

Papers V: LEARNING BY MOVING

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Bodily skills, ballet and Buber

In this paper I will concentrate on the ethical dimensions in dance education. The aim is to discuss how the learning of specific, highly codified skills and the personal growth can be set as equally important bases for the dance class.

I will start by outlining what bodily awareness and bodily knowledge can mean in the context of dance pedagogy. I will then look into the ballet schooling as an example of traditionally closed and fixed system of certain aesthetics and forms. My purpose is to extend the concepts of ballet's movement and form vocabulary and to consider them in the light of first-person- approach. This shift requires also the exploration of the questions of authority, ownership and hierarchies in the ballet class. This will be scrutinized by using the ideas of encountering presented by the philosopher Martin Buber. The dialogical relationship between the teacher and the student becomes essential in this approach. I will link the learning of bodily skills to the growing sense of the self and furthermore to the awareness and sensibility towards other people and one's surroundings.

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Experiences of movements of musical hands - a case study of a professional harpsichord player

The way in which a musician feels the movements of his/her musical hands and body in a playing situation is a very specific way of being in the world. The instrument is not just an object but rather an extension of the player's body so that the body and the instrument appear to be experienced as one (Stubley 1998, 95). In this wholeness the handmovements have made up instrument-specifically during a long time and they have a close connection to the music being played during the many years of practising. For musicians playing is the primary way of experiencing music but different instruments have their own characteristic qualities and they bring about different ways of experiencing the playing (Arho 2003, 172).

In the tradition of classical music instrument lessons are an important part of the learning process. Learning to play an instrument means that the technical and musical exercises are controlled by an instrument teacher. In most cases it takes 10 to 15 years to learn appropriate positions and modes of playing. Step by step the student becomes more capable and learns to practice independently at home. Especially in keyboard instruments the movements of hands and fingers are a part of the improving technique but they are also paths to music. Learning to play an instrument basically means to surpass the technical problems and to learn music versatilely in order to finally become a mediator of music.

The term musical hands means here a skill, a specific sensitivity to musical qualities translated to movements of the musical hands that feel and interpret music with an instrument.

In this case study I examine playing experiences of a professional harpsichord player, Laura, who lives and practices in Finland. She was born in 1960 in Helsinki and has studied harpsichord playing at Sibelius-Academy. She has continued her studies in Netherlands. She generally performs standard French, Italian and English harpsichord repertoire from the 17th and 18th centuries.

The focus in my study is the important role of the performer's hand movements in the technical and musical processes in practising and performing music. My attitude is phenomenological. I try to answer the following questions:

What kind of meanings do the movements of musical hands and fingers have to the player herself? How have the feelings of the musical hands changed in time? Is musical sound or opportunely musical tempo an important part of the experiences of the musical hands moving?

The data consists of videotapes in which Laura is playing J. S. Bach and audiotapes of conversation processes we had together. She was both a subject of the research process but also a kind of co-researcher by reflecting aloud and deeply the qualities of her musical hands. An essential background of my interpretations of her movements was also my own musical body. On grounds of my own playing experiences I could emphasize her playing, her talking about playing and the importance of playing to her whole life. On the other hand my own musical body did not answer to all of the questions, especially those that came out in situations that made difference to my own experiences of playing. Interpreting meanings of the musical movements of another person on grounds of one's own experiences is still a deep methodological question that remains open and still very absorbing.

References: Arho, A. 2003. *Tiellä teokseen. Fenomenologinen tutkimus muusikon ja musiikin suhteesta länsimaisessa taidemusiikkikulttuurissa*. Studia musica 21. Sibelius-Academy. Helsinki: Edita. Stubley, E. 1998. *Being in the*

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Journal of Aesthetic Education. Vol 32, No. 4.

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Kinesthetic Education in Dancesport/Social dance

In the collection of papers on the Philosophy of Sport Volker Caysa raises a rhetorical question: "Whether technologisation of bodily movements does not kill 'aimless' movements that give us pleasure" (Sportphilosophie, hg. von Volker Caysa, 1997, p.11). I have already argued that kinesthetic approach is extremely effective in dance classes dealing with such phenomena as controlling gaze, 'chessplay' and 'seduction' of body parts (Karoblis 2007). Now on the same basis of my experience in dancesport practices I argue that we might overcome the danger of technologisation and industrialisation of the body (see also McMains 2006) by enhancement of kinesthetic approaches and kinesthetic awareness. I also see kinesthetic education as the essential complement for biomechanical approaches in sports in general.

I will analyse current education practices in dancesport. And eventually, I will describe the most characteristic examples of kinesthetic education taken from my dance classes.

Caysa, Volker (1997). 'Vorwort.' Sportphilosophie. Hg. von Volker Caysa. Leipzig: Reclam. Karoblis, Gediminas (2007). "Controlling Gaze, Chess play and Seduction in Dance" // Janus Head. Guest ed. Shaun Gallagher. 2006/2007, Winter, p.329 - 343. McMains, Juliet (2006). Glamour Addiction: Inside the American Ballroom Dance Industry. Middletown, CT: Wesleyan University Press.