

The experience of learning wind ensemble music through a Dalcroze-inspired approach: An Interpretative Phenomenological Analysis

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ABSTRACT

This interpretative phenomenological analysis (IPA) aimed to understand the meaning that the members of the North-West University (NWU) Symphonic Wind Ensemble ascribed to their experiences in incorporating a Dalcroze-inspired approach in their wind band rehearsals. The basis of interest in this topic stemmed from the fact that the Dalcroze approach is not widely employed within the instrumental music learning environment in South Africa and, more specifically, within the wind ensemble context. Five students who were members of the NWU Symphonic Wind Ensemble were interviewed for this IPA; they were all at different stages in their studies and had different levels of experience in ensemble playing. Additionally, some of the chosen participants had had previous experiences with the Dalcroze approach through occasional workshops and through their music theory lessons at the NWU School of Music.

The NWU Symphonic Wind Ensemble was subjected to several rehearsals in which a Dalcroze-inspired approach was incorporated for the purpose of learning Bernstein's "Mambo". Data were collected by means of in-depth, semi-structured interviews and observational field notes, and analysed by using Atlas.ti 8, where distinctive codes indicated four superordinate themes. The data analysis process revealed that the participants found their musical awareness heightened by the approach. The participants also found the approach to be a socially beneficial and enjoyable experience, and ultimately found that it made their music learning experience easier. The importance of these findings lies in their potential to assist in developing pedagogical methods in ensemble teaching; the possibilities for research in this regard include how Dalcroze-inspired activities could contribute to students' attitudes and confidence in ensemble settings.

Key terms

Interpretative phenomenological analysis, Dalcroze-inspired experiences, wind ensemble

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PRELUDE

It was on this particular day that Charles regretted ever applying for this course. He could have had a successful career in athletics, but went against the recommendations of his friends and family and chose to do otherwise. Wednesdays were usually busy for most undergraduate students at the conservatory and today was no exception. He entered the building and heard the usual sounds of trumpets, tubas and trombones, as well as the odd singing here and there. These sounds, which were usually a motivation for him, were not invoking the same inspiration now. He walked into the school of music with a deep sense of melancholia, exhausted from the activities of the day and already looking forward to the end of the rehearsal.

He knew that he had not practised and this rehearsal was not going to be a walk in the park. There was a major performance coming up and he knew he had to step up. He was having a bad day, but something stranger was happening. The usual chaotic symphony of everybody playing their solos at the same time was nowhere to be heard; it was quiet. He asked himself whether he had missed something, but chose to walk up the stairs to where the band usually rehearses. As he was walking in the corridor leading to the rehearsal room, he realised that the door of the room was open. He decided to walk into the room to see why it was so quiet. When he arrived at the door, the whole band was there, standing quietly in a circle. More peculiarly, they were barefoot...

CHAPTER 1 INTRODUCTION

1.1 Background of the study

This study explores the use of a Dalcroze-inspired approach as an aid to learning in a wind ensemble setting. According to Habron (2014:94), the Dalcroze approach consists of “rhythmics” in which the focus is on “movement, improvisation and highly focused listening”; “aural training” (or solfège) in which “movement, improvisation and the voice” are used as tools in the pursuit of “aural development and understanding”; and vocal, instrumental and movement improvisation that develop “creative and spontaneous expression”. Some of the abovementioned aspects of the Dalcroze approach, for example the focus on developing a strong sense of listening, the development and understanding of the aural perception, and a promotion of expressive (though not spontaneous) playing, are valuable skills that could prove to be essential in ensemble learning. Ghezze (1980:3) reinforces this statement by listing a sense of harmony, hearing and musical sensitivity as some important areas of focus in the arsenal of a musician. It would thus be safe to say that the same traits would be important in ensemble playing; in other words, an ensemble is made successful by its members’ abilities to listen to each other, to know their parts within the scope of the general musical texture and to play expressively and in tune. The potential influence that the Dalcroze approach may have on music learning in the NWU Symphonic Wind Ensemble thus forms the basis of my interest in it.

The defining problem of this study is that the Dalcroze approach is not widely employed within the instrumental music learning environment in South Africa. Apart from Davel (2014), who studied Dalcroze-inspired activities as a tool for improvisation in beginner jazz ensembles, as well as Wentink (2017), who studied the lived experiences of ensemble performers with Dalcroze Eurhythmics, I do not know of any ensembles that make *regular* use of this approach within the instrumental ensemble setting. As far as I know, the North-West University Youth Orchestra is the only instrumental ensemble in South Africa that incorporates a Dalcroze-inspired approach into its rehearsals *occasionally*. There have been studies that show the incorporation of a Dalcroze-inspired approach in ensemble rehearsals, but these took place in international settings and specifically in choral ensembles (Apfelstadt, 1985; Abrahams, 2006; Daley, 2013;

Henke, 1984). A major reason for the lack of this approach is that there are no qualified Dalcroze practitioners in South Africa.

This study differs from other studies, as it sought to understand the meaning that wind ensemble members ascribed to musical learning that involves a Dalcroze-inspired approach. Davidson (2012) undertook a case study (based on the role of bodily movement and facial actions in expressive music performances) in which both the solo and duo settings were examined. Odom (2005) wrote a historical study in which she describes how Dalcroze Eurhythmics was used by various groups of people in the classroom setting. Several authors have also written on the benefits of the Dalcroze approach in the choral setting: Apfelstadt (1985) and Henke (1984) wrote journal articles about the topic and Daley (2013) wrote a narrative on the Dalcroze approach and its applications in choral pedagogy and practice.

Various articles have been written on the Dalcroze approach, its theory and different applications (Anderson, 2011) such as in African music (Phutegeo, 2005), and how it develops the inner ear and musical understanding (Thomsen, 2011). Juntunen and Hyvönen (2004:200) wrote a phenomenological study that sought to explain how movement “within the frames of Dalcroze Eurhythmics can facilitate musical knowing” and how “bodily experience provides a means of developing skills, competencies and understanding necessary to work in the expressional mode of musical knowing”. Van der Merwe (2014) also wrote a phenomenological study that focused on students’ first experiences of Dalcroze-inspired movements in a Baccalaureus Musicae (BMus) music education class. Despite the fact that many authors have written on this approach, I have found that there are no phenomenological articles within the international context that use a Dalcroze-inspired approach as a means to learning a piece of music for the purposes of performance in the wind ensemble setting.

The phenomenological approach is fitting for the purposes of this study, since it seeks to illuminate the essence of the lived experiences of the participants by describing how they make sense of these experiences and what meaning these experiences have in their lives (Colaizzi, 1978:53; Creswell, 2013:78; Merriam & Tisdell, 2016:9). As far as I know, Wentink’s (2017) doctoral thesis, which explores the lived experiences of ensemble performers with Dalcroze Eurhythmics, is the closest literature available that resembles this study; it is worth noting that the doctoral thesis in question uses a sextet comprising string players, wind players, a brass player and a pianist. This implies that

the context of the study is unique, as it uses a wind ensemble setting that has, according to my knowledge, not been explored in the literature yet. This study is thus unique in the sense that it is based on a South African wind ensemble, namely the NWU Symphonic Wind Ensemble.

By investigating the link between Dalcroze Eurhythmics and wind band playing in South Africa, this study hopes to shed light on the meaning that the NWU Symphonic Wind Ensemble members ascribe to the approach. The study could thus prove to be useful for the reader who is interested in a different approach to music learning and teaching within the wind band setting. Through this study, wind band enthusiasts should gain a better understanding of the importance of a Dalcroze-inspired approach in music learning by being given insight into the participants' expressed thoughts on the approach. A further objective of the study is to heighten the participants' awareness of the importance of Dalcroze-inspired exercises, not only in wind band rehearsals, but also in their private practice sessions. The study could further add to the current literature regarding Dalcroze-inspired approaches and music learning in ensembles, and be of interest to researchers and music educators in this field of study.

1.2 Purpose statement

This interpretative phenomenological analysis (IPA) aimed to understand the meaning that the members of the North-West University (NWU) Symphonic Wind Ensemble ascribed to their experiences of incorporating a Dalcroze-inspired approach in their wind band rehearsals. "Dalcroze-inspired approach", in this context, is the practice of using the method to teach music commonly known as Dalcroze Eurhythmics. Meaning can be defined through the following quote by King, Hicks, Krull and Del Gaiso (2006):

A life is meaningful when it is understood by the person living it to matter in some larger sense. Lives may be experienced as meaningful when they are felt to have significance beyond the trivial or momentary, to have purpose, or to have a coherence that transcends chaos (2006:180).

For the purpose of this study, I have replaced the word "life" in the definition above with the word "experience". Thus, my definition of meaning, in accordance with the quote above, states that the Dalcroze experience could be meaningful if the participants found

¹ The phrase "Dalcroze-inspired approach" is used in this paper because the researcher is not a certified Dalcroze practitioner. "Dalcroze Eurhythmics" would have been used if the researcher was formally recognized as a practitioner of the approach.

that it matters in the larger sense, that it is beyond trivial or momentary and that it is purposeful.

1.3 Research question

This IPA achieved its purpose by taking into account the following research question:

How can I interpret the meaning that the members of the NWU Symphonic Wind Ensemble ascribe to their experiences in learning music through a Dalcroze-inspired approach?

The piece of music to be used for answering the research question is Leonard Bernstein's "Mambo" from the musical "West Side Story"².

1.4 Procedures

This study employed a qualitative research approach that, according to Creswell (2014:5), implies a specific set of methods and philosophical assumptions. The qualitative study carried a constructivist worldview agenda, which implies that the individuals included in the research "seek an understanding of the world in which they live and work ... develop subjective meanings of their experiences" and "these meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrowing meaning into a few categories or ideas" (Creswell, 2014:8). I thus asked broad questions to achieve this while also monitoring the interaction of participants with others, as Creswell recommended (2014:8).

1.5 Research design

This study followed an IPA research design. The difference between IPA and phenomenology is described later in this study, however, I will give the definition of phenomenology first as a broad outline. According to Creswell (2013:78), phenomenological researchers aim to describe the lived experiences of participants with reference to a specific phenomenon that they have experienced. Phenomenology thus draws the focus to the essence of the lived experiences of participants who share a specific experience (Creswell, 2013:104) – in this case, the experience that the members of the NWU Symphonic Wind Ensemble have with a Dalcroze-inspired

² See <https://www.youtube.com/watch?v=bckTc8byqK4> for a recording, and Annexure D for the score

approach in their rehearsals. In their description of the research method, Smith, Flowers and Larkin (2009:3) confirm that the aim of IPA is to acknowledge the participants' reflections on their experiences and engage with those reflections. This study thus aimed to shed light on the participants' experiences by describing the said experiences and the meaning that they hold in the participants' lives.

1.5.1 Participants

Five students who were members of the NWU Symphonic Wind Ensemble were interviewed for this phenomenological study. The members of this group were between the ages of 18 and 29 and were in various stages of their study at the NWU School of Music. Some of the chosen participants had had previous experiences with Dalcroze Eurhythmics through occasional workshops that were held at the NWU School of Music and were facilitated by Dr Eva Nivbrant Wedin from the KMH³, and several participants had had Dalcroze-inspired exercises incorporated into their music theory lessons by Prof Hannes Taljaard. However, some participants were new to the Dalcroze-inspired approach. Their involvement in this phenomenological study would provide reliable and rich insight into the meaning that a Dalcroze-inspired approach has for music learning within the ensemble.

1.5.2 Role of the researcher

During the period stretching from 15 August 2016 to 15 January 2017, I had the opportunity to study at the KMH in Stockholm, Sweden. This opportunity came about in the form of an exchange programme that the North-West University School of Music and the KMH have in place, which seeks to promote intercultural learning and is also primarily focused on Dalcroze studies. Upon my arrival in Stockholm, I noticed some striking differences in the teaching methods applied in the Dalcroze lessons, which took place at the music education department, as compared to the music education lessons that we received in my own school of music.

These differences in teaching made me think of ways in which my school of music could try to apply these KMH methods. Being a wind player and member of the NWU Symphonic Wind Ensemble myself, the idea of incorporating the Dalcroze approach into the wind ensemble practice seemed like a suitable exercise, as it is an environment in which there are students with different backgrounds and experiences in music-making,

³ KMH is the acronym for Kungliga Musikhögskolan. It is the royal college of music based in Stockholm, Sweden.

but none of them being having experience in the Dalcroze approach. To further clarify my decision to study this approach in the wind ensemble, I will refer to a short essay that I wrote, titled "Reflections on my experiences of Dalcroze Eurhythmics in Stockholm":

Upon my arrival in Stockholm, I had a theoretical idea of what Dalcroze Eurhythmics was (i.e., an approach to learning and teaching music through movement), but I was yet to immerse myself in an environment where the approach is thoroughly explored. At the KMH, the majority of the lessons that I attended were Dalcroze lessons with three lecturers who are very dedicated to and passionate about the approach.

One of the lectures that I regularly attended was a class consisting of students who were in the early stages of their music education training, a bridging course of sorts. It was interesting to see how, at the very beginning of the lesson, we were required to create movements that were in synchronisation with our names. Everybody would then show the rest of the class their movement while saying their name, and the class would repeat the name and movement of everybody else in the class. I had my doubts about the exercise – especially because I am terrible at memorising people's names – but I realised that I learned people's names very quickly using this method. I even bumped into a fellow classmate weeks later in the train station, and she immediately remembered my name and performed the movement that I had created! Another thing that I remember doing more in this particular class than in any of the other classes was solfège; a particular exercise, playing with cards that represent the degrees in a scale, comes to mind. We were supposed to lay these cards out on the floor and take turns, in pairs, to lead and follow the other by pointing to a card and singing its pitch. I think such practical ideas of using simple, everyday items as a means to teaching music is a far greater alternative to verbally "punching" the ideas into learners' heads.

Another lesson that I attended frequently also tackled the three basic facets⁴ of Dalcroze Eurhythmics. However, what stood out more about this lesson was the rhythmic work that we did. We worked a lot with irregular metres in this lesson, something that I have not experienced a lot before. We did exercises that helped us to memorise the rhythm and time signature of a piece with a frequently changing time

⁴ The three basic facets of Dalcroze Eurhythmics are Rhythmics, Solfege and Improvisation (Wedin, 2015:14).

signature. There was even an exercise that required of us to compose our own piece of music in quintuple time. We would then perform our compositions and the rest of the classmates would move to our compositions. This particular exercise was fantastic for me, because it gives you a first-hand experience of how people hear your music (or your performance) and makes you realise that it may not always be what you intend it to be. I remember my composition achieving exactly what it was meant to, except for one passage where it gets slower, and I think this had more to do with my performance than anything else.

The third lesson that I attended focused more on the improvisation aspect of Dalcroze Eurhythmics; here, we used different objects as a means to learning music. There were many exercises that we had to do; they required that we expressed the music we heard with the objects we had in our hands. Objects varied – we would have elastic bands, balls, hula hoops, broomsticks, drumsticks and scarves. What this exercise did was that it forced us (without being told) to vary our movements according to the form of the music. There was also a particular exercise that I remember us doing that didn't feel like it was important at the time, but had a lot more significance the more I think about it. It was a warm-up exercise in which the class would hold hands in a train-like formation and run around the room to a fast-paced piece of music, following the leader, and everybody received the opportunity to lead and follow. That exercise alone, even though it felt like fun, made me realise my responsibility as both a regular member of the "train" and a leader. As a member, it was my responsibility to make sure that I follow the movement of the leader in as accurate a manner as I possibly could, taking care not to mislead the one behind me. As a leader, I had the responsibility of making sure that I use the whole room and to manoeuvre my movements in such a way that I do not cause confusion.

I even had individual lessons in which we focused a bit more on my personal performance as well as my teaching. The personal aspect helped me to be able to place myself within the harmonic structure of a piece. I regained my sense of "hearing"; for some reason, I had lost my ability to listen to different parts in an ensemble. However, after having had to create movements, not only for solo flute, but for other parts as well, my listening process went from being passive to active. I also had an opportunity to teach my fellow classmates some aspects of two basic flute songs. I learned a few valuable lessons from my experience in teaching my classmates. Some

of these lessons are the following: First, people have different imaginations of what a melody or any musical aspect of a piece should sound like. It is thus advisable not to go for too long without playing the actual melody or musical aspect of the piece when teaching rhythm through movement. Playing the melody of whichever musical aspect it may be in the piece helps the students to make sense of what they are doing. Second, always aim to teach without too much speaking/description; however, do not leave students completely to their own devices. You need to set ground rules or boundaries. Three, the class does not always have to begin with the same routine, but it always has to be coherent. Four, it is not advisable to use the same approach in a Dalcroze Eurhythmics lesson each time; for example, one lesson may start with long tone exercises, and the next may start with exercises that create an awareness of triplets. Five, in the ensemble setting, start with the overview first, then the details, then back to the overview again.

These experiences shaped my interest in the approach and were key to my role within the research. It is important for the researcher to discuss his/her experiences with the phenomenon at the onset of his/her study – even if it is in a different context – because the experiences help the researcher to interpret the data collected from the participants in an honest and accurate way. Creswell (2013:78) states that this method of “bracketing” oneself out of the study by discussing personal experiences of the phenomenon does not totally exclude the researcher from the study, but rather serves to get those experiences out of the way so that the experiences of the participants are the main focus.

I acted as the primary instrument for data collection in this study (Merriam, 2009:15). This meant that I would take my role as an observer during the research process as a primary objective and my participation in the group as a secondary objective (Merriam, 2009:124). For this to be effective, I took care not to allow my personal biases to influence me during any stage of the research (Bresler, 1995:4, 10), but used my intuition to interpret the experiences of the participants (Moustakas, 1994:35). My personal experiences with the Dalcroze approach in Stockholm and the manner in which I witnessed musical growth amongst the learners in our class at the KMH influenced me to try a similar approach to learning in the NWU Symphonic Wind Ensemble. I should state that I did not witness this approach being used in the wind ensemble setting during my stay in Stockholm. We did, however, engage in plenty of

ensemble-like activities, and this was why I thought it would be just as effective in the wind ensemble. It was my hope to use a different method, which I viewed as being generally effective for music learning, in an ensemble that is not used to employing the said method in order to reap the same growth that I had witnessed in my Dalcroze lessons at the KMH.

1.5.3 Data collection

According to Creswell (2014:190), qualitative interviews should include face-to-face sessions with the participants or focus group interviews with interviewees. Guest, Namey and Mitchell (2013:8) state that in-depth and focus group interviews are ideal methods for collecting phenomenological data. Smith *et al.* (2009:57) strengthen this premise by stating that one-on-one, semi-structured interviews are the preferred method for collecting data, eliciting “detailed stories, thoughts and feelings from the participant”. I thus collected data by conducting in-depth, semi-structured interviews, asking questions that allowed the participants to reflect on their Dalcroze-inspired rehearsal sessions (see Annexure B). Because all the participants were full-time students at the NWU School of Music, most of the data collection took place at the School of Music, as it is the most neutral setting for everybody involved.

1.5.4 Data analysis

Smith *et al.* (2009:79) state that the data analysis processes in IPA should focus on “the participants’ attempts to make sense of their experiences”. To achieve this, I coded the interview transcripts using the ATLAS.ti 8 qualitative data analysis software in order to determine the emerging themes connected to the participants’ Dalcroze-inspired experiences. I also used The Coding Manual for Qualitative Researchers (Saldaña, 2013) as a guideline while coding, focusing specifically on the in vivo (Saldaña, 2013:91-95) and the emotion coding (Saldaña, 2013:105-110) strategies. These strategies assisted me in analysing and interpreting the interview transcripts by labelling the emotions recollected and expressed by the participants during the interviews. By identifying and labelling keywords or phrases in the text, I gained insight into the experiences that the participants had with their Dalcroze-inspired rehearsals, as well as the meaning of these experiences in their lives.

There are six steps that Smith *et al.* (2009) state as being helpful in the analysis of data in IPA and that I ultimately used in order to make sense of the participants’ experiences.

- The first step requires reading and re-reading the data in order to “ensure that the participant becomes the focus of the analysis” (Smith *et al.*, 2009:82). This was especially important in the study, as I am a member of the NWU Symphonic Wind Ensemble and it was possible that I could lose my sense of objectivity as researcher when coding the data.
- The second step in the analysis process involves examining the “semantic content and language on a very exploratory level” and noting any points of interest within the data in order to identify participant comments that highlight things that matter to them and their meaning (Smith *et al.*, 2009:83).
- The third step includes developing emergent themes in the data by “breaking up the narrative flow of the interview” and dividing the interview into various parts (Smith *et al.*, 2009:91).
- The fourth step in analysing the data involves searching for connections between the emergent themes and producing a structure that allows the researcher to point to all the most interesting and important aspects of the participant’s account (Smith *et al.*, 2009:96).
- The fifth step (2009:100) involves moving onto the next case and repeating steps one to four.
- The sixth step involves looking for patterns across the cases (Smith *et al.*, 2009:101). I followed these six steps of data analysis to stay true to the IPA research approach and to understand the meaning the members of the NWU Symphonic Wind Ensemble ascribed to learning music through Dalcroze-inspired movements.

1.5.5 Validity

To ensure that the research is reliable and valid, I recorded the interview conversations and transcribed each interview personally, taking care to remain transparent throughout the process. My transcription process was guided by the assertion of Skukauskaite (2012:24), who stated that “transparency in transcribing and in revealing theoretically coherent and systematic ways of transcript construction becomes a ground for uncovering socially constructed interpretations and representations of the world in which people live”. I further ensured the validity of this study by stating my bias as a researcher at the onset of the study (Creswell, 2013:251). The research process was carried out continuously over the course of a year, and that strengthened the validity of my research. Furthermore, each participant in the study received a copy of the research

once it was complete in order to validate that my findings were accurate and that they were comfortable with the publication of these findings (Creswell, 2013:251).

1.6 Ethics

One of the first ethical considerations that I observed was to ensure that all the participants gave their informed consent to take part in the study (Creswell, 2013:174). I thus had to provide the participants with consent forms (Annexure A) that included all the necessary information about the research project. The forms gave each participant the right to withdraw from the research at any time. I also had to take care not to disrupt the site or the participants (Creswell, 2013:58) and their NWU School of Music engagements by making sure that all the interviews were scheduled well in advance and did not clash with any classes, rehearsals or performances. I gave the participants an opportunity to review the data extracts from their interviews (Smith *et al.*, 2009:53). Lastly, I had to ensure the anonymity of the participants throughout the study, stay true to the essence of the participants' lived experiences from their point of view and not force my own biases onto the data (Creswell, 2013:59; Merriam & Tisdell, 2016:238).

1.7 Lay-out of the dissertation

The first chapter of this study was a discussion providing a background to the study. In the following chapter, I will focus on the available literature that addresses the Dalcroze approach in various contexts, as well as provide arguments for and against the approach. In the third chapter, I describe the research design, approach and the procedures that I have followed in conducting this study, which is followed by my research findings in the fourth chapter. The final chapter of this study offers a discussion of the findings and is concluded with my recommendations for research.

CHAPTER 2 LITERATURE REVIEW

This section of the study begins with a brief account of how the Dalcroze approach came into being. The history of the approach is important for the study, because it provides a frame of reference for the advances that various scholars have made towards the approach. In this section, there are also examples of different applications of the Dalcroze approach within different contexts. The aim of this is to highlight how helpful various scholars have found the approach in these contexts. Throughout the section, the three main aspects of the approach, namely rhythmic, aural training/solfège and improvisation, will be discussed.

2.1 A brief history of Dalcroze Eurhythmics

According to Nivbrant Wedin (2015), Émile Jaques-Dalcroze (1865–1950) is the Swiss composer, musician and music educator who is credited as the founder of the movement-based approach to learning and teaching music, called Dalcroze Eurhythmics. He was appointed as professor of solfège and harmony at the Conservatory of Geneva in the early 20th century. During this time, he made an observation that many of his students were able to write harmonies and rhythms, but he was not impressed with their abilities to perform those harmonies and rhythms. The students were seemingly only taught the technical, purely mechanical aspects of performing, but lacked a sense of expressive sensitivity that is necessary for the musician. It is this observation that led him to think of new ways to educate his students, ways in which the students could hear the music mentally before they hear it sonically, and he dubbed this the development of an “inner hearing”. Jaques-Dalcroze believed that developing this “inner hearing” would enable his students to realise the muscular processes that go into making music and that somehow, their performances would improve through this awareness.

While experimenting with these ideas, Jaques-Dalcroze noticed that his students responded through involuntary movements to music being played. He therefore thought of ways in which he could incorporate movement into his solfège lessons and systematically started asking his students to walk, sway, conduct or make any gestures that they felt were appropriate for the music, and thus the approach developed over time. With solfège and rhythm (i.e., walking and swaying to the pulse or rhythmic impulses of the music) as part of this new ‘radical’ idea of his, Jaques-Dalcroze decided

to go further by adding improvisation as a main aspect of the approach. The reason for this was that Jaques-Dalcroze believed that the act of improvisation is necessary for the students' creativity in music-making and should be nurtured and developed as much as possible. He then thought of ways in which he could improve the improvisation of his students through movement in order to improve their aptitude in this regard (Anderson, 2011; Mead, 1994). The foundations of the Dalcroze approach are thus based on these three core aspects. Jaques-Dalcroze himself (1930:361) confirmed this in an article by saying,

The three main branches of instruction that I recommend are: ⁵rhythmic gymnastics, rhythmic solfège, and rhythmic improvisation, i.e., rapid composition. These three elements are dealt with separately. They are, however, connected together by movement, and their mutual action is such that they cannot exist without – and continually complement – one another.

Urista (2016:7–8) captured the essence of the Dalcroze lesson by describing it as an approach that utilises a “spiral of learning”. According to her, this “spiral” consists of several steps that the learner must go through to get the full experience of the approach. The learner should go from “listening to moving; moving to feeling; feeling to sensing; sensing to analysing; analysing to reading; reading to writing; writing to improvising; and improvising to performance”. This “spiral of learning” has its roots in Jaques-Dalcroze’s initial ideas of focusing on practice before theory (Nivbrant Wedin, 2015:16). To further explain the idea of ‘practice before theory’, Urista (2016:8) asserted that “engaging the moving body allows participants to experience the sensation of a musical event before it is conceptualised” and that it encourages students to develop their imagination and own personal images of the music through kinaesthetic movement.

Ultimately, the aim of this new way of music teaching that Jaques-Dalcroze had conceptualised was for it to aid students in learning and, consequently, performing their music in a manner that is not too laboured or mentally exhausting. Even more importantly, Jaques-Dalcroze wanted to develop a method that would harness a whole body awareness and understanding of music in his learners. The natural movements felt by the students to music that is played in class became the starting point of teaching in the classes of Jaques-Dalcroze. He stressed that one should have an internal sense of rhythm to be able to reproduce it, and that this internalisation of rhythm enables the

⁵ Referred to in chapter 1 as “rhythmics”, “aural training” (or solfège) and “improvisation”.

student to reproduce it in a manner that requires very little effort on his/her part (Jaques-Dalcroze, 1930:362-364).

The development of Jaques-Dalcroze's approach, as a by-product, gave his students a sense of confidence in performing their music in his lessons, and he stated that many of his students regained self-confidence once they were able to dig into their natural responses to the music and "to grasp the relations that unite physical and intellectual rhythms" (Jaques-Dalcroze, 1930:362-365). The history of the Dalcroze approach is what motivates the manner in which Dalcroze practitioners conduct their lessons these days. It would be fitting to discuss the manner in which the lessons are conducted in order to establish a better picture of the typical Dalcroze lesson.

2.2 The general objectives of a Dalcroze Eurhythmics lesson

In a typical Dalcroze Eurhythmics lesson, students are encouraged to use the whole body in order to experience or embody the music physically. It is believed that you come 'closer' to the music if you experience it by engagement with your whole body, and that your performance of the music after engaging with the music in this way becomes a unique representation of your connection with it (Mead, 1994; Pierce, 2010; Urista, 2016). Swanwick (1988) made a good argument of why it is necessary to incorporate movement in the music lesson. He suggested that most studies based on the expressiveness of music will ultimately run into one major hurdle, which is that expressiveness, as described by people, is a matter of metaphorical perception rather than analytic account. How the music makes one's body feel or respond is thus primary, and this embodied perception gives the listener a sense of the weight, size, impulse and manner of movement that is afforded by the music (1988:25-29).

Whereas other studies have established that experiencing music through movement can be helpful in other regards – such as Habron and Van der Merwe's (2015) reviews of Jaques-Dalcroze's writings and their link to some perspectives provided by their hermeneutic phenomenological model of spirituality in music education – Swanwick's (1988) observation pointed directly to the helpfulness of experiencing music through movement in mapping how listeners perceive the music and, by extension, in building their personal musicality. Mead (1994:6) suggested that several emotional and bodily functions are awakened as students immerse themselves in the Dalcroze approach,

mentioning the senses, the nervous system, the intellect, the physical body, the emotions and the creative and expressive self as some of them.

As a more detailed example of how movement to music clarifies how a listener hears a specific piece of music, Vanderspar (2005:5) named several objectives that should be achieved in the Dalcroze lesson. She argued that a Dalcroze lesson can develop:

- the students' listening and inner hearing;
- musical awareness through the senses, motor skills, the long- and short-term memory, and concentration;
- the ability to release tension from the body and to relax;
- the social awareness of the student (within a group and as an individual) and the strengthening of individual character (i.e., giving the student a sense of self-discipline and decision-making);
- reaction and adjustment;
- alertness and readiness to learn;
- analysis and synthesis; and
- the ability to transfer acquired knowledge to other contexts, to adjust to the ideas of others, to create ideas from the ideas of others, and to express these ideas clearly.

The literature (Nivbrant Wedin, 2015; Vanderspar, 2005:6-7) has provided other focus points in the typical Dalcroze lesson. According to these authors, when a Dalcroze practitioner is conducting a lesson, their exercises will often aim to improve the students' sense of pulse, beat and metre recognition, their sense of rhythm, their knowledge of duration in music, their perception of time and tempo, their recognition of the various pitches and intervals, their recognition of texture and density in a piece of music as well as different timbres, an awareness of the importance of the silences within the music (rests), the students' ability to phrase, and their awareness of form and structure. All these focus points in a Dalcroze lesson ultimately lead to a more accurate ability to read and notate the music, the acquisition of a strong sense of the

memorisation of the music and, by extension, the development of an in-depth understanding of the repertoire.

When working on these musical aspects, the Dalcroze practitioner will typically engage five basic types of exercises that can be adapted to a great variety of musical materials and pedagogical aims. Urista (2016:16–25) labelled the five exercises as follows:

1. Quick-reaction exercises: These are exercises in which the student is supposed to react as swiftly as possible to any changes that may arise in a piece of music. The purpose of these exercises is to keep the student attentive, to keep their mind aware of what is happening in the music, and to aid them in responding to musical change effortlessly.
2. Inhibition-excitation exercises: These exercises involve students' movements in-between states of action and inaction. The purpose of these exercises is also to keep the student ready for any changes that may arise in the music, whilst measuring (during the time in which he or she is inactive) the level of intensity to be applied in the next active state.
3. Interference exercises: These are also exercises for students moving in-between a state of action and inaction, both in the music and in their movements. The aim of these exercises is to harness the students' inner hearing and concentration.
4. Imitation and canon exercises: These exercises involve the expression of rhythms and melodies through movement, and the purpose of these exercises is to perform one musical part whilst listening to another, which is necessary for any musical ensemble.
5. Disassociation exercises: These are exercises that require the students to perform two or more – usually opposing – movements at the same time by using different parts of their bodies, and the aim of these exercises is to develop the students' multitasking skills.

These abovementioned exercise types are just broad descriptions of the kind of activities that usually take place in a typical Dalcroze lesson; the Dalcroze practitioner may adapt different ways of integrating them into the classroom. Prior experience in the Dalcroze classroom is very helpful for the knowledge and implementation of these

exercises, but because of the lack of Dalcroze practitioners in some countries, it is not always possible to gain this experience. This is why it is important that the aspiring Dalcroze practitioner is aware of these exercise types to guide the lesson.

To supplement the description by Urista (2016) of the five typical exercises in the Dalcroze lesson, Mead (1994) recommends that students should be able to move freely to the music being played in the classroom, that their movements should not be hindered and that they should feel free to express the music however their instincts direct them to. The abovementioned recommendations do not mean that chaos should reign in the classroom. Saying that the students' movements should not be hindered does not necessarily mean that movements that are inappropriate to the music at hand should be encouraged, and the teacher needs to direct the students if this takes place. For example, students may be allowed to walk in any direction within the room as they please, as long as they stick to the pulse of the music.

When the aspiring Dalcroze teacher has established what to do in the lesson, it is important to know the circumstances in which this approach has been applied. This knowledge is helpful because it raises an awareness of how 'far-reaching' the approach is within the scope of music. The next section in the paper is a collection of literature that shows how the Dalcroze approach has been applied.

2.3 The various applications of the Dalcroze approach

The Dalcroze approach has been applied within different contexts of music-making and learning, and the literature shows that various scholars have found it to be helpful in these different scenarios. It is thus important that we examine these different contexts to see what the various scholars have discovered in studying the approach.

2.3.1 The Dalcroze approach applied in the choral context

There exists literature suggesting that the Dalcroze approach may be useful in the choral context. It has been acknowledged that the use of movement in choral rehearsals can serve as a useful tool in harnessing the ability of choristers to internalise solfège and rhythmic concepts. The Dalcroze approach has also been identified as being helpful in vocal pedagogy. The ways in which the Dalcroze approach can be useful in the choral context are discussed below.

Apfelstadt (1985) has applied the approach to the choral context. In her article, she describes how movement can be used as a warm-up tool and a way to achieve physical relaxation. Unpacking the importance of physical relaxation, she asserts that this is an “important prerequisite for vocal relaxation” and that it promotes a sense of readiness in the singer, which is necessary in the choral setting (1985:37). She goes further by describing how certain Dalcroze-inspired movements can be used in the choir, highlighting some ways in which these movements can be beneficial, as well as stating some things to avoid while facilitating the movements in the rehearsals. She describes how the circular motion of the arms can be used in arpeggio warm-up exercises as a means of realising that the arpeggios are complete components or phrases and of achieving flow. She cautions against merely walking the pulse without having a forward sense of flow and a musical phrase that begins and ends somewhere (Apfelstadt, 1985:37-38).

A year earlier, Henke (1984) also studied the application of Dalcroze’s approach within the choral context, focusing specifically on the solfège aspect of the approach. He suggests various exercises a conductor can use that differ in level of difficulty and are divided into different categories. The first set of exercises is meant to promote a sense of aural perception. Amongst these exercises is a quick response exercise during which the choristers are supposed to sit down and stand up quickly when they hear a chord of a certain sound quality, which is a minor triad in this case. He also suggests asking choristers to vocalise descending patterns while walking them, taking half steps where there are semitones and thus forcing them to be aware of the pitches of their voices in relation to the pitches within these various patterns. Thirdly, he recommends that the conductor asks the choristers to sing a pattern that is played in unison on the piano, and then vary the exercise by asking them to sing it in canon form against the piano, as it helps them to be more aware of their pitch placement (1984:11–12).

Another set of exercises that Henke (1984:12-13) discusses involves improving rhythmic sensitivity. Amongst various exercises discussed, one includes singers walking a crotchet (or quarter note) pulse on a scale that changes in tempo while singing it at the same time. On the cue of the director, the singers must continue to walk the basic pulse while singing the scale in minim (or half note) or quaver (or eighth note) values. He also suggests various exercises that improve the choristers’ reading ability, and

these again involve singing scales while physically embodying it by walking or clapping a crotchet pulse.

Other authors have written about the impact of a Dalcroze-inspired approach in the choral setting. In an article that suggests strategies for choral conductors in schools, Abrahams (2006:113) identified the importance of interpreting music through movement, as it helps students to understand abstract concepts and to internalise information. He attributes this benefit to movement engaging both hemispheres of the brain, mentioning that this helps for a better long-term memory too. He thus finds this method of teaching in the choral setting to be useful. Daley (2013:108) has also found that the Dalcroze approach has musical benefits for choristers, for example the development of “a greater sense of technical accuracy (pitch and rhythm), and attention to musical detail and nuance”, as well as an “improvement in attention and focus, freedom to experiment with the music, and depth of affective response in learning”. Furthermore, in this study the participants identified three main purposes for the use of the Dalcroze approach in the choral context. These are to

- 1) develop their choral skills, which include the vocal, aural, kinaesthetic, ensemble and music literacy skills;
- 2) prepare the whole body for accurate and expressive performance of choral repertoire; and
- 3) develop non-musical outcomes that support choral conducting and singing, including mental acuity, creativity, a contextualised view of self and others, self-confidence and risk-taking, and enjoyment in music-making (Daley, 2013:iii).

In summary, the Dalcroze approach has been endorsed as being an aid in the development of physical relaxation, which, in turn, is useful for vocal relaxation. The approach being valuable in this pedagogical manner makes it one worth trying by choral conductors. Furthermore, as it is suggested that some of the exercises are useful for the development of the rhythmical and solfège aspects of music-making as well as for grasping abstract concepts and general expressive singing, they are deemed a beneficial tool in the choral context. The Dalcroze approach has not just been identified as being useful in the choral rehearsal; its application has also been explored in other contexts.

2.3.2 The Dalcroze approach applied in the school context

There are plenty of sources from around the globe that promote the value of the Dalcroze approach in general music education in schools. Ferguson (2005) studied the literature based on movement and elementary music education, and found that children often possess the ability to conquer certain musical concepts before they can define those concepts vocally. He goes on to say that “structuring teaching to accommodate this verbal lag through the use of movement, as well as to accommodate other student preferences such as peer collaboration, is considered good practice” (2005:29).

Caldwell (1993:27-66) shares similar thoughts on the benefits of the Dalcroze approach, stating that it is successful because it focuses on showing the students not only what musical principles they need to learn, but how they need to learn them. He asserts that the approach assists the students in six stages, stating that it is effective in helping them (1.) to pay attention to the music; (2.) by raising their awareness to where they need to direct their attention; (3.) to concentrate on the music. After paying attention and concentrating on the music, it becomes easier for the students to remember what has been done; (4.) to reproduce a performance; (5.) to change it and make it personal; and (6.) to make it automated, which is the summation of the previously mentioned five stages. These ideas expressed by Caldwell suggest that the Dalcroze approach may be useful for the general music education setting, as it is helpful for the concentration and focus of the music education student.

Anderson (2011:2) argues that the approach seeks to find a balance between the body and mind, which, in turn, makes it possible for one to express rhythm consciously and instinctively. He further asserts that the approach enables students to internalise rhythmic expression to the point where they do not have to be dependent on the complexity of thought to understand rhythm. Other authors have made similar statements regarding the Dalcroze approach. Juntunen (2004:26) reviewed related literature and found that the teachings of Jaques-Dalcroze suggest that “it is most natural to develop the sense of rhythm through movement” and that Jaques-Dalcroze “encouraged his students to become aware of the rhythms of their body movement, to recognize the rhythms of music, and to realize them in movement”. The idea of learning a musical element (which is rhythm) through a movement-based approach to learning is thus supported by other authors.

Van der Merwe (2014), for example, ran a study that sought to understand the meaning of Dalcroze-inspired activities for students within the music education classroom context. Her study was an expansive one in which students were exposed to Dalcroze-inspired activities that were facilitated by different music education teachers. The experiences of these students, as described in this study, showed that they found the Dalcroze approach helpful in the social integration of the group (2014:7-8, 13); it was found that they considered the approach to be a joyful experience (2014:8, 13); it was also discovered that the students' experience of engaging with the various musical elements (such as the length of tones and rhythmical dictations) through their bodies was "eye-opening" (2014:8-9, 13-14); the students found that they had now discovered an approach that allowed them to understand musical concepts more easily (2014:9-10, 14); and the students also found that the Dalcroze approach helped them with their musical expression (2014:10-11, 15).

Also within the scope of music education in schools is the aural training/solfège aspect of the Dalcroze approach. According to Juntunen (2004:28), the term "solfège" can be defined in reference to exercises "that aim at building a connection between what is heard and what is written"; these exercises are essentially meant to teach students how to "write melodies, rhythms and harmonies by ear and, on the other hand, translate the written music into sounds, usually by singing at first sight". This definition suggests that the Dalcroze approach might be helpful in reading, writing and playing melodic lines, and is relevant, as we have already seen that solfège is one of the basic attributes of the approach. Anderson (2011:3) adds that an equally important attribute of solfège "is the identification of harmonies" and that they "can be heard and identified by groups of students, who in turn use hand signals to show what they hear as the root of each harmony". The assertion made by Anderson is also crucial to this study, as the identification of harmonies can also be seen as an important part of wind ensemble playing. This makes solfège an important part of the music learning process in wind bands and, by extension, makes the Dalcroze approach useful in this regard.

We can deduct from all the above mentioned literature sources that the Dalcroze approach, which employs body movements as a basis for teaching and learning music, may be effective in overcoming musical challenges that often arise in ensemble playing, for example playing with an accurate sense of rhythm as well as heightening the aural

perception. It is important to note that the previous authors only spoke of the Dalcroze approach within the school context and that other settings have also been explored.

2.3.3 Other applications of the Dalcroze approach

Turpin (1986) asserts that modern movement classes are good places to utilise the approach, specifying that “the development of musical sensitivity in young dancers may have its greatest potential in the Dalcroze techniques” (1986:58). He also suggests that “physical and intellectual development, eye-hand-body coordination, listening, improvisation, an understanding of melodic contour, and rhythmic sensitivity” are some of the aspects that could be explored in these classes (1986:58). Greenhead and Habron (2015:24) describe the Dalcroze approach as a somatic practice and state that, at its core, it is “music, movement and improvisation, and a certain kind of relationship between the practitioner and the class”.

Links between the Dalcroze approach and music therapy have also been explored. One example of such a link is an assertion made by Habron (2014:104), who stated that “Dalcroze and improvisational music therapy share music-making as the primary means of working towards change” and that “the notion of music as therapy finds an echo in Jaques-Dalcroze’s idea of an education through and into music, music as education”. Again, musical sensitivity and movement are explored, with the addition of music and spirituality as well as music therapy linked to the Dalcroze approach by this author.

2.4 Arguments for and against the use of Dalcroze approach

To date, a sizeable amount of scholars has shown interest in the Dalcroze approach, its methodology, its various applications and its benefits or lack thereof. This section of the study highlights some of the opinions found in the literature.

2.4.1 The Dalcroze approach: its benefits

Movement to music stimulates all the capacities we use to engage in music: the aural, visual, tactile and muscular senses; our reasoning faculties; and our ability to feel and act on our feelings. (Urista, 2016:2)

The abovementioned quote from Urista’s (2016) study has set the tone for this section very well. In music-making, a number of our senses are stimulated simultaneously. It thus goes without saying that an approach that can engage these senses at the same time would be the most effective for the purposes of music-making and learning. Another author who shares the same sentiments as that of Urista’s is Pierce (2010:xiii),

who asserts that movement to music that is focused will produce audible changes in a musician's performance sound. Some of the musical changes that will occur through the incorporation of movement include the shape of melodies and their wide-ranging energies and more intelligible phrases that reach their cadence points in a musically acceptable way.

The use of movement in music has also been applied to the practice of memorisation. Taylor (1989), for example, has explored how the approach of focusing on kinaesthesia as a means of memorising music was effective amongst a group of school children. Short extracts of music from three different genres – i.e., classical western music, classical Indian music and jazz – were played to this group of children and movement exercises were applied to these extracts. The results of this experiment revealed that the school children's ability to recognise the extracts a week later in an impromptu test were raised considerably because of the incorporation of these movement exercises.

Studies have also been conducted in which the application of movement in the instruction of toddlers has been experimented with. Andress (1991:22), for example, found that music activities that include movement exercises for small children help with their recognition of the entirety of the music that they hear, as well as certain "structures within the music, such as the underlying beat, rhythm patterns and musical form". She further states (Andress, 1991:25) that movement is one of the most important instructional tools in such settings, as it helps the children to learn how to "perform, describe and create music". In the same study, she suggests not only finding ways of incorporating movement into the children's classroom, but also taking into consideration the age group of the children and their physical abilities, as these may affect their kinaesthetic prowess. A child who is two years old, for example, may not have as much balance as a child who is four years old. It is thus imperative that the music educator take this into consideration when devising movement exercises for children in these age groups.

The idea of using movement as a tool for the promotion of Jaques-Dalcroze's idea of "practice before theory" has also been explored. Swanwick (1999:56), for example, points out that people from outside the western classical tradition have always been aware of how musical fluency takes priority over musical literacy, and uses this to explain how the use of movement in teaching music may be helpful in achieving this "musical fluency" before focusing too much on the theoretical aspects of music. He

makes his position very clear by giving an analogy that somewhat likens music to language:

If music is a form of discourse, then it is in some ways analogous to, though not identical with, language. The acquisition of language seems to involve several years or more of mainly aural and oral engagement with other 'languagers'. We have to look. We have to look for the equivalent of engagement with other 'musickers' long before any written text or other analysis of what is essentially known (Swanwick, 1999:55-56).

Through this statement, the author essentially expresses the idea that if human beings learn to speak their languages by engaging with others, there is no reason why the same approach cannot be applied to the art of music learning. We can thus theorise that if the approach of learning a language by 'doing' is effective, the application of the same approach in music-making should be effective. In the same text, the author states that only when tones take the form of physical gestures does the musical performance show human feelings, and that although the feelings are invisible, they can be observed in the various layers of musical activity (Swanwick, 1999:43).

A more recent study brought the gestures of a clarinet player in relation to locally intended musical targets. Desmet, Nijs, Demey, Lesaffre, Martens, and Leman (2012) found that mutual relations between the performer's musical targets and his musical expression through body movement could be found (2012:47). These researchers state that "if music and gestures correlate, then we can assume that transitions between a musician's basic gestures are related to the way the music is structured according to the musician's musical intentions" (2012:46). In other words, these gestures are the visual representation of how the performer would like the music to be expressed. This study links movement and the performer's inner musical desires; and although these authors do not mention Dalcroze, their study suggests that the ideas of Jaques-Dalcroze were justified, as they were based on an observation of these very same gestures amongst his own students. Bowman and Powell (2007:6) also say that the emphasis of bodily movement in the development of personal musicianship is noteworthy, stating Jaques-Dalcroze as one of the pioneers of this approach.

2.4.2 The Dalcroze approach: detractors

Not all scholars have been supportive of the Dalcroze approach since its establishment. There have been publications that counter the approach from different perspectives. These detractors to the approach are briefly discussed below.

Rudolf Bode is credited as being the initiator of the rhythmic gymnastics school of thought and studied with Jaques-Dalcroze (Crespi, 2014:33–34). In 1920, an era when rhythm was a big source of debate in Germany, Bode wrote an essay that begins by stating how there is an ambiguity in the application of the word “rhythm” from a historical point of view. This was his point of departure in discrediting the idea of “rhythmic gymnastics”, which belongs to Jaques-Dalcroze (Bode, 2014:52). Bode states that the word “rhythm” can trace its roots from the Greek word “reo”, which means to flow, and continues by saying that from this root’s definition we can infer “that rhythm is imprinted with the quality of what flows, that is, of the continuum” (2014:54). Expanding on his assertion, Bode explains that a continuum is not rationally graspable, and therefore rhythm has to be irrational. Furthermore, he asserts that “the principle of the rational is not rhythm, but rule, Takt, order” (2014:56), which, again, draw attention to his beliefs that rhythm is an irrational concept.

Further on in the essay, Bode says that only something rational can be achieved and never something irrational, and that the willpower cannot help, because it is directed toward a predetermined goal, which is a rational function, not an irrational one (2014:62). He states that rhythmic gymnastics, as he understands it, is a wilful action towards a performance and that it is regulated, which goes against the very idea of rhythm in the first place (2014:63). These assertions of Bode were an attempt to make the academia understand the disparities between what is understood to be rhythm and what he believes rhythm actually is.

Bode does not only stop at the definition of rhythm, he goes further to discredit the musical merits of Jaques-Dalcroze’s idea of “rhythmic gymnastics”. He begins by stating that the title “rhythmic gymnastics” is contradictory in itself, because rhythm involves the body and is irrational, whilst gymnastics involves the will and is rational. On top of the claim that the title is contradictory, Bode states that “rhythmic gymnastics” is not based on the rhythm aspect of music, but rather on its metre, calling it “metric gymnastics” (2014:68). He rounds off his argument by stating that Jaques-Dalcroze’s approach “does not allow the music to enhance the unity of the body, but confronts it with a system of combined structures”, which goes against his premise that rhythm is life itself, irrational, under no constriction and constantly flowing.

Bode is not the only scholar who has been antagonistic towards the idea of the Dalcroze approach. In 2002, Thomas Regelski wrote a paper that challenges the idea of

having fixed methods in music education in general. In this paper, Regelski (2002:103) addresses the “structural weaknesses in the field of music education” as a result of a ‘weak’ philosophical awareness amongst teachers in general. He asserts that many teachers are not in favour of taking philosophy courses, and thus view a philosophical standpoint as being irrelevant to their practice. According to him, this philosophical indifference is the result of philosophical issues being studied abstractly rather than being practically applied to teaching. He further states that philosophical indifference leads to the teaching of indoctrination, a teaching that does not promote critical thinking.

Regelski (2002) expressed a strong opposition to this lack of critical thinking found in the ‘typical’ teaching methods in schools, and states that professionals should be morally compelled to aim for results that nurture the needs of those served. In his opinion, teachers need to have a strong philosophical sense in order to achieve these results, because it will help the teachers to reflect carefully on the results achieved by their efforts (2002:104). He blames the lack of a strong philosophical sense on universities, stating that the typical undergraduate programme consists mostly of training, which does not encourage the teachers to educate whilst also taking the musical needs of the students into consideration. Regelski (2002:105) maintains that this training, which emphasises one method over others and is lacking in “theoretical premises”, leads to indoctrination instead of education.

His thoughts thus far are summarised as follows: Often in teaching, the teacher focuses on a single method, which is usually a very technical approach that draws attention to the “how-to” instead of letting the student decide how much or how little of the method they would like to use. The focus on this one-sided technical approach to teaching traces its roots back to the absence of a strong philosophical sense amongst teachers (2002:102-105). Regelski made another statement that emphasises the importance of a strong sense of philosophy in teachers:

A philosophical position of the right results of good teaching or on important differences between education, training and indoctrination are as important to music teaching as the need for a doctor to have a reasoned outlook on the quality of life, as a lawyer’s stance on justice, or a psychologist’s theory of normal behaviour (2002:103).

This declaration compares the field of music education directly with other professions, and Regelski claims that “the field of music education fails to compare well with the most obvious traits of familiar professions” (2002:103). We can infer from his

statements thus far that the lack of a strong philosophical sense amongst teachers makes the music education field weaker than other professions, and this also implies that professionals in other fields of study are philosophically stronger than professionals in the music education field.

He makes another accusation against universities (this time choosing to focus on the research field), stating that most masters' programmes are seen as merely a step closer to a doctoral study. He continues by saying that "most doctoral theses and other studies in music education aspire to the paradigm of fundamental research" that "seeks to generate new knowledge for its own sake, rather than for use" (2002:106).

2.4.3 My position

To clarify my position on the value of the Dalcroze approach, I want to address some of the points that have been made by the detractors of the approach. Bode (2014:52) focuses on the ambiguity of the word "rhythm" from a historical point of view. Much as his argument is logical and stepwise, the idea of discrediting a method of teaching and learning because of the historical background in the definition of the word "rhythm" is not thinking 'outside the box', it is counterproductive and it would require us to revise every single music book/manual that has ever been written to check the historical accuracy of one word. The application of the word "rhythm" in the Dalcroze approach, much like every other approach, is used as it is commonly understood in society today.

Fogerty (1936:19) wrote a book aptly titled *Rhythm* and in this body of work, she asserts that "the fundamental conditions of rhythm are time, force, and space, combined in the accomplishment of function", and that when these elements are synchronised successfully, the result is a rhythmical one. Petersen (2013:7) offers a complementary hypothesis on rhythm, stating that "musical rhythms are dependent on sounds or sound formations and their components (properties). The durations between beginnings and beginnings, or beginnings and ends of sounds, shapes, or components constitute rhythms".

According to these definitions, rhythm is indeed a rationally graspable concept, contrary to the thoughts of Bode (2014:62), who views rhythm as an irrational concept. For the sake of clarity, I want to state that there are a lot of definitions for rhythm offered by various scholars across the globe, some similar to the ones previously mentioned, others not. The one thing that most of these definitions have in common is that they all refer to rhythm as a rationally graspable concept that can be controlled by willpower.

Shifting the goal posts entirely – that is, saying that the historical background of the word “rhythm” is wrong and that the foundations of rhythmic gymnastics is thus wrong – is impractical and fallacious. It would mean that since time immemorial, the teaching practices of a plethora of musicians across the board, whether they be instrumentalists or singers, should be deemed redundant because their understanding of rhythm is “historically inaccurate”.

The next response in this section is to the article written by Regelski (2002), who challenges the idea of having fixed methods in music education. In this article, Regelski (2002:103) states that there are “structural weaknesses in the field of music education” as a result of a ‘weak’ philosophical awareness amongst teachers in general. I can agree with the necessity for music educators to have a strong philosophical foundation, or at least for them to ponder constantly on the reasons why they are in the profession of education. I do not think, however, that philosophy should be the primary focus in the music lesson. The main focus of a music/conservatory/school lesson should be to train good music educators, musicians, composers, conductors et cetera. It is important for music educators to realise this and to know that they are not in the business of training philosophers. Additionally, no particular methods of teaching in music education are mentioned anywhere in the paper. This implies that all methods of teaching in music education promote indoctrination, which cannot be accurate. Regelski (2002) does not provide evidence to prove that any method of teaching is unproductive. It thus cannot be proven scientifically that any of the methods of teaching in music education is ineffective. This is why I stand by the premise that it is illogical to be against various approaches to learning and teaching music, even going as far as stating that they teach “indoctrination” (Regelski, 2002:105) because of an alleged lack of “theoretical premise”.

The lack of “strong” philosophical foundations – the strength of these philosophical foundations being based on lessons given at universities, judging by Regelski’s (2002:104-105) assertions – does not necessarily mean that the music educator will not nurture the needs of his/her students, neither does it mean that the music educators will not reflect on the results of their efforts and make changes to these efforts if needed. Regelski (2002:103) makes another claim in this paper, saying that “the field of music education fails to compare well with the most obvious traits of familiar professions”. This statement hints towards the fallacious premise that the lack of a strong philosophical

sense amongst teachers makes the music education field weaker than other professions. In addition, this assertion also implies that professionals in other fields of study are philosophically stronger than professionals in the music education field. This is obviously inaccurate, as every profession in the world has philosophically strong as well as philosophically weak individuals in practice. There exist plenty of corrupt individuals who are in their professions, regardless of their philosophical background, for reasons other than serving the needs of their clients. This problem is not only limited to a specific country or continent, but is rather a global issue. It is highly unfair to assume that the entire music education practice is weaker than other professions because of a “weak” philosophical knowledge (for a similar argument on this issue, see Juntunen & Westerlund 2011).

There are far more literature sources that advocate the use of the Dalcroze approach than there are sources that advocate against it. I can state that I agree with the premise that the approach of incorporating movement to the music classroom can be very helpful. I would, however, like to state that my position to support the Dalcroze approach (at the outset of this study) was not just based on the literature review, but was also largely grounded on my previous experiences with the approach at the KMH in Stockholm. It was my hope that the Dalcroze approach could be used in the same way as I witnessed it being used at the KMH, and reap the same rewards in the ensemble setting.

2.5 The ensemble setting

The literature reveals that the Dalcroze approach has been experimented with in various ensemble settings and that there are writers who advocate its use for various reasons. For example, Daley (2013) wrote a literature review that focused on the choral ensemble and affirmed that the Dalcroze approach is useful in this context. She states that “the mental and emotional goals of eurhythmics teach conductors musical sensitivity, concentration, and empathy towards the ensemble” (2013:30) and that the use of movement creates a heightened sense of participation in the choir (2013:54). A heightened sense of participation is very important in music-making, especially in the ensemble setting, because it is easy for members of the group to lose their focus. Dillon (2007:72) confirms this by stating that a music activity may “induce boredom” and that it is important for the music teacher/facilitator to know which aspects of music-making can

combat this, as well as to be aware of those aspects that cause the negative effects in the ensemble.

The physical interaction between one of the conductors and his ensemble is reported to have changed in a positive manner as a result of embodiment exercises that were implemented in rehearsals (Daley, 2013:75). This enhanced sense of communication between the conductor and his choir can be seen as a positive factor in the growth of the ensemble. Davidson (2012:600) spoke to members of a music group who agreed to explore the importance of non-verbal communication in the ensemble. The members of this group confirmed that gestural signals are essential for an ensemble to be successful and that body movement helps to shape the coordination of the music and overall music performance. Manifold (2008) has added another account of why the Dalcroze approach may be useful in the ensemble setting. She states that the approach is participatory in nature, gives learners a sense of enjoyment in what they are doing and, by extension, helps in the development of the learners' mutual relationships (2008:15).

Various Dalcroze-inspired exercises have been implemented in the ensemble setting. Greenhead and Habron (2015:15) confirm this by stating that "the use of touch can be found in many kinds of exercise in which participants communicate intentions and feelings to others and receive their responses" within the Dalcroze approach. One form of exercise that they mention (2015:16) is a body percussion exercise, accompanied by music, in which the members of the ensemble are supposed to practise "precision in timing and rhythm". They also suggest exercises that require direct physical contact with other members of the ensemble, for example leading and following exercises, as well as exercises that require the members of the ensemble to communicate the pulse to each other (2015:15-16).

West (2015:103) also advocates the use of movement in the ensemble. He asserts that movement is crucial for the advancement of rhythmic prowess in the ensemble and suggests that ensembles employ a kinaesthetic approach to respond to music. He also states that it would be in the best interests of instrumental ensembles to employ a movement-based approach in their rehearsals. Bowman and Powell (2007) speak of the use of movement in the context of a Japanese drumming ensemble. They discovered that movement is a necessary element in the art of this particular way of drumming called 'taiko'. To qualify this, the authors stated that the members of these ensembles

spoke of “the importance of muscle memory and of a quality of awareness that involves a sense of where one’s body is in time and space and in relation to other ensemble members” (2007:16). These observations by the abovementioned researchers are what further inspired my decision to employ the Dalcroze approach within the wind ensemble setting.

2.6 Summary

So far, I have looked at the history of the Dalcroze approach as well as the prescribed general objectives of the typical Dalcroze lesson. The various applications of the approach were also discussed before addressing the various arguments for and against it. I have also stated my position as researcher and further argued against some of the detracting statements present within the literature. The following section of the study is a discussion of the research design, approach and procedures that I have applied for the purpose of exploring the approach in the NWU Symphonic Wind Ensemble.

CHAPTER 3 RESEARCH DESIGN, APPROACH AND PROCEDURES

3.1 Qualitative research design

The aim of this study was to understand the meaning ascribed by the members of the NWU Symphonic Wind Ensemble to their experiences of incorporating a Dalcroze-inspired approach in their wind band rehearsals. If the most important variables in the study were already known and the aim was to make sense of ways in which to control or measure them, a quantitative research design would have been used. However, as Terre Blanche, Kelly, and Durrheim (2006) prescribed, this study lent itself toward an open-ended and inductive examination because the variables were not yet known and thus making this a qualitative study (Terre Blanche *et al.*, 2006:272). The nature of the research question therefore required the study to take a qualitative research path (Flick, 2014:12). Similarly, Patton (2002:14) makes the previous statement valid by stating that a qualitative research design is a method that offers a detailed account of the participants' thoughts and opinions without the constriction of any predetermined guidelines for analysis.

It can be inferred from the abovementioned thoughts on qualitative research that the purpose of the research in qualitative methods is of high importance; to achieve this purpose, an understanding of the participants' accounts within the research context is required (Joseph, 2014:145; Patton, 2002:10; Willis, 2007:98). Flick affirms the idea of the importance of interpreting the perspectives of the participants by stating that "qualitative researchers study participants' knowledge and practices" and continues by saying that the various social backgrounds of the participants will shape these perspectives (2014:16). These ideas on qualitative research methods were the driving force behind the methods that I decided to employ in the process of understanding the meaning that the members of the NWU Symphonic Wind Ensemble ascribed to their experiences of incorporating the Dalcroze-inspired approach in their rehearsals.

3.1.1 The interpretative phenomenological analysis approach

To understand the purpose and motivation behind this study completely, it is necessary to understand the theoretical foundations that motivated the study; this requires the unpacking of the meaning of the interpretative phenomenological analysis (IPA) research approach. It is thus pertinent to begin by acknowledging the fact that an IPA is

essentially a phenomenological approach. Smith *et al.* (2009:32) attest to this by asserting that IPA is phenomenological in the sense that it is concerned with exploring experience on its own terms rather than focusing on predefined category systems. Joseph (2014:146) reiterates the same sentiments, saying that IPA is phenomenological in the sense that it zones into the lived experiences of the participants in the research while simultaneously taking into account the ideas of the researcher when studying the phenomenon at hand.

The phenomenon in the context of this study was the involvement that the members of the NWU Symphonic Wind Ensemble experienced in incorporating the Dalcroze approach in their rehearsals. An IPA was thus suitable for this kind of research project, as it helped me to understand what these experiences are and how they shaped the meaning that the participants ascribed to the approach. Thus far, I have firstly established that the study is an IPA and secondly that an IPA is phenomenological in nature. It is befitting to discuss these points briefly before returning to their significance within this type of research. I will begin within the broader spectrum, which would be to discuss the phenomenology first before addressing what an IPA is.

3.1.2 Phenomenology

Phenomenology aims at gaining a deeper understanding of the nature or meaning of our everyday experiences... A person cannot reflect on lived experience while living through the experience. For example, if one tries to reflect on one's anger while being angry, one finds that the anger has already changed or dissipated. Thus, phenomenological reflection is not introspective but retrospective. Reflection on lived experience is always recollective; it is reflection on experience that is already passed or lived through (Van Manen, 1990:9-10).

The abovementioned quote expresses exactly what a phenomenology should ideally do, namely to gain a deep understanding of the meaning that we derive from our experiences. Other authors have affirmed this standpoint, for example Willis (2007), who states that a phenomenological study is one that is focused on “the subjectivity and relativity of reality, continually pointing out the need to understand how humans view themselves and the world around them” (2007:53). The key point is that phenomenology is based on perception rather than trying to figure out what “really is” in the world (Willis, 2007:107). Another definition of phenomenology is that it is a “careful

description and analyses of the subjects' life world and the meaning making and understanding in that life world" (Flick, 2014:541).

We have already established that the phenomenon in this study is the involvement that the members of the NWU Symphonic Wind Ensemble experienced with the incorporation of the Dalcroze approach in their rehearsals. However, we have not stated that the study is phenomenological in the sense that it is based on the recollection of these experiences by the members of the ensemble and that this recollection is of primary importance.

To put this into perspective, Patton's (2002:106) assertion is worth noting, namely that the way in which a person understands a certain phenomenon firstly stems from his or her sensory interaction with that phenomenon. This sensory interaction, however, needs to be described so that an interpretation can come into being and, by extension, an understanding of the phenomenon can be established. This process that the participants went through when they engaged with the phenomenon, recollected the engagement, and finally established what the engagement with the phenomenon meant is essentially what makes this study a phenomenology. Creswell (2014:14) confirms this by stating that the essence of phenomenological research lies in the joint experiences that several individuals have with a phenomenon, and that the description of these experiences by the researcher, based on the recollection of the said experiences by the participants, is important.

To summarise the essence of the discussion thus far, I would say that the phenomenon experienced by the participants was learning how to play Leonard Bernstein's "Mambo" through Dalcroze-inspired exercises. The issue that remained, however, was uncovering what their 'lived' experience of this phenomenon was and what it meant to them. The phenomenological process of discovering their lived experience as well as the meaning that they derived from this experience can be followed in certain ways. In-depth interviews and participant observation are typical means to obtain data that provide a descriptive account (Taylor & Bogdan, 1998:4; Willis, 2007:173). This study aimed to achieve a deeper understanding of how the Dalcroze approach can be used effectively in the wind ensemble setting, as well as to gain an understanding of its value in general as far as music learning is concerned. Now that I have discussed how the study is phenomenological in nature, I need to unpack what the IPA is and how this study qualifies as an IPA.

3.1.3 The interpretative phenomenological analysis approach revisited

The distinction between a phenomenology and an IPA depends on what the focus of attention in the study is. To clarify this, it can be said that if the study focuses strictly on the lived experiences of the participants, it is likely to be a phenomenology. If, however, the study also focuses on the conceptions of the researcher, it should be considered an IPA. Smith and Osborn (2008) made an analogy of the researcher trying to gain access to the participants' personal world and affirmed the previous statement by saying:

Access depends on, and is complicated by, the researcher's own conceptions; indeed, these are required in order to make sense of that other personal world through a process of interpretative activity. Thus, a two-stage interpretation process, or a double hermeneutic, is involved. The participants are trying to make sense of their world; the researcher is trying to make sense of the participants trying to make sense of their world (2008:53).

Reid, Flowers, and Larkin (2005:20) confirm the importance of the focus on the researcher's interpretations of the participants' thoughts in IPA. They state that it is often necessary for researchers to minimise the complexity of experiential data through extensive analysis and that this relies on the process of people making sense of the world and their experiences, firstly for the participant and secondly for the analyst. My role as the researcher was therefore as important in the research as the input of the participants, because my interpretation of the meaning that they derive from their experiences had an influence on the study.

Smith *et al.* (2009:42–54) highlighted the following necessary steps to consider when planning an IPA research study:

- The topic
- Choosing the IPA as a method of study
- The aims and research questions
- Finding a sample
- The sample size
- Ethical practice

Another major difference between a phenomenology and an IPA is disciplinary in nature. Phenomenology has a strong philosophical basis, whereas the IPA is largely based on psychological research (Creswell, 2014:14; Joseph, 2014:146). I believe that the most important aspect to note here is the fact that the IPA is double hermeneutic, because it attempts to understand the experiences of the participant while

simultaneously trying to understand the underlying meaning behind these experiences (Joseph, 2014:150). This makes IPA more suitable for the study.

Since this study is an IPA, it was necessary for me to implement Smith *et al.*'s (2009:42-54) steps in order for this study to be relevant to the approach. I will now briefly discuss how these steps were implemented in the context of the study.

3.1.4 The topic

As mentioned earlier in this study, I have had the opportunity to engage in Dalcroze lessons on numerous occasions. This engagement with the Dalcroze approach led me to travel as an exchange student to Stockholm, Sweden in order to gain more insight into what it entails and how it can be used. The more time I spent on it, the more interesting it became to me. The topic of this study is thus the product of my growing interest in this approach. Smith *et al.* (2009:42) assert that an interest in the topic of one's study should be the first point of departure in embarking on an IPA study.

They further stated that the researcher should try to identify a potential participant group that they could have access to. Being a member of the NWU Symphonic Wind Ensemble and a student at the NWU School of Music made my participant group accessible to me. This is the reason why I chose to understand the meaning that the members of this specific wind ensemble ascribe to their experiences of incorporating a Dalcroze-inspired approach in their wind band rehearsals.

3.1.5 Choosing IPA as a method of study

Smith *et al.* (2009:46) further state that researchers should choose IPA over other qualitative methods if it is consistent with the epistemological position of their research question; in other words, the meaning that the main research question of the study seeks to understand should be the guiding factor in choosing IPA. They further analyse this by asserting that in IPA, the assumption is that our data will tell us something about people's involvement in and orientation towards the world, and/or how they make sense of this. Since the Dalcroze approach was a relatively new approach – to be specific, in the context of the instrumental ensemble – to some of my participants, it made sense to me to choose IPA as my method of study. The reason for this is that using this approach in the wind ensemble would require my participants to reflect on their experiences and try to analyse the approach's significance.

3.1.6 The aims and research questions

The aims of a typical IPA are usually focused on people's experiences and their understanding of these experiences, and researchers typically focus on the perceptions of the participants (Smith *et al.*, 2009:46). It is therefore necessary for researchers to take this into consideration when thinking about their research question. As previously mentioned, the epistemological position of the research question is of high importance in IPA and the researchers should think about what the data will produce before choosing IPA as a method of study. The research question in IPA should therefore contain all these elements. It should focus on the involved persons' experiences and perceptions, and aim towards deriving meaning from the said experiences and perceptions.

Additionally, the research question should be inclusive of the participants' lived experiences as well as the researcher's interpretation of the meaning that these participants derive from their experiences. This is why my research question is the following:

How can I interpret the meaning that the members of the NWU Symphonic Wind Ensemble ascribe to their experiences of learning music through a Dalcroze-inspired approach?

The research question is in line with IPA in the sense that it includes the meaning that my participants ascribe to their experiences of learning a piece of music through the Dalcroze approach, and it also places the focus on my interpretation of this derived meaning.

3.1.7 Finding a sample

Smith *et al.* (2009) suggest two aspects to consider when choosing a sample to work with. Firstly, they state that the sample should be chosen purposively, because it can offer insight into the phenomenon being studied. Secondly, they suggest that the researcher should try to find a homogeneous sample for whom the research question will be meaningful (2009:48-49). My choice of sample was in line with the abovementioned suggestions. My participants were chosen purposively, because they are full-time members of the NWU Symphonic Wind Ensemble, most of them have some sort of experience in the Dalcroze approach in settings other than the wind ensemble, and they would be able to provide a rich reflection of their experiences in using the approach within the wind ensemble context. The fact that they were all full-

time music students and members of the wind ensemble at the time of the study made them a homogeneous sample and thus fitting for an IPA study.

3.1.8 The sample size

Smith *et al.* (2009:51–52) declare that there is no correct number of people to use in the sample; they also assert that the trend is shifting towards the sample size being smaller as the IPA approach matures. They attribute this to IPA's focus on quality instead of quantity and suggest a sample size of three to six participants (three participants are especially recommended for an undergraduate- or master's-level IPA). As the general aim in IPA is to obtain a rich and detailed description of the phenomenon, I chose to use five participants in my study. There are roughly forty members in the NWU Symphonic Wind Ensemble. Not every member of the Wind Ensemble attended every session conducted for this research project, but the five participants all attended each of the sessions. Three of the participants were in their third year of study and had also been playing in the wind ensemble for three years. It was my hope that they would provide the most detailed and fruitful description of their experiences in using the Dalcroze approach in their rehearsals. Other participants included one first-year student and one second-year student. They were chosen to balance the input that I would receive in the interviews; it was also my hope that they would provide a more frank insight into the experience of using the approach in the wind ensemble setting.

3.1.9 Ethical practice

Smith *et al.* (2009:53-54) have made reference to several points that the researcher should take heed of as far as ethical practice is concerned. They are the following:

1. The avoidance of harm is the first point of departure in qualitative ethical considerations; this includes talking about sensitive issues that may upset the participants.
2. Should the interviews be upsetting to the participants, the researcher needs to provide them with support.
3. Informed consent should be given, not only for data collection, but also for the likely outcomes of the study.
4. Giving the participant the right to withdraw from the study up until the point of publication is generally seen as good ethical practice.
5. Protecting the anonymity of the participants is also good ethical practice.

I have observed all the abovementioned ethical considerations in this study. None of the participants were put in a position where they could harm themselves and I facilitated the Dalcroze lessons in such a way that they would not harm each other in the process of moving. I ensured that the whole ensemble had agreed to take part in the Dalcroze sessions prior to conducting them. All my participants gave their informed consent to take part in the study prior to interviewing them, and every interview did not begin before the participant had signed a consent form. The consent forms give the participants the right to withdraw from the research at any time and also protect their anonymity. Additionally, I made sure not to disrupt the participants' normal schedules and their NWU School of Music engagements in any way (Creswell, 2013:58) by making sure that all the interviews were scheduled well in advance and did not clash with any classes, rehearsals or performances. All the participants were given an opportunity to review the data extracts from their interviews (Smith *et al.*, 2009:53). This study also went under the advisement of the ethics committee of the Faculty of the Arts at the NWU to ensure that everything has been done ethically and correctly (Ethics number: NWU-00456-17-A7, see Annexure C). Now that I have discussed how the guidelines of running an IPA have informed my study in broader terms, the next topic of discussion is the procedures that I went through in facilitating the study.

3.1.10 The sessions

The symphonic wind ensemble went through five days of sessions for the purpose of this study. These sessions are described in detail in Chapter 4. The purpose of these sessions was to assist the symphonic wind ensemble members to learn Bernstein's "Mambo" in such a way that they would not have too much difficulty in processing the music through mental contemplation, but would rather understand the music through action or movement. The activities that were done in these sessions were designed to be simple enough for students who had no prior experience of the Dalcroze approach and little experience in the symphonic wind ensemble setting. Furthermore, these activities were also meant to be meaningful to students who were slightly more experienced in the ensemble setting and with an idea of what the Dalcroze approach entails.

One of the sessions was facilitated by Dr Eva Nivbrant Wedin, who is a qualified Dalcroze practitioner. She also had an input in how I should run the other sessions. Nivbrant Wedin was included as part of this process in the hope that she would add some valuable insight into the nuances of the music as well as contribute to the

ensemble's general understanding of what the Dalcroze approach is. In my sessions, the aim was to have sessions (in which the activities could be carried out and reflections could be conducted during or after each session) that would provide insight into how these exercises fit into the ensemble members' general understanding of the piece as well as their general musical knowledge.

3.1.11 Data collection

The means of data collection used to explore the experiences of learning wind ensemble music through a Dalcroze-inspired approach include:

- video recordings of all the sessions;
- video recordings of the ensemble members' reflections during or after the sessions; and
- video recordings of semi-structured interviews with the participants.

Each rehearsal session was recorded using a camera to ensure that every detail was captured and that the essence of the sessions would not be lost. These recordings provide insight into the process that we underwent in learning Bernstein's "Mambo". This process included various Dalcroze-inspired activities as well as discussion sessions during which all the ensemble members were allowed to reflect on what they were doing. The video recordings also informed the choices that I made in deciding what to do in each session.

After five weeks of the Dalcroze-inspired lessons, I started to conduct the interviews with the selected participants. As previously stated in the study, one-on-one, semi-structured interviews are the preferred method for collecting data in an IPA study. To stay in line with the IPA method of data collection, I conducted these semi-structured interviews and asked questions that prompted the participants to reflect on their Dalcroze-inspired rehearsal sessions. All the participants were full-time students at the NWU School of Music; therefore, most of the data collection took place at the School of Music, as it was the most neutral setting for them.

3.2 Summary

I have addressed which research design and approach I employed in this study and have outlined all the requirements of the research design. I have also discussed how this research design and approach are relevant to the topic. The sample that I chose to

use and the ethical considerations that are necessary for this study have also been addressed in this chapter. In the next chapter, I will discuss the procedures that I went through in the sessions and how I sought to apply the Dalcroze-inspired approach to the NWU Symphonic Wind Ensemble rehearsals.

CHAPTER 4 THE SESSIONS: MY PERSONAL EXPERIENCE

The NWU Symphonic Wind Ensemble worked for five days in which we applied the Dalcroze-inspired approach to our rehearsals for the purpose of learning “Mambo”. I was allocated a 30-minute time frame for every session, which included exercise time as well as a time for reflections on the exercises for the day. All these sessions took place at the NWU School of Music. Furthermore, Dr Eva Nivbrant Wedin from the KMH joined us in one of these sessions. This is a detailed account of what happened on each day.

4.1 Day 1 – Observation day

The ensemble had a normal rehearsal day during which other pieces were explored more extensively than the “Mambo”. We started the rehearsal by doing a slow run-through of the “Mambo” and began the piece at bar 39 (the section of the piece where the ensemble screams, “Mambo!”). This was done while the percussion section was setting up their instruments; after they had finished, we repeated the slow run-through from the beginning of the piece up until bar 85. We ceased to rehearse the piece after this.

4.2 Day 2 – Session with Dr Eva Nivbrant Wedin

The rehearsal of the piece began with a short introduction by Dr Eva Nivbrant Wedin. She asked the ensemble members if anyone had played the piece before and if anyone had gone through their parts. The response from the ensemble was a very uncertain one.

Dr Nivbrant Wedin then asked the ensemble members to stand up and said that she was going to play a recording of the piece. She asked the ensemble to walk to the beat of the recording in any direction they wanted to as soon as they heard the music playing. As she started playing the music, the ensemble started walking. However, not everyone looked enthusiastic about it and some members seemed to be struggling to keep up with the beat of the music. The piece was stopped at bar 46.

She then pointed out that it is not always easy to identify the difference between syncopation and a beat, and said that we sometimes make the mistake of thinking that the syncopation is the beat. She suggested that the ensemble should walk the beat and

slap the marked tones on their knees in order to figure out where the beat is. Here is an example:

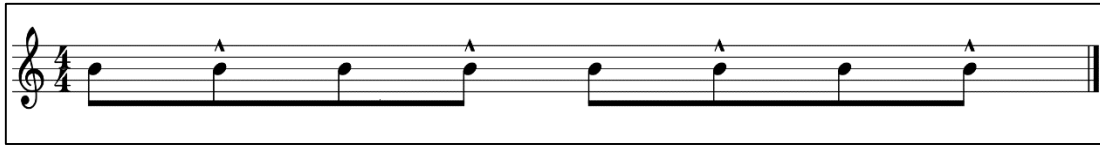


Figure 1: Ensemble walks, stamps on the unmarked tones and slaps the marked tones on their knees.

The recording of the piece was played from the beginning again and the ensemble did what they were asked to do. There seemed to be some confusion amongst some ensemble members about where the beat lies. She then stopped the piece in the same section as before, which is bar 52, six bars further than she had stopped before. Nivbrant Wedin highlighted what she meant by saying that it is sometimes difficult to identify the beat in such pieces, and asked that the ensemble members alternate their ways of stamping and clapping. She clarified her request by saying that they should try to place the 'beat' in different places. The recording was played again and there seemed to be less confusion about the beat. I believe that the reason for this is the percussive nature of the stamping and clapping. The introduction of the piece, which is a percussion introduction, was played again, but stopped at the point where the rest of the ensemble had to join in. This was done because the percussion introduction was still inaccurate. She suggested that we try to walk and clap from the beginning again, but that we focus on having our actions being synchronised with the ensemble's "arrival point" (i.e., the point where the rest of the ensemble should join the percussion section).

The ensemble started walking again, but still seemed uncomfortable with stamping and clapping the off-beat on their knees. She stopped the piece in the same section (bar 50) and asked the ensemble which time signature the piece is in. Somebody answered that the piece is in 2/2 (alla breve). She then asked that we walk the beat without any music and place accents on the first beat and the upbeat to the next bar.



Figure 2: Ensemble places accents on the first and last beats of the bar.

Nivbrant Wedin then asked us to place the accents in the beginning of the second beat of the bar. I believe she did this in order to make the ensemble aware of the placements of the accents in the piece.

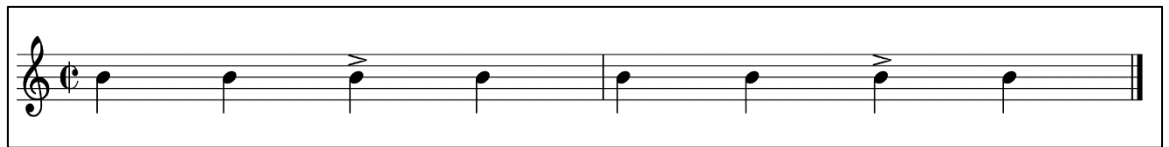


Figure 3: Ensemble places accents on the second major beat of each bar.

She wrote some patterns on a whiteboard in which accents had been placed in different spots of the beat. The main beats were then played and she asked us to just clap the accents, explaining that these were some of the rhythmic patterns that reoccur in the piece. Examples of these patterns can be found in figures 4 to 8 below:



Figure 4: Open bar where the ensemble walks and claps the main beats.



Figure 5: Ensemble walks the main two beats and claps the accented tones.

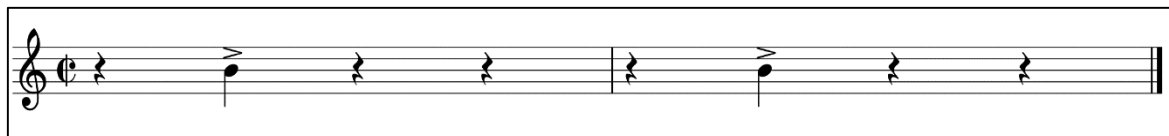


Figure 6: Still walking the main two beats, the ensemble claps these accented tones.



Figure 7: Ensemble then claps these accented tones while still walking the main beats.



Figure 8: Ensemble claps the accented notes while walking the main beats.

I was asked to play the beat on a drum and she asked the rest of the ensemble to clap a rhythm like this:



Figure 9: Ensemble claps this rhythm as I play the main beats on the drum.

After this, the group was asked to split into two and while one group was clapping the rhythm above, the other group had to walk and clap the following rhythm on their knees. The groups alternated in doing this:

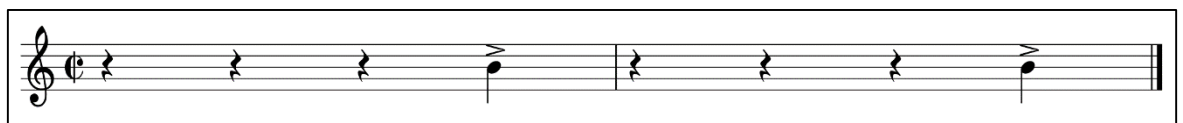


Figure 10: Ensemble claps this rhythm as I play the main beats on the drum.

She then asked the members of the whole ensemble to vocalise a pattern that she had written on the board whilst clapping the places where the accents had been placed. It looked like this:



Figure 11: The higher notes represent the places where the ensemble vocalised with a “da” and the lower notes represent the areas where the ensemble clapped. They were still walking the main beats.

The ensemble was asked to sit down and clap the beat/pulse on their knees whilst vocalising the pattern above.

She then asked the ensemble to stamp the main beat/pulse, place one hand above one knee (parallel to the knee) and move the other hand up and down in-between the knee and the hand in a percussive manner so that the sound produced would be that of the eighth notes against a half note. It looks like this:



Figure 12: The half notes represent the main beats and the eighth notes represent the pattern the ensemble claps.

Using the same technique, she asked us to vary the rhythms, which looked like this:



Figure 13: Variation 1



Figure 14: Variation 2

We were then asked to carry on clapping and alternated between the abovementioned two patterns by hiding one eighth note at the beginning or end of each half note value, as seen in Figure 12, with her hand. In other words, this became a quick response activity of sorts that alternates between Figures 13 and 14.

At her command, we proceeded to clap a pattern that looks like this:



Figure 15: Fragment of the chorus of "Mambo".

She then asked us to combine some of the rhythmic patterns that we had done beforehand. The result of the combination of these patterns looked like this:



Figure 16: Combination of the rhythmic patterns resembling the chorus theme of the piece

I was invited to play the pulse on the drum while the ensemble claps the major pattern in bars 39 to 45 of the score:



Figure 17: The top tones represent the main beats/pulse played by the drum and the low tones represent what was clapped and vocalised by the ensemble.

She asked me to continue playing the pulse on the drum while the ensemble claps the pattern found in bars 17 to 19 of the score. The ensemble did this firstly without accents and added the accents later:



Figure 18: Pulse and rhythmic patterns at bars 17-19 of the score

After doing this, we reflected on the session. In this reflection time, she asked us firstly whether we thought this method of learning the music was helpful or not, secondly if the ensemble thought they could use this approach individually at home and thirdly if there were any further questions.

4.3 Day 3 – My first session

In the introduction of my first session, I asked the ensemble to clap the first half of the theme of “Mambo” while walking to a steady pulse. This excerpt can be seen below:



Figure 19: Rhythmical excerpt of the “Mambo”.

I did this because the pattern was a recurring and important one for the section and is a driving force of stability in the piece. It was important for the ensemble to be aware of it and try to hear it when we were eventually to play the piece on our instruments. After everyone knew the patterns of the theme and the bass instruments' pattern well, I split the ensemble into two groups. One group was then asked to clap the theme whilst the other clapped the bass instruments' rhythm; the groups took turns in clapping both the theme and the bass instruments' rhythm. This was also done while everybody was walking to the same steady pulse.

After doing this exercise, I played a recording of the piece, which is the same recording that Dr Eva Nivbrant Wedin had used in her session. This recording was significantly faster than the tempo that we had been working in thus far. I asked them to clap to the recording. Some of the members realised that the recording was too fast to clap the rhythm of the theme accurately and opted to use other methods of producing the rhythm such as using both hands on their laps. I encouraged this method and suggested beating the rhythm on the chest as another way of doing it. The most important thing to me was that a clear and synchronised percussive sound was produced.

We then did the pattern in Figure 16. I walked the pulse and clapped the rhythm, and repeated this pattern twice before asking them to repeat what I had done. They clapped this pattern three times in a reasonably comfortable manner and was then asked to clap the rhythm of the last three bars of Figure 17. I first did this twice and then asked them to join in. They clapped it three times in a comfortable tempo and did this confidently. After doing it successfully, I put them in charge by walking the pulse, asking any single member to clap a rhythm and the rest of the ensemble to clap a duplication of that rhythm immediately thereafter. Different members of the ensemble received the opportunity to 'lead' by clapping first and the patterns to be used were the various rhythms that we had worked on thus far. After this exercise, we ended the session and commenced with the regular rehearsal.

4.4 Day 4 – My second session

In this session, the first thing I asked the ensemble members to do was to try to recall some of the things we had done in the previous session. We started off by walking the pulse and clapping the rhythms in bars 5 to 14 of the score, and then moved on to the

theme that can be found in bars 15 to 20 of the score. The first rhythm that was new for the day was found in bars 15 to 20 and can be seen below:



Figure 23: Rhythmical excerpt of the main theme in “Mambo”.

This segment had to be repeated several times, with me demonstrating it first before the ensemble joined in immediately thereafter in a call-and-response manner.

I then asked the ensemble members to walk to a steady pulse in one big circle, clap the rhythms found in bars 5 to 24 and sing the theme of the piece as well. I gave the ensemble a starting note and we proceeded to walk, clap and sing. The ensemble was asked to invent an action that would show the strong accent found in bars 20 and 24. They decided to hop and perform the two eighth notes with their feet, as it presents a stronger feeling. I asked them to repeat the walking, clapping and singing exercise whilst including this new accent invention and the procedure went fairly well.

There were members who were absent in the previous rehearsal and were unsure about some of the rhythms that we were doing. We had to repeat some of the rhythms we had previously done for their sake. These rhythms are found in Figures 19, 20 and 22. We first combined Figures 19 and 20 (two repeats) and then clapped Figure 22 (two repeats). After doing this, we went back to walking the pulse in a circle, clapping the rhythm from bars 5 to 24 and singing simultaneously. I then played a recording of the piece, which is much faster, and asked them to follow the same procedure as before but without the singing.

Immediately after doing the repetitions from the previous rehearsals, we moved on to another rhythm that some members of the ensemble had struggled with in the first observation rehearsal. It was a trumpet call-and-response section within the music and can be found in bars 27 to 30 of the score. The challenging part of this section was that the second and third trumpets were struggling to time their entries and mostly entered on the downbeat instead of the upbeat.

What I did to remedy this was to ask the entire ensemble to clap the rhythm as it should sound on repeat.



Figure 24: Trumpet call-and-response

After being confident that the whole ensemble knew or felt what this call-and-response should sound like, I split the ensemble into two groups and asked them to clap it in the manner in which it was written.

The exercise was successful and sounded like a seamless call-and-response. After doing this, I asked the ensemble if this clapping exercise sounded familiar at all, and most of the trumpet players answered that we had just clapped the call-and-response pattern that they had to play in the piece. When they had given me this answer, the entire ensemble clapped the pattern again confidently. I followed up on this by asking everyone to clap and sing this trumpet call-and-response section whilst walking the pulse on the spot. The reason why I asked the whole ensemble to clap and sing this section is because it is a signifier that the theme of the piece is about to return; it is thus important for the whole ensemble to know this and be aware of it while playing the piece.

There was only one percussionist available on this day, so I asked the whole ensemble to walk and clap the percussion 1 part in bars 1 to 4, which is part of the introduction. An example of this part can be seen below:



Figure 25: Percussion 1's introduction rhythms

We also helped the percussionist by all clapping the percussion 2 part at the introduction. It looked like this:



Figure 26: Percussion 2's introduction rhythms

Both these rhythms are recurring in the piece and it is important for the percussion members to know them well. I then asked the whole ensemble to alternate between the two percussion rhythms without stopping for a while before ending the session.

4.5 Day 5 – My third session

I began this session by playing the recording of “Mambo” from beginning to end. The ensemble members were then split up into four groups and asked to listen to the recording again and pay attention to any changes occurring in the music. After the groups had listened to the music, I would play the recording of the piece a third time and they then had to walk in circles in their designated groups. They were to change directions (i.e., either clockwise or anticlockwise) whenever it felt like there was a major change in the music. Before the music was played a third time, the groups were given three minutes to decide when they would change directions.

One of the groups, perhaps unsure of my instructions, began to walk hesitantly during the second time the music was playing, whereas the other groups just listened to it. A few moments later, another group joined in and started walking, but it seemed to me as if they were copying the other group, because they were changing directions at the end of every phrase in a similar fashion to what the other group was doing. A third group that took a while to join in, started walking a few seconds after the second group had started walking. They were doing things differently from the other two groups and were changing directions at the end of every major section. The fourth group decided to listen to the whole piece without any movement, as they were asked.

I then asked all the groups to participate by moving in a circular movement and change directions whenever they felt a change in the music, as previously stated. Before beginning this exercise, I asked the whole ensemble what they thought the most important thing was while walking the pulse and received the following responses:

- One member of the ensemble said that the most important thing was to change direction during a major change in the music.
- Another member said that what was important was to keep the beat.
- Someone else said that keeping within the tempo of the recording was important.

- Another member said that “embodiment” was important, and this member clarified by saying that it means “feeling the music and keeping the pulse”.

We then began the exercise where they were required to walk the pulse of the song while I observed them on the side-lines. Most groups started moving immediately; only one group decided to wait until the end of the percussion introduction before walking. Most of the groups generally kept up with the pulse of the music and only a few people seemed unwilling to do the exercise. What I observed was that this time around, most groups changed direction during the major changes in form.

4.6 Summary

As has been indicated in this chapter, the NWU Symphonic Wind Ensemble underwent several rehearsals during which a Dalcroze-inspired approach was incorporated in learning Bernstein’s “Mambo”. The main problem areas, namely the piece’s rhythmic complexity, the placements of accents in the music, as well as the knowledge of the form of the piece, were addressed in these sessions. In the next chapter, I will discuss the participants’ reactions to these sessions in order to discover what their experiences of learning wind ensemble music, using the Dalcroze-inspired approach, was.

CHAPTER 5 FINDINGS

This segment of the study contains the findings of the research project based on the sessions underwent by the NWU Symphonic Wind Ensemble and the interviews conducted with five members of the ensemble thereafter. I begin by discussing the individual experiences of these participants, and end by conducting a cross-case analysis in which I compare the experiences of these participants.

5.1 Simphiwe, a second-year student – Percussion

Simphiwe was a percussionist in the wind ensemble, although his first instrument is the violin and he is far more proficient in this regard. He had only a maximum of four months' experience in percussion playing and was trying it out as an informal second-instrument study. Simphiwe acknowledged that he had been briefly introduced to the Dalcroze approach before, but admitted that his knowledge in this regard was very little. It was also his first time playing Bernstein's "Mambo". The following themes emerged from my interview with him:

5.1.1 Theme 1: It makes music learning easier: "I had training wheels, I got to know the music."

When asked about his experience in learning a wind ensemble piece by using a Dalcroze-inspired approach, Simphiwe expressed how the use of this approach made the process of learning the music easier for him. He said, "I didn't know the music, so I actually had like training wheels on if that's an appropriate expression" (6:6), and that this approach made him aware of what was happening in the other sections of the wind ensemble. This knowledge of what was happening in the other sections, according to him, made it easier for him to "acclimatise" himself to what was a new music-making environment for him.

He stated that "it made it much easier for me to adapt than the rest, because now I had zero experience with percussion, but then now I had already had a background of the piece" (6:6). Simphiwe thus only had to focus on the technical nuances of playing percussion instead of learning the piece and as a result, the process of learning the music through this movement-based approach made him feel more secure, because he had internalised the music first before having to deal with the practicality of playing it.

5.1.2 Theme 2: It is an enjoyable experience:

“... it made the rehearsal, every start of the rehearsal, much more fun.”

Simphiwe clearly said that the application of this approach made the rehearsal more enjoyable; this is the second emerging theme from his interview. He felt the approach made his experience of learning the music enjoyable because of the open environment that was created. He said, “It actually became fun, we all enjoyed, and it made the rehearsal, every start of the rehearsal, much more fun and there was much more communication” (6:31). This implies that the open communication between him and his fellow ensemble members made the ensemble feel more unified and made it a more open environment socially, thus making the rehearsals more enjoyable for him. In the same breath, Simphiwe also said, “Judging from last year when they played in the other concert, I think it was the spring concert, you could tell that they were not a cohesive unit, you know” (6:32).

In the concert that he mentions, Simphiwe was an audience member and not yet part of the wind ensemble. His statement thus shows that for him, one of the benefits of the open communication between the ensemble members was the creation of a more organised unit and, by extension, a better music-making experience for him. He further explained this by saying, “We had fun interactions in-between, got to know other people a little bit better, so it’s much more nicer to play with people that you know than play with complete strangers” (6:11). This statement infers that the open interactions that he had with his fellow ensemble members led to an enjoyment of the experience. His enjoyment of these open interactions also ties over into the next emerging theme, which is the Dalcroze-inspired experience as a social dynamic building tool.

5.1.3 Theme 3: It builds social dynamics:

“... that’s how I actually got to know and make friends with my classmates.”

The interview that I had with this participant and some of the thoughts that he verbalised pointed toward the Dalcroze approach as an effective social dynamic building tool. He referred to a previous experience of his, a music theory bridging course in which he first experienced this approach for the purpose of learning the fundamentals of music theory. He said, “When I got here, we did Dalcroze with Prof Taljaard and that’s how I actually got to know and make friends with my classmates” (6:23). Within the context of the wind ensemble, Simphiwe recalled moments during which he interacted with people and they made mistakes as a group. This is his recollection:

There was a time when I stood next to people that I didn't know, 'cause we were making mistakes and laughing so we kind of spoke like, 'Oh! What do I need to do here?', then asked, then received help and it starts from there (6:21).

Their making mistakes within the group setting created an environment in which he could drop his guard and show his vulnerability; ultimately, this forced the entire ensemble to fix their problems as a group and forge new friendships. This group work and knowing each other in the social sense are what, according to him, helped them to interact musically.

5.1.4 Theme 4: It creates musical awareness:

“... it's not just you walking a beat and clapping a rhythm, you have to be aware.”

Simphiwe stressed the importance of participation within the group setting and for him, this participation is an important factor in the social dynamics of the group and, ultimately, the music-making. In his words,

When you do the Dalcroze approach, you have to participate, and in participating it's not just you walking a beat and clapping a rhythm, you have to be aware somebody might make a mistake next to you, so have to be aware of that mistake and try to help people out and if you also make a mistake, somebody might help you out (6:22).

This awareness of the next person in the Dalcroze-inspired approach helps them to understand and interact with each other on a musical level. He further made the bold assertion that this approach “improved the standard of the wind band” (6:32) to an extent and he thought the ensemble was more unified as a result thereof.

Aside from musical awareness being an emergent theme in our interview, other themes that arose within the interview were the Dalcroze-inspired experience as a social dynamics building tool as well as an enjoyable experience. These three themes seem to interlink in a sense. His enjoyment of the experience can be seen as the result of the social building amongst them and this could have caused the ensemble to be more aware of each other, not just in the social sense, but also on a musical level.

Another theme that emerged in this interview is that his experience of learning music through a Dalcroze-inspired approach made music learning easier for him. Although he did not particularly say it, the more open environment that was created in the sessions could also be seen as one of the factors that made his music learning experience easier. He was able to focus on the technicalities of his instrument without fear of being

scrutinised by the rest of the ensemble, and this made way for an easier music-making experience for him and his peers.

5.2 Jason, a third-year student – Saxophone

Jason is a saxophonist in the NWU Symphonic Wind Ensemble (amongst other ensembles in the university) and the saxophone is his first instrument. He had been playing in the wind ensemble for three years at the time of this interview. Jason also had experienced the Dalcroze approach in other settings prior to the sessions that we had in the wind ensemble. This was his first time playing Bernstein's "Mambo" or learning a piece of music using a Dalcroze-inspired approach in the wind ensemble context. Here are the emerging themes from his interview:

5.2.1 Theme 1: Embodied musical experience:

"I get to experience and feel the music through my body."

Jason expressed how the Dalcroze approach has enhanced his musical experiences in general. He stated, "I get to experience and feel the music through my body without necessarily playing the instrument or the music" (5:2). He also said that it had helped him to express himself musically. In the context of learning the "Mambo", Jason said that the Dalcroze-inspired approach that we used was helpful for the purpose of musical interpretation. He expressed this sentiment by saying,

I actually experienced how to put all these things together by listening to the music, by familiarising myself with the type of rhythm and rhythmic changes, different sections that they cross within the music, so it gives me a broader overview of what the piece actually is about and what the composer is trying to tell the listener (5:4).

He also said that the Dalcroze-inspired approach created a sense of imagery for the music that we were playing and that he experienced the music in different ways while applying this approach to learn the music.

5.2.2 Theme 2: Frustration at the ensemble's lack of knowledge:

"When everybody wasn't or didn't understand the purpose of the session, I got a bit frustrated."

Some participants have voiced certain concerns that they encountered during the time that we applied the Dalcroze-inspired approach for learning the "Mambo". For Jason, the main problem was his fellow ensemble members and their lack of knowledge in the

approach or the purpose thereof. He stated that he experienced the frustration “because now we [are] doing all this together, but people don’t actually know what they are doing and don’t have an overview or a brief understanding of why we are doing the sessions” (5:7). In another segment of this interview (and perhaps linked to the theme of his frustration) is a statement that Jason made, saying, “If you are more like an introvert, then always you would feel like ‘I don’t want people in my space’, so there’s always that aspect of the type of people we are” (5:24).

In the context of this interview, the participant is not referring to himself as an introvert. There is, however, an underlying implication in this statement, which is that the Dalcroze-inspired approach might not be ideal for all personality types. Another implication in his statement is that the personality type that different people have might influence their personal perception of this movement-based approach and, by extension, its effectiveness for them. “Introverts”, which is a word that he used to describe people who do not want to interact, would, in this case, be the cause of Jason’s frustration, because they did not receive the approach in the same manner that he did.

5.2.3 Theme 3: Memorisation and focus:

“I got to challenge my ability to listen and to remember.”

Jason expressed how the Dalcroze-inspired approach in our sessions aided him in memorising and focusing on the piece. He recalled how difficult some sections in this piece were for his instrumental section, saying,

For me personally, uhm, I felt like it actually helped me rhythmically and it brought back methods that I was taught when I was, when I studied percussion... of remembering the rhythm, know exactly where to put accents, where to do changes, dynamic changes you know, all of that (5:8).

Jason was thus personally able to overcome difficulties in playing various syncopations and off-beats because of the application of this Dalcroze-inspired approach. Furthermore, Jason said that he found this approach required his full concentration. He said,

It keeps your mind by... you always have to focus. Not that I’m saying the other approaches don’t let you focus or don’t require focus, but with the Dalcroze, you have to be certain in what type of moves to make, when and where, and how you interpret it (5:13).

Although his movements were improvised, he had to think about where and when to place them and this is also a major contributing factor to why he thinks this approach requires a lot of focus. His insistence in making sure that he makes the appropriate movements at the right times caused him to know the piece without realising that he was focusing on the music itself. The fact that he was no longer placing all his attention on the technical nuances of his instrument and the sheet music ahead of him, but also on what physical movements to apply during our sessions, is the major reason why he achieved this new-found knowledge of the music.

5.2.4 Theme 4: It builds social dynamics:

“We uplift each other and open a broader mind-set within the wind band.”

Although he clearly stated that he keeps his relationship with his fellow wind ensemble members professional, Jason said that the Dalcroze-inspired approach was helpful in a social way. He said, “If you are a person that is strong in one aspect you know, uplift the other one to get on your level and they will have different aspects which they are more stronger in, you know... so, by doing that, we uplift each other and open a broader mind-set within the wind band” (5:22). The approach was thus beneficial in a social way, because it forced them to think about ways to help each other in order for them to “get on the same level”, and this made them feel more comfortable around each other as a group.

Jason has a strong sense of culture and identity, and stated that this approach is one of the strong ways in which he was able to interact with people from different cultural groups and ethnicities. His explanation was that “by doing group work within the wind band or using like Dalcroze to bring everyone together from different backgrounds, you know, opens a broader aspect to how they are able to work with other people and to work as a group” (5:22). He further asserted that if a person thinks the Dalcroze approach is not effective in building social dynamics, they are limiting themselves from achieving further learning.

Jason’s view was similar to Simphiwe’s (from the previous interview) in the sense that he found the Dalcroze-inspired sessions to be a social dynamic building tool, but was also different because of the other three major themes that arose in his interview. Because of his previous experiences with this approach, Jason found himself frustrated with some of the ensemble members and their lack of knowledge in this regard. This frustration did not stop Jason from establishing a new-found connection to this piece of

music through his body, and his musical experience was thus different from the usual wind ensemble sessions. He also found that he was able to focus on the music and memorise it through this approach. This memorisation and focus aspect of the interview can be seen as a by-product of his connection to the music through bodily experience. Some of the themes found here are present in the following participant's interview too but, as we shall see, they are slightly varied in content.

5.3 Charles, a third-year student – Trumpet

Charles has been playing in the NWU Symphonic Wind Ensemble for three years and has played in the general wind ensemble setting for five years. He participates in other ensembles at the NWU too and the trumpet is his first instrument. Similar to the other participants, Charles had experienced the Dalcroze approach in other settings prior to the sessions that we had in the wind ensemble, but this was his first time playing Bernstein's "Mambo" or learning a piece of music using a Dalcroze-inspired approach in the wind ensemble context. These themes arose from my interview with him:

5.3.1 Theme 1: Musical awareness:

"... it also allowed me to actually know in detail what's happening around me."

One major factor that Charles ascribed to the Dalcroze-inspired approach in the wind ensemble setting is how it improved his sense of awareness of the other sections in the ensemble. He said, "I've noticed when we did 'Mambo', we actually listened to what's happening around us and not just my particular part, you see" (4:4). This sense of awareness, according to Charles, allowed the band to play as a more unified group. He expressed that sometimes, as a high-brass player, he tends to focus on his specific part instead of listening to what is happening in the other sections within the ensemble. He said, "I enjoyed the fact that since I'm a high-brass player, the fact that we actually explored into the low brass, the tubas, their parts" (4:13). This exploration into other parts within the ensemble was a musical moment of clarity and an enjoyable experience for him.

5.3.2 Theme 2: It makes music learning easier:

"I could understand what's happening."

Charles expressed that the move from playing third- and second-trumpet parts to his current role as a first-trumpet player in the ensemble was not necessarily an easy one. He said,

There was much more moving rhythms, you see, and for me personally, at first, it was a bit difficult, but the Dalcroze helped, and it helped to break it up in smaller fragments so that I could understand what's happening (4:10).

He found that after the application of this Dalcroze-inspired approach, it was easier to place his entries within the piece, to know when to play, when to rest, the duration of his notes, as well as the placement of accents or strong beats within the piece. Charles also said, "Uh... also learn that if you take your time by singing it, subdividing it, clapping it... uh... like making use of the Dalcroze techniques that there is... it makes it much more easier for you to read it, for me personally I got to read a little bit better... after that approach" (4:7). Because this approach made his music learning experience easier, Charles later expressed a longing for more sessions that incorporate movement in future wind ensemble rehearsals.

5.3.3 Theme 3: Frustration at a lack of discipline in the ensemble: "Some of the members, myself included, sometimes get too comfortable."

Charles expressed certain concerns relating to the Dalcroze-inspired sessions that we had. He said, "Some of the members, myself included, sometimes get too comfortable and then try to pull it out of proportion, which can also lead to time that is not wasted but extended" (4:22). The implication here is that some ensemble members would occasionally misbehave and that this misbehaviour was a distraction to him. Another implication is that there should be some way in which the facilitator keeps control of the ensemble's discipline.

Another factor that Charles mentioned is the necessity to take off one's shoes in Dalcroze (or Dalcroze-inspired) sessions. He said, "If I'm not mistaken, you have to take off your shoes, you have to like freely explore and feel... Now when this happens, not all of us wants to do that... and that might be an obstacle that can affect the process of it" (4:24). Although he realises the necessity to take off his shoes in these kind of sessions, the reluctance of some of the members to do this is a hindrance to the effectiveness of the approach in this context.

5.3.4 Theme 4: It builds social dynamics: "It's much more easier to ask or talk to someone else if you really do need help."

In his interview, Charles stated that he thinks this approach is helpful in building the social dynamics of the ensemble. He named an example of himself and another

member of the ensemble whom he had never spoken to before, but with whom he became friends because of the activities that they participated in during the sessions:

I started talking to someone... uuh, if I'm not mistaken he was the saxophone guy, he's playing saxophone... Since wind band started, I haven't spoken to him any word until the time I stood next to him (4:17).

He said because most of the activities were based on group work in which they had to sing, clap, and walk together, he was forced to be next to people whom he did not usually sit next to or play music with and this forged new relationships. He also said, "When we made mistakes and we realise 'Oh, we actually made a mistake', we all laughed about it, but not in a sarcastic way, we had fun through it" (4:18). The candid and humorous atmosphere that was created in the sessions made his experience of learning music socially beneficial.

Although Charles felt frustrated about the discipline of some of the members in the ensemble – as seen in the previous emergent theme – he still felt that the Dalcroze-inspired approach was generally efficient in building the social dynamics of the group. He also said that he felt a new sense of awareness of the other parts within the music and that this approach made his musical learning experience easier. Some of the themes found in this interview are repeated in the next participant's recollection of his experience in learning a wind ensemble piece of music by using a Dalcroze-inspired approach.

5.4 Clifford, a first-year student – Tuba

Clifford is a tuba player who had only played in the NWU Symphonic Wind Ensemble for nine months at the time of the interview. His only previous experiences of playing in an ensemble were in his church band, which consists exclusively of brass instruments and no woodwind instruments. In most instances, church bands such as Clifford's previous ensemble use aural learning as their main medium of instruction and there is very little music reading involved. He had experienced the Dalcroze-inspired approach in a music theory bridging course at the NWU School of Music, but never as a means of learning a piece of music in the wind ensemble. This was also his first time playing the "Mambo". These themes emerged from his interview:

5.4.1 Theme 1: Listening: "Hearing helped me"

Clifford stated from the outset that he found the rhythms of the “Mambo” difficult to grasp, but he used his aural skills to remedy his problem. He said that he “could hear the notes from his fellow tuba players as well” (1:35). This statement implies that he tried to understand the piece as a whole by using his hearing, and implies that he was heavily reliant on his section because of the distinction that he made between them and the rest of the ensemble. Later on in the interview, Clifford gave an example of another instance where he relied on his hearing in these sessions. Upon being asked whether he thought the Dalcroze-inspired approach was helpful in the group’s interactions, he said, “Yeah, it did... especially when we worked in groups, when we had to change directions of... when we hear a different... like we had to walk the beat and clap the patterns... and when you hear the music change” (1:24). As mentioned in the introduction of this interview, the ensemble that Clifford had been a part of prior to joining the NWU Symphonic Wind Ensemble uses aural learning as the main medium of instruction. His music reading skills were not as good as he would have liked them to be, as seen in this extract of the interview:

Interviewer: Do you enjoy playing in the wind band?

Clifford: [nods]

I: Okay...

C: ...but at first I didn’t enjoy it because of my sight-reading wasn’t that good.

I: Oh okay... You didn’t enjoy it at first because of your sight-reading... that’s interesting. So would you say that your sight-reading has improved?

C: [nods] Yeah, yeah, it has improved a lot (1:1).

His emphasis on the hearing aspect of the exercise was very clear, and the fact that he learned a piece of music through showing what he hears could perhaps be seen as the major reason why he enjoyed the exercise.

5.4.2 Theme 2: It makes music learning easier: “It made me feel familiar with the rhythms”

Although Clifford was heavily reliant on his individual hearing in pitch placement, the rhythms of the piece were not necessarily an easy thing to grasp. This is clear when looking at his interview and seeing the heavy emphasis he placed on rhythm in his recollection of the experience in using the Dalcroze-inspired approach in the wind

ensemble. Upon being asked what his general experience of these sessions was, he responded by saying that he felt more familiar with the rhythms and thus learning the piece became easier. This is a sample of the interview where he made this assertion:

Interviewer: Would you say that using a movement-based method of learning music in the wind ensemble is beneficial or not?

Clifford: It is beneficial [nodding]...

I: Mmm? It's beneficial?

C: [continues nodding]

I: Why?

C: Because it helped me.

I: It helped you?

C: [nods]... be familiar with patterns (1:28; 1:29).

When asked what he felt about the approach of learning a piece through movement, he said, "Well, let me say they quite make things easier than practising on an instrument instead" (1:10). This shows that he was aware of one of the major purposes of these sessions, namely to help the ensemble familiarise themselves with the complex rhythms of the piece without having to worry about the technicalities of their instruments.

5.4.3 Theme 3: Embodied musical experience: "They say the body is more clever than the mind itself."

Clifford showed an awareness of the concept of embodiment in the Dalcroze approach. He expressed this by saying that "they say the body is more clever than the mind itself, so like we use the body to get familiar with rhythmic patterns" (1:12) and that the body movement "helps a lot with understanding the music" (1:36). In other words, not only did the movement help with familiarising himself with the rhythmic challenges of the "Mambo", but it also helped him in achieving an understanding of the music as a whole.

5.4.4 Theme 4: Forgetfulness: "Sometimes there's a pattern that, like, you forget in-between."

Although he is the only participant who experienced this, it should be worth mentioning that Clifford did not find it easy to remember the sequence of the sections within the piece. When asked what he found to be strange or new about this approach, Clifford responded by saying that he found it difficult to summon up the sequence of some of

the sections. Below is an extract from the part of the interview where he announced this:

Interviewer: Did you find anything about using the approach strange or new? Like, “Okay, I’m not used to this” or “I’ve never thought of doing this”, maybe?

Clifford: [nods] Yeah, like remembering the introduction part until the “Mambo” part.

I: Mmm... Okay, so... wait... Are you saying that you found it easier to remember the music or...

C: ...a bit difficult...

I: A bit difficult... okay...

C: [nods]

I: You found it difficult to remember the music after using the approach? Or before?

C: No, like, uhm, let me say like we clapped the introduction part, neh, *claps*

I: Yeah...

C: ...and then we did other parts of the music...

I: Okay...

C: ...so like when we do like the “Mambo” part...

I: Yeah...

C: ...sometimes there’s a pattern that, like, you forget in-between (1:15).

Although Clifford found it difficult to remember some sections of the piece, he recalled the experience of learning this music through an embodiment-based approach to be beneficial for him. He also stated from the beginning of the interview that he relied more on hearing than reading as a musician. It can thus be said that this Dalcroze-inspired approach, which requires students to show what they hear, was an ideal method of learning a new piece for a musician such as Clifford.

He also found that the process of learning the music through embodiment made his music learning experience easier; the reason for this could be that he could grasp the rhythmical complexity of the piece without having to worry about his instrument’s difficulties and his feeling of inadequacy when it came to his music reading capabilities. The next participant’s recollection of the Dalcroze-inspired rehearsal sessions is different from that of Clifford’s. However, there are ideas that interlink with some of the themes in this interview.

5.5 Theo, a second-year student – Trumpet

Theo is a trumpeter in the NWU Symphonic Wind Ensemble. He had been playing in the wind ensemble setting for two years at the time of this interview and frequently participates in other ensembles outside the university environment. Similar to the other participants, Theo had experienced the Dalcroze-inspired approach in other contexts at the NWU School of Music, but never as a means of learning a piece of music in the wind ensemble. Bernstein's "Mambo" was completely new to him. These are the themes that emerged from his interview:

5.5.1 Theme 1: The Dalcroze-inspired approach as a means of teaching: "The way I understand it, it's the way of how to approach music, to teach."

In his interview, one thing that was very clear was Theo's profound understanding of the Dalcroze-inspired approach as a means to teach music. When asked what his understanding of Dalcroze Eurhythmics was, Theo said, "The way I understand it, it's the way of how to approach music, to teach, and to understand the way of cooperating with different people... of teaching other people different" (3:2; 3:27). He went on to make the distinction between different types of learning styles and ways to teach by saying, "There are different people that live in different ways... yeah, so there are kinaesthetic people and there are visual people" (3:27). This means that Theo understands the Dalcroze-inspired approach to be a way of adding variety to the "conventional" teaching methods, and this awareness could be ascribed to the knowledge that he possibly acquired in his music education lessons at the NWU School of Music.

5.5.2 Theme 2: Memorisation: "It helped a lot, 'cause once we played the 'Mambo' piece, I could remember the Dalcroze movement that we did."

Another theme that emerged from this interview is that of memorisation. Theo stated how this approach was helpful in helping him in this regard:

I think it helped a lot, 'cause once we played the "Mambo" piece, I could remember the Dalcroze movement that we did in... during the sessions before we started with the wind band... so we could remember how... okay, the clapping and the stamping of the feet and you know how the rhythm is gonna go (3:4).

Because this approach was useful for Theo in terms of recalling what the rhythmic patterns in the piece sounded like, it made his playing experience better. Later on in the interview, Theo was asked how the Dalcroze-inspired sessions made him feel, and he reiterated how the approach assisted him in memorising the music. He said, “They kind of boosted confidence when you play, because you remember the rhythms of the piece, so you remember, okay, this is how the piece... *starts singing fragment of the piece* and then you remember how to play it fluently” (3:8). The experience of learning the piece in a movement-based approach thus helped him to remember the sections of the piece, boosted his self-assurance and helped him to play confidently.

5.5.3 Theme 3: It is an enjoyable experience: “It was fun.”

This interview revealed that playing the piece was a hard task but ultimately an enjoyable experience for Theo. When asked about the one thing that stood out for him about using this approach, Theo responded by saying, “It was the first time that we playing a song that fast... so like, yeah... it was fun though, but was challenging” (3:13). Later on in the same interview, Theo stated that part of the reason why the experience was enjoyable for him was because of the social interactions present within the exercises. He said, “It was fun when we all stood in a circle and then you hear the other person made a mistake, then the whole class laughs and then we all fix it together” (3:14). Theo’s statement links with the next emergent theme found in his interview.

5.5.4 Theme 4: It builds social dynamics: “It was like a bubble buster.”

The Dalcroze-inspired approach seems to have been useful for Theo in social terms. The ensemble was given group tasks to do and Theo described how it was necessary for them to “communicate with one another, when to change... how to change” (3:19). This was during an exercise in which they had to walk in a certain direction as a group and then change directions when they hear or feel a change in the music. In the same breath, Theo explained how this approach was useful in building the social dynamics within the ensemble:

Theo: I would say that it helped, 'cause some people during the wind ensemble, like, they only like... they side-line themselves in order to interact with other people.

Interviewer: Yeah?

T: So like, the... the movement, it helped us to get to know each other, speak with one another, with each other...

I: Mmm...

T: Yeah, so it helped.

I: Okay...

T: So it was like a bubble buster (3:20).

The effect of the group exercise clearly transcended the purpose of learning the music for Theo, and the social impact thereof is an important theme worth noting from his interview.

5.6 Cross-case analysis

In this section of the study, I will discuss the four superordinate themes that emerged as the result of my sessions and interviews with the participants involved. These four themes are the following:

- i. The approach heightens musical awareness
- ii. It is a socially beneficial approach
- iii. It is an enjoyable experience
- iv. It makes music learning easier

As we shall see from the discussion below, the Dalcroze-inspired rehearsals led to a heightened musical awareness for the participants in question. This heightened musical awareness can be seen as one of the reasons why the participants also felt that the Dalcroze-inspired sessions were socially beneficial for them. Another dominant theme to arise from our discussions is that the participants found the movement-based rehearsals to be a generally enjoyable experience. Finally, their enjoyment of the experience caused the whole process of learning the music to be easier.



Figure 27: The cyclic nature of the emergent themes

5.6.1 Superordinate theme 1: It heightens musical awareness

Various statements of the participants indicated that their Dalcroze-inspired rehearsals heightened their musical awareness. In this context, musical awareness refers to their sense of awareness of what is happening in the other instrumental sections of the ensemble, as well as an awareness of various musical ideas and concepts. All the participants reported to having gained a higher sense of awareness of what the other musicians were playing in the wind ensemble as a result of the Dalcroze-inspired rehearsals.

Clifford (1:19) recalled an instance where his instrumental section was faced with the challenge of knowing when to play their off-beats, and how the Dalcroze-inspired rehearsals assisted them in solving this problem. He said, “Sometimes we would, like, get lost and then figure out when to get back on beat or off-beat” (1:20). This awareness of the part that he plays in the group, as well as his instrumental section’s awareness of the role that they play within the ensemble, is a reason why the Dalcroze-inspired rehearsals were pivotal in raising his musical awareness.

Other participants also gained an awareness of the role that their fellow musicians play in the ensemble. Theo said, “We had to communicate with one another, when to change... how to change” (3:19). His statement is due to the fact that the different ensemble parts had varying roles in the different sections of the piece; the ensemble members had to internalise this and communicate when they think it would be important

to change directions. This communication amongst them, as well as their awareness of what was happening in other parts of the ensemble, is another reason why participants felt that the Dalcroze-inspired experience helped to heighten their musical awareness.

Charles explained the idea of gaining an awareness of other players more clearly:

Charles: I enjoyed the fact that since I'm a high-brass player, the fact that we actually explored into the low-brass, the tubas, their parts, because sometimes when you play as a high-brass player you focus on your notes and stuff...

Interviewer: Yeah.

C: ... so it learned me to listen more what's happening around me (4:13).

In this statement, Charles was referring to a different exercise. In this instance, the ensemble had to learn the dominant parts of the piece, which were the main melody played by the high winds (trumpets, flutes, clarinets and alto saxophones), as well as the main accompaniment figures, which were played by the low winds (tubas, euphoniums, trombones, tenor saxophones and bassoons) and the percussion section. He further explained this heightened musical awareness:

Charles: Most of the time I wouldn't have maybe listened to what the tuba players would've done, but I actually found out a lot of interesting things when it comes to the rhythms and the melodies, which allowed me to sing it, so when I pass them by in the corridors or so and I sing the melodies, it became one of those things where we actually have something to talk about.

Interviewer: Mmm...

C: ...instead of just greeting and passing by.

I: So the interaction is more musical than anything else?

C: Pretty much, pretty much so... (4:16).

It is clear from Charles' account that the Dalcroze-inspired rehearsals not only created awareness of the other members on a social basis, but also of the role that they play in the ensemble. Jason also identified with gaining a higher sense of musical awareness as a result of these movement-based rehearsals. He referred to the exercises that we had as "creating that bond in not only on a social basis, but on a musical basis also, that we can be strong and create a nice beautiful sound together" (5:32). Of course, this beautiful sound that Jason refers to cannot be achieved through the awareness of other musicians alone, and various musical ideas and concepts have to be grasped by each individual to make the group better. Several participants recalled how the Dalcroze-

inspired rehearsals gave them an awareness of these musical concepts. Jason spoke about this in his interview:

Jason: Because it keeps you in time, it makes you feel different ways, like dynamic-wise, the different sections, it creates this type of fantasy whereby you get like, pictures, or let me say, like imagery.

Interviewer: Okay.

J: You can explore imagery with that piece, exactly (5:12).

In this part of the interview, Jason spoke of the concepts of time, feeling, dynamics and imagery in music – which can also be said to be interpretation – as part of the aspects that he ascribes to the Dalcroze-inspired approach. Charles also mentioned other concepts in his interview:

Charles: I think, uh, the walking on the, finding the metre while singing and clapping your rhythms...

Interviewer: Yah.

C: Yah, that was one of the most important things that I actually learned from, because I didn't just clap the rhythms, but I also tried to sing in tune, which helped much more when it came to figuring out which notes to play (4:12).

In his account, the Dalcroze-inspired approach helped him to pitch correctly on the trumpet by singing the notes beforehand. He also became accustomed to the complex rhythms of the piece because of the clapping and pulse-walking that we did in the sessions.

5.6.2 Superordinate theme 2: It is a socially beneficial approach

The second dominant theme to arise from my interviews with the participants is an indication that the Dalcroze-inspired approach was beneficial for the social dynamics of the wind ensemble. The social benefit, in this case, is based on the recollections of the positive interactions the participants had with the rest of the ensemble as a 'by-product' of the application of this approach in the rehearsals. All the participants reported having positive interactions in our sessions. Simphiwe made a statement regarding this:

We got to talk to people, even though we weren't talking the whole time, but we had fun interactions in-between, got to know other people a little bit better, so it's much more nicer to play with people that you know than play with complete strangers (6:11).

Later on in the same interview, he said that one of the reasons why he thought the approach was beneficial in the social dynamics of the ensemble was because of the

helpful nature that was established in our sessions (6:21). Speaking in terms of the Dalcroze-inspired approach outside the context of the wind ensemble rehearsals, Simphiwe said, “When I got here, we did Dalcroze with Prof Taljaard and that’s how I actually got to know and make friends with my classmates” (6:23). It is apparent from this statement that the wind ensemble sessions were not the only instance in which he found the approach to be socially beneficial.

Other participants agreed with Simphiwe’s account. Jason made the distinction between ‘normal’ rehearsals and Dalcroze-inspired rehearsals in the wind ensemble:

Jason: It is beneficial, because what I’ve seen in my three years in this wind band is that people would come, they would sit, they would play, then they would leave... but not learning anything out of it.

Interviewer: Yeah.

J: They just coming because they have to come and play there...

I: Yeah.

J: ...but with these type of sessions we creating a more open relationship (5:26).

For Jason, the difference between the two scenarios – the regular rehearsals and the Dalcroze-inspired rehearsals – seems to be the positive social interactions established in these sessions. He further explained this ‘open relationship’ by saying, “It also opens weaknesses and strong points within each other, because I mean like I said, we only as strong as our weakest player, you know, so it also helps build unity” (5:28). This indicates that Jason also found the approach to be socially beneficial because of the assistance they offered each other in the sessions.

As mentioned in the individual accounts, Charles recalled interacting with someone in the wind ensemble for the first time as a result of these Dalcroze-inspired rehearsals. In his recollection, Charles particularly ascribed the social benefit of this approach to the way in which it helped him in “starting a conversation” and generally being comfortable around some members of the ensemble (4:17). Similar to Charles, Theo found the approach beneficial in starting conversations in the rehearsals and referred to the approach as a “bubble buster” (3:20). He also said that he understands the approach to be one of the ways in which a sense of cooperation can be established in a group (3:29). Clifford also shared the same sentiments, saying that he felt the approach was helpful in the interactions of the ensemble (1:24, 1:30). The social benefit of the

approach for these participants can be seen as a major reason why the participants enjoyed the experience of learning the “Mambo” through a Dalcroze-inspired approach.

5.6.3 Superordinate theme 3: It is an enjoyable experience

Another superordinate theme arising from my participants’ recollection of our Dalcroze-inspired rehearsals is that the approach was an enjoyable experience for them. Most of the participants reported having enjoyed this approach because it was a socially engaging approach.

Theo, for example, said, “Yeah, it was fun when we all stood in a circle and then you hear the other person made a mistake, then the whole class laughs and then we all fix it together” (3:14). This friendly environment in which he was able to make mistakes without fear is the reason why he enjoyed the Dalcroze-inspired rehearsals. Other participants also reported their enjoyment of the friendly social interactions within the rehearsals. Charles said that “when we made mistakes and we realise, ‘Oh, we actually made a mistake’, we all laughed about it, but not in a sarcastic way, we had fun through it” (4:18). Similarly, Simphiwe said,

Well, I enjoyed the one where we actually walked in a circle, uh, that was quite fun. I made a couple of mistakes, but noticed from somebody who was in front of me or somebody who was *brief pause* anywhere, I could just lift up my head and look around while walking... uhm, it was tricky, which made it more nicer but it was fun (6:19).

He found the experience to be so enjoyable that he expressed a longing for more Dalcroze-inspired sessions in the wind ensemble rehearsals.

I don’t know if I would change anything, because I enjoyed it, to be honest. ‘Cause now, as I said earlier, I found it helpful, so I don’t know if I would change anything, but I would’ve loved to have more, you know (6:35).

Based on the recollections of these participants, it is clear that most of the ensemble members found the friendly environment that was created in the rehearsals enjoyable. Most of the participants who were interviewed also agreed that this approach was a fun way to learn the piece. Clifford said that he particularly enjoyed this experience, because it made him “feel familiar with rhythms” (1:5). This statement signifies that the enjoyment of the experience stemmed from the approach that lightened the learning burden for him. The “Mambo” was a very rhythmically complex piece, so most of the participants appreciated how the approach made it easier to learn the rhythms. Clifford, once again, stated that he enjoyed the clapping exercises (1:16), because it made the

rhythmical complexity of the piece easier; it is easy to see that this was a major source of his enjoyment. Charles also found that he enjoyed the experience, because it made learning the music easier:

Uh, for myself, I actually enjoyed being a part of it, because it didn't just make it much more easier for me to play the music, but it also allowed me to actually know in detail what's happening around me (4:3).

Simphiwe's statement was similar:

I think the people who have been in the wind band for the whole year discovered something new with the music... uhm, and besides learning stuff about music, it actually became fun, we all enjoyed, and it made the rehearsal, every start of the rehearsal, much more fun and there was much more communication (6:9).

His assertion summarises why most of the participants enjoyed the Dalcroze-inspired approach in our rehearsals, the reason being that it opened up new channels of communication within the ensemble and it was a fun way to learn the music. The ability of the approach to make music learning easier is thus the next superordinate theme.

5.6.4 Superordinate theme 4: It makes music learning easier

All the participants reported that the Dalcroze-inspired approach made the process of learning the music much easier. Although they all had different roles to play in the ensemble, the rhythmic patterns of the piece were a common thing that all the participants found easier to grasp after applying this approach in the rehearsals. When Clifford was asked which parts of the music he found to be easier, he responded by saying that he found "the introduction" (1:13) to be simpler. This introduction is a section of the piece where the tubas and other low instruments had recurring off-beat patterns, and the approach proved to be useful in teaching him the patterns⁶.

He further asserted that this approach made it "easier than practising on an instrument instead" (1:10). In Clifford's individual recollection of the approach, it was established that he was struggling with music reading, so the idea of having to learn the complex rhythms while simultaneously struggling with the complexities of his instrument was daunting. This is the reason why the Dalcroze-inspired approach made music learning easier for him. He further stated that "we should use the Dalcroze approach more, for especially new songs" (1:32). The implication here is that he would like to engage in this approach more, because it made the music learning process easier for him.

⁶See Annexure D, bars 5-10.

Theo was able to articulate Clifford's sentiments clearly in a segment of his interview:

Interviewer: We should do it more regularly?

Theo: Yeah, more regularly, because it helps... it helps some of us, maybe, yah... so yeah, basically, for me, I would like maybe do it like each and every week when we attend the wind ensemble.

I: Mmm?

T: Yeah.

I: Okay, why, though?

T: From my point, it helps to understand different rhythms, patterns of the music, and then you know them at the end of the day (3:24).

Once again, the Dalcroze-inspired approach made the rhythmic complexities of the "Mambo" easier for this participant, and it is a major reason why he would like to engage in this approach more often. Charles also expressed how much easier he found the initial rhythmic challenges of the piece after the use of this approach:

Interviewer: Okay. And are there any specific areas in the music that you found to be easier after using the Dalcroze approach?

Charles: Yah. Uhm, I think the, personally for myself, the rests, counting the rests, uh, it, the Dalcroze approach makes me realise that counting the rests is as important...

I: Mmm.

C: ... is also as important as playing the notes, because at sometimes you might think that you're on the beat but you're actually arriving on the 'and' of the beat, on the up-beat, so with this approach, I actually noticed that if you break it down into small fragments, as I said, you would know where you are going towards...

I: Okay...

C: ...and, uhm, with the clapping and the walking on the strong beat, it made me know where my entries were, it made me know when I should stop, the note values, the rest values, yah (4:10).

In this recollection, Charles painted a clearer picture of exactly how the approach helped him, and for him it seems to promote more precision in the duration of long notes and knowing when to rest. Jason had a similar account of how the approach made things easier for him:

Jason: ... but for me personally, uhm, I felt like it actually helped me rhythmically and it brought back methods that I was taught when I was, when I studied percussion...

Interviewer: Yeah.

J: ...of remembering the rhythm, know exactly where to put accents, where to do changes, dynamic changes you know, all of that (5:8).

Although his recollection extended towards the placing of accents and the memorising of the music, the main idea in this recollection is the rhythmic complexity of the music and how easy it became after applying the Dalcroze-inspired approach in our rehearsals. Finally, Simphiwe also stated that he found music learning easier with this approach; he even asserted that he would be using it in his private rehearsals:

Simphiwe: Well, when we used it, I actually learned a trick for when I am practising, uhm, I keep the metre by walking around if I have a passage which I generally can't keep time...

Interviewer: Mmm.

S: ...so I'll just walk around, get the, the metre, and if I still can't play on time, I'll just walk around while playing...

I: Mmm.

S: ...that forces me to be on time. So it really... yeah, I think that's the approach that I've learned, 'cause now it's either I tend to rush or drag, so now if I walk the beat, it makes it simpler to fit in everything in-between (6:18).

5.7 Summary

The participants reported that the Dalcroze-inspired rehearsals led to a heightened musical awareness. They also indicated that the experience of learning the "Mambo" through movement was a socially beneficial exercise. Another dominant theme arising from our discussions was that the participants found the movement-based rehearsals a generally enjoyable experience. Finally, their enjoyment of the experience made the whole process of learning the music easy. In the next section of the study, I will discuss how these findings addressed the research question and how they compared to the literature.

CHAPTER 6 DISCUSSION AND CONCLUSION

In this final chapter, I discuss the four emergent themes from the previous chapter and discover how the data that I have, as well as the existing scholarly literature, address the research question. Also included in this chapter are the segments on research limitations and implications for different audiences. I conclude it with my personal recommendations for further research.

6.1 Research question

At the beginning of this study, the following research question guiding this study was established:

How can I interpret the meaning that the members of the NWU Symphonic Wind Ensemble ascribe to their experiences of learning music through a Dalcroze-inspired approach?

The meaning that the ensemble members ascribed to their experiences of learning music through a Dalcroze-inspired approach seems to be slightly, though not entirely, unique to each participant. Each of them gave their own recollection of how they experienced this approach, and my interpretation of this meaning is based on my observations in the sessions as well as the recollections that they offered during our interviews. The summation of the observations, as well as the interviews, produced the following four superordinate emergent themes:

- 1) Superordinate theme 1: It heightens musical awareness
- 2) Superordinate theme 2: It is a socially beneficial approach
- 3) Superordinate theme 3: It is an enjoyable experience
- 4) Superordinate theme 4: It makes music learning easier

In the first superordinate theme, most of the participants indicated that they achieved a sense of heightened musical awareness as a result of the application of the Dalcroze-inspired approach in the wind ensemble rehearsals. This heightened musical awareness is a combination of their awareness of each other within the ensemble as well as the awareness of certain musical concepts present in the piece. It also came

about because of the necessity for the ensemble to work in groups and communicate in these sessions.

Their group work and communication led the whole experience of learning the “Mambo” through this Dalcroze-inspired approach to be a socially beneficial approach, which is the second emergent superordinate theme. The approach was socially beneficial because all the participants recalled having positive interactions in the sessions, which caused them to enjoy learning the music. Finally, the participants found that the experience of learning the music by using this movement-based approach was easier than the conventional means applied in normal wind band rehearsals. It is worth mentioning that the findings in this study are very similar to those found in Van der Merwe’s (2014) study, which showed that the participants therein found their Dalcroze-inspired experiences to promote musical expression, social integration, gave them an easier understanding of the music and was a joyful experience. The four superordinate themes found in this study are further discussed below.

6.2 Superordinate theme 1: It heightens musical awareness

The data in the research findings show that most of the participants experienced a heightened musical awareness as a result of the application of a Dalcroze-inspired approach in the NWU Symphonic Wind Ensemble rehearsals. This heightened musical awareness, in my opinion, can be seen on two levels: firstly, the awareness of the various existing musical concepts/elements and secondly, the mindfulness of other musicians in the ensemble and the role each member plays in the ensemble in relation to others.

Other books support the idea that a Dalcroze-inspired approach may harness a heightened awareness of musical concepts/elements. Vanderspar (2005:5), for example, argues that an improvement of the students’ listening and inner hearing is one of the objectives of a Dalcroze lesson. Nivbrant Wedin (2015:35-36) confirms this and offers reasons why the development of inner hearing through movement is important in the Dalcroze lesson:

A great deal of music teaching is concerned with learning to listen and to discover differences such as changes of rhythm, pitch, harmonies, timbre and articulation. Only when one is able to spot differences can one perform music in a more expressive and varied manner. Developing one’s listening and ear affects one’s music-making. If you ‘only listen’ it can easily happen that you lose focus

and your mind starts to wander. But if you have to show what you hear, it is easier to maintain concentration.

In the above quote, it is clear that there are a number of musical concepts/elements that are harnessed through this movement-based approach. We can thus theorise that the application of the approach in the NWU Symphonic Wind Ensemble rehearsals is the reason why the participants improved their listening and inner hearing skills, and reached a point of heightened musical awareness.

Andress (1991:22) also found that music activities that include movement exercises can help children with their recognition of the entirety of the music that they hear, as well as certain “structures within the music, such as the underlying beat, rhythm patterns and musical form”. In Van der Merwe’s study (2014), the participants reported their experience of engaging with various musical elements (such as the length of tones, rhythmic dictations) through their bodies as an eye-opening experience (2014:8-9, 13-14). Similarly, all the participants in this study described a positive experience in learning the rhythms of the “Mambo” through this approach and most of them reported having acquired a better knowledge of the form of the piece as a result of the application of the Dalcroze-inspired approach.

Furthermore, the statements made by the participants with regard to a heightened musical awareness are in line with the suggestions made in the literature for conducting Dalcroze lessons. Some of these suggestions, according to the literature, are that the lesson facilitator should aim to improve the students’ sense of pulse, beat and metre recognition, their sense of rhythm, their knowledge of duration in music, their perception of time and tempo, their recognition of the various pitches and intervals, an awareness of the importance of the silences within the music (rests), and their awareness of form and structure (Nivbrant Wedin, 2015; Vanderspar, 2005:6-7).

There also exists literature reporting that the Dalcroze-inspired approach may be useful within the scope of the mindfulness of other musicians in an ensemble. Nivbrant Wedin (2015:204) offers reasons why this approach is effective in group context and why it increases the ensemble members’ awareness of their fellow musicians:

Watching someone else moving to the music, for instance, helps to make you aware of what you are hearing. You get a visual impression which reinforces auditory impressions. And hearing how others articulate a rhythm or conclude a phrase enlarges your own frame of reference. The others probably come up with

versions which would not have occurred to you, and sharing those versions furthers your development.

This assertion motivates why the Dalcroze-inspired approach within the wind ensemble context was beneficial in heightening the musical awareness of the participants. They developed heightened awareness of their fellow ensemble members and learned from each other through observation. Wentink (2017) found similar results in her study. It indicated that the participants therein became “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” (2017:73). Daley (2013:30) shared the same sentiments, saying that “the mental and emotional goals of eurhythmics teach conductors musical sensitivity, concentration, and empathy towards the ensemble”.

Four out of five of the participants reported having become more aware of their role in the ensemble in relation to the other players/sections. This assertion by the participants reflects the musical sensitivity and empathy towards the ensemble that Daley (2013) spoke of, and this translates to the achievement of a heightened musical awareness in the wind ensemble. Daley (2013:54) further declared that the use of movement creates a heightened sense of participation in the choir; this can be seen as the by-product of an increased mindfulness of the other ensemble members. The findings in this study therefore correlate with the findings of Daley (2013). This awareness of other members within the ensemble is directly linked to the next superordinate theme, which is the Dalcroze-inspired approach as a socially beneficial approach.

6.3 Superordinate theme 2: It is a socially beneficial approach

Four of the participants in this study gave accounts of how the Dalcroze-inspired approach improved the social dynamics within the wind ensemble. These assertions of the participants correlate with what is found in the scholarly literature and books. Vanderspar (2005:5) lists the “social awareness of the student (within a group and as an individual) and the strengthening of individual character (i.e., giving the student a sense of self-discipline and decision making)” as some of the main objectives of the Dalcroze lesson. Daley (2013:iii) also mentions a contextualised view of self and others and self-confidence as some of the non-musical outcomes of a Dalcroze session. Nivbrant Wedin (2015:203) has also given an input in this regard:

The group presents quite different opportunities for interaction and cooperation, and with more people taking initiatives and giving inputs of various kinds, lessons

are made more dynamic. The development of the group takes place concurrently with the development of each individual.

Jaques-Dalcroze (1930) offered reasons to why his approach is beneficial in the social context:

In the combination exercises of rhythmic gymnastics, each participant feels himself responsible for the execution of the common rhythm, just as each player in an orchestra is aware that the isolated part he plays cannot be withdrawn from the "whole" without injuring the thought and life of the work itself (1930:365).

This statement by Jaques-Dalcroze alludes to the fact that his approach harnesses students' awareness of the individual's input within the whole ensemble. Though the participants have articulated themselves differently, the findings of this study show that they all benefited from the Dalcroze-inspired approach in a social way, and this is the direct result of their interactions, the various initiatives that they had to take within their groups and their inputs in these sessions. Wentink (2017) discovered the same results in her study. It showed that the participants therein were able to bond and build better relationships as a result of the application of Dalcroze-inspired activities in an instrumental ensemble (2017:74).

Manifold (2008) also made a contribution to the literature by saying that the approach is participatory in nature, gives learners a sense of enjoyment in what they are doing and, by extension, helps to develop the learners' relationships with each other (2008:15). Van der Merwe's study (2014:7–8, 13) also indicates that the experiences of the participants in her study showed that they found the Dalcroze approach helpful in the social integration of the group. Alperson (1995:194) found that the participants in her study were constantly helpful towards one another too, which serves as the reason why their Dalcroze experiences were inspiring and socially beneficial.

The recollections of the participants in this study match what has been written in the scholarly literature. All the participants who viewed this approach as socially beneficial reported that they were more aware of themselves within the group context. They also reported that they gained more confidence and were able to socialise with their fellow ensemble members. This is in line with the assertion of Alperson (1995:21), who stated that Dalcroze-developed exercises are aimed at freeing the body "so that one could move with confidence and clarity".

The assertions by the participants in this study match the writings of Vanderspar (2005:5), Daley (2013:iii) and Van der Merwe (2014:7–8, 13). The social benefit of this approach, in my opinion, was the main reason why most of the participants reported having enjoyed the application of the Dalcroze-inspired experience in the NWU Symphonic Wind Ensemble rehearsals, which is the next superordinate theme to be discussed.

6.4 Superordinate theme 3: It is an enjoyable experience

The literature has reflected that the Dalcroze approach results in an enjoyable experience for those who practise it. As previously mentioned, Manifold (2008:15) stated that the participatory nature of this approach results in students enjoying their experience of engaging in it. Similarly, Van der Merwe's (2014:8, 13) participants found their engagement in this approach to be a joyful experience. It seems as if the enjoyment of this approach isn't just a result that happens by mistake; it is rather an objective that the prospective Dalcroze practitioner should strive for in the lesson. Daley (2013:iii) confirmed this by stating that "enjoyment in music-making" is a non-musical outcome that should be achieved in the typical Dalcroze lesson.

Seemingly, Wentink (2017:75–76) found that the participants in her study found the application of Dalcroze-inspired activities in their rehearsals to be an enjoyable experience. It also seems as if the Dalcroze-inspired rehearsals of the NWU Symphonic Wind Ensemble that I facilitated reaped the same rewards, because none of the participants whom I interviewed reported having any negative recollections of our sessions. Instead, they reported that the sessions were a fun way of learning an overwhelming piece of music. Juntunen (2004:57) states the significance of a sense of enjoyment in Dalcroze Eurhythmics, saying that "in Dalcroze teaching, the importance of joy in learning is stressed. In order to create an atmosphere of play and joy, many Dalcroze exercises are shaped as games".

It is thus evident, based on the recollections of the participants in this study, that the exercises we did in our sessions induced a joyful experience for them. Ferguson (2005) also studied movement in elementary music education and found that "structuring teaching to accommodate other student preferences, such as peer collaboration, is considered good practice" (2005:29). Because the participants enjoyed their

experiences of learning the “Mambo” through a Dalcroze-inspired approach, the inclusion of this method should be viewed as good practice.

In other research studies, authors have also reported that their participants enjoyed their experiences of learning through the Dalcroze-inspired approach. The literature has also made it evident that the enjoyment of these Dalcroze-inspired experiences motivates students to learn further. Davel (2014:97), for instance, states how the participants in his study enjoyed their Dalcroze-inspired experiences and continues by mentioning how their experiences of learning music by using this approach motivated them to persist in learning, regardless of the challenges involved in some of the exercises.

Wentink (2017:61–62) found similar results in her study, saying that, although her participants had a preference for different kinds of exercises, the common link among them was their enjoyment of the entire experience. Davel’s study (2014:96) also indicates that his participants found the incorporation of a Dalcroze-inspired approach in rehearsals to be a joyful experience, which is similar to the results reflected in this study. Although the participants had somewhat differing recollections, the common view was that the experience of learning the “Mambo” by using a Dalcroze-inspired approach was enjoyable. I am of the view that this enjoyment of their Dalcroze-inspired experiences provided them with more self-confidence, which made the experience of learning the music easier.

6.5 Superordinate theme 4: It makes music learning easier

There are scholarly literature articles in existence indicating that the Dalcroze approach makes music learning easier. One of the main superordinate themes in Van der Merwe’s study showed that the participants found their Dalcroze-inspired experiences to make music understanding easier (2014:9–10). Anderson (2011:2) also argued that the approach makes it possible for one to express rhythm consciously and instinctively, and enables the students to internalise rhythmic expression to the point where they do not have to be dependent on the complexity of thought. The statement is relevant to this study, as all the participants initially found the rhythmic patterns of the “Mambo” difficult to grasp, but these patterns became easier with the application of the Dalcroze-inspired approach. The idea of learning a musical element such as rhythm through this movement-based approach is supported by other authors.

Davel (2014:66, 79) quotes some of his participants who said that their experiences of the Dalcroze-inspired approach in their rehearsals made their understanding of intervals easier and, by extension, gave them a better understanding of the music as a whole. Juntunen (2004:26) reviewed related literature and found that the teachings of Jaques-Dalcroze suggest that “it is most natural to develop the sense of rhythm through movement” and that Jaques-Dalcroze “encouraged his students to become aware of the rhythms of their body movement, to recognize the rhythms of music, and to realize them in movement”. In another context, Ferguson (2005) studied the literature based on movement and elementary music education, and found that children often possess the ability to conquer certain musical concepts before they can define those concepts vocally. It is also true in the context of this study. Although some participants were not vocally able to describe what it was they were doing, they were able to play the “Mambo” physically after the inclusion of the Dalcroze-inspired approach in our rehearsals.

The literature offers some reasons why this approach makes music learning easier. These reasons are that the approach helps students to pay attention to the music, makes them mindful of where they need to direct their attention and focus, and helps them to memorise and reproduce a performance (Caldwell, 1993:27-66). Another reason why this approach makes music learning easier, according to Daley (2013:108), is that it gives students the freedom to experiment with the music. These reasons correlate with some of the statements made by the participants in this study, and the approach definitely made the process of learning the “Mambo” easier for all the participants in this study.

6.6 Research limitations

There are a few limitations that exist in this research study. The process of applying a Dalcroze-inspired approach to the wind ensemble rehearsal only happened within the context of the NWU Symphonic Wind Ensemble. This study does not, however, reveal what the results would be if the same procedures would be applied in other ensembles and institutions. It would thus be ideal to use the same approach to learn the “Mambo” in other wind ensembles in order to strengthen the argument brought in this study. Another limitation was the short time allocated for the sessions. The extent to which I could facilitate the sessions and execute the desired objectives for each day was compromised as a result of this limited time.

6.7 Implications for different audiences

Regardless of the previously mentioned limitations, this study could prove to be useful for researchers and educators who are interested in different pedagogical approaches in music education. The Dalcroze community as well as wind ensemble directors could benefit from this study, as it indicates a potential for the inclusion of the Dalcroze approach in more wind ensemble settings. A further objective of the study was to heighten the reader's awareness of the importance of Dalcroze-inspired exercises, not only in wind ensemble rehearsals, but also in private practice sessions. Music performers who wish to explore different ways of learning music could also utilise this study and benefit from using this approach.

6.8 Recommendations for further research

This study has addressed the experiences of learning wind ensemble music through a Dalcroze-inspired approach. The main issue is thus the development of pedagogical methods in ensemble teaching. Since the findings of this study show that the participants found the approach to be socially beneficial and enjoyable, another possibility could be to look at the social benefits of Dalcroze-inspired activities as a research topic. Other possibilities for research in this regard include how Dalcroze-inspired activities could contribute to students' attitudes and confidence in ensemble settings, as the findings also show a clear link between their Dalcroze-inspired sessions and their confidence in playing within the ensemble. I draw support for these recommendations from the following assertion made by Jaques-Dalcroze (1930):

To be able to reproduce a rhythm, one must have it in oneself, assimilate it. Gradually, the pupil will need only a minimum of strength and will to carry out the most complex rhythmic exercises, all the various oppositions having been overcome and causing no further obstacles (1930:362).

When the students are confident in their abilities to reproduce rhythm, no matter how complex they may be, their confidence heightens and their ability to play 'fearlessly' comes to the forefront. This 'fearless' playing makes for generally great rehearsals and performances, and this makes the experience of playing in the ensemble as well as the incorporation of the Dalcroze-inspired approach more meaningful.

POSTLUDE

"Wait for me! I almost forgot my shoes!" Charles said to Jason as he rushed back to the practice room. As he put his shoes on, someone walked up to him from behind and tapped him on the shoulder. It was Simphiwe, a percussion member of the wind band. Charles was pleasantly surprised, because this was not usual. Simphiwe usually kept to himself and it was the first time Charles had witnessed him speaking to anybody besides his usual circle of friends.

"What did you think of today's session?" Simphiwe asked.

Charles, who was initially lost for words, replied by saying, "It was great! The music is coming along very well."

Simphiwe jokingly said, "Your section is sounding great! And did you hear that amazing oboe solo? I usually can't hear anything but the banging and clattering of the 'kitchen' in the back."

After putting on his shoes, Charles and Simphiwe briefly shared some more pleasantries before bidding each other farewell. Charles walked out of the rehearsal room and found Jason still waiting for him in the corridor.

"What took you so long?" Jason asked.

"I just had a chat with Simphiwe. What a cool guy!" said Charles.

"Simphiwe? That's strange, he barely ever talks. Anyway... can we go please?" Jason responded.

They went down the stairs and walked down the corridor leading to the exit of the conservatory. "This music is actually easier than I thought," said Jason as he opened the door for them to exit. Charles just responded with a nod and a smile. "I wonder what we are going to do next week," said Charles as they walked out. With a sense of relief and in a better mood, Charles parted ways with Jason...

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ANNEXURES

Annexure A – Interview consent form

The experiences of learning wind ensemble music through Dalcroze-inspired movements: An interpretative phenomenological analysis

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

The purpose of this study is to explore the experiences of learning wind ensemble music through Dalcroze-inspired movements. “Dalcroze-inspired movement” in this context is the practice of using the approach to teach music, commonly known as “Dalcroze Eurhythmics” or the “Dalcroze approach”.

Most of the data will be collected at the NWU School of Music. All data that are not collected at the NWU School of Music will be noted as such and may also be used in the study. Data that will be collected for the purpose of the study include existing literature on the topic, interviews (transcripts of interviews between the researcher and participants), and classroom observation field notes (made by the researcher and the participants). All participants in this study will be members of the NWU Symphonic Wind Ensemble.

Please do not hesitate to ask any questions relating to the study, either before participating or during the time that you are participating. The researcher will be happy to share his findings with you after the research has been completed. Your name will not be revealed or associated with the research findings in any way, and only the researcher will know your identity as a participant.

There are certain risks associated with this study. We will be moving around a lot and using our bodies in various ways during games; therefore, minor injuries can occur if exercises are not executed responsibly and with caution. The researcher will guide you carefully through the exercises in order to prevent any accidents. The expected benefits associated with your participation are the information about, and insight into, the experience in learning qualitative research, as well as the opportunity to participate in a

qualitative study. You will also develop your musicianship and learn about the Dalcroze philosophy and its applications.

Please sign this form giving your consent to participate in the research, thereby confirming your full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

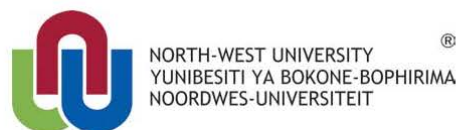
Signature of participant

Date

Annexure B – Interview schedule

1. Could you tell me how long you have been playing in a wind ensemble setting? Do you enjoy participating in the wind ensemble?
2. What is your understanding of the Dalcroze Eurhythmics/approach?
3. How did you experience learning a wind ensemble piece through the use of the Dalcroze approach?
4. What did you think the purpose of these sessions were for?
5. Was the approach of learning a piece of music through movement new to you?
6. How did the sessions make you feel?
7. Are there any specific areas in the music that you found to be easier after using the Dalcroze approach?
8. Were there areas in the music where you felt the Dalcroze approach was unhelpful?
9. What stood out most about using the approach?
10. Which aspects of the sessions did you enjoy, if any?
11. Which aspects of the sessions made you feel uncomfortable, if any?
12. How would you describe your relationship with other wind ensemble members?
13. Do you think the approach has helped you to interact amongst each other or not?
14. Some people would say that the Dalcroze approach is/is not helpful in building social dynamics within a group. What would you say to that?
15. Would you say that using a movement-based method of learning wind ensemble music is beneficial or not?
16. If there was anything that you could change about the sessions that we had, or with regard to the Dalcroze approach as a means of learning music in the wind ensemble, what would it be?

Annexure C – Ethics certificate



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Institutional Research Ethics Regulatory Committee

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Email: Ethics@nwu.ac.za

ETHICS APPROVAL CERTIFICATE OF PROJECT

Based on approval by the **Research Ethics Committee of the Faculty of Arts (FA-REC)** at the meeting held on **2017-04-20**, the North-West University Institutional Research Ethics Regulatory Committee (NWU-IRERC) hereby **approves** your project as indicated below. This implies that the NWU-IRERC grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the project may be initiated, using the ethics number below.

Project title: The experiences of learning wind ensemble music through Dalcroze inspired movements: An interpretative phenomenological analysis.

Project Leader/Supervisor: Dr Albi Odendaal
Student: I. Maphakela

Ethics number:

N	W	U	-	0	0	4	5	6	-	1	7	-	A	7
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Institution Project Number Year Status
Status: S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation

Application Type: N/A

Commencement date: 2017-04-01

Expiry date: 2018-12-31

Risk:

N/A

Special conditions of the approval (if applicable):

- Translation of the informed consent document to the languages applicable to the study participants should be submitted to the FA-REC (if applicable).
- Any research at governmental or private institutions, permission must still be obtained from relevant authorities and provided to the FA-REC. Ethics approval is required BEFORE approval can be obtained from these authorities.

General conditions:

While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, please note the following:

- The project leader (principle investigator) must report in the prescribed format to the NWU-IRERC via FA-REC:
 - annually (or as otherwise requested) on the progress of the project, and upon completion of the project
 - without any delay in case of any adverse event (or any matter that interrupts sound ethical principles) during the course of the project.
 - Annually a number of projects may be randomly selected for an external audit.
- The approval applies strictly to the protocol as stipulated in the application form. Would any changes to the protocol be deemed necessary during the course of the project, the project leader must apply for approval of these changes at the FA-REC. Would there be deviated from the project protocol without the necessary approval of such changes, the ethics approval is immediately and automatically forfeited.
- The date of approval indicates the first date that the project may be started. Would the project have to continue after the expiry date, a new application must be made to the NWU-IRERC via FA-REC and new approval received before or on the expiry date.
- In the interest of ethical responsibility the NWU-IRERC and FA-REC retains the right to:
 - request access to any information or data at any time during the course or after completion of the project,
 - to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process.
 - withdraw or postpone approval if:
 - any unethical principles or practices of the project are revealed or suspected,
 - it becomes apparent that any relevant information was withheld from the FA-REC or that information has been false or misrepresented,
 - the required annual report and reporting of adverse events was not done timely and accurately,
 - new institutional rules, national legislation or international conventions deem it necessary.
- FA-REC can be contacted for further information via Yvette van der Merwe (13128388@nwu.ac.za) or 018 285 2301.

The IRERC would like to remain at your service as scientist and researcher, and wishes you well with your project. Please do not hesitate to contact the IRERC or FA-REC for any further enquiries or requests for assistance.

Yours sincerely

Prof LA
Du Plessis

Digitally signed by
Prof LA Du Plessis
Date: 2017.05.26
10:04:21 +02'00'

Prof Linda du Plessis

Chair NWU Institutional Research Ethics Regulatory Committee (IRERC)

Annexure D – The score

Mambo

From

WEST SIDE STORY®

Music by

Leonard Bernstein®

Arranged by

Michael Sweeney

INSTRUMENTATION

1 - Conductor	2 - F Horn 1
1 - Piccolo	2 - F Horn 2
4 - Flute 1	2 - Trombone 1
4 - Flute 2	2 - Trombone 2
2 - Oboe	2 - Baritone B.C.
2 - Bassoon	2 - Baritone T.C.
4 - B♭ Clarinet 1	4 - Tuba
4 - B♭ Clarinet 2	1 - String Bass
4 - B♭ Clarinet 3	2 - Percussion 1
2 - B♭ Bass Clarinet	Snare Drum, Bass Drum, Tenor Drum, Cowbell, Sus. Cym., (Opt. Set)
2 - E♭ Alto Saxophone 1	2 - Percussion 2
2 - E♭ Alto Saxophone 2	Cowbells (2), Concert Toms (4)
2 - B♭ Tenor Saxophone	2 - Percussion 3
1 - E♭ Baritone Saxophone	Bongos
3 - B♭ Trumpet 1	2 - Percussion 4
3 - B♭ Trumpet 2	Timbales, Concert Toms (4)
3 - B♭ Trumpet 3	2 - Mallet Percussion
	Marimba, Xylophone, Bells
	1 - Timpani
	Guero

+ European Supplementary Parts



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From WEST SIDE STORY

MAMBO

LEONARD BERNSTEIN

Arranged by MICHAEL SWEENEY

Duration - 2:20

Fast (♩ = 120-126)

5

Piccolo

Flute 1, 2

Oboe

Bassoon

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

E♭ Alto Sax. 1, 2

B♭ Tenor Sax.

E♭ Bari. Sax.

Fast (♩ = 120-126)

5

B♭ Trumpet 1

B♭ Trumpet 2, 3

F Horn 1, 2

Trombone 1, 2

Baritone

Tuba
(String Bass)

(Opt. Set) S.D. (Snare off)

Percussion 1

B.D.
Cowbells

Percussion 2

Bongos

Percussion 3

Timbales (thin dowels w/ends wrapped in moleskin)

Percussion 4

ff

Mallet Perc.

Tune: G, B♭, D, C

Timpani

1

2

3

4

5

6

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Picc.
 Fl. 1, 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2, 3
 Bs. Cl.
 A. Sx. 1, 2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2, 3
 Horn 1, 2
 Tbn. 1, 2
 Bar.
 Tuba
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Milt. Perc.
 Timp.

11
 sfz
 f
 f
 a2
 sfz
 a2
 f
 f
 sfz
 11
 sfz
 f
 sfz
 Mambo *ad lib.*
 f
 f
 Cascara (on shell)
 f
 Change B $\flat$ to A $\flat$, C to E $\flat$

7 8 9 10 11 12

17

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mlt. Perc.

Timp.

Small notes opt.

St. Mute

St. Mute *a2*

f

a2

13 14 15 16 17 18

21

Picc. *ff*

Fl. 1, 2 *ff*

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2, 3 *ff*

Bs. Cl. *f*

A. Sx. 1, 2 *ff*

T. Sx. *ff*

B. Sx. *f*

Tpt. 1 *flutter tongue* *ff*

Tpt. 2, 3 *flutter tongue* *ff*

Horn 1, 2 *ff*

Tbn. 1, 2 *flutter tongue* *gliss.* *ff*

Bar. *f*

Tuba *f*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc. *ff*

Timp. *f*

21

22

23

24

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

Open Δ

f

p

f

p

f

p

f

brassy

f

1.

2.

1.

2.

1.

2.

(I. H. on head)

2

31

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

31

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mlt. Perc.

Timp.

04003507
Mambo - 7

31

32

33

34

35

36

[illegible]

47

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

47

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Xylophone

Milt. Perc.

Timp.

04003507

Mambo - 9

43 44 45 46 47 48 49

55

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

50 51 52 53 54 55 56

04003507

57 58 Mam-bo! 59 60 61 62 63

67

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

Tenor Drum

Concert Toms

gliss. *ff*

ff Tune: F, G, C, D

04003507
Mambo - 12

64 65 66 67 68 69

73

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

73

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

One player

Bells

04003507

70 71 72 73 74 75

04003507
Mambo - 14

85

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Mlt. Perc.

Timp.

R.S.

B.D.

Mambo *ad lib.*

82 83 84 85 86 87

04003507
Mambo - 15

This image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 88 at the bottom left and 89 at the bottom center. The score is written for various instruments, including Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (Bs. Cl.), Saxophones (A. Sx. 1, 2, T. Sx., B. Sx.), Trumpets (Tpt. 1, 2, 3), Horns (Horn 1, 2), Trombones (Tbn. 1, 2), Baritone (Bar.), Tuba, Percussion (Perc. 1, 2, 3, 4), Milt. Perc., and Timpani (Timp.). The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *sfz*, *mf*, *cresc.*). A rehearsal mark 89 is present in the middle of the page.

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sax. 1, 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

04003507

94 95 96 97 98 99

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

S.D.

Sus. Cym.

Timbales

04003507

Mambo - 18

100 101 102 103 104 105 106

109

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

109

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Tbn. 1, 2

Bar.

Tuba

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc.

Timp.

04003507
Mambo - 19

107 108 109 110 111 112

113 *Opt. Tpt. Solo*

Picc. *ff* *Opt. Tpt. Solo*

Fl. 1, 2 *ff* *Opt. Tpt. Solo*

Ob. *ff* *Opt. Tpt. Solo*

Bsn. *ff* *Opt. Tpt. Solo*

Cl. 1 *ff* *Opt. Tpt. Solo*

Cl. 2, 3 *ff*

Bs. Cl. *ff*

A. Sx. 1, 2 *ff* *a2*

T. Sx. *ff*

B. Sx. *ff*

113 *Opt. Solo*

Tpt. 1 *ff* *shake*

Tpt. 2, 3 *ff* *shake*

Horn 1, 2 *ff*

Tbn. 1, 2 *ff* *gliss.*

Bar. *ff*

Tuba *ff*

Perc. 1 *f* *Concert Toms*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Milt. Perc.

Timp. *f*

113 114 115 116 117 118

121

Picc. *Play* *ff* *a2*

Fl. 1, 2 *Play* *ff* *a2*

Ob. *Play* *ff*

Bsn. *ff*

Cl. 1 *Play* *ff* *a2*

Cl. 2, 3 *ff* *a2*

Bs. Cl. *sfz*

A. Sx. 1, 2 *a2* *sfz*

T. Sx. *sfz*

B. Sx. *sfz*

121

Tpt. 1 *shake*

Tpt. 2, 3 *shake*

Horn 1, 2 *gliss.*

Tbn. 1, 2 *sfz*

Bar. *sfz*

Tuba *sfz*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

Milt. Perc. *ff*

Timp. *ff*

Cym.

125

Picc. *fff*

Fl. 1, 2 *fff*

Ob. *fff*

Bsn. *fff*

Cl. 1 *fff*

Cl. 2, 3 *fff*

Bs. Cl. *fff*

A. Sx. 1, 2 *fff*

T. Sx. *fff*

B. Sx. *fff*

125 (All) *fff*

Tpt. 1 *fff*

Tpt. 2, 3 *fff*

Horn 1, 2 *fff*

Tbn. 1, 2 *fff*

Bar. *fff*

Tuba *fff*

Perc. 1 S.D. *fff*

Perc. 2 *fff*

Perc. 3 *fff*

Perc. 4 *fff*

Milt. Perc. *fff* Xylo.

Timp. *fff*

125 126 127 128 129 130

133

Instrumentation and Dynamics:

- Picc.**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- Fl. 1, 2**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- Ob.**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- Bsn.**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- Cl. 1**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- Cl. 2, 3**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- Bs. Cl.**: *ff* (measures 131-133), *dim.* (134), *ff* *a2* (135-136)
- A. Sx. 1, 2**: *ff* (measures 131-133), *ff* *a2* (135-136)
- T. Sx.**: *ff* (measures 131-133), *ff* *a2* (135-136)
- B. Sx.**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Tpt. 1**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Tpt. 2, 3**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Horn 1, 2**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Tbn. 1, 2**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Bar.**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Tuba**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Perc. 1**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Perc. 2**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Perc. 3**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Perc. 4**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Milt. Perc.**: *ff* (measures 131-133), *ff* *a2* (135-136)
- Timp.**: *ff* (measures 131-133), *ff* *a2* (135-136)

137

Picc. *fff*

Fl. 1, 2 *fff*

Ob. *fff*

Bsn. *fff*

Cl. 1 *fff*

Cl. 2, 3 *fff*

Bs. Cl. *fff*

A. Sx. 1, 2 *fff*

T. Sx. *fff*

B. Sx. *fff*

137

Tpt. 1 *fff*

Tpt. 2, 3 *fff*

Horn 1, 2 *fff*

Tbn. 1, 2

Bar. *fff*

Tuba

(Cym.)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Milt. Perc. *fff*

Timp. *fff*

04003507
Mambo - 24

137 138 139 140 141 142