

Preface

MBP/Rhythmik in Vienna has now been part of the University of Music and Performing Arts (mdw) since 1959. It gave the first bachelors and masters study programmes in the whole of Europe to the field of study. It is a model for other study programmes in its field, and gives impulses to neighbouring fields.

Under the title *Life is Movement is Music*, this publication of almost 250 pages enters the discourse on the definitions of terms – scientifically and in regards to the various subjects – and on the establishment specifically of Viennese Music and Movement Pedagogy/Rhythmics (i.e. MBP/Rhythmik).

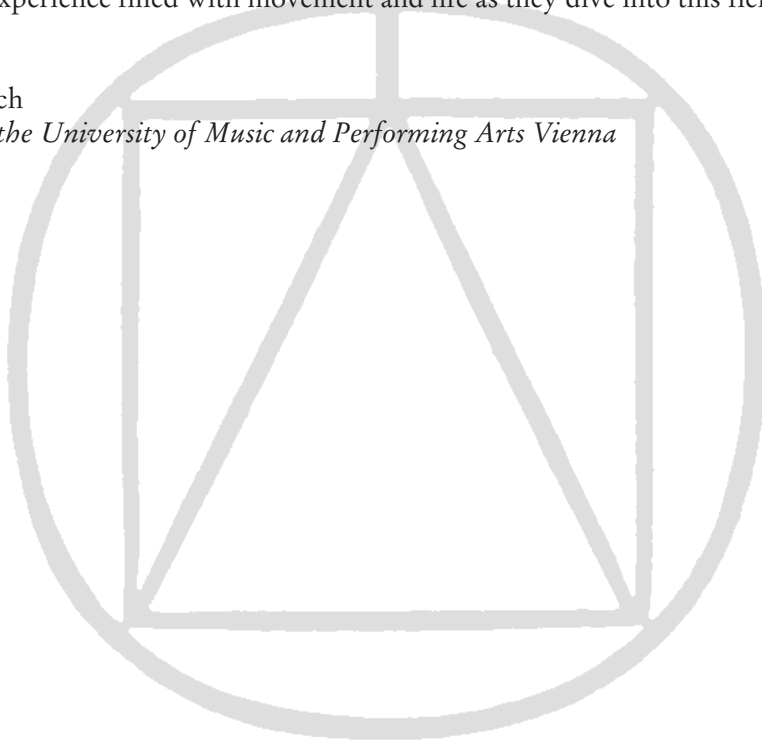
The broad spectrum of themes covered in this book highlights (along with presentations of historical developments and reflections on subject specific matters) developing career fields and the scientific work of students at the mdw.

One can regard this publication as a textbook for students who are working in scientific fields and as a stimulus for their academic and personal development.

On behalf of the whole rectorate I express our warm gratitude to the leaders of this project, Angelika Hauser-Dellefant and Eleonore Witoszynskyj, leaders who represent the whole community of writers of this book. I thank them for this important ‘mapping out’ of the field of MBP/Rhythmik, and I wish all readers of this book an experience filled with movement and life as they dive into this field.

Ulrike Sych

Rector of the University of Music and Performing Arts Vienna



Preface to the English translation

This publication contains eighteen contributions by thirteen colleagues who teach or – now that some time has passed – have taught at the Department of Music and Movement Education/Rhythmics. The original chapters were written between 2014 and 2016 and the German version was published at the end of 2016. Even then, there was a desire to translate the book into English in order to make the contents accessible to a larger audience, as the University of Music and Performing Arts Vienna (mdw) has one of the largest MBP/Rhythmik study programmes in the world. The translation project was ultimately quite challenging: funding had to be secured and a suitable translator had to be found. I am very grateful to Hannes Taljaard for taking on this task with expertise and care, and I thank the mdw for the financial support!

At the mdw forty students are allowed into the four year bachelor's programme (ten per year), and around fifteen students into the two year master's programme that builds on the bachelor's programme. The relatively large number of students allows for a correspondingly large number of teachers and thus also a broad distribution of teaching traditions of RhythmicsMM. For those in management it has been until now especially important to take into account this broad distribution and to expose students to several methodological approaches. Thus, the teaching traditions of Emile Jaques-Dalcroze and Maria-Elisabeth "Mimi" Scheiblaue (Switzerland), Rudolf Konrad (Germany) and Brigitte Müller/Rosalie Chladek (Austria) were and are represented and also further developed by various teachers. The present contributions portray the essences of this teaching in relation to different target groups.

Since the publication of the German book, a generational change has begun. Some authors retired in the period 2016–2022. New colleagues took over and now they will shape teaching anew. We discussed whether the translation of this volume had to be updated in terms of content. We decided against this in order to preserve the authenticity of the German version. Furthermore, the teaching and curricula are still the same in their essences, so the present book still reflects the current situation. In the next few years, further publications by the mdw teachers are expected and this will reflect the new developments in the MBP/Rhythmik field of study at the mdw in Vienna.

With this book we hope to contribute to international, professional discourse and to the further development of the field of music and movement education/rhythmics.

Angelika Hauser-Dellefant
Vienna, November 2022

Foreword

Why do children like to dance, sing and paint? Why, then, does this desire for expressive activity often dry up? Does it still linger in some form, latently, in adults? In some parts of the world, people dance and sing for up to six hours a day. They seem to live in stark contrast to those of us who are part of Western civilisation, those who obviously do not miss creative and communicative movement as adults. Are such activities merely pleasant accessories or are they connected to life in an essential way?

Is there any subject at all that provides freedom for communicative and creative activities in the field of music and movement, a subject that promotes artistic aptitudes and competences? At this point, an unequivocal ‘yes’ can be given to at least this last question. This subject area is called ‘rhythmics’ (Rhythmik). It was also called ‘Rhythmic Education’ (Rhythmische Erziehung) or ‘Rhythmic-musical education’ (Rhythmisch-musikalische Erziehung) in the past.

It has always been possible until now to keep developing the current Bachelor’s and Master’s programmes in ‘Music and Movement Education/Rhythmics’ at the University of Music and Performing Arts in Vienna. Strong teamwork, good communication, critical and at the same time supportive discussions with the various management levels of the institution, and continuous study reforms all contributed to constantly update the canon of subjects in order to reflect changing social conditions.

Our graduates successfully represent this subject in a broad professional field and in many places around the world. Some of them now lead rhythmics or EMP (Elementary Music Education) training courses. Many of them teach the subject rhythmics within training courses for kindergarten education, for music and/or dance education, at teacher training colleges, in social education or inclusive education as well as in therapeutic settings. Several of them are active as ‘multipliers’ who teach other educators. Others turn to artistic fields and are able to achieve considerable success here – some receiving internationally recognised prizes.


This publication is mainly addressed to colleagues from the fields of RhythmicsMM (see below*), music education, movement education, pedagogy and therapy, as well as to colleagues from related artistic and scientific subjects. It is also addressed to anyone who is interested in this subject area and wants to get to know it as an artistic-pedagogical offering for children, young people and adults of all ages up to senior citizens. Because RhythmicsMM develops and strengthens

* In this book, the artistic-pedagogical method is called ‘Rhythmics – Music and Movement’, abbreviated to ‘RhythmicsMM’. This is to avoid possible misunderstandings with the term ‘rhythmics’, of which the translation ‘Rhythmik’ is commonly used in German musicology. When referring to the training at the University of Music and Performing Arts Vienna specifically, the name of the study programme ‘Music and Movement Pedagogy/Rhythmics’ (abbreviated to ‘MBP/Rhythmik’) is used. Under this term we understand music and movement as being in mutual dependence and not as being merely strung together. The broadest possible view of the field is referred to by the term ‘rhythmics’.

skills – motor, sensory, emotional and communicative skills – it takes on additional significance in a society that is becoming increasingly digital.

Some people inhabiting our world are hardly interested in material wealth. They recognise as rich those who can perform many songs, dances and stories, and perform them well. May this book encourage readers to discover this kind of wealth for themselves and to recognise its potential to promote and support life-long learning, social integration and inclusion.

Angelika Hauser-Dellefant



Notice: in the following articles, practical examples of activities are presented in a frame and highlighted with an exclamation mark. This makes them easier to recognise.