you know, but she just kept reaffirming the idea, it’s not about how you look, [...] it’s about how you personally would feel and nothing that you do is actually wrong.”</i> <i>“I thought she was very good at making us feel comfortable and doing little exercises bringing you eventually to a point [...]. By that time you were actually quite comfortable and open to the new ensemble and new little things being done.”</i>
	Feasible approach	<i>“I think in the long run this is a very effective way of preparing to play in an ensemble and especially</i>

		<i>if you can take a whole piece and work on that prior to touching your instrument.”</i>
	Must experience it before judging	<i>“I think unless you do it yourself, you will always be a little bit sceptical, but as soon as you are forced to react, not forced, choose to react to music, you will see the value of it. You know it is something that you must experience practically to fully judge and gauge if it’s important or not.”</i>

3.6. Benjamin – Clarinet (Last three sessions)

Benjamin replaced Mary as the clarinet player in the last three sessions. He is a retired engineer and was the oldest member in the ensemble. He has always played the clarinet throughout his career, but started really focusing on it after his retirement. He is a very analytical and logical person, which you might expect from somebody who was an engineer, but he also loves music and playing the clarinet, and did some ballroom dancing with his wife for fun. Benjamin had an idea of what Dalcroze was about, but he had little experience of this approach. He was a bit sceptical about it, as he mentioned in his interview, but he thought he would keep an open mind during these sessions. On the other hand, he knew the Martinu work quite well and had played it before. He was excited to play this work again as part of a different ensemble.

The following three themes were the emerging themes in the single interview¹² I conducted with Benjamin (Figure 6): struggle, separates music and movement, and benefit. See Table 6 for the different categories and quotes to elaborate on and enhance these themes further.

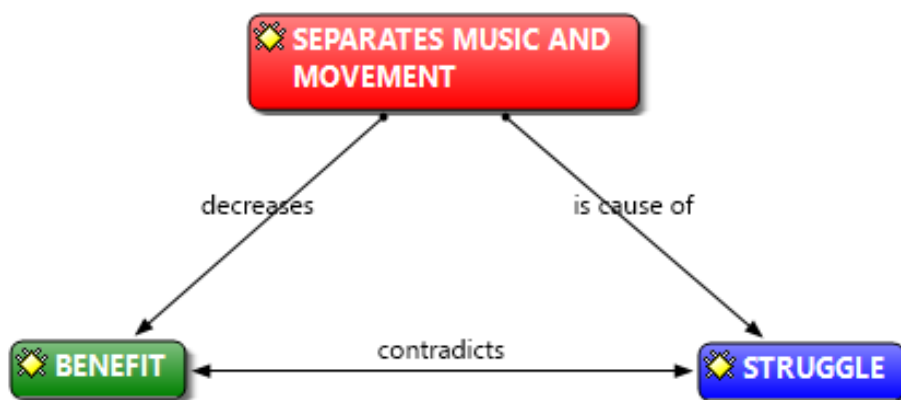


Figure 6: Emerging themes for Benjamin

¹² Since Benjamin only joined us in the last three sessions, I only had the interview regarding these sessions with him.

Theme 1: Struggle “I felt uncomfortable myself ... being unable to move my leg when I wanted it to move”

One of the things that Benjamin struggled (Table 6) with during these sessions was proper breathing when playing the clarinet directly after a movement activity. This will be a challenge for any wind instrument player. Benjamin said that he also struggled to react correctly and mentioned that he could count the beats, but was sometimes unable to move his legs when he wanted to. Another struggle for him was the fact that he always found himself wrong-footed:

When we had to move our feet, the lady asked us every time to move with the right foot first and in dancing for a man that’s opposite, it’s left foot. If you’re in the army and you’re marching it is left foot first, so if I had to choose one that I remember very clearly, I was always being caught wrong-footed.

As Benjamin was struggling to react correctly, he was so focused on trying to get that right that he found it difficult to pay attention to the rest of the ensemble and was focused only on himself: “I didn’t even know what you were doing, for example, when I was struggling with something.” This caused him to have trouble not to bump into the other ensemble members during some of the activities. Benjamin also struggled to link the movement with the music and experienced a separation between these two aspects.

Theme 2: Separates music and movement “It took my mind away from the music”

For Benjamin Dalcroze was synonymous with dancing and on the other side of that he saw music. In his mind these two things were separate (Table 6) and in these sessions he struggled to link them with each other. He stated that he was so focused on getting the movements right that he did not think about the music and he experienced the movement as taking his “mind away from the music”. After adding the instruments, he also did not experience any connection between the movements that we did and the playing of the instruments. When asked about his experience of the switch between the movement and playing the instrument, he said: “No problems for me. It was doing the one thing and now I’m doing another, and I think it is perhaps because, for me, the movement was not influencing the music. For me it was two different things.” This separation between the movement and the music made it difficult for Benjamin to see the value and benefit of the Dalcroze approach.

Theme 3: Benefit “The overall experience I thought was very good for teamwork”

When asked if anything stood out for Benjamin in these sessions, he mentioned that he only remembered being physically sore afterwards. Benjamin didn’t feel that he learned anything through the movement in these sessions and he said that it only reinforced his preconceived ideas. He doubts the value of this approach:

No, I’m glad I did it, because as I said at an intellectual level I can understand what is desired and what is trying to be achieved, but at the same intellectual level I am not convinced it is effective, mainly because I believe I can count and, as I said before, the counting was necessary to make the exercises better [...] If there’s somebody who’s starting out and they’ve got no musical experience and now you get them to do movement to be able to do something musical, I can’t see how it works.

Even though Benjamin doubts the value of this approach, he did enjoy interacting with the people in the ensemble and experienced this interaction as relaxing and positive. He did, however, mention that the togetherness of the ensemble was much better after the ball activity in the second session and he thought that this approach could be very beneficial for teamwork:

In the playing together you’re trying to be correct and, until you’ve developed that teamwork, you’re probably not paying a hell of a lot of attention to the other people, but this kind of activity I think could build the teamwork that would make the musical attention to each other happen more quickly.

Table 6: Emerging themes for Benjamin

Emerging Themes	Categories	Raw data
1. Struggle	Proper breathing after movement	<i>“We’ve done quite a bit of movement, so there’s a bit of puffing and panting and a little bit of new soreness that had a little bit of influence beginning to play, in just being sure I could breathe properly playing a wind instrument.”</i>
	Reacting correctly	<i>“When we had to move our feet the lady asked us every time to move with the right foot first and in dancing for a man that’s opposite, it’s left foot. If you’re in the army and you’re marching it is left foot first, so if I had to choose one that I remember very clearly I was always being caught wrong-footed.”</i> <i>“I felt uncomfortable with myself in sometimes being unable to move my leg when I wanted it to move. [...] I could count the music alright, but</i>

		<i>sometime just making the movement on the right time ...</i>
	To pay attention to rest of the ensemble	<i>"Half the time we would maybe pay attention to each other and the other half of the time...ok I speak of my own perspective only...concentrating too much and trying to do the right movements, I didn't even know what you were doing, for example, when I was struggling with something."</i>
	Not to bump into people	(When asked about his experience of moving alone and in the group): <i>"Mainly being sure that I didn't bump into anybody and interrupt whatever they were trying to achieve."</i>
2. Separates music and movement	Separates dancing and music	<i>"And I found the movements themselves became something to have to learn; in other words; I didn't fall naturally into the movements that we're asked to do. So in that respect it was negative experience, because in my mind it took my mind away from the music. [...] So it took it away completely from, to my mind, the objective of the thing."</i>
	Separates playing instruments and movement	(When asked about how he experienced the switch between moving and playing the instruments.); <i>"No problems for me. It was doing the one thing and now I'm doing another and I think it is perhaps because, for me, the movement was not influencing the music. For me it was two different things."</i>
3. Benefit	None: physically sore afterwards	(When asked if anything stood out for him in the sessions): <i>"Really only the physical reaction to the movement. I was quite sore after a while doing some of the exercises, particularly in my buttocks."</i>
	None: didn't learn anything	<i>"I came into the session with preconceived ideas, but hopefully having an open mind I thought because I can be changed I'm a logical sort of person. So if logic is presented could I see we did this because that is the end result? If I experienced that I would have changed my preconception if anything it reinforced my preconception."</i> <i>"I did not feel I learned anything through the movement."</i>
	None: doubts value of approach	<i>"No, I'm glad I did it, because as I said at an intellectual level I can understand what is desired and what is trying to be achieved, but at the same intellectual level I am not convinced it is effective, mainly because I believe I can count and, as I said before, the counting was necessary to make the exercises better [...] If there's somebody who's starting out and they've got no musical experience and now you get them to do</i>

		<i>movement to be able to do something musical, I can't see how it works."</i>
	Interacting with people in ensemble	<i>"It impacted positively because I loved just to be relaxed and to communicate very easily. [...] I felt it was a relaxed group because we all knew each other."</i>
	Togetherness in ensemble	<i>"I come back again to just the togetherness on the start and finish that we did with the ball activity. Just to make sure we start together, that's the only thing I would focus on."</i>
	Teamwork	<i>"The overall experience I thought was very good for teamwork. You know the fact that everybody is moving around some people making mistakes stepping left instead of right..."</i> <i>"In the playing together you're trying to be correct and until you've developed that team work you're probably not paying a hell of a lot of attention to the other people, but this kind of activity I think could build the team work that would make the musical attention to each other happen more quickly."</i>

3.7. Cathy - Piano

I am Cathy. As I mentioned in my methodology, I decided to include my own experience as a member of the ensemble in my research. I conducted my own interview through answering the questions in writing before I had the interviews with the other participants, as I did not want their views to influence my own answers regarding my experiences. As I am the researcher, I really wanted these sessions to work and that might have had an influence on my own answers, in the sense that I started out with a very positive attitude towards this approach. I do feel, however, that I honestly described my own experience of these sessions. Since I analysed my own interviews in the same way as all the other interviews and looked at the data objectively from an outsider's perspective, I am from now on talking about myself in the third person. So this is Cathy's narrative.

Cathy is a reserved person and was the pianist in the sessions. Playing the piano has always been her first love and currently she is focusing on chamber music as she enjoys making music with other people immensely. She is also passionate about music education and is currently a lecturer in music theory, where she tries to implement Dalcroze-inspired activities in teaching theory concepts to her students. She has some experience in Dalcroze Eurhythmics and has attended numerous workshops on this approach. She also visited Sweden, where she attended some Dalcroze classes and visited and observed some Dalcroze teachers in schools. Cathy also attended one International Dalcroze conference, where she presented a paper about her current research. The Martinů work was very new to her and she had never performed this work before.

The following six themes were the emerging themes in Cathy’s two reflections,¹³ namely (Figure 7): awareness, benefit, frustration, enjoyment, connection, and pedagogy. These themes were further divided into categories. For all the categories and quotes to elaborate on and enhance these themes even further, see Table 7.

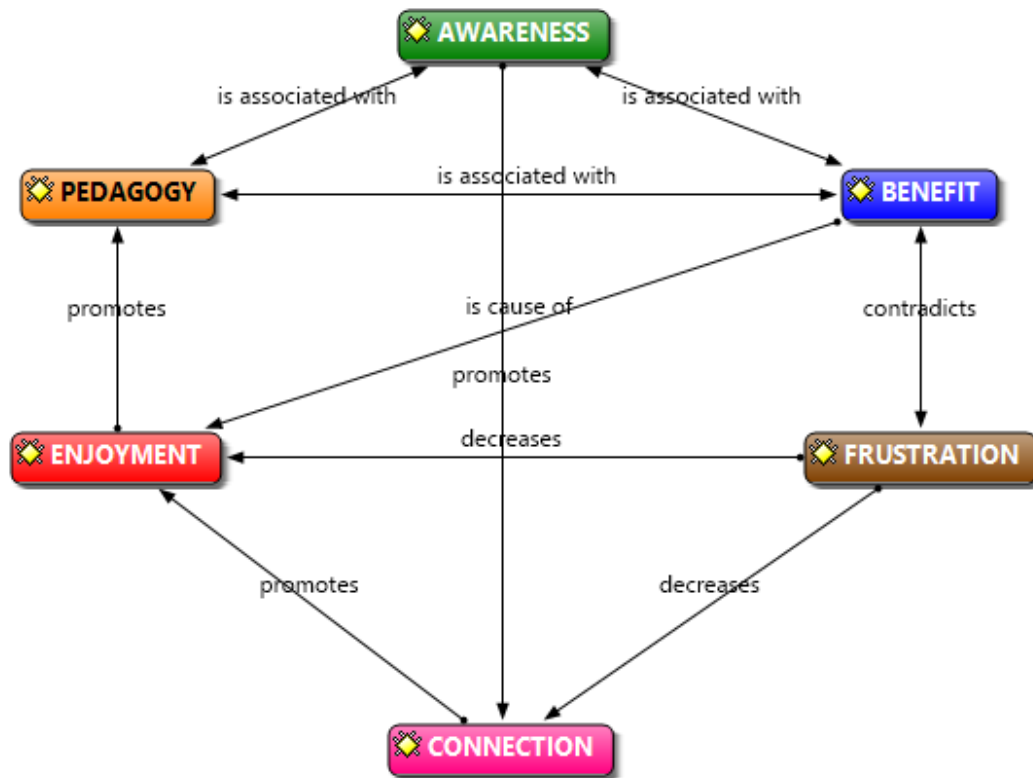


Figure 7: Emerging themes for Cathy

Theme 1: Awareness “I became aware of the interaction between the different parts”

As Cathy was the researcher she was firstly very aware (Table 7) of the moods of the other ensemble members and wanted them to enjoy the sessions. Regarding the music, Cathy thought that she became more aware of the accents in the “Charleston” after the activity with the irregular rhythmic patterns and she mentioned that these sessions really made her more aware of the interaction between the different parts:

This approach can really help the ensemble to become more aware of each other’s parts and the relation between the different instruments from the beginning of preparation. It

¹³ One of the two reflections by Cathy was in Afrikaans and therefore some of the quotes are translated from Afrikaans into English.

helps if you do not only learn your part in the beginning, but you immediately learn your own part in relation to the other parts.

Cathy also discussed her awareness of space during the sessions and mentioned that she really became aware of using all the space in the room after the scarf activity. Regarding her awareness of time, she generally felt that the time passed very quickly in almost all the sessions. Talking further about her senses, Cathy found that in the activity where she was playing the piano and the ensemble had to play the two against three rhythms together, the visual stimuli distracted her from listening to the other ensemble members. Her observations on this were very interesting:

When we picked up our instruments again and played the two-against-three patterns, I found it interesting that it was easier for me to play the two-against-three patterns with my eyes closed than to look at the instructor performing these patterns. It was also easier for me to be together with the other instruments when I closed my eyes and it was as if I could hear the patterns of the other instruments better with closed eyes.

This activity that she discussed was one of the activities that she also experienced as very beneficial for the togetherness in ensemble playing.

Theme 2: Benefit “Dalcroze helped me with my self-confidence as a musician”

Cathy experienced the activity with the cross-rhythms as one of the activities that was really beneficial (Table 7) for the togetherness in ensemble playing: “Regarding the music, I felt that the biggest improvement was in the togetherness of the ensemble and to become aware of the rhythmic interaction between the different instruments.” She indicated that the sessions really helped her to get to know and understand the role of the different instruments in the pieces and that they improved her musical understanding of the piece:

For me the workshops were fun and very valuable. I didn’t know the Martinů work very well beforehand and it really helped to get to know the piece better. Especially with the “Tango”, I could really feel how it improved from when we started and after we worked on it.¹⁴

¹⁴ This research was not a quantitative intervention that measured and compared the value of Dalcroze with a before and after version even if Cathy experienced an improvement. This was however Cathy’s personal experience and reflection and is still valuable data as the goal was to understand the experiences of the performers.

In general Cathy feels that Dalcroze Eurhythmics helps her with relaxation and that she always feels “happy and without tension” after a Dalcroze session. This also contributed to her self-confidence as a musician: “As a musician, Dalcroze had a big influence on my musicianship. I am reserved, as I already mentioned, and Dalcroze helped me to open up as a musician and free my body more when performing.” In this sense she also referred to her piano touch improving and becoming more aggressive in the “Tango” after an activity. Cathy mostly found these sessions very beneficial for ensemble playing, but there were certain aspects that frustrated her.

Theme 3: Frustration “It sometimes frustrated me that everybody wasn’t on the same level”

Cathy felt self-conscious with free movement and moving alone. She also thought that even though she enjoyed certain activities, she couldn’t really apply all the activities in her piano playing. Furthermore, she really experienced frustration (Table 7) in the fact that not everybody in the ensemble knew their notes:

It sometimes frustrated me that everybody wasn’t on the same level regarding knowing the notes of the piece. The result of this was that we had to pause very long at certain sections, so that some people could get the notes and rhythms correct. I think it felt like wasting time for some people.

In some of the sessions there were people moving in and out of the room, which Cathy also found distracting. Overall there weren’t many distractions and frustrations, and Cathy was mostly very positive about this approach and really enjoyed the sessions.

Theme 4: Enjoyment “I start enjoying it and it is like I get new energy”

Cathy is very positive about the Dalcroze approach and really enjoyed these sessions a lot. She mentioned that they really gave her energy: “Sometimes I would feel like I am too tired to move and that I would rather just sit for a moment, but when I start moving, I start enjoying it and it is like I get new energy.” (Table 7)

She is particularly fond of rhythmical activities and mentioned that she enjoys these types of activities a lot because they are challenging. She also talked about how she really enjoyed familiar activities as well: “This session felt familiar to me and I enjoyed the activities we did.” Another aspect from the Dalcroze sessions that Cathy found inspiring and enjoyable is the connections that developed between the people in the ensemble.

Theme 5: Connection “When moving with other people, it inspires me to move better”

Cathy really thought that these sessions broke the tension in a new ensemble in which some of the people really didn't know each other and that this approach also helps to get to know each other better. She also mentioned “that this approach could help to build relationships and trust and this is something that I think could really help an ensemble to click better and really make beautiful music when playing together.”

Cathy remains inhibited when she has to move on her own, but it really “inspires her to move better”, when she is moving together with other people. This aspect of the theme of connection closely links to the next theme about pedagogy, as this is also an important principle to keep in mind when teaching.

Theme 6: Pedagogy “It feels like you are learning through playing”

Cathy felt more comfortable moving in the group when all the attention was not on her. She also thinks that Dalcroze is a fun way to learn: “I think the music world would be empty without Dalcroze. It really adds a new dimension of enjoyment in music education. It is such an inspiring way to learn music and it is also such a logical way in which to learn music.” According to Cathy, this approach can really save time in rehearsals as you can identify problem areas and important dialogues between instruments before you start practising together.

Even though Cathy really values this approach, she did mention that personal preference is also important and that this approach might not work for everybody. This is an important pedagogical principle to keep in mind. Another important pedagogical principle in a Dalcroze class is that everyone should participate. In one of the sessions some people were watching and this caused Cathy to feel insecure, which proves that everyone should participate in some way or another.

Regarding pedagogical principles Cathy further argues that kinaesthetic learning is very important: “I think we underestimate the power of learning through movement. Kinaesthetic memory is so important when playing an instrument and it is something that we underestimate. Kinaesthetic memory can be very powerful.” She also feels that this approach is very valuable, especially if it is a new ensemble working on a new piece.

Table 7: Emerging themes for Cathy¹⁵

Emerging Themes	Categories	Raw data
1. Awareness	Moods of other ensemble members	<i>"I was very aware of the moods of the other ensemble members. It made me nervous when it looked like somebody wasn't enjoying the session."</i>
	Accents	<i>"The activity where we stepped the irregular rhythmic pattern from the 'Charleston' made me more aware of the importance of this accent pattern in the 'Charleston'."</i>
	Interaction between different parts	<i>"This approach can really help the ensemble to become more aware of each other's parts and the relation between the different instruments from the beginning of preparation. It helps if you do not only learn your part in the beginning, but you immediately learn your own part in relation to the other parts. This will also help you to not get thrown off by a sudden cross-rhythm in somebody else's part against your own part. This is something that happens to me the first time that I play with an ensemble or another person after only rehearsing my own part for a long time. It throws me off when I hear the other person's part against my own. This type of preparation will help you to become more aware of the interaction between different instruments from the beginning."</i>
	Space	<i>"The instructor really made us focus on moving in the whole space in the room. It was a bit intimidating at first to think of using the whole space, as it is a big room and we aren't such a big ensemble, but the exercises with the scarf, where we had to run through the whole room, really helped with this and when we had to portray the roles of the different instruments visually we used the whole room and it felt comfortable."</i>
	Time	<i>"The time passed very quickly. I couldn't believe that an hour had already passed when the session finished."</i>
	Visual stimuli distracting when listening	<i>"When we picked up our instruments again and played the two against three patterns, I found it interesting that it was easier for me to play the two against three patterns with my eyes closed than to look at the instructor performing these patterns. It was also easier for me to be together with the other instruments when I closed my eyes and it was as if I could hear the patterns of the other instruments better with closed eyes."</i>
2. Benefit	Cross-rhythms and togetherness in ensemble playing	<i>"I felt that the exercise with the 2 against 3 rhythms really helped to get the ensemble more together and it helped us to get a feeling of how</i>

¹⁵ Cathy is Afrikaans and one of her reflections was in Afrikaans, so some of the quotes have been translated into English.

		<p><i>these rhythms should be played and to play these rhythms with each other. This exercise also taught me how important it is to listen to each other and look at each other during ensemble playing, because every time that the instructor told us to remember to listen to each other and look at each other we were more together."</i></p> <p><i>"Regarding the music, I felt that the biggest improvement was in the togetherness of the ensemble and to become aware of the rhythmic interaction between the different instruments."</i></p>
	Get to know and understand the role of different instruments	<i>"This exercise helped me to understand the role of the piano, [...] but I could also visually see which instruments have solos, which instruments work together and have similar roles in the accompaniment and which dialogues are going on between instruments. I think this was very important to get a good idea of this piece and understand the role of each instrument in the ensemble."</i>
	Musical understanding of piece	<p><i>"For me the workshops were fun and very valuable. I didn't know the Martinu work very well beforehand and it really helped to get to know the piece better. Especially with the 'Tango', I could really feel how it improved from when we started and after we worked on it."</i></p> <p><i>"I felt that the movement didn't necessarily suddenly helped me to play something correctly that I struggled with before, but I did feel that it made me more aware of certain aspects of the music [...]. I do think the movement on the music really helped to get to know the piece better and get it in my ear."</i></p>
	Helps with relaxation	<i>"Even though I am a reserved person and even though it is hard for me to move freely and without inhibitions, I enjoyed learning through movement immensely. In a way it helps me to relax and it helps me to get rid of certain inhibitions.[...] After a Dalcroze session I always feel happy and without tension. It really helps my whole body to relax."</i>
	Self-confidence as musician	<p><i>"As a musician, Dalcroze had a big influence on my musicianship. I am reserved, as I already mentioned, and Dalcroze helped me to open up as a musician and free my body more when performing."</i></p> <p><i>"In a more personal way, Dalcroze helped me with my self-confidence as a musician. It helped me realise that I can do certain things (like improvisation and also some aural concepts), that I always felt was something I couldn't do and something that was too difficult for me and the Dalcroze helped me realize that it isn't so impossible and that I can do it, even if I start with very simple exercises."</i></p>
	Piano touch	<i>"When I had to go and tap my rhythm on Peter's back in a more aggressive way, I did feel that it</i>

		<i>had an effect on my piano touch when I played that section on the piano again afterwards."</i>
3. Frustration	Self-conscious with free movement	<i>"I do not like it that much to move alone when we have to do free movement. It makes me feel a little self-conscious."</i>
	Couldn't apply all the activities in playing	<i>"Some of the activities really contributed to the improvement of my playing, according to me, but with some of the activities, even though I enjoyed it, it didn't really feel like I could apply it while I was playing, especially the activity where we had to walk on the uneven pulses. It can have something to do with the fact that the pulses were so slow when we walked it, but the accents were so fast in the 'Charleston', that you couldn't really connect the two."</i>
	Not everybody knew their notes	<i>"It sometimes frustrated me that everybody wasn't on the same level regarding knowing the notes of the piece. The result of this was that we had to pause for very long time at certain sections, so that some people could get the notes and rhythms correct. I think it felt like wasting time for some people."</i>
	Distractions	<i>"It was a bit busy in this session and people were moving in and out, collecting things after the conference. This was distracting."</i>
4. Enjoyment	Gives energy	<i>"Sometimes I would feel like I am too tired to move and that I would rather just sit for a moment, but when I start moving, I start enjoying it and it is like I get new energy."</i>
	Rhythm activities	<i>"The exercise where we had to step on the different irregular pulses was also a lot of fun for me. I enjoyed it, because it was challenging."</i>
	Increases with familiar activities	<i>"I enjoyed this session a lot. As I am used to the way that instructor works. This session felt familiar to me and I enjoyed the activities we did. The activities were also familiar to me." "I also felt that the people felt more comfortable portraying their own instruments as it was something that was familiar to them."</i>
5. Connection	Broke tension	<i>"The first memory is where we as an ensemble met each other and we started doing exercises where we had to pass the beat around and clearly indicate to whom we are passing the beat. It was fun and really broke the tension."</i>
	Build relationships and trust	<i>"In ensembles I also think that this approach could help to build relationships and trust and this is something that I think could really help an ensemble to click better and really make beautiful music when playing together." "I think it really helps to just get to know each other better in a workshop like this. For me it feels like it makes the playing more comfortable if you know each other, and experienced and met each other in an unusual situation. It helps you to get</i>

		<i>rid of your inhibitions if you make music with people.”</i>
	More inspired when moving with others	<i>“I am reserved when moving and when moving alone I would remain reserved. As I am not a dancer, it feels strange for me to be moving alone. When moving with other people, it almost inspires me to move better. I get ideas from their movement as my own movement vocabulary is still small and it helps me to let go of my inhibitions if I see other people doing it as well.”</i>
6. Pedagogy	More comfortable in group	<i>“I feel more comfortable when all the attention isn’t on me, but if other people are moving with me.”</i>
	Fun way to learn	<i>“I think the music world would be empty without Dalcroze. It really puts a new dimension of enjoyment in music education. It is such an inspiring way to learn music and it is also such a logical way in which to learn music.”</i> <i>“I really enjoy it to learn through movement. I feel more energetic and it feels as if the time passes quicker. It is a more enriching experience than learning while sitting still. It feels like you are learning through playing.”</i>
	Saves time in rehearsals	<i>“I also think that doing Dalcroze before starting to play together will help you identify the problem areas and the dialogue between different instruments and this will save you time when starting to prepare the work.”</i>
	Personal preference important	<i>“I do think that not everybody enjoys Dalcroze and even before I got involved in Dalcroze, I thought it was a strange teaching method and maybe not for me, but I have not met many people who didn’t enjoy it after doing it.”</i>
	People watching causes insecurity	<i>“I remember seeing the people watching in the corner, which for me added a bit of insecurity in my movement. [...] I can remember that the people sitting there and watching made me feel more uncomfortable in my movements”</i>
	Kinaesthetic learning important	<i>“I think we underestimate the power of learning through movement. Kinaesthetic memory is so important when playing an instrument and it is something that we underestimate. Kinaesthetic memory can be very powerful.”</i>
	Valuable approach	<i>“I think this approach can really be used meaningfully to improve ensemble playing, especially if it is a new ensemble.”</i>

3.8. Cross-case analysis

During the cross-case analysis six interrelated super-ordinate themes emerged from the interviews and reflections of the seven participants. The six super-ordinate themes that emerged and their relationships are shown in Figure 8. The Dalcroze sessions led to heightened

awareness of music, time and space for the participants. This heightened awareness promoted mutual awareness between the ensemble members and was beneficial for relationships in the ensemble. This in turn led to an improvement in the musicianship of the ensemble members. When the musicianship improves, the participants feel more accomplished and less self-conscious, which leads to enjoyment and a sense of well-being. Learning is enhanced when students experience enjoyment and well-being in class. Therefore the participants' experiences of well-being can inform Dalcroze teacher's pedagogy. Participants may experience social and cognitive challenges as a result of a Dalcroze teachers' teaching style. The participants shared their social and cognitive challenging experiences and this too can inform Dalcroze teachers' practices and pedagogy.

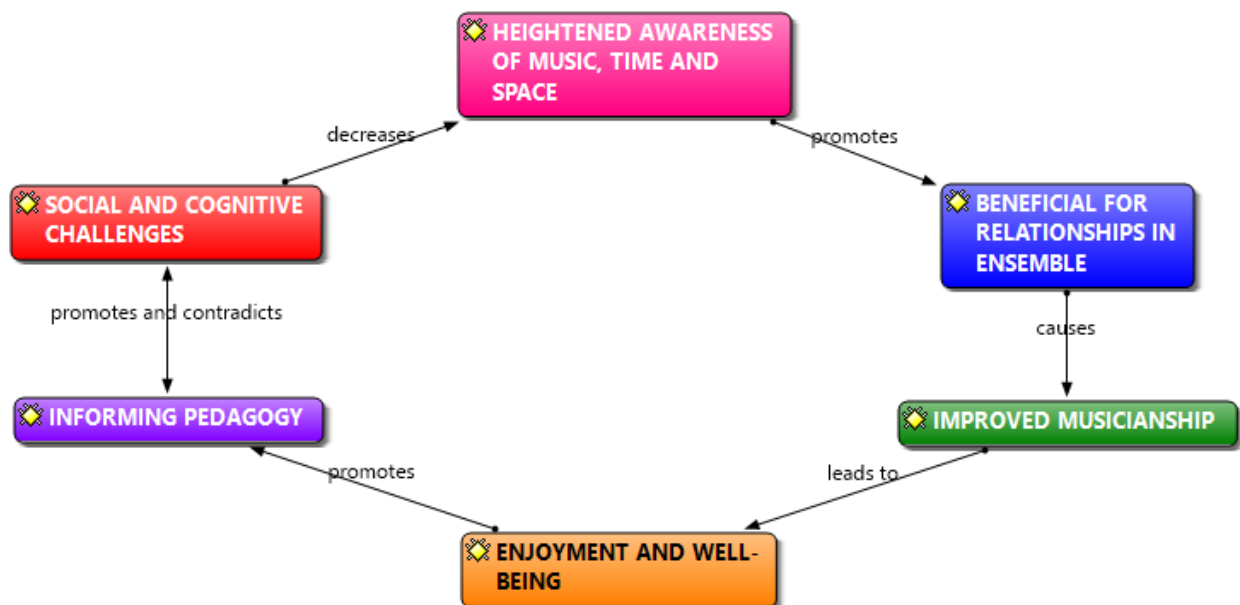


Figure 8: Super-ordinate themes that emerged from the cross-case analysis

Super-ordinate theme 1: Heightened awareness of music, time and space

The first super-ordinate theme that emerged was the heightened awareness of music, time and space (see Table 8). Regarding the heightened awareness of music, three different aspects emerged, namely awareness of general musical aspects, awareness of other players on a more personal level, and awareness of the different interactions in the ensemble.

Regarding the awareness of musical aspects, Cathy mentioned that she became more aware of the accents in the “Charleston”, Mary noticed the phrasing and characters in the music, and

Peter became aware of the dynamics, rhythm and tempo in the music. Peter said: “The biggest thing (it made me aware of) is dynamics. Very often when you practise a piece, you just forget about the dynamics, but I think, because we were made aware of the different levels of tension in the sessions, I will have the awareness of this from the beginning.”

On a more personal level, Cathy as the researcher was aware of the moods of the other ensemble members. She also thought that the visual stimuli distracted her from listening:

When we picked up our instruments again and played the two against three patterns, I found it interesting that it was easier for me to play the two against three patterns with my eyes closed than to look at the instructor performing these patterns. It was also easier for me to be together with the other instruments when I closed my eyes and it was as if I could hear the patterns of the other instruments better with closed eyes.

Peter personally experienced that after movement he became more aware of his body when playing the cello, and Mary became more aware of the movement in the music after these sessions. Anne and Peter thought that the sessions gave them a fresh perspective on the music and on their problems, and Anne and Judy discussed how the Dalcroze sessions helped to enhance their focus on the music.

The third aspect regarding the heightened awareness of music had to do with the different interactions within the ensemble. All of the participants, except Benjamin, talked about hearing the other parts and the interaction and role of the other instruments differently after the sessions; on this issue Mary said: “You know you listen to a piece in one way, you know only in relation to your own instrument and with both these sessions, you were made aware of the other instruments and understanding their melodies better.” Emma, Judy and Mary also mentioned that they became more aware of their own part in the ensemble and of their own part in relation to the other parts. Regarding ensemble playing Judy noticed the many different ways in which an ensemble can practise to prepare for performance. Benjamin thought there was a heightened reciprocal interpersonal awareness and, according to him, that helped with the togetherness in the ensemble.

The other two aspects in this first super-ordinate theme were the heightened awareness of time and space. All the participants except Benjamin discussed their awareness of the passing of time during these sessions. Overall the participants experienced the passing of time as quicker in the sessions they were actively involved in (Judy, Anne, Cathy, Emma), did a lot of different

activities (Anne, Judy) and worked in the group more (Anne, Mary). The moment that the participants felt that the focus was too much on the individual, they experienced the time as passing slowly (Emma, Anne). Another aspect that made the passing of time seem slower was when the instructor lingered too long on one activity (Emma, Anne, Cathy) and when the activities were too challenging (Emma, Mary). Emma explains why she experienced the passing of time differently in the different sessions:

Let me explain it like this: if the challenge meets the ability, then time flies. If the challenge exceeds the ability, then time slows down. So, where I struggled, it felt like everything was going in slow motion and then it wasn't a nice place for me to be in. So where it was easy, the time flies, and where it was difficult, it felt like forever.

Regarding the awareness of space, all the participants except Benjamin talked about how they experienced the usage of space during these sessions. One aspect emerged in all the interviews and that was that the space used felt bigger when working together as a group, while with individual work and work in pairs it felt like less space was covered. Judy sums it up nicely:

In the first session you were ... kind of like moving in your own space and sometimes with a friend so your space was limited, because you were sharing with so many people.[...] but in the second session, because we were moving together as a whole group, we had so much space to work with.

The participants also became more aware of each other and of the different relationships in the ensemble.

Super-ordinate theme 2: Beneficial for relationships in ensemble

All the participants experienced the Dalcroze sessions as being beneficial for the relationships in the ensemble (see Table 8) and three aspects regarding this emerged, namely bonding and building relationships, promoting group dynamics, and the different interpretations during these sessions. All the participants stated that the sessions really helped the ensemble to bond quickly and that they acted as a good icebreaker. Peter said that it helped him to feel comfortable more quickly in the new ensemble. According to Emma, Cathy, Anne, Judy and Benjamin, this bonding also goes a bit deeper and can build relationships and trust in an ensemble. Benjamin said that it is really good for teamwork:

In the playing together you're trying to be correct and, until you've developed that

teamwork, you're probably not paying a hell of a lot of attention to the other people, but this kind of activity, I think, could build the teamwork that would make the musical attention to each other happen more quickly.

All the participants except Benjamin also discussed some aspects that could really promote group dynamics. Judy thought that the ensemble helped them in certain difficult activities and in creating the group choreography, and that the ensemble members respected their partners in their movements. Mary also felt very strongly about the fact that the Dalcroze sessions promoted verbal and musical communication in an ensemble. Emma and Mary argue that these sessions could further help an ensemble with conflict resolution. In this regard Mary said:

Dalcroze is an incredible way of conflict resolution in an ensemble, but then all the parties need to commit. You know, the whole ensemble needs to commit. You know there's maybe a bit of a personality clash, or there are expectations from members in an ensemble, and I think Dalcroze is a very good way of resolving that kind of conflict, but the basis needs to work.

The third aspect that emerged from the interviews on this super-ordinate theme was the different interpretations from different combinations of people in the ensemble. Mary mentioned that "different people drew different reactions from her" and Judy enjoyed the different combinations (group work, pairs and individual work) in which the ensemble moved during the sessions. Peter and Judy stated that the Dalcroze sessions gave them different views on the possible interpretations when performing the Martinů: "you bring your own voice and kind of like your own interpretations in what's going on and I think we can learn a lot from how we, how our fellow ensemble players move and think" (Judy).

If the relationships in an ensemble are good and the ensemble members feel comfortable with one another, it will definitely improve the playing and thus the musicianship of the ensemble members.

Super-ordinate theme 3: Improved musicianship

In the second super-ordinate theme of improved musicianship (see Table 8) four different aspects of improvement emerged, namely musical understanding of the Martinů, sound production, musicianship, and ensemble playing. Regarding the first aspect Cathy, Peter and Judy state that the sessions improved their musical understanding, as Cathy clarifies: "I didn't know the Martinů work very well beforehand and it really helped to get to know the piece

better.” Anne thought her musical understanding improved as the sessions gave her a more holistic picture of the “Tango”.

As well as enhancing their musical understanding of the piece, some participants also thought that these sessions and previous exposure to Dalcroze Eurhythmics improved their sound production (Emma, Judy) and Cathy said that it had an influence on her piano touch. For Peter, the Dalcroze Eurhythmics sessions helped him to be more relaxed when playing the cello and in effect improved his sound and playing:

We do have bodies, and if you understand your body and how it feels while you are playing, [...], the moment that you are aware of your body and you are relaxed, you play ten times better and I think Dalcroze and movement to music accelerates that process.

The production of better sound on your instrument leads to the further improvement of musicianship. Other aspects that also led to the improvement of musicianship included having a better idea of how to practise correctly (Peter) and improved listening (Anne, Judy, Mary). “It definitely sharpens your listening and your awareness of other musicians” (Mary). Becoming more aware of other musicians is such an important factor in ensemble playing and in becoming a better musician. Being more self-confident also improves musicianship. Cathy, Anne and Peter talked about how Dalcroze Eurhythmics helped them with their self-confidence when performing and also to overcome their self-consciousness during the Dalcroze sessions. Cathy, Judy and Emma indicated that Dalcroze Eurhythmics improved and developed their musicianship: “I think Dalcroze helped to develop me as a musician. [...] it deepened my experience of the music, it expanded my expressive possibilities and it reduced my inhibitions” (Emma).

Emma, Cathy, Anne and Benjamin thought that these sessions definitely improved certain aspects of ensemble playing. Cathy and Benjamin mentioned that they improved the togetherness of the ensemble and in this regard Emma stated that the clarity of the ensemble playing improved. She also experienced that these sessions improved the ensemble’s interpretation of the work. Anne had similar feelings about this: “...and you could definitely see, if we went back to the instruments, that there was a big difference. So that was very positive for me ... it was almost like a before and after.”

Improved musicianship leads to improvement of self-confidence and the feeling of

accomplishment. This in turn leads to greater enjoyment and well-being.

Super-ordinate theme 4: Enjoyment and well-being

From the interviews and reflections it became clear that all the participants really enjoyed the Dalcroze sessions (see Table 8). Even if they didn't enjoy it initially, as Anne mentioned in her interview, their enjoyment increased with the sessions. In the interviews and reflections the participants talked about enjoyment in general and also mentioned more specific things that they enjoyed. Another aspect that emerged very clearly was that this enjoyment enhanced the sense of well-being for certain participants.

All the participants enjoyed the group work the most and Cathy mentioned that it really "inspired her to move with others". Anne made an interesting observation on this in her interview: "When I compared the two sessions, after I enjoyed the second session so much, I realised that we worked more in the group in the second session."

It is interesting to note what specific activities the participants found enjoyable. Anne and Judy enjoyed activities with equipment such as balls or scarves, while Cathy's enjoyment increased with activities that felt familiar to her. Cathy and Peter enjoyed the rhythm activities and Peter really enjoyed activities that felt like a game to him and when there was a clear goal:

I liked the structured things that we did, like when we had to use the ball to find the first pulse in the "Tango", or where we had to improvise movements on that series of numbers that we walked on. The things where we have a goal, I enjoyed the most.

Peter and Judy experienced the adding of instruments in the last three sessions as positive and for Peter "the ultimate was the mixture between playing and moving."

For many participants the enjoyment went a bit deeper and lead to a greater sense of well-being. Emma and Cathy experienced Dalcroze Eurhythmics as inspiring and it gave them energy. Emma also likes the freedom that she experiences in Dalcroze classes and Judy concurs with her on this. Even though Anne felt self-conscious with free movement, she did enjoy moving to the music, as it was something that she could not usually do when performing on stage. Judy and Peter refer to the fact that these sessions improved their moods and Mary felt that the focus on music can be really therapeutic.

If I was having a bad day ... it takes you a little bit out of your situation and it removes you from your own reality. [...] You are forced to leave whatever negative or positive

or what issues you have concerning your good or bad day and you are focused to listen to the music and to react to that, and that is I think very good therapy for getting your mind clean. When participants enjoy the sessions they will learn better and the specific enjoyable activities can therefore inform pedagogy.

Super-ordinate theme 5: Informing pedagogy of Music educators and Dalcroze practitioners

The fifth super-ordinate theme, “informing pedagogy”, also emerged in all the interviews (see Table 8). Some participants talked about pedagogy directly and some made suggestions about pedagogy through some of their observations and experiences. Four aspects emerged in this fifth super-ordinate theme, namely personal preference is important, you must experience Dalcroze yourself, the instructor has an important role, and learning through movement is a feasible approach.

Personal preference is important in this way of preparation and even though most of the participants felt very positive about this approach, Benjamin argued that he did not really learn anything and has doubts about the value of the approach. This confirms the observations of Cathy and Emma that this type of preparation might not work for everybody:

I do think that not everybody enjoys Dalcroze and even before I got involved in Dalcroze, I thought it was a strange teaching method and maybe not for me, but I have not met many people who didn't enjoy it after doing it. (Cathy)

Emma and Mary felt very strongly about the fact that you must experience Dalcroze to truly understand it:

You learn Dalcroze through experiencing it. It is not something you can explain to somebody or convince them of through words. So I have never found somebody that has done and experienced Dalcroze for a while who wasn't convinced of its positive advantages. (Emma)

Participation is important in the Dalcroze class and the presence of spectators may impact on the lesson negatively. On this point, Cathy mentioned that it caused her to feel insecure when people are watching during sessions and not participating. The instructor could play an important role in this aspect.

According to Emma, the power role of the educator in a Dalcroze session and whether he/she

uses a learner-centred approach or a teacher-centred approach affects her own experience of a Dalcroze session. This applies to the experiences of all the participants in a Dalcroze session. The way the instructor handles the session can cause the participants to experience the sessions as positive or negative. Emma and Benjamin discussed examples where instructors can have a negative effect on their experiences of Dalcroze Eurhythmics. Benjamin struggled to react correctly as the instructor was very focused on moving with the right foot first and he explained “in dancing for a man that’s the opposite way round, and if you’re in the army and you’re marching it is left foot first also, so I was always being caught wrong-footed.” The extra concentration he had to put into reacting with the correct foot caused him to struggle to focus on the rest of the ensemble. Emma also has advice regarding the role of the instructor: “If I become self-conscious, it becomes a nightmare. [...] So I appreciate it if a facilitator moves the attention from the individual, participates and does not stand on the side-lines and look at you in a critical manner.” Emma argues the other side of this as well:

If the facilitator handles the sessions in a learner-centred way and the emphasis isn’t on the performance or correctness or something like that, that doesn’t put the spotlight on the individual, then I feel uninhibited and free, and I can enjoy it and I feel better afterwards.

Mary agrees with Emma and thought that both the instructors during the sessions contributed towards making her feel more comfortable.

If the facilitator handles the sessions in a good and positive way, then learning through movement can be a very feasible approach (Emma, Cathy, Anne, Mary). According to Emma and Cathy, learning through movement is a fun way to learn and also the best way to learn. Anne and Peter, on the other hand, thought that even though it is a feasible approach, it is more feasible for first-time players of a piece or new ensembles.

This is my view, but I think the more amateur the people in the ensemble are, the more definite the difference will be (after a Dalcroze session). I think a professional trio might also benefit from something like this, but it wouldn’t be so obvious. [...] So I think it is a very feasible approach, especially in an educational setting. (Peter)

Another aspect that can inform pedagogy and teaching strategies for teachers, but can also be experienced as a result of a specific teacher-centred teaching style, is the social and cognitive challenges that participants experienced in these sessions.

Super-ordinate theme 6: Social and cognitive challenges

The last super-ordinate theme that emerged in all the interviews was the challenges (see Table 8) that the participants experienced during these Dalcroze sessions. These challenges were either social, cognitive or physical.

Regarding the social challenges, Cathy, Anne, Peter and Mary mentioned that they felt self-conscious during some activities in these sessions. Cathy, Anne and Peter indicated that free movement made them feel self-conscious: “I do not like the part of Dalcroze where you have to move around randomly and freely [...] I am not a contemporary dancer and it doesn’t really help me to understand the music.” Mary’s self-consciousness emerged from her own awkward body issues. Three of the participants talking about self-consciousness were very new to Dalcroze. Another social challenge that Cathy experienced was that she was frustrated by the fact that everybody didn’t know their notes when the ensemble played the pieces in the last three sessions.

The cognitive challenges experienced by the participants can be divided into two parts namely: separation between music and movement, and confusion. Emma, Cathy and Benjamin experienced this separation between music and movement in some of the activities during the Dalcroze sessions, as Benjamin explains:

I found the movements themselves became something to have to learn, in other words, I didn’t fall naturally into the movements that we were asked to do. So in that respect it was a negative experience because in my mind it took my mind away from the music.

The second cognitive challenge had to do with the confusion experienced by the participants. Peter and Emma felt confused when the activities were too abstract and did not seem to have a goal; Emma commented on an activity where she had to draw the music:

I was confused when we had to sit and draw. I couldn’t understand how I can put something that happens in time on a piece of paper, to put it flat on paper, without it being a visual score. She asked us basically to put time into space, and that was very difficult for me.

Benjamin, the oldest member in the ensemble, was the only participant who experienced some physical challenges. He was physically sore afterwards and he struggled with his breathing when playing the clarinet after a movement activity:

We've done quite a bit of movement so there's a bit of puffing and panting and a little bit of new soreness that had a little bit of influence beginning to play, in just being sure I could breathe properly playing a wind instrument.

These superordinate themes will now be discussed in the context of the most relevant scholarly literature.

Table 8: Cross-case analysis

Themes	Emma's categories	Cathy's categories	Anne's categories	Peter's categories	Judy's categories	Mary's categories	Benjamin's categories
1. Heightened awareness of music time and space	Awareness 1.Time 2.Space 3.Heard other parts differently 4.Own role in ensemble	Awareness 1.Time 2.Space 3.Interaction between parts 4.Get to know and understand the role of different instruments 5.Visual stimuli distracts from listening 6.Accents 7.Moods of other ensemble members	Awareness 1.Time flies when actively involved 2.Usage of space 3.Became aware of interaction between instruments. 4.Give fresh perspective 5.Enhance focus 6.Holistic awareness	Awareness 1.Time: Felt long 2.Space: Used whole room 3.Role of different instruments 4.Fresh perspective on music 5.Body when playing cello 6.Dynamics 7.Rhythm and tempo	Awareness 1.Time flies 2.Interesting usage of space 3.Interaction between instruments 4.Own role in ensemble 5.Intense focus 6.Holistic awareness 7.Many different ways to practise	Awareness 1.Time 2.Space 3.Other instruments 4.Own part in relation to others 5.Movement in music 6.General phrasing and characters of instruments	Awareness 1.Became aware of each other
	<i>"Let me explain it like this: if the challenge meets the ability, then time flies; if the challenge exceeds the ability, then time slows down. So where I struggled, it felt like everything was going in slow motion and then it wasn't a nice place for me to be in. So where it was easy the time flies and where it was difficult it felt like forever."</i>	<i>"This approach can really help the ensemble to become more aware of each other's parts and the relation between the different instruments from the beginning of preparation. It helps if you do not only learn your part in the beginning, but you immediately learn your own part in relation to the other parts."</i>	<i>"...for that hour and a half that we worked together...you were so focused on what was going on. There were no time or energy or whatever to think about what was going on outside the room beforehand."</i>	<i>"I think one thing that it made me aware of again is my whole body and if you sit behind your cello and play, you should still play with your whole body and you can forget this easily. [...] When I sat behind my cello again (after moving), it was a different feeling than when I usually sit behind my cello and play."</i>	<i>"In the first session you were really... it depends on the activity. You were kind of like moving in your own space and sometimes with a friend so your space was limited because you were sharing with so many people.[...] but in the second session, because we were moving together as a whole group, we had so much space to work with."</i>	<i>"You know you listen to a piece in one way, you know only in relation to your own instrument and with both these sessions, you were made aware of the other instruments and understanding their melodies better."</i>	<i>"Again I come back to the ball activity...at the ball activity I would say nearly a 100% (aware of each other) because we all saw that ball, we were all interacting and there I felt we did work together and we were aware of each other much more so in that."</i>
2. Beneficial for relationships	Interpersonal relationships 1.Can trust each other	Connection 1.Build relationships and trust	Bonding 1.Bonding quickly 2.Good icebreaker 3.Get to know each	Group dynamics 1.Felt comfortable faster 2.Get to know each	Interaction 1.Intuitively connect and bring people together	Communication 1.Bonding quickly in ensemble 2.Good icebreaker	Benefit 1.Teamwork

<p>in ensemble</p>	<p>2.Get to know each other quickly 3.Figure out interaction between ensemble members 4.Conflict resolution</p>	<p>2.Broke tension</p>	<p>other better 4.Promote group dynamics</p>	<p>other quicker 3.Enjoy different interactions</p>	<p>2.Choreography as a group 3.Positive to move in different combinations 4.Different views on interpretation 5.Help each other 6.Respects partner in movements</p>	<p>in ensemble 3.Different reactions from different people 4.Conflict resolution and commitment 5. Communication is a challenge in ensemble playing, but Dalcroze supports it 6.On a musical level 7.Less uncomfortable in group work</p>	
	<p><i>“The interaction between the players changes your perspective and I saw the people in a different light and also I got to know them and I think as a group we also got to know each other and get a feeling for each other. This might make the first uncomfortable rehearsal a bit easier.”</i></p>	<p><i>“In ensembles I also think that this approach could help to build relationships and trust and this is something that I think could really help an ensemble to click better and really make beautiful music when playing together.”</i></p>	<p><i>“I was glad to see everybody again. So in the second session I realised that there was already a bond between us and I think that is extremely important in chamber music or any type of performance where you are more than one.”</i></p>	<p><i>“This type of work makes me feel comfortable faster, because you have to expose yourself quicker.”</i></p>	<p><i>“I think firstly as I said before, it’s the fastest way to get to know the people that you’re playing with in a really deep deep sense. As I said it’s very kind of like an intuitive [feeling]. I really feel that you always have that deep connectedness among people that you shared Eurhythmics class, but I think that aspect could really help ensemble players to quickly bond and quickly come together to create something.”</i></p>	<p><i>“There’s communication as a group, there’s communication between the different individuals, there’s communication from small group towards the bigger group and I think at this stage, it felt like that form of musical communication was supported by the whole Dalcroze approach. So by the time we will be playing this, I know we have to come in at a certain entry and that communication was supported by Dalcroze.”</i></p>	<p><i>“In the playing together you’re trying to be correct and until you’ve developed that team work you’re probably not paying a hell of a lot of attention to the other people, but this kind of activity I think could build the team work that would make the musical attention to each other happen more quickly.”</i></p>
<p>3. Improved</p>	<p>Improvement 1.Ensemble</p>	<p>Benefit 1.Musical</p>	<p>Influence on preparation</p>	<p>Benefit 1.Musical</p>	<p>Improvement 1.Understand</p>	<p>Awareness 1.Sharpens</p>	<p>Benefit 1.Togetherness in</p>

musicianship	interpretation and playing 2.Clarity in ensemble playing 3.Technique and musicianship 4.Playing less inhibited 5.Visual movement stimuli improved sound and playing	understanding of piece 2.Cross-rhythms and togetherness in ensemble playing 3.Self-confidence as a musician 4.Piano touch	1.Got holistic picture of 'Tango' 2.Could hear difference after movement activity 3.Later less self-conscious 4.Improved listening	understanding 2.Knowing how to practise 3.Help overcome shyness 4.Playing more relaxed and better 5.Europe more than South Africa	music better 2.Internalising music 3.Improvement of musicianship 4.More focused analytical listening 5.Playing improved through movement 6.Sound production improved through movement 7.Movement vocabulary	listening	ensemble
	<i>"I think Dalcroze helped to develop me as a musician. [...] So it deepened my experience of the music, it expanded my expressive possibilities and it reduced my inhibitions and I also think it improved things like sound..."</i>	<i>"As a musician, Dalcroze had a big influence on my musicianship. I am reserved, as I already mentioned, and Dalcroze helped me to open up as a musician and free my body more when performing."</i>	<i>"...and you could definitely see, if we went back to the instruments that there was a big difference. So that was very positive for me....it was almost like a before and after."</i>	<i>"Everything I did with Dalcroze so far and all its derivatives with subjects like aural training and so, just to move to the music helps immensely in the way you understand the music."</i>	<i>"The most important thing for me, is that it teaches you what to listen for, it teaches you who to listen for, because the general thing is that you should listen, you should play together with other people and it makes you aware of how you should do something and how you as a group should do it..."</i>	<i>"I'm definitely more sensitive to what she does or he does, my pianist, and that's because of Dalcroze. [...] It definitely sharpens your listening and your awareness of other musicians."</i>	<i>"I come back again to just the togetherness on the start and finish that we did with the ball activity. Just to make sure we start together, that's the only thing I would focus on (as being beneficial)."</i>
4. Enjoyment and well-being	Well-being 1.Gives energy and inspires me 2.Freedom 3.Enjoy interaction and group work the most	Enjoyment 1.Gives energy 2.Increase with familiar activities 3.More inspired when moving with others 4.More comfortable in group 5.Rhythm activities	Enjoyment 1.Moving to the music 2.Increased with sessions 3.Interaction between ensemble members 4.Group work more 5.Exercises with equipment	Fun 1.Lifts your mood 2.When it felt like a game 3.Enjoyment increases when there is a goal 4.Moving together 5.Combining movement and playing instruments 6.Get rhythm into	Positive experience 1.Improved mood 2.Moving freely 3.Enjoyed group work more 4.Activities with different materials 5.Moving and then playing	Well-being 1.Focus on music is therapeutic	Positive experience 1.Enjoyed interacting with people in ensemble

	<p><i>"The thing that I enjoy the most about Dalcroze is the social interaction, so I enjoy things like mirror activities and, like playing in an ensemble, to feed off each other...So I look for that ensemble playing in movement and to improvise together. That is when I have my peak experiences with Dalcroze."</i></p>	<p><i>"Sometimes I would feel like I am too tired to move and that I would rather just sit for a moment, but when I start moving, I start enjoying it and it is like I get new energy."</i></p>	<p><i>"When I compared the two sessions after I enjoyed the second session so much, I realised that we worked more in the group in the second session."</i></p>	<p>body</p> <p><i>"I liked the structured things that we did, like when we had to use the ball to find the first pulse in the 'Tango' or where we had to improvise movements on that series of numbers that we walked on. The things where we have a goal, I enjoyed the most."</i></p>	<p><i>"It's a fun way of learning you're not just like sitting and oh, so the cello comes in at bar five, so I have to make sure that I'm quiet so that they can hear the cello blah blah blah. No, you kind of like ... instead of just seeing that on paper, you see that visually in a really cool manner if you know like we did with the Dalcroze teacher. We acted out, you know, we moved it out."</i></p>	<p><i>"If I was having a bad day...it takes you a little bit out of your situation and it removes you from your own reality, [...] You are forced to leave whatever negative or positive or what issues you have concerning your good or bad day and you are focused on listening to the music and to react to that and that is I think very good therapy for getting your mind clean."</i></p>	<p><i>"It impacted positively because I loved just to be relaxed and to communicate very easily. [...] I felt it was a relaxed group because we all knew each other."</i></p>
<p>5. Informing pedagogy of Music educators and Dalcroze practitioners</p>	<p>Pedagogy</p> <ol style="list-style-type: none"> 1. Best way to learn through movement 2. Self-conscious when focus on individual and correctness 3. You must experience Dalcroze to understand it 4. Will not work for everybody 5. Power role of educator affects own experience (teacher-centred vs. learner-centred) 6. Interaction changed 7. Prefer visual 	<p>Pedagogy</p> <ol style="list-style-type: none"> 1. Kinaesthetic learning important 2. People watching causes insecurity 3. Personal preference important 4. Fun way to learn 5. Saves time in rehearsals 6. Valuable approach 	<p>Influence on preparation</p> <ol style="list-style-type: none"> 1. More for first time players 2. Feasible method 	<p>Pedagogy</p> <ol style="list-style-type: none"> 1. More beneficial for amateur ensemble 2. Better progression for music beginners 	<p>Pedagogy</p> <ol style="list-style-type: none"> 1. Improved as music educator 2. Challenging but not discouraging 	<p>Pedagogy</p> <ol style="list-style-type: none"> 1. Feasible approach 2. Must experience Dalcroze before judging it 3. Instructors made us comfortable 	<p>Struggle</p> <ol style="list-style-type: none"> 1. To pay attention to rest of the ensemble 2. Reacting correctly 3. Didn't learn anything and doubts value of approach

	stimuli						
	<i>"If the facilitator handles the sessions in a learner-centred way and the emphasis isn't on the performance or correctness or something like that, that doesn't put the spotlight on the individual, then I feel uninhibited and free and I can enjoy it and I feel better afterwards."</i>	<i>"I think the music world would be empty without Dalcroze. It really puts a new dimension of enjoyment in music education. It is such an inspiring way to learn music and it is also such a logical way in which to learn music."</i>	<i>"I think the big difference was...look she worked a lot with Peter and Judy, they didn't know the parts as well as we did. So just to watch that, I could really see the value of learning a piece of music through Dalcroze."</i>	<i>"This is my view, but I think the more amateur the people in the ensemble are, the more definite the difference will be (after a Dalcroze session). I think a professional trio might also benefit from something like this, but it wouldn't be so obvious. [...] So I think it is a very feasible approach, especially in an educational setting."</i>	<i>"...in general I think that was great for me not only as a musician but also kind of like a music educator and to see how they approach the same method but in a different ways."</i>	<i>"I thought she was very good at making us feel comfortable and doing little exercises bringing you eventually to a point [...]. By that time you were actually quite comfortable and open to the new ensemble and new little things being done."</i>	<i>"When we had to move our feet the lady asked us every time to move with the right foot first and in dancing for a man that's the opposite way round. If you're in the army and you're marching it is left foot first. So if I had to choose one that I remember very clearly I was always being caught wrong-footed."</i>
6. Social and cognitive challenges	Challenge 1.Struggle to integrate playing and moving 2.To feel music instinctively after analysing 3.Felt confused when we had to draw	Frustration 1.Couldn't apply all the activities in playing 2.Self-conscious with free movement 3.Not everybody knew their notes 4.Distractions	Self-consciousness 1.New to Dalcroze 2.Felt exposed when moving alone 3.Didn't enjoy initially	Frustration 1.Confusing if too abstract 2.Dancing freely 3.Not knowing the goal	Intense 1.Workshop and instructor was really intense	Uncomfortable 1.Body issues	Separates music and movement 1.Separates dancing and music 2.Separates playing instruments and movement Struggle 3.Proper breathing after movement 4.Not to bump into people 5.Physically sore
	<i>"I struggled to merge the playing and the movement, because I know what to do with my instrument and</i>	<i>"It sometimes frustrated me that everybody wasn't on the same level regarding knowing the notes of the</i>	<i>"...I felt so exposed, even though we moved in the group, the focus was for me very much on the</i>	<i>"I do not like the part of Dalcroze where you have to move around randomly and freely and try to portray</i>	<i>"It was an intense day and especially because it was after the rest of the weekend workshop. The instructor was</i>	<i>"...so initially for me it was actually a bit uncomfortable, but that's not criticism to anybody; its criticism to myself</i>	<i>"And I found the movements themselves became something to have to learn; in other words I didn't</i>

	<p><i>have certain strategies I follow to do things. The movement was almost like a new strategy and I couldn't merge the movement strategy with the playing fast enough, because I did it differently my whole life."</i></p>	<p><i>piece. The result of this was that we had to pause very long at certain sections, so that some people could get the notes and rhythms correct. I think it felt like wasting time for some people."</i></p>	<p><i>individual and I was very unsure of myself. So that was a difficult session for me."</i></p>	<p><i>what you hear. I feel it is nice and everything, but I am not a contemporary dancer and it doesn't really help me to understand the music."</i></p>	<p><i>also very intense person. She expects a lot from you, she really pushes you, which I think is good, but sometimes it was just too intense for me."</i></p>	<p><i>and my own awkward issues with my body. It's nothing specifically negative towards Dalcroze."</i></p>	<p><i>fall naturally into the movements that we we're asked to do. So in that respect it was negative experience because in my mind it took my mind away from the music. [...] So it took it away completely from, to my mind, the objective of the thing."</i></p>
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4. Discussion

In this section the six themes that emerged in my findings (Figure 8) will be discussed and related to the relevant scholarly literature. The findings will further be linked to Csikszentmihalyi's (1997:133) description of an experience of flow. The section will conclude with the implications for practice and my conclusion.

4.1. Theme 1: Heightened awareness of music, time and space

All the participants mentioned one or more areas in which they experienced heightened awareness during the Dalcroze sessions. Increased awareness also emerged as findings in studies on various participants' Dalcroze experiences, namely those of composers, Dalcroze teachers and students, BMus students and a violinist by:

- Habron *et al.* (2012:28) (Theme 3: Experience and benefits of learning through movement – Categories: movement as a vehicle of learning and body awareness and change);
- Dutton (2015:182) (Theme 3: Mindfulness);
- Van der Merwe (2015:397-398) (Theme 3: Bodily experience and Theme 4: Easier understanding); and
- Greenhead (2016) (Personal knowledge and transformation).

The most significant innovation of Jaques-Dalcroze as a contribution to the learning process was to reinforce the understanding of musical concepts and to bring “awareness to the physical demands of an artistic performance” (Juntunen & Westerlund, 2001:210).

According to Wenger (2006:60) and Keller (2001:35), the physical demands needed for an artistic performance are different for ensemble performers than for solo performers. They claim that a very difficult skill for ensemble performers is to hear all the additional parts while still successfully performing their own respective parts. This is a challenge that I experience a lot as an ensemble performer. I practise my own part and I feel like I know it well, but in the first rehearsal with the ensemble players, when my focus is divided between listening to the other players and playing my own part, I feel as if I have never practised my own part before.

Keller (2001:20) expands on this challenge for ensemble players and talks about the theory of “Attentional Resource Allocation in Musical Ensemble Performance” (ARAMEP). This theory

provides a framework for studying the different factors that influence the level of attention in ensembles (Keller, 2001:20). Keller (2001:23) identified two primary sources of interference in ARAMEP: 1) the level that one's focus on one's own part disrupts keeping up with the other parts; and 2) the interference that "between-part grouping" causes if the relationships between the different parts are very complex. Between-part grouping refers to scanning between different parts while performing. This is done to determine different relationships and grouping together things that belong together in relation to your own part (Keller, 2001:23).

In my research six of the seven participants mentioned that the Dalcroze sessions made them aware of their own parts, of their own part in relation to the other parts, and of the interaction between the different parts in the ensemble. This means that these Dalcroze sessions can really help an ensemble, before they start to rehearse together, to develop these special skills that ensemble performers need (Keller, 2001:35; Wenger, 2006:60) and to resolve more quickly the challenges that Keller (2001:23) discusses in his ARAMEP theory. Juntunen and Westerlund (2001:208) corroborate this: "The Dalcroze exercises help in solving the problem of unexpected information without losing the flow of the movement. Hence they prepare the musician to interact smoothly without interruption in changing musical situations."

Not only does Dalcroze Eurhythmics help ensemble performers to become more aware of the interactions between the different parts, but socially you also become more aware of each other. Three of the participants in my research mentioned that they became more aware of each other. Greenhead and Habron (2015:93), Dutton (2015:182) and Nivbrant Wedin (2015:204) confirm this aspect of Dalcroze Eurhythmics and Nivbrant Wedin (2015:204) says in regards to this:

In a group situation, you learn not only from what the facilitator does or what you yourself do, but also from what the other members of the group do. Watching someone else moving to the music, for instance, helps to make you aware of what you are hearing.

4.2. Theme 2: Beneficial for relationships in ensemble

The participants becoming more aware of each other in the Dalcroze sessions was really beneficial for the relationships in the ensemble. Greenhead *et al.* (2016:215) argue that this is one of the characteristic of Dalcroze Eurhythmics, as it is characterized by simultaneous dialogues between students, student and teacher, and also between movement and music. These dialogues are non-verbal and mediated through music (Greenhead *et al.*, 2016:215). Jaques-

Dalcroze (1921/1967:x) himself said that “teachers should aim at furnishing them [students] with the means both of living their own lives and of harmonising these with the lives of others.”

The participants thought that the Dalcroze sessions really helped the ensemble members to bond quickly and get to know each other faster. Similar themes also emerged in other studies. Dutton’s (2015:173) participants experienced the Dalcroze approach as helpful in bonding and with forming “soulful connections”. Van der Merwe and Habron (2015:57) link this theme of connection further with spirituality. For Fisher (2007:165) spiritual well-being is defined as “reflected in the quality of relationships that people have in up to four domains, namely with self, with others, with the environment and/or with God”. Habron and Van der Merwe (2017:185) comment on this: “If the Dalcroze approach could help us to connect with each other, it is worth pursuing in music education.”

Making these connections with people on a spiritual level will have a further positive influence on the personal relationships between ensemble members. According to Keller (2001:25), the musicians in his study claimed that the personal relationships in the ensemble helped them to integrate better with the other parts in an ensemble. For Keller (2001:25) this highlighted the value of approaches that examine interactions within ensembles. Moran (2011:5) adds to this observation by arguing that effective musical communication in an ensemble is dependent on the personal relationships between ensemble members.

In the Dalcroze sessions the group work helped with building relationships and it emerged in some of my interviews that the participants in the group also helped each other during the exercises. Habron *et al.* (2012:46), Alperson (1995:195) and Nivbrant Wedin (2015:231) also mentioned that watching others helped the participants with their own understanding. This experience of success when helping each other can further help to build self-confidence. In my study some participants revealed that the group work further helped them overcome their shyness and build self-confidence. The participants in the study by Habron *et al.* (2012:46) also said that it helped them overcome embarrassment and increased their confidence. If a musicians’ self-confidence increased and if they are more aware of all the different parts in an ensemble (theme 1) they will undoubtedly become better musicians.

4.3. Theme 3: Improved musicianship

One of the aims of Dalcroze teaching is to deepen musical understanding (Juntunen, 2016:154). All of the participants in my study mentioned that the Dalcroze sessions improved their musical

understanding of the piece. Some of the participants even went a little further and stated that the Dalcroze sessions and Dalcroze Eurhythmics in general improved their musicianship. Juntunen (2004:15) confirms with this as well and states that “Dalcroze Eurhythmics can be seen as a process for awakening musicality and developing musicianship in a broad sense”.

Similar results regarding the improvement of musicianship emerged in the studies by Alperson (1995:198), Dutton (2015:198), Greenhead (2016), Greenhead *et al.* (2016:222), Habron *et al.* (2012:27), Juntunen (2002a:428) and Van der Merwe (2015:399). In all these studies the participants experienced improvement in their musical understanding of a piece through the Dalcroze activities, or they experienced the improvement of their musicianship in general through the Dalcroze activities. According to Dutton (2015:198), some “students are so preoccupied with getting the notes correct that they fail to fully connect to their soulful, expressive selves.” She mentioned that Jaques-Dalcroze noticed this in his students, but did not accept this. He set out to develop musicianship through rhythmic movement and also through cultivating a deep connection between the music and the movement (Dutton, 2015:198). For Greenhead (2016) personal knowledge and transformation (becoming a better musician and feeling more accomplished) “lead to joy, feelings of freedom, agency and self-confidence”.

4.4. Theme 4: Enjoyment and well-being.

Jaques-Dalcroze (1909/1920:32) writes: “I like joy, for it is life. I preach joy, for it alone gives the power of creating useful and lasting work.” The fourth theme of enjoyment and well-being emerged in all the interviews. Overall, the participants really enjoyed the Dalcroze sessions. Other researchers (Habron *et al.*, 2012:30; Juntunen, 2002a:428; Van der Merwe 2015:397) also found enjoyment and joyful experiences as emergent themes with their participants. Habron and Van der Merwe (2017:182) found that the theme of joy was very prominent in the writings of Jaques-Dalcroze himself. According to Juntunen (2004:75; 2016:152), Jaques-Dalcroze and master Dalcroze teachers wholeheartedly believed that joy is a very powerful stimulus for learning. This aspect of enjoyment that the participants experienced in my study can thus help the ensemble to learn better and faster when preparing for a performance.

In the article by Van der Merwe (2015:402) the students described that this joyful experience of connecting with each other had a therapeutic effect. In his article on Dalcroze Eurhythmics as music therapy Habron (2014:95) argues that music therapy and Dalcroze Eurhythmics have much in common. For Thram (2002:136) “bonding to the rhythmic flow, the pulse of the music,

and second, doing so with the concentration level required for the resultant freedom from self-consciousness to occur” has a therapeutic effect in the performance of music. All the aspects that Thram (2002:136) lists are aspects that the participants in my research experienced during the Dalcroze sessions; Mary specifically indicated that she experienced the Dalcroze sessions as therapeutic.

Although Mary was the only participant who explicitly mentioned the therapeutic effect of the Dalcroze sessions during the interviews, four of the other participants talked about aspects of well-being that they experienced during the sessions. Habron (2014:105) argues that Dalcroze Eurhythmics is a therapeutic or well-being programme and that the approach was always more than just an educational approach for Jaques-Dalcroze, but rather had the nurturing of well-being at its core. Juntunen (2016:151) agrees, saying: “Jaques-Dalcroze stresses that the body and the mind are inseparable and he wants to establish a balance between thinking and doing that in turn promotes freedom of imagination and thus general well-being.”

4.5. Theme 5: Informing pedagogy of Music educators and Dalcroze practitioners

Jaques-Dalcroze felt that aspects of well-being such as the self-assurance of students and feeling positive about themselves were important conditions for learning (Alperson, 1995:191). In the interviews with my participants all of them talked about different aspects that can inform learning and thus pedagogy.

Similar aspects regarding pedagogy also emerged as themes in the studies by Alperson (1995:190), Dutton (2015:175, 186), Habron *et al.* (2012:41) and Juntunen (2002a:427). The participants mostly thought that Dalcroze Eurhythmics is a very feasible pedagogical approach to use in preparing for performance. In Dutton’s (2015:199) study Hania stated that Dalcroze training should be included in mainstream education because “it provides a valuable artistic and kinaesthetic learning foundation that students would not otherwise experience.” In the study by Habron *et al.* (2012:30) the participants also recommended Dalcroze Eurhythmics as a valuable approach, but some of them mentioned that it might work better with undergraduate students and that it would work better if it is introduced from an early age, something that Benjamin also mentioned in my study. Other similar recommendations were made by my participants. They stated that the approach was feasible, but had more of an impact on players who played the Martinů work for the first time and one participant mentioned that this

preparation would work best for amateur ensembles.

Another pedagogical aspect that emerges in my study and in the literature is the core principle of Dalcroze Eurhythmics, namely that you should experience it yourself to understand the approach. This was an observation made in the study by Alperson (1995:4) as well and one of the themes (“from experience to analysis”) that emerged in Juntunen’s (2002a:427) study with the Dalcroze teachers. Juntunen and Westerlund (2001:211) confirm this by stating that Dalcroze Eurhythmics can be seen as an approach, rather than a method and has to be experienced. They also mentioned that Jaques-Dalcroze stated that personal experience was invaluable in understanding his approach.

Dalcroze Eurhythmics is also a student-centred approach (Alperson, 1995:190; Juntunen, 2004:86; Juntunen, 2016:152). The *Dalcroze identity* confirms this and adds that “the teacher guides and assists students in discovery and problem-solving” (Le Collège de l’institut Jaques-Dalcroze, 2009:6). This aspect emerged in the interviews with my participants as well, but although the focus in this approach should be on the students, the teacher’s role is still very important to facilitate this student-centred approach and my participants talked about how the facilitators’ approach was crucial in helping them to feel more comfortable. In Alperson’s (1995:190) study, the important role of the instructor in helping by providing encouragement for the students emerged. The students were encouraged because they were never made to feel that they were wrong. Nivbrant Wedin (2015:224) also mentions the importance of stressing that there is no ‘right’ or ‘wrong’ way in a Dalcroze Eurhythmics class and stresses that there are many ways of doing things (Nivbrant Wedin, 2015:225). In Dutton’s study (2015:177) this aspect of accepting everything and not making negative judgements emerged as being a positive dimension of Dalcroze Eurhythmics teaching.

According to Habron *et al* (2012:41), another aspect where the role of the teacher is important is being able to adapt exercises and improvisations on the spot to suit the ability levels of the students. If the teacher has problems in adapting, this can have a negative effect on the students. If the facilitator struggles to follow a student-centred approach and puts too much emphasis on right and wrong, this will impact on the lessons negatively as well and could lead to social and cognitive challenges.

4.6. Theme 6: Social and cognitive challenges

“Dalcroze Eurhythmics works with the whole human being and therefore has the potential to

be exposing” (Habron *et al.*, 2012:41). This is something that five of my participants experienced and discussed in their interviews. They especially talked about feeling self-conscious and exposed when they had to perform free and individual movements. In the study by Habron *et al.* (2012:28) the participants also mentioned that they felt “self-conscious and embarrassed with the physicality involved in the sessions”. For my participants the self-consciousness was often linked with free movement. According to Nivbrant Wedin (2015:227), a Dalcroze teacher should provide “freedom with frames”, which means that unclear or wide frames can generate frustration and in effect block progress (Nivbrant Wedin, 2015:228). Nivbrant Wedin (2015:228) mentioned that this is something to keep in mind especially with new Dalcroze students, which some of my participants were.

Juntunen (2016:161) wrote that learning through movement can be challenging for students who are self-conscious about moving to music and that is why she states that not everybody finds the movements in Dalcroze exercises useful or even meaningful. Nivbrant Wedin (2015:218) agrees with this in stating that “some people prefer logical explanations while others prefer an active hands-on, trial-and-error approach.” This argument emerged in my findings as well, since some participants mentioned that this way of preparation might not work for everyone. Benjamin in particular said that this approach didn’t really work for him. It is interesting to note that Benjamin was the oldest participant in my study and in the study by Habron *et al.* (2012:38) their oldest participant Kevin made a similar point. Habron *et al.* (2012:38) did note that even though there is no evidence against the use of Dalcroze Eurhythmics for older adults, it may be that some older adults find it less useful. In my opinion this may also be because they are maybe more set in their ways of practising and preparing, and might not be prepared to change their views at this stage.

One of the aspects that was challenging for Benjamin was that he separated dancing and music, and movement and playing instruments. This aspect also emerged in certain contexts in the interviews with Emma and Cathy, who said that they couldn’t apply all the physical activities when playing their instruments. Dutton (2015:203) claimed that the training of classically musicians “can prohibit the experience of embodied connection between music and movement”. Although these social and cognitive challenges can have a negative effect on the experience of the participants, some of the aspects mentioned under this theme can also have a very positive effect on pedagogy, as the challenges experienced by the participants can help Dalcroze teachers to understand their students’ experiences better and as a result help them to improve their teaching strategies.

4.7. Connecting all the super-ordinate themes with the experience of flow

According to Csikszentmihalyi *et al.* (2005:230):

Flow is a subjective state that people report when they are completely involved in something to the point of forgetting time, fatigue, and everything else but the activity itself. [...] Attention is fully invested in the task at hand and the person functions at his or her fullest capacity.

An ensemble will benefit if the people in the ensemble function at their fullest capacity during preparation. That is why it is important for me to link my findings with Csikszentmihalyi's description of an experience of flow. In Table 9 the conditions of flow as listed by Csikszentmihalyi (1997:133) are linked with the themes and quotes that emerged in my findings.

Table 9: Linking super-ordinate themes from my study with conditions of flow (Csikszentmihalyi, 1997:133)

Conditions of flow	Theme	Quote
"Goals are clear – One knows at every moment what one wants to do."	Theme 4. Enjoyment and well-being	<i>"The things where we have a goal, I enjoyed the most." (Peter)</i>
	Theme 3. Improved musicianship	<i>"So that gave us a unified goal, which helped a lot, because you struggle to agree on what the sound ideal of the ensemble should be, but with the ball exercise we reached unanimity easier." (Emma)</i>
"Feedback is immediate – One knows at every moment how well one is doing."	Theme 3. Improved musicianship	<i>"I could really hear that it helped the ensemble. Like in the 'Charleston' it was much neater, actually amazingly clearer and the rhythm in the 'Tango', the three against two, sounded better." (Emma)</i>
"Skills match challenge – The opportunities for action in the environment are in balance with the person's ability to act."	Theme 4. Enjoyment and well-being	<i>"The challenges don't seem impossible..., I never felt totally discouraged, which I think is great." (Judy)</i>
	Theme 1. Heightened awareness of music, time and space.	<i>"Let me explain it like this: if the challenge meets the ability, then time flies; if the challenge exceeds, the ability then time slows down. So where I struggled, it felt like everything was going in slow motion and then it wasn't a nice place for me to be in." (Emma)</i>
"Concentration is deep –	Theme 1. Heightened	<i>"...for that hour and a half that</i>

Attention is focused on the task at hand.”	awareness of music, time and space.	<i>we worked together...you were so focused on what was going on. There was no time or energy or whatever to think about what was going on outside the room beforehand.” (Anne)</i>
“Problems are forgotten – Irrelevant stimuli are excluded from consciousness.”	Theme 4. Enjoyment and well-being	<i>So you’re removed from your circumstances, that’s definitely because you have to focus so intently on your music [...] you can’t actually bring bad vibes or whatever into that session.” (Mary)</i>
“Control is possible – In principle success is in one’s hands.”	Theme 4. Enjoyment and well-being	<i>“To walk on the rhythm and to clap, but mostly to walk on the rhythm. It is fun, because it really feels like you are getting it into your body.” (Peter)</i>
“Self-consciousness disappears – One has a sense of transcending the limits of one’s ego.”	Theme 3. Improved musicianship	<i>“After a few Dalcroze sessions moving together, then you know the people and then you aren’t shy anymore.” (Peter)</i> <i>“In a more personal way, Dalcroze helped me with my self-confidence as a musician.” (Cathy)</i>
“The sense of time is altered – Usually it seems to pass much faster.”	Theme 4. Enjoyment and well-being Theme 1. Heightened awareness of music, time and space.	<i>“...it felt like five minutes. It was like oh is this now over, do we have to stop? In both sessions I can really say time flew by because I was having fun.” (Judy)</i> <i>“The time passed very quickly. I couldn’t believe that an hour had already passed when the session finished.” (Cathy)</i>
“The experience becomes autotelic – It is worth having for its own sake.”	Theme 4. Enjoyment and well-being	<i>“If I was having a bad day...it takes you a little bit out of your situation and it removes you from your own reality, [...] You are forced to leave whatever negative or positive or what issues you have concerning your good or bad day, and you are focused on listening to the music and to react to that and that is I think very good therapy for getting your mind clean.” (Mary)</i>

From Table 9 it is clear that Dalcroze Eurhythmics can lead to the conditions of flow. This theory of flow is introduced after the analysis has been completed as is the case in IPA research. All the conditions of flow were experienced and mentioned in the interviews and matched in

my findings. Thus these Dalcroze sessions created an experience of flow for some of the participants during certain stages in the sessions. I do not however imply that all the participants experienced flow during the all the Dalcroze sessions.

Csikszentmihalyi (1997:137) mentions that “people experience their own self as being stronger and more vital” after an experience of flow, which will boost the self-confidence of an ensemble. According to Nakamura and Csikszentmihalyi (2002:244), this “flow state is intrinsically rewarding”. It causes a person to want to replicate the experience and will lead to personal growth in skills over time. The growth of skills will also be rewarding in especially a more amateur or new ensemble.

Nakamura and Csikszentmihalyi (2002:259) mentioned that in the research on flow experience, the focus was mostly on the individual, and consequently the concept of “shared flow” still has a lot of room for expansion. In an ensemble, performers are working towards a unified goal and working together towards that goal. In that sense, the concept of “shared flow” can be linked to successful ensemble playing and thus to my findings. I contend that the ensemble will have experienced a state of “shared flow” during the Dalcroze sessions and thus will have experienced all the benefits of this state of flow.

Connecting Dalcroze Eurhythmics pedagogy with flow experience is a topic that is very current and timely and it was recently under discussion at the 2016 National conference of the Dalcroze society of America where the topic of the conference was “Flow in performance: theories/practices”. According to my knowledge this study might be one of the first studies to link the experiences of Dalcroze participants to the theory of flow. In one other article by Custodero (2005) flow experiences of young children are examined in music learning environments, where Dalcroze classes are also included as a music learning environment among others. Custodero (2005:188) however uses an observational method to look for flow indicators in young children and followed the method of Grounded theory (Custodero, 2005:189).

4.8. Implications for practice

Using Dalcroze Eurhythmics as means of ensemble preparation is definitely a feasible method, as the findings have indicated. It can help an ensemble to become more aware of all the different parts and thus address the problem of attentional resource allocation (Keller, 2001:20) in ensemble performances. This is a difficult skill required in ensemble playing and giving

attention to this aspect before starting to play together can save time when the rehearsal process starts.

Seeing that the Dalcroze sessions helped the ensemble on different levels and led to overall heightened awareness, the improvement of relationships and the improvement of musicianship, it is a noteworthy approach to add to ensemble preparation. The Dalcroze sessions were also enjoyable, which can contribute to the general well-being of an ensemble and its members. Participants that were new to Dalcroze talked more about their self-consciousness and this is something an instructor should keep in mind when working with a new ensemble or members that are new to Dalcroze. This means that an ensemble can benefit on a musical and personal level from this approach.

All the aspects mentioned above can enhance and inform teaching strategies. Participants that were new to Dalcroze Eurhythmics talked more about their self-consciousness and this is something an instructor should keep in mind when working with a new ensemble. This study could also be important for those teaching solo performers or ensembles. The findings can inform the teachers' own pedagogy in teaching ensemble playing or ensemble courses. This could also lead to the inclusion of the Dalcroze approach in ensemble courses at university level.

5. Conclusion

The research problem for this study was performer-orientated and had four parts, namely:

1. The experiences of performers are not heard enough in music research (Holmes and Holmes, 2012:72);
2. A real-life problem for me regarding listening while playing in an ensemble;
3. Limited time for performers to learn new music and perform it; and
4. Limited research available on the experiences of performers who use Dalcroze Eurhythmics to prepare for performance.

In this study all the aspects of the problem were addressed. The first part of the problem was about the expressions of the experiences of performers that are not heard enough in music research. As this study was focused on ensemble playing, it addressed this issue as I discussed the experiences of these ensemble performers. This study also contributed in another way as I,

the pianist in the ensemble, was actively participating in my own study and describing my own experiences. This is a form of creative qualitative research and supplements this field of study as a new possible approach for other performers to use in research. I found that this method of creative qualitative research really gave me a unique view on the findings, as I was actively involved in the whole process and experienced the same things that the other participants experienced. Writing my own reflections described my experiences and therefore the material was subjective. However, when analysing my own reflections I remained objective and analysed them in exactly the same way as all the other interviews.

The second part of the problem was a real-life problem for me regarding listening while playing in an ensemble. This has to do with Keller's (2001:20) theory of attentional resource allocation. When focusing on my own part, I struggle to listen to the other instruments, and when I listen to the other instruments, I struggle to play my own part precisely. The Dalcroze sessions addressed this aspect for me. They made me aware of the other parts and of the relationship between my part and the other parts before we started rehearsing together. This definitely improved my listening skills when we started playing together. The same results regarding this problem also emerged in the interviews with the other participants.

This aspect of improved awareness of the other parts and improved listening also addresses the third aspect of the research problem regarding limited time for performers to learn new music and perform it. Becoming more aware of the interaction between the different parts, before starting to rehearse together, can save time during rehearsals. Another aspect that could save time is the fact that the sessions helped the ensemble to get to know each other more quickly, which in turn could make rehearsing more effective. As the participants experienced a state of flow during the sessions, this can help them to function at full capacity (Csikszentmihalyi *et al.*, 2005:230), which can also save time in rehearsals.

Recommendations for possible future research would be to look into the aspect of "shared flow" that ensembles may experience when performing and rehearsing together. The experience of flow can also be studied in other Dalcroze Eurhythmic settings. Some other recommendations would be to conduct this type of study again but with a more homogenous ensemble where everybody in the ensemble is amateur musicians or professional musicians.

Lastly this article adds to the field of research on the experiences of performers who use Dalcroze Eurhythmics to prepare for performance and thus addresses the last aspect of the research problem by making a contribution to this largely neglected field of research.

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Addendum A

Dalcroze activities during different sessions

Session 1 (60 minutes) – Instructor 1	
Activity 1a	Walk in any direction (without any music). Imagine that there is an eye on your chest. Imagine that you are opening the eye and looking at the people around you. Close the eye again and go back into your own bubble.
Activity 1b	While still walking in the room, try to find the same rhythm between everybody (without music). If everyone is walking on the same rhythm anybody can stop at any given moment and then everybody has to stop. Then anybody can start again at a new speed and everybody has to start again and follow this new speed.
Activity 2	Walk on the pulse of the music being played. The instructor stops the walking and instructs everyone to put the pulse in their shoulders. Afterwards everybody walks on the pulse again and the instructor stops the walking again and then everyone puts the pulse in their heads. This pattern continues with putting the pulse in the hips, knees and feet every time that the instructor stops the walking. The last time everyone can decide for themselves in which body part they want to put the beat when the instructor stops the walking.
Activity 3	Everybody forms a circle and claps on the pulse of the music being played. Then everybody just claps on one beat and the pulse is moving from person to person in the circle. Anybody can change the direction of the pulse at any time, but you have to make sure that you indicate the change of direction very clearly through eye contact and your body language. Then you can hand over the pulse to anyone in the group, but again you have to make sure that you indicated clearly, through eye contact and body language to who you are passing the pulse.
Activity 4	The instructor plays the complete “Charleston” and everyone can do any free movements on the “Charleston”
Activity 5	Sit on the ground and close your eyes. Listen to the opening melody and try to portray the musical line with your hands. Now you just listen to the cello part and portray the melodic line of the cello with your hands.
Activity 6a	Portray the opening of the “Charleston” through free movement and then portray the cello part with free movement and then the bassoon part with free movement.
Activity 6b	Stand in pairs of two. One person portrays the cello part and the other person portrays the bassoon part. Change partners and do the same exercise again with the new partner.
Activity 7	Portray the emotion of this introduction with the cello and bassoon trough

	free movement.
Session 2 (90 minutes) – Instructor 2	
Activity 1	The instructor plays one voice, two voices or in full chords on the piano. When you hear one voice, you walk alone, when you hear two voices you find a partner and walk in pairs. When you hear full chords on the piano everybody forms a train and walk together in a line following the person in front.
Activity 2a	Everybody invent their own interesting and characteristic walk, with your own rhythm in mind (without music).
Activity 2b	Continue with your characteristic walk and vocalise your specific walk, through any sounds that will suit your specific walk.
Activity 2c	At a specific signal from the instructor you start walking next to somebody and maintain your own characteristic walk and sound.
Activity 2d	At another signal from the instructor, you and your partner will start morphing your walk and sound into a single uniform sound and walk. At another signal from the instructor the pairs of two will merge and form a quartet and morph into a single uniform sound and walk.
Activity 2e	The instructor will give another signal and then the quartets will stop the sound but continue with the walk in silence, maintaining the rhythm. At another signal you will stand still and internalise the walk and the sound. If the instructor gives another signal you will start walking again. At another signal you would start adding the sound again.
Activity 3a	Everybody gets a scarf. The instructor will play recorded music. You can experiment with different methods of traveling with the scarf. The scarf should stay on your body, arm, back etc. through the speed that you are travelling with it. Keep close contact between your body and the scarf. Think about flying with the scarf. You can travel in any direction and through the whole room with the scarf, but be spatially aware of everybody.
Activity 3b	The instructor plays the same recorded music as with the scarf. There are one ball among the six members. Try to travel in the same way as you did with the scarf and pass the ball seamlessly from person to person while traveling in the room. Think of the ball as the melodic line.
Activity 3c	The instructor plays another piece of recorded music. You travel through the room again, passing the ball around from person to person, but this you can decide where would be a suitable place in the music to pass the ball to a new person.
Activity 4a	The instructor hands out a piece of paper and a marker for every person in the ensemble. See the piece of paper as the floor of the room or a stage. The instructor divided the “Tango” of Martinů into 5 smaller sections. Listen to the small sections of the “Tango” and draw the way in which you see the floor plan/stage plan during that section of the music. Who are the

Activity 4b	<p>personalities or characters (instruments) on stage? Where are they on stage in relation to the audience and to each other? What is foreground and what is background? Who is interacting with whom? Instructor plays the first section twice and you draw the stage plan as you see it.</p> <p>Everybody discusses how they see the floor plan and then we implement this as a “stage production” of the opening section of the “Tango”. Everybody portray their own instrument.</p>
Activity 4c	<p>Activity 4a and 4b is done with the second section of the “Tango” afterwards.</p> <p>After this we just continued choreographing the “Tango” section by section on the floor and we didn’t draw it anymore. In the end we performed the complete choreography of the “Tango” and everybody portrayed the role of their own instrument.</p>
First round of interviews are conducted	
Session 3 (120 minutes) – Instructor 2	
Introduction	<p>Talk about the story behind the “Tango” by Martinů</p> <p>Also did some general warming up exercises on recorded music</p>
Activity 1	<p>Everybody gets a white mask to put on. The instructor plays a medley of different styles of recorded music. Everyone portrays the character of the music through movement while wearing the mask. The mask provides a form of anonymity.</p>
Activity 2	<p>Instructor plays the complete “Tango” and everyone does free movement on the “Tango”. Try to think about the story that was discussed regarding the “Tango” in the Introduction to the session.</p>
Activity 3	<p>The instructor starts a story and stops at a point and the next person goes on with the story. Everyone gets a chance to add a part to the story where the previous person stops.</p>
Activity 4	<p>Move to our instruments and play through the “Tango” once.</p>
Activity 5	<p>Step what the instructor plays and the instructor will call out some further instructions. The first instruction is just to walk on the pulse of the music being played on the piano by the instructor. The next instruction is to walk twice as fast as the pulse and after that go back to the original pulse. Now goes twice as slow as the pulse and then go back to the original pulse. The next instruction is to go three times as fast as the pulse and then back to the original pulse. The instructor then varied walking twice as fast as the pulse and walking three times as fast as the pulse. Shifting constantly between those two rhythms.</p>
Activity 6a	<p>Stand in the circle. Walk three pulses in the feet in the following way: Right foot step to the left, then left foot step on the spot and then right foot give a step in the middle next to the left foot. This is three pulses. Repeat this patter to the other side, now starting with the left foot stepping over the right foot, for the next three pulses. While doing this clap and snap two even pulses in the fingers. Clap on the first beat and snap between the second and third beat in the feet.</p>

Activity 6b	Continue with this pattern in the feet and hands of three against two. Now take the clap on the first beat in the hands away and only do the snap between beat two and three. Then start vocalising the two beats instead of clapping and snapping on them.
Activity 6c	Switch this pattern around and now walk the two beats in the feet and clap the three beats in the hands. Practice this.
Activity 6d	Switch between the two patterns from activity 6a and 6c. Do four repetitions of the three in the feet and two in the hands and then change to four repetitions of two in the feet and three in the hands. To break this activity down further just do the four repetitions of the three pulses in the feet and then four repetitions of the three pulses in the hands. Repeat this. Now do the same with the two pulses and after that try to do everything together again in repetitions of four. Look at each other while doing this and make sure that you are together as a group. Make sure to make eye contact with everyone in the ensemble.
Activity 6e	The instructor plays either the three pulse pattern or the two pulse pattern on the piano and everybody walks on the pattern that is played in the piano. After this everyone has to walk on the opposite pattern from the one played by the instructor on the piano.
Activity 7a	Everyone picks up their instruments again. The instructor performs the three against two pattern and you decide to perform the three pulse pattern or the two pulse pattern on your instrument. Just use the notes DEGA from the pentatonic scale.
Activity 7b	Listen to each other. Try to hear which instruments are playing which patterns. Follow the tempo indicated by the movements of the instructor (it can change). Close your eyes and listen to each other and make sure that you are together.
Activity 7c	Take notes from the “Tango” that is either in triplets or in the two pulse pattern. Everyone decides whether they want to play the two note pattern or the three note pattern. When the instructor gives a signal you have to change to the other pattern.
Activity 7d	The three note and two note patterns are now played a bit faster. If the instructor points at an instrument, only that instrument should play the pattern that he/she was playing and everybody else is silent. After this everybody falls in again with the pattern they were playing. The instructor can sometimes point to two people and then those two should continue playing their pattern and everybody else should be silent.
Session 4 (90 minutes) – Instructor 2	
Activity 1a	As an ensemble we have to decide how we want to interpret the two opening chords of the “Tango”. Everybody receives a ball and you can decide yourself how you feel the two opening chords. Each person will

Activity 1b	<p>portray their own version of these opening chords through bouncing and catching the ball or any other movement with the ball. Each person shows their interpretation to the rest of the ensemble and then everybody else copy that person's interpretation. Also add vocalisation to your own version.</p> <p>Everyone pick up their instruments. The instructor performs the different versions with the ball and the ensemble plays these different versions. We have to be together and follow the actions that the instructor performs with the ball. In the end the ensemble decide whose version they liked the most and practice that version.</p>
Activity 2	<p>Play through "Tango" again and work in detail on the playing of the "Tango" and the different parts. This is done while playing the piece on the instruments. The instructor focus a lot on the people that do not know the work very well and focus on helping them get their rhythms and notes correct. The cello has a big solo in the beginning of the "Tango". The pianist goes and taps the piano rhythm on the back of the cellist. This helps the cellist to feel the pulse and rhythm of the piano better and to play this solo rhythmically more correct.</p>
Activity 3	<p>Talk about how the ensemble see and feel the characteristics of the different instruments in this "Tango".</p>
Session 3 (100 minutes) – Instructor 2	
Activity 1	<p>Play through the "Charleston"</p>
Activity 2a	<p>Divide in two groups of three people. Stand opposite each other in the room in two rows of three people each. The instructor plays a recorded track of "take five". We are going to walk towards each other, but you can only walk on the pulses that the instructor calls out. Make a definite and precise movement on the pulse that you should walk on and freeze on the pulses that you shouldn't walk on. It should be a very dry and definite movement that you make when walking on the called out pulse.</p>
Activity 2b	<p>Stand in a circle facing each other. Swing your one arm in five pulses. Pulse one is when the arms reaches the lowest point. Vocalise the pattern instead of counting. Put a sound on the upbeat and keep the downbeat silent, but still continue swinging the arms on the five pulses.</p>
Activity 2c	<p>Start by repeating activity 2a. In the end the instructor calls out more than one pulse that you should step on.</p>
Activity 3a	<p>Stand in pairs of two. You and your partner decide on eight quick movements. Put these movements in a specific order from one to eight and practice this sequence. The instructor plays 8 pulses on the piano and calls out one number from one to eight. You do you whole pattern of eight movements pianissimo and quietly, but the movement on the number that the instructor called out is fortissimo and big. You can even add a vocalisation.</p>
Activity 3b	<p>We just start by doing the whole sequence of eight movements. Then you put accents on movement 4 and 7. After that you put accents on movement</p>

<p>Activity 3c</p> <p>Activity 3d</p>	<p>2, 4 and 7.</p> <p>Do the following eight bar pattern with these eight movements. 1 bar consists of one repetition of these eight movements. Put accents on the following pulses in each bar.</p> <p>Bar 1 – Pulse 4 and 7</p> <p>Bar 2 – No accents</p> <p>Bar 3 – 2, 4 and 7</p> <p>Bar 4 – No accents</p> <p>Bar 5 – 7</p> <p>Bar 6 – 5</p> <p>Bar 7 – 1, 4 and 7</p> <p>Bar 8 – 2 and 5</p> <p>Practice this whole pattern with the movements.</p> <p>Stand opposite your partner in the room. You are going to walk towards each other using the eight bar pattern described in activity 3c. You can only step on the given pulses in each bar. Everybody yells out the numbers on which they are allowed to step in this eight bar pattern.</p>
<p>Activity 4a</p> <p>Activity 4b</p>	<p>Pick up the instruments again. Every instrument chooses one note or a chord to play the accented notes in the eight bar pattern described in activity 3c. You only play on the pulses given.</p> <p>Play the section in the “Charleston” from where this particular accent pattern originates at half the tempo. Really focus on the places in which you should put the accents. Repeat this section a bit faster and lighter.</p>
<p>Follow-up interviews are conducted</p>	

Addendum B

Questions for first semi-structured interview

Generic questions (Same for both sessions)

1. Tell me about your movement experience prior to these Dalcroze sessions.
2. What did you expect before the first session?
3. What were your experiences of learning through movement?
4. How did the Dalcroze sessions up to date influence your preparation for the performance?
5. How feasible might this method be for ensemble's preparing for performance according to you?
6. Some people would say that Dalcroze is a waste of time and money. What would you tell them?
7. What are the main differences between moving to music alone or with other people?
8. Imagine you are having a bad day physically and describe how it would feel in a Dalcroze session.
9. How do you think the world would be different if there was no Dalcroze?
10. Could you tell me about the ways Dalcroze affects your life?
11. What do you think other people think when you do Dalcroze?

Specific questions (separate sessions)

12. Tell me about a memory that stands out for you from the Dalcroze sessions (Separate two sessions)
13. Tell me about your overall experience of the Dalcroze sessions? (Separate two sessions)
14. How do you feel about the interaction between the ensemble members during these Dalcroze sessions? (Separate two sessions)
15. To what extent did the sessions impact on your musical understanding of the piece? (Separate two sessions)
16. What did you hear, see, taste, smell or sense when you moved in the Dalcroze sessions? (Separate two sessions)
17. How did it feel moving in the space and using the whole space of the room during the Dalcroze sessions? (Separate two sessions)
18. How did you experience the passing of time in the different Dalcroze sessions? (Did it pass quickly or take long) (Separate two sessions)

Questions for second semi-structured interview

1. What were your experiences of learning through movement?
2. Tell me about a memory that stands out for you from the latest Dalcroze workshop.
3. Tell me about your overall experience of the latest Dalcroze workshop?
4. How did the Dalcroze workshop influence your preparation for the performance of this piece?
5. Did you experience any aspect of the Dalcroze workshop as helpful in your preparation of the “Charleston” and “Tango” of the Martinů? Explain in detail which aspect?
6. What was your experience when playing your instrument after moving to the music or moving to certain aspects of the music?
7. To what extent did the workshop impact on your musical understanding of the “Charleston” and “Tango” of the Martinů?
8. How did you experience the interaction between the ensemble members during the Dalcroze workshop?
9. What were the main differences for you between moving to music alone or with other people in the Dalcroze workshop?
10. What did you hear, see, taste, smell or sense when you moved in the Dalcroze workshop?
11. How feasible might this method be for ensemble’s preparing for performance according to you?
12. How did it feel moving in the space and using the whole space of the room during the Dalcroze workshop?
13. How did you experience the passing of time in the different sessions of the Dalcroze workshop? (Did it pass quickly or take long) (Separate the different sessions)

Addendum C

Code list for participants and cross-case analysis

Code list for Anne

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
Edited by: Super
Date/Time: 2017-10-31 23:55:58

AWARENESS

Awareness_enhance focus_working in pairs
Awareness_focus intensively
Awareness_fresh perspective
Awareness_listening
Awareness_holistic_physical and emotional
Awareness_interaction between instruments
Awareness_space
Background Anne
Background Anne - Martinu

BONDING

Bonding_first session was a good ice breaker
Bonding_got to know each other better
Bonding_group dynamics
Bonding_quickly

ENJOYMENT

Enjoyment_exercise with equipment
Enjoyment_group work more
Enjoyment_increased with sessions
Enjoyment_interaction between ensemble members
Enjoyment_moving on the music
Enjoyment_time flies_actively involved
Enjoyment_time flies_diverse activities

INFLUENCE ON PREPARATION

Influence on preparation_could hear difference after movement
Influence on preparation_feasible method
Influence on preparation_got holistic picture of "Tango"
Influence on preparation_more for first time players

SELF-CONSCIOUSNESS

Self-consciousness_didn't enjoy initially
Self-consciousness_exposed when moving alone
Self-consciousness_later less self-conscious
Self-consciousness_new to Dalcroze

SUGGESTION

Suggestion_Added value if everybody on same level
Suggestion_give more information
Suggestion_Introduction session for new people
Suggestions_Missed the instruments in previous sessions

Code list for Judy

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
Edited by: Super
Date/Time: 2017-11-01 00:00:20

AWARENESS

Awareness_holistic

Awareness_intense focus

Awareness_interesting usage of space

Awareness_many different ways to practice

Awareness_own role in ensemble

Awareness_understand music better

Background Judy

Background Judy - Martinu

IMPROVEMENT

Improvement_internalising music

Improvement_listening_became aware of entrances

Improvement_listening_deeper level

Improvement_listening_more analytically

Improvement_listening_who to listen for

Improvement_movement vocabulary (groupwork)

Improvement_musicianship & educator

Improvement_playing_movement

Improvement_sound production_movement

INTERACTION

Interaction_between instruments

Interaction_choreography as a group

Interaction_connect_bonding quickly/on deep level

Interaction_connect_bring people together

Interaction_connect_without talking/intuitive

Interaction_get different views on interpretation

Interaction_help each other

Interaction_positive to move in different combinations

Interaction_respects partner in movements

POSITIVE EXPERIENCE

Positive experience_activities with different materials

Positive experience_challenging_not discouraging

Positive experience_experienced joy moving freely

Positive experience_fun way to experience music

Positive experience_group work

Positive experience_improved mood

Positive experience_moving and then playing

Positive experience_time flies

Suggestion_another session

Suggestion_do choreography on both pieces

Suggestion_more time

Suggestion_work with instruments sooner

Code list for Emma

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
Edited by: Super
Date/Time: 2017-10-31 23:59:33

AWARENESS

Awareness_space_absent in instrument sessions
Awareness_space_became aware of others when running
Awareness_space_moved in the middle closer to each other in first session
Awareness_space_used whole room in second session
Awareness_time_felt very long
Awareness_time_first session felt very short
Awareness_time_passed faster when session was easier
Awareness_time_passed quickly
Awareness_time_second session felt very long
Awareness_time_session without movement felt longest
Background Emma

CHALLENGE

Challenge_felt confused when we had to draw
Challenge_motivated me to work harder
Challenge_struggled to integrate playing and moving
Challenge_to feel music instinctively after analysing
Challenge_will not work for everybody

IMPROVEMENT

Improvement_clarity in ensemble
Improvement_ensemble interpretation and playing
Improvement_heard other parts differently
Improvement_own role in ensemble
Improvement_technique and musicianship
Improvement_visual movement stimuli improved sound and playing

INTERPERSONAL RELATIONSHIPS

Interpersonal relationships_can trust each other
Interpersonal relationships_conflict resolution through Dalcroze
Interpersonal relationships_enjoy interaction and group work the most
Interpersonal relationships_get to know each other quickly
Interpersonal relationships_interaction between ensemble members

PEDAGOGY

Pedagogy_best way to learn through movement
Pedagogy_interaction changed
Pedagogy_power role of educator effects own experience (Teacher centred vs. Learner centred)
Pedagogy_prefer visual stimuli
Pedagogy_self-conscious if focus on individual and correctness
Pedagogy_you must experience Dalcroze to understand it
Suggestion_more uniformity in level of ensemble will influence experience

WELL-BEING

Well-being_disrupted
Well-being_distractions inhibited flow
Well-being_Freedom
Well-being_gives energy and inspires me

Code list for Peter

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
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AWARENESS

Awareness_body when playing cello

Awareness_dynamics

Awareness_fresh perspective on music

Awareness_rhythm and tempo

Awareness_role of different instruments

Awareness_space_used whole room

Awareness_time_felt long

Background Peter

BENEFIT

Benefit_amateur ensemble more

Benefit_Europe more than South-Africa

Benefit_knowing how to practice

Benefit_musical understanding

Benefit_playing more relaxed and better

Benefit_progression for beginners

FRUSTRATION

Frustration_confusion_too abstract

Frustration_moving freely

Frustration_not knowing goal

FUN

Fun_combining movement and playing instruments

Fun_get rhythm into body

Fun_increase when there is goal

Fun_lift your mood

Fun_moving together

Fun_when it felt like game

GROUP DYNAMICS

Group dynamics_enjoy different interactions

Group dynamics_felt comfortable

Group dynamics_get to know each other quicker

Group dynamics_help overcome shyness

Suggestion_experiment with two groups

Suggestion_more sessions consecutively

Code list for Mary

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
Edited by: Super
Date/Time: 2017-11-01 00:01:11

AWARENESS

Awareness_focus on music_therapeutic
Awareness_general phrasing and characters
Awareness_movement in music
Awareness_other instruments
Awareness_own part in relation to others
Awareness_sharpens listening
Awareness_space_bigger when choreographing as group
Awareness_space_smaller when portraying individual instruments
Awareness_time_longer when demanding
Awareness_time_passed quickly with group work

Background Mary

COMMUNICATION

Communication_bonding quickly ensemble
Communication_challenge in ensemble playing
Communication_conflict resolution and commitment
Communication_Dalcroze supports it
Communication_different reactions from different people
Communication_good ice breaker for ensembles
Communication_on musical level

PEDAGOGY

Pedagogy_feasible approach
Pedagogy_focused individual work more tiring
Pedagogy_instructors made us comfortable
Pedagogy_must experience it before judging
Suggestion_switch works in the two sessions

UNCOMFORTABLE

Uncomfortable_body issues
Uncomfortable_less as sessions progressed
Uncomfortable_less in group work

Code list for Benjamin

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
Edited by: Super
Date/Time: 2017-10-31 23:57:44

Background Benjamin

Background Benjamin_Martinu

BENEFIT

Benefit_interacting with people in ensemble

Benefit_none didn't learn anything

Benefit_none doubts value of approach

Benefit_none physically sore afterwards

Benefit_teamwork

Benefit_togetherness in ensembe

SEPARATES MUSIC AND MOVEMENT

Separates_dancing and music

Separates_playing instruments and movement

STRUGGLE

Struggle_not to bump into people

Struggle_proper breathing after movement

Struggle_reacting correctly

Struggle_to pay attention to rest of the ensemble

Suggestion_warm up properly

Code list for Cathy

Code-Filter: Current quotations

HU: Exploring lived experience of ensemble performers with Dalcroze Eurhythmics
File: [C:\Users\NWUUser\...\Exploring lived experience of ensemble performers with Dalcroze Eurhythmics.hpr7]
Edited by: Super
Date/Time: 2017-10-31 23:58:35

AWARENESS

Awareness_accents

Awareness_interaction between different parts

Awareness_moods of other ensemble members

Awareness_space_less when playing instruments

Awareness_space_smaller with group activities in circle

Awareness_time_passed quickly

Awareness_usage of space_scarf activity

Awareness_visual stimuli distracts listening

Background Cathy

Background_Cathy_excited about this new way of preparation

Background_Cathy_immensely even though reserved

BENEFIT

Benefit_cross rhythms and togetherness in ensemble playing

Benefit_get to know and understand the role of different instruments

Benefit_helps with relaxation

Benefit_musical understanding of piece

Benefit_piano touch

Benefit_self-confidence as musician

CONNECTION

Connection_broke tension

Connection_build relationships and trust

Connection_more inspired when moving with others

ENJOYMENT

Enjoyment_gives energy

Enjoyment_increases with familiar activities

Enjoyment_rhythm activities

FRUSTRATION

Frustration_couldn't apply all the activities in playing

Frustration_distractions

Frustration_not everybody knew their notes

Frustration_self-conscious with free movement

PEDAGOGY

Pedagogy_fun way to learn

Pedagogy_kinaesthetic learning important

Pedagogy_more comfortable in group

Pedagogy_people watching causes insecurity

Pedagogy_personal preference important

Pedagogy_saves time in rehearsals

Pedagogy_valuable approach

Code list for cross-case analysis

Code-Filter: All

HU: STAGE II Exploring lived experience of ensemble players with Dalcroze
File: [C:\Users\NWUUser\Desktop\STAGE II Exploring lived experience of ensemble players with Dalcroze.hpr7]
Edited by: Super
Date/Time: 2017-10-31 23:53:32

Background Anne

Background Anne - Martinu

Background Benjamin

Background Benjamin_Martinu

Background Cathy

Background Emma

Background Judy

Background Judy - Martinu

Background Mary

Background Peter

Background_Cathy_excited about this new way of preparation

Background_Cathy_immensely even though reserved

BENEFICIAL FOR RELATIONSHIPS IN ENSEMBLE

Beneficial for relationships in ensemble_bonding_first session was a good ice breaker

Beneficial for relationships in ensemble_bonding_got to know each other better

Beneficial for relationships in ensemble_bonding_group dynamics

Beneficial for relationships in ensemble_bonding_quickly

Beneficial for relationships in ensemble_communication_bonding quickly ensemble

Beneficial for relationships in ensemble_communication_conflict resolution and commitment

Beneficial for relationships in ensemble_communication_Dalcroze supports it

Beneficial for relationships in ensemble_communication_different reactions from different people

Beneficial for relationships in ensemble_communication_good ice breaker for ensembles

Beneficial for relationships in ensemble_communication_on musical level

Beneficial for relationships in ensemble_connection_broke tension

Beneficial for relationships in ensemble_connection_build relationships and trust

Beneficial for relationships in ensemble_connection_more inspired when moving with others

Beneficial for relationships in ensemble_group dynamics_enjoy different interactions

Beneficial for relationships in ensemble_group dynamics_felt comfortable

Beneficial for relationships in ensemble_group dynamics_get to know each other quicker

Beneficial for relationships in ensemble_interaction_choreography as a group

Beneficial for relationships in ensemble_interaction_connect_bonding quickly/on deep level

Beneficial for relationships in ensemble_interaction_connect_bring people together

Beneficial for relationships in ensemble_interaction_connect_without talking/intuitive

Beneficial for relationships in ensemble_interaction_get different views on interpretation

Beneficial for relationships in ensemble_interaction_help each other

Beneficial for relationships in ensemble_interaction_positive to move in different combinations

Beneficial for relationships in ensemble_interaction_respects partner in movements

Beneficial for relationships in ensemble_interpersonal relationships_can trust each other

Beneficial for relationships in ensemble_interpersonal relationships_conflict resolution through Dalcroze

Beneficial for relationships in ensemble_interpersonal relationships_get to know each other quickly

Beneficial for relationships in ensemble_interpersonal relationships_interaction between ensemble members

Beneficial for relationships in ensemble_teamwork

ENJOYMENT AND WELL-BEING

Enjoyment and well-being_enjoy interaction and group work the most

Enjoyment and well-being_enjoyed interacting with people in ensemble

Enjoyment and well-being_exercise with equipment

Enjoyment and well-being_focus on music_therapeutic
 Enjoyment and well-being_freedom
 Enjoyment and well-being_fun_combining movement and playing instruments
 Enjoyment and well-being_fun_get rhythm into body
 Enjoyment and well-being_fun_lift your mood
 Enjoyment and well-being_fun_moving together
 Enjoyment and well-being_fun_when it felt like game
 Enjoyment and well-being_gives energy and inspires me
 Enjoyment and well-being_group work more
 Enjoyment and well-being_increased with sessions
 Enjoyment and well-being_interaction between ensemble members
 Enjoyment and well-being_moving on the music
 Enjoyment and well-being_positive experience_activities with different materials
 Enjoyment and well-being_positive experience_experienced joy moving freely
 Enjoyment and well-being_positive experience_fun way to experience music
 Enjoyment and well-being_positive experience_group work
 Enjoyment and well-being_positive experience_improved mood
 Enjoyment and well-being_positive experience_moving and then playing
 Enjoyment and well-being_positive experience_time flies
 Enjoyment and well-being_time flies_actively involved
 Enjoyment and well-being_time flies_diverse activities
 Enjoyment and well-being_gives energy
 Enjoyment and well-being_helps with relaxation
 Enjoyment and well-being_increases with familiar activities
 Enjoyment and well-being_rhythm activities
HEIGHTENED AWARENESS OF MUSIC, TIME AND SPACE
 Heightened awareness of music, time and space_accents
 Heightened awareness of music, time and space_became aware of each other
 Heightened awareness of music, time and space_body when playing cello
 Heightened awareness of music, time and space_dynamics
 Heightened awareness of music, time and space_enhance focus_working in pairs
 Heightened awareness of music, time and space_focus intensively
 Heightened awareness of music, time and space_fresh perspective
 Heightened awareness of music, time and space_fresh perspective on music
 Heightened awareness of music, time and space_general phrasing and characters
 Heightened awareness of music, time and space_get to know and understand the role of different instruments
 Heightened awareness of music, time and space_heard other parts differently
 Heightened awareness of music, time and space_holistic
 Heightened awareness of music, time and space_holistic_physical and emotional
 Heightened awareness of music, time and space_intense focus
 Heightened awareness of music, time and space_interaction between different instruments
 Heightened awareness of music, time and space_interaction between different parts
 Heightened awareness of music, time and space_interaction between instruments
 Heightened awareness of music, time and space_interesting usage of space
 Heightened awareness of music, time and space_many different ways to practice
 Heightened awareness of music, time and space_moods of other ensemble members
 Heightened awareness of music, time and space_movement in music
 Heightened awareness of music, time and space_other instruments
 Heightened awareness of music, time and space_own part in relation to others
 Heightened awareness of music, time and space_own role in ensemble
 Heightened awareness of music, time and space_own specific role in ensemble
 Heightened awareness of music, time and space_rhythm and tempo
 Heightened awareness of music, time and space_role of different instruments
 Heightened awareness of music, time and space_space
 Heightened awareness of music, time and space_space_absent in instrument sessions
 Heightened awareness of music, time and space_space_became aware of others when running
 Heightened awareness of music, time and space_space_bigger when choreographing as group

Heightened awareness of music, time and space_space_less when playing instruments
Heightened awareness of music, time and space_space_moved in the middle closer to each other in first session
Heightened awareness of music, time and space_space_smaller when portraying individual instruments
Heightened awareness of music, time and space_space_smaller with group activities in circle
Heightened awareness of music, time and space_space_used whole room
Heightened awareness of music, time and space_space_used whole room in second session
Heightened awareness of music, time and space_time_felt long
Heightened awareness of music, time and space_time_felt very long
Heightened awareness of music, time and space_time_first session felt very short
Heightened awareness of music, time and space_time_longer when demanding
Heightened awareness of music, time and space_time_passed faster when session was easier
Heightened awareness of music, time and space_time_passed quickly
Heightened awareness of music, time and space_time_passed quickly with group work
Heightened awareness of music, time and space_time_passed very quickly
Heightened awareness of music, time and space_time_second session felt very long
Heightened awareness of music, time and space_time_session without movement felt longest
Heightened awareness of music, time and space_understand music better
Heightened awareness of music, time and space_usage of space_scarf activity
Heightened awareness of music, time and space_visual stimuli distracts listening

IMPROVED MUSICIANSHIP

Improved musicianship_benefit_cross rhythms and togetherness in ensemble playing
Improved musicianship_benefit_Europe more than South-Africa
Improved musicianship_benefit_knowing how to practice
Improved musicianship_benefit_musical understanding
Improved musicianship_benefit_musical understanding of piece
Improved musicianship_benefit_piano touch
Improved musicianship_benefit_playing more relaxed and better
Improved musicianship_benefit_self-confidence as musician
Improved musicianship_benefit_togetherness in ensemble
Improved musicianship_clarity in ensemble
Improved musicianship_help overcome shyness
Improved musicianship_improved listening
Improved musicianship_improvement_ensemble interpretation and playing
Improved musicianship_improvement_motivated me to work harder
Improved musicianship_improvement_playing less inhibited
Improved musicianship_improvement_technique and musicianship
Improved musicianship_improvement_visual movement stimuli improved sound and playing
Improved musicianship_influence on preparation_could hear difference after movement
Improved musicianship_influence on preparation_got holistic picture of "Tango"
Improved musicianship_internalising music
Improved musicianship_later less self-conscious
Improved musicianship_more focused analytical listening_became aware of entrances
Improved musicianship_more focused analytical listening_deeper level
Improved musicianship_more focused analytical listening_more analytically
Improved musicianship_more focused analytical listening_who to listen for
Improved musicianship_movement vocabulary (groupwork)
Improved musicianship_playing_movement
Improved musicianship_sharpens listening
Improved musicianship_sound production_movement

INFORMING PEDAGOGY

Informing pedagogy_amateur ensemble more
Informing pedagogy_best way to learn through movement
Informing pedagogy_challenging but not discouraging
Informing pedagogy_enjoyment increase when there is goal
Informing pedagogy_feasible approach
Informing pedagogy_feasible method
Informing pedagogy_focused individual work more tiring

Informing pedagogy_fun way to learn
Informing pedagogy_instructors made us comfortable
Informing pedagogy_interaction changed
Informing pedagogy_kinaesthetic learning important
Informing pedagogy_less uncomfortable as sessions progressed
Informing pedagogy_less uncomfortable in group work
Informing pedagogy_more comfortable in group
Informing pedagogy_more for first time players
Informing pedagogy_musicianship & educator
Informing pedagogy_must experience it before judging
Informing pedagogy_people watching causes insecurity
Informing pedagogy_personal preference important
Informing pedagogy_power role of educator effects own experience (Teacher centred vs. Learner centred)
Informing pedagogy_prefer visual stimuli
Informing pedagogy_progression for beginners
Informing pedagogy_saves time in rehearsals
Informing pedagogy_self-conscious if focus on individual and correctness
Informing pedagogy_struggle to pay attention to rest of the ensemble
Informing pedagogy_struggle to react correctly
Informing pedagogy_valuable approach
Informing pedagogy_will not work for everybody
Informing pedagogy_you must experience Dalcroze to understand it

SOCIAL AND COGNITIVE CHALLENGES

Social and cognitive challenges_communication is a challenge in ensemble playing
Social and cognitive challenges_didn't learn anything
Social and cognitive challenges_disrupted well-being
Social and cognitive challenges_distractions inhibited flow
Social and cognitive challenges_doubts value of approach
Social and cognitive challenges_felt confused when we had to draw
Social and cognitive challenges_frustration_confusion_too abstract
Social and cognitive challenges_frustration_couldn't apply all the activities in playing
Social and cognitive challenges_frustration_dancing freely
Social and cognitive challenges_frustration_distractions
Social and cognitive challenges_frustration_not everybody knew their notes
Social and cognitive challenges_frustration_not knowing the goal
Social and cognitive challenges_frustration_self-conscious with free movement
Social and cognitive challenges_physically sore afterwards
Social and cognitive challenges_self-consciousness_didn't enjoy initially
Social and cognitive challenges_self-consciousness_exposed when moving alone
Social and cognitive challenges_self-consciousness_new to Dalcroze
Social and cognitive challenges_separates_dancing and music
Social and cognitive challenges_separates_playing instruments and movement
Social and cognitive challenges_struggle_not to bump into people
Social and cognitive challenges_struggle_proper breathing after movement
Social and cognitive challenges_struggled to integrate playing and moving
Social and cognitive challenges_to feel music instinctively after analysing
Social and cognitive challenges_uncomfortable_body issues
Social and cognitive challenges_workshop was really intense

SUGGESTION

Suggestion_Added value if everybody on same level
Suggestion_another session
Suggestion_do choreography on both pieces
Suggestion_experiment with two groups
Suggestion_give more information
Suggestion_Introduction session for new people
Suggestion_more sessions consecutively
Suggestion_more time
Suggestion_more uniformity in level of ensemble will influence experience

Suggestion_switch works in the two sessions
Suggestion_warm up properly
Suggestion_work with instruments sooner
Suggestions_Missed the instruments in previous sessions

Addendum D

E-mail correspondence regarding member-checking

My e-mail to the participants:

>>> "Catrien Wentink" 11/01/2017 15:30 >>>

Beste

Ek is klaar met die ontleding van almal se onderhoude oor die Dalcroze sessies wat ons op die Martinu gedoen en het die stories van die individue geskryf. Dit is egter belangrik vir die geldigheid van die studie, dat die deelnemers hulle stories moet verifiveer en sê of ek dit reg deurgee het en of hulle iets wil verander. Ek heg vir jou dus jou eie storie met die temas wat uit jou onderhoude uitgekome het aan. Kyk asb. daarna en laat weet my of jy tevrede is daarmee en of ek jou dalk iewers verkeerd verstaan het? Dit is nie lank nie.

Vriendelike groete

Catrien

Hi

I know it was so long ago, but I have finally analysed all the interviews from the Dalcroze sessions we had on the Martinu. I also wrote all the stories of the individuals. It is important for validation that the members verify their stories and say if they feel that I portrayed their story correctly. I attach your own story and the themes that emerged from your interview. Please read through it and let me know if you are happy with it and if I maybe understood you wrong with something. It is really not very long.

Kind regards

Catrien

Vrywaringsklousule / Disclaimer: <http://www.nwu.ac.za/it/gov-man/disclaimer.html>

Replies of participants:

Anne

Hi daar!

Skuus ek stuur nou-eers! En jammer oor my swak Ingels :-D

Ek het die rou data in tabelle net so gelos... Paar ander taal goedjies gemerk, maar jou interpretasie is perfek.

Sterkte!!!

Vrywaringsklousule / Disclaimer: <http://www.nwu.ac.za/it/gov-man/disclaimer.html>

Judy

Dear Catrien

Thank you for sending the results of the data analysis!

I agree with your results and I confirm that I was understood correctly.

Looking back, it was such a great experience to be a part of your study. I look forward to reading the final article.

Kind regards

Emma

Beste Catrien

Jy het my storie baie goed geïnterpreteer. Ek is heeltemal tevrede met hoe jy dit gedoen het. Dankie.

Vriendelike groete

Sent from Samsung tablet

Peter

Goeie more Catrien. Ekt dit gelees en ek keur dit goed. Dis weird ek het al baie van dit vergeet.

Mary

To Whom It May Concern:

I hereby agree with the representation of my contribution to Catrien Wentink's dissertation. It is a fair and accurate description of my participation and hope that it will contribute to the overall success of her research.

Regards

Benjamin

Hi Catrien.

Very interesting and I do not see any misrepresentation or misinterpretation anywhere.

I am quite tickled by the pseudonym!:-)

Please do not feel offended in any way- I know English is not your first language so if you would like any help with proof reading etc. please do not hesitate to ask.

Very best regards

Addendum E

Consent form signed by participants



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“Exploring lived experiences of ensemble performers with Dalcroze Eurhythmics: An interpretative phenomenological analysis”

Dear Participant,

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time without affecting your relationship with this department, the instructor, or the North-West University.

The purpose of this interpretative phenomenological analysis (IPA) will be to explore how performers understand their experiences of Dalcroze Eurhythmics while preparing the “Tango” and “Charleston” of the jazz ballet *La revue de Cuisine* by Bohuslav Martinů. This study will be done with an *ad hoc* ensemble, of which I will also be a member.

The main method of data collection will be semi-structured interviews. These semi-structured interviews will be held after the different Dalcroze sessions and will be repeated until data saturation is reached. I will, however, also include my reflective notes made during the Dalcroze sessions, and the videos that were made during these sessions will be analysed. Data from focus group interviews as well as mutual reflections that were done between activities during these sessions will also be used.

Do not hesitate to ask any questions about the study at any point. I would be happy to share my

findings with you after the research is completed. However, your name will not be associated with the research findings in any way, and only the researchers will know your identity as a participant. There are no known risks and/or discomforts associated with this study.

Please sign your consent with full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Date: _____

Signature of Participant

Catrien Wentink, North-West University, Principal Investigator