

## Tracing Dalcroze-Inspired Practices in Finland: Three Artist-Pedagogues at the Sibelius Academy in the Twentieth Century

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### Introduction

In this chapter I discuss three Finnish artists-pedagogues and examine how they applied the ideas of Émile Jaques-Dalcroze in their work at the music institution that was first called the Helsinki Music Institute (founded in 1882), then the Helsinki Conservatory (1924), and finally Sibelius Academy (1939–, later referred to as SibA in the text) – ~~the only music university in Finland~~. These artists are Maggie Gripenberg, a student of Jaques-Dalcroze, Ilta Leiviskä, a student of Gripenberg, and Inkeri Simola-Isaksson, a student of Leiviskä.

Gripenberg applied Jaques-Dalcroze's ideas in her work as a dancer, choreographer, and dance pedagogue. She initiated the teaching of Dalcrozian rhythmic and movement at SibA and was a pioneer of modern dance, which eventually came to be accepted as a respected art form in Finland. Leiviskä was a dance artist, choreographer, and music pedagogue who continued Gripenberg's work and developed her ideas for the benefit of a wider range of participants. Simola-Isaksson was primarily a music educator and a "social musician," as she called herself, who inspired diverse crowds of people to make music through movement and is considered a pioneer of Finnish music-and-movement education. She expanded the Dalcroze-based practice in terms of content areas and styles of music and movement. In addition, she developed the practice according to the needs of general music education and a variety of other educational, social, and therapeutic contexts, always stressing the inclusiveness of practices and the positive experiences of participants.

The life-history approach is a methodological framework used to examine "how motives and practices reflect the intimate intersection of institutional

and individual experience.”<sup>1</sup> Since there is no actual research on any of these three pedagogues, this study utilizes as sources Gripenberg’s memoirs (the only source available for studying her life’s work), previous studies of student experiences, and the documentations of people who have participated in their teaching. Their pedagogical work has been approached using the notion of a *teacher’s practical theory*, as it refers to how teachers orchestrate and apply their pedagogical expertise, and includes the personal beliefs, values, and understandings that guide the teacher’s pedagogical actions in a specific context. A teacher’s practical theory forms itself through their personal experiences and cultural understanding, educational experiences and knowledge.<sup>2</sup> Through examining the life history, work, and pedagogy of each of these three artist-pedagogues we can see how an educational approach may transform into a context and teacher-specific practice, practical theory and pedagogical vision, within the original framework of philosophical and educational principles.

### Gripenberg’s Pioneering Work in Finnish Modern Dance

For Margarita or Maggie Gripenberg (1881–1976), the path to becoming a professional in dance was not easy. First she studied visual arts at the Finnish Art Association’s School of Drawing, and later, with financial support from her father, made four long study trips to Dresden and Paris between 1904 and 1908.<sup>3</sup> As a young woman, Maggie performed as a dancer, but dance as a profession was out of the question for upper-class women at that time. Instead, a career as a visual artist was deemed suitable, but her love for dance and movement grew when her parents prevented her from taking dance lessons. She eventually felt compelled to follow her passion, started to practice dance, and was asked to perform in and plan programs for social activities as her interest and skill in dance became known.<sup>4</sup> Her decision to change to the field of dance was ultimately sealed by seeing Isadora Duncan’s (1877–1927) performances in Dresden in 1904 and Helsinki in 1908.

In 1909, Maggie accepted an invitation to teach plastic dance to theatre actors and students in the Finnish National Theatre, but wanted to acquire dance training first.<sup>5</sup> She studied in Stockholm with the Swedish dance teacher Anna Behle (1876–1966), who had previously studied with Jaques-Dalcroze and Isadora Duncan. The following year, they traveled together to Geneva to study for five weeks with Jaques-Dalcroze himself.<sup>6</sup>

1 Dhunpath, “Life history methodology,” 544.

2 Niemi, Kumpulainen, and Lipponen, “Pupils’ documentation,” 599–600.

3 Suhonen, “Gripenberg, Maggie.”

4 Gripenberg, *Rytmin lumoissa*, 21–2.

5 Suhonen, “Gripenberg, Maggie.”

6 Gripenberg, *Rytmin lumoissa*, 50–4.

The studies continued in Dresden in 1910–11, and Maggie completed the diploma (to teach children) after only a year of studies (instead of two). The final exam included rhythmic movement, solfège, music theory, and a teaching demonstration with children and adults.<sup>7</sup> Additionally, Maggie was asked to improvise with movement:

I was free to improvise, and Professor Dalcroze played wonderful music... I felt completely liberated... I can't describe in words how wonderful it was to dance with such music! ... He was thoroughly inspired, and I followed him – I completely forgot that it was an examination. The artist in me broke loose! When it ended, it was totally silent in the room for a long time – then the professor stood up and came to thank me, taking me by the hand. I believe that it was mainly because of that performance that I was granted the diploma.<sup>8</sup>

Before this, Jaques-Dalcroze had already given Maggie recognition for the strong expressive quality of her movement.

The following autumn, Maggie concentrated on teaching in the Finnish National Theatre and started to prepare her first public dance performance there (in November 1911). This preparation aroused suspicion, as a young woman dancing barefoot in a theatre was considered inappropriate.<sup>9</sup> The same year, Maggie established a private dance school where she applied Jaques-Dalcroze's ideas and received an unexpected number of students. In 1914, after visiting sixteen European conservatoires where in all but two Dalcroze rhythmic was a teaching subject, Erkki Melartin, the rector of the Helsinki Music Institute, invited her to teach the approach there.<sup>10</sup> He also invited Ida Moberg (1859–1947), a composer and conductor who had studied Dalcroze in Dresden during 1910–12, to teach Dalcroze-based solfège. For some reason, these solfège classes continued for only two school years.<sup>11</sup>

Maggie's lessons were first offered to children in the preparatory department, founded in 1884,<sup>12</sup> but by 1915 two professional music students were studying Dalcroze as a major subject. Initially, the subject was called the "Dalcroze Class," and later (1939–59) "Dalcroze" or "Dalcroze (Art of Movement)."<sup>13</sup>

<sup>7</sup> Gripenberg, *Rytmin lumoissa*, 73.

<sup>8</sup> Gripenberg, *Rytmin lumoissa*, 74. My translation.

<sup>9</sup> Gripenberg, *Rytmin lumoissa*, 78.

<sup>10</sup> Dahlström, *Sibelius-Akatemia*, 102.

<sup>11</sup> Välimäki, "A Celebration of Historical Finnish Women"; Dahlström, *Sibelius-Akatemia*, 113, 328.

<sup>12</sup> Dahlström, *Sibelius-Akatemia*, 60.

<sup>13</sup> Dahlström, *Sibelius-Akatemia*, 330.

Classes were also offered to adult students from outside the Institute.<sup>14</sup> Maggie's notebook shows that different levels of rhythmic movement lessons were targeted at different groups, such as children, men, and Finnish- or Swedish-speaking participants.<sup>15</sup> Melartin encouraged Maggie to give public performances and demonstrations at the Institute when it and Maggie's private school moved to new facilities in 1931.<sup>16</sup> The performances were of high quality,<sup>17</sup> and in her own words were regarded as "the best of [their] kind ever seen in Finland," especially due to their versatility.<sup>18</sup> Maggie continued to teach at the Institute until 1952.<sup>19</sup>

In addition to her teaching duties at the Institute, Maggie continued to teach dance and plastique at the Finnish National Theatre and "free dance" in her private school. She also taught rhythmic exercises for acting students<sup>20</sup> and gymnastics (later physical education) for student teachers at the University of Helsinki (1939–49). Her teaching for dancers included both realizing in movement the rhythmic notations written on the board and instrumental playing, while the training for gymnastics teachers consisted of rhythmic movement and music-reading exercises.<sup>21</sup> With gymnastics teachers, the pedagogical ideas of rhythmic exercises started to spread to school education around Finland.<sup>22</sup>

In the late 1930s, Maggie was invited to teach rhythmic exercises in Finnish women's gymnastics training courses.<sup>23</sup> Gradually Dalcrozean influences became integrated in this practice<sup>24</sup> (obviously this was a result of many teachers' work, which Maggie, however, does not mention in her memoirs). On the other hand, she integrated elements of gymnastics in her own dance training over the years.<sup>25</sup> Indeed, there is an interesting connection between gymnastics and the practical elements in Jaques-Dalcroze's work. In the late nineteenth century, in Switzerland as elsewhere in Europe, physical education, and especially gymnastics, was used to prepare "strong citizens for public life." Gymnastics incorporated a functional approach to body training and was

<sup>14</sup> Dahlström, *Sibelius-Akatemia*, 111, 113, 201, 301; Karvonen, *Sibelius-Akatemia* 75, 279; Simola-Isaksson, "Suomalainen musiikkiliikunta," 38.

<sup>15</sup> Gripenberg, Unpublished personal notebook. Maggie Gripenberg Archive TeaMA 1058:1.

<sup>16</sup> Lagus-Mäkelä, "Maggie Gripenberg, part I," 373–83; "Maggie Gripenberg, part XV," 394–7.

<sup>17</sup> Lagus-Mäkelä, "Maggie Gripenberg, part II," 52–5.

<sup>18</sup> Gripenberg, *Rytmin lumoissa*, 208.

<sup>19</sup> Lagus-Mäkelä, "Maggie Gripenberg, part II," 52.

<sup>20</sup> Kumpulainen, "Hikeä ja harmoniaa," 190.

<sup>21</sup> Kumpulainen, "Hikeä ja harmoniaa," 191.

<sup>22</sup> Lagus-Mäkelä, "Maggie Gripenberg, part V," 328–31.

<sup>23</sup> Gripenberg, *Rytmin lumoissa*, 278–85.

<sup>24</sup> Sarje, "Hilma Jalkasen voimistelun," 30.

<sup>25</sup> E. S., "Rytmin iloa," 28–9; Lagus-Mäkelä, "Maggie Gripenberg, part V," 328–31.

becoming accessible to everyone.<sup>26</sup> It integrated both German and Swedish (partly competing) influences.<sup>27</sup> When presenting his early work (1906), Jaques-Dalcroze referred to gymnastics and proposed that muscular control should be developed by using “a special gymnastics” that would promote the power of will. The dance historian Odom argues that certain elements of gymnastics teaching, such as quick-response exercises, were modified and incorporated into the rhythmic gymnastics of Jaques-Dalcroze.<sup>28</sup> Gymnastics was also part of the Dalcroze training in Hellerau-Dresden, which also integrated elements of ballet, influenced by Duncan’s style (at least in Marie Rambert’s instruction).<sup>29</sup>

In her teaching, Maggie applied Jaques-Dalcroze’s ideas, but in a manner influenced by her visions of modern dance. Her memoirs tell us that she was strongly inspired by, and had great enthusiasm for, the artistic, even spiritual, expression of dance, which permeated all her work.<sup>30</sup> The lessons started with movement exercises, and after participating in Kurt Jooss’s summer course in 1937 she also integrated some ballet techniques.<sup>31</sup> Later, Maggie reflected that if she could start her teaching career anew she would include ballet training.<sup>32</sup> Rhythmic exercises and practicing choreographies formed the core content areas. In the (poly)rhythmics exercises, which formed a major part of the lessons, students realized in movement different, first simple then more complicated, rhythmic patterns and phrases (often written on a blackboard), combining different rhythms using hands and feet and occasionally played by percussion instruments.<sup>33</sup> Students also improvised in free movement what they heard in the music played by Maggie on the piano.<sup>34</sup> She viewed, in line with Jaques-Dalcroze, that rhythmics taught students not only to “know, but also to feel and express” and inspired the body to follow the movements of the soul.<sup>35</sup> Students also practiced choreographies and presented some of them in the spring performances. As a teacher, Maggie was a warm-hearted person with a strong presence and had a captivating, inspiring, and enjoyable teaching style.<sup>36</sup>

<sup>26</sup> Odom, “Dalcroze Eurhythmics,” 65.

<sup>27</sup> Brühwiler, “In-between ‘Swedish Gymnastics,’” 71–84.

<sup>28</sup> Odom, “Dalcroze Eurhythmics in England,” 65.

<sup>29</sup> Odom, “The Dalcroze Method,” 10–11.

<sup>30</sup> Gripenberg, *Rytmin lumoissa*.

<sup>31</sup> Rinta-Runsala, “Keho instrumenttina,” 86.

<sup>32</sup> Lagus-Mäkelä, “Maggie Gripenberg, part III,” 138–46; see also Lagus-Mäkelä, “Maggie Gripenberg, part IV,” 274–7.

<sup>33</sup> Suvanto, “Liikuntataiteesta musiikkiliikuntaan,” 61.

<sup>34</sup> Gripenberg, Unpublished personal notebook; Suvanto, “Liikuntataiteesta musiikkiliikuntaan,” 61.

<sup>35</sup> Gripenberg, *Rytmin lumoissa*, 170.

<sup>36</sup> Lagus-Mäkelä, “Maggie Gripenberg, part II,” 53.

Although Maggie was a skilful pianist and pedagogue, her passion was in artistic work as a dancer and choreographer, and she made a successful career as such.<sup>37</sup> At first, her choreographies were influenced by Dalcrozian *plastique animée* compositions, in which movement aims to express the qualities of music. Later, they became narratives; the music (mostly classical) was chosen to support the story and movement expression. Her unfulfilled aspiration was to work with a composer to ensure she was not “at the mercy” of the compositions. Her choreographies were always rhythmically strong, and sometimes the rhythmic movement expression was emphasized using percussive instruments, such as bamboo sticks, hand drums, and cow bells, played by the dancers while dancing. Costumes, which Maggie designed and often made herself, played an important role in the dance expression. She also constantly sought new influences from abroad. Everything she did demonstrated great artistic quality, and she was (therefore) highly respected at SibA.<sup>38</sup> This was also reflected in the fact that the rectors allowed her long absences for international trips.<sup>39</sup>

In her piano improvisation, choreographies, and rhythmically strong dance expression, Maggie aimed to achieve complete harmony between the music and movement. This is evident, for example, in her choreography to Shakespeare’s play *The Tempest*, composed by Jean Sibelius and prepared as part of his eightieth birthday celebrations, which she considered her most successful dance production.<sup>40</sup> The press reviews emphasized the soulfulness and artistry of the performances, her sense of style, the great color combinations of the costumes, and the skillful use of lights. Maggie’s small-group compositions gained success and recognition in international competitions in Brussels (1939), Stockholm (1945), and Copenhagen (1947), where a Swedish critic Bengt Häger considered her to be the most representative group choreographer of the Dalcrozian style.<sup>41</sup>

### **Pedagogical Orientation in Leiviskä’s Work**

Ilta Leiviskä (1907–79) lived her whole life in Helsinki. Unfortunately, to my knowledge, there is no information available about her childhood, but it is known that her father was a priest and a translator of Finnish literature. She studied piano at the Helsinki Music Institute (1926–32),<sup>42</sup> and dance and piano with Maggie from 1923 to 1932, during which time she became a trusted member of her performing dance group. In the late 1920s, Ilta graduated as a kindergarten teacher, and practiced the profession until 1949. Additionally, she

<sup>37</sup> Gripenberg, *Rytmin lumoissa*, 110, 120, 170.

<sup>38</sup> Gripenberg, *Rytmin lumoissa*, 223–43.

<sup>39</sup> Gripenberg, *Rytmin lumoissa*, 208.

<sup>40</sup> Gripenberg, *Rytmin lumoissa*, 300–1.

<sup>41</sup> Suhonen, “Kaunoliiketaiteesta tanssirealismiin,” 27.

<sup>42</sup> Dahlström, *Sibelius-Akatemia*, 442.



Figure 10.1. Maggie Gripenberg in 1917. Archive of the Theatre Museum, Finland.

taught in the Gripenberg dance school (1949–58, becoming a joint owner in 1949) and later in her own dance school (1958–67). She was also a movement instructor of choir chanting at the Helsinki Adult Education Centre (1941–51) and a teacher of movement and theatre dance at the Lappeenranta Summer University from 1962 to 1966.<sup>43</sup>

At SibA, Ilta continued Maggie's "Rhythmics and Art of Movement" classes, first as a teaching assistant (1949–52) and later independently (1952–68, and as a part-time teacher until 1971). She also continued to organize student performances each spring.<sup>44</sup> Like Maggie, she focused on the unity of rhythm, music, and movement, with the spring performances being highly successful and enjoyed by the students. The performances of the professional music students focused on music, and were sometimes supported rhythmically by percussion instruments, while the children's performances were inspired more by rhythmic elements taken from stories and poems, sometimes accompanied and supported rhythmically by recitation. Ilta also continued Maggie's work in the movement school attached to SibA, which offered a wide variety of lessons both to children and adults and employed several dance teachers.<sup>45</sup>

Despite the fact her rhythmics and dance teaching were based on her experiences of being Maggie's student, Ilta had a very personal style, different from that of her teacher. While Maggie exuded artistry and a superior dignity, Ilta was impulsive, warm, and emotional, but also strict and exact. In 1958, "Rhythmics and Art of Movement" became a compulsory subject at SibA for students in the music education department, which had been established a year before.<sup>46</sup> The name Dalcroze was omitted, possibly because Ilta did not have formal Dalcroze training. Several of her former students described her teaching as becoming over the years more conventional and pedagogically oriented, less artistic and more suitable for everyone, with the aim of offering the basic skills required to apply movement exercises in school music teaching.<sup>47</sup> Thus, the focus gradually started to change from developing students' rhythmic and movement skills and artistic qualities towards delivering pedagogical principles. As teachers, both Maggie and Ilta were highly creative, devoted, hardworking, and enthusiastic, with both convinced of the artistic and educational potential of their work.<sup>48</sup>

Ilta was perceived as a good pedagogue and students enjoyed her lessons, which had a fixed form. As in Maggie's teaching, the lessons started with

<sup>43</sup> Haukinen, et al., *Taidetanssi Suomessa*; Dahlström, *Sibelius-Akatemia*, 322.

<sup>44</sup> Dahlström, *Sibelius-Akatemia*, 330.

<sup>45</sup> Lagus-Mäkelä, "Maggie Gripenberg, part II," 53.

<sup>46</sup> Dahlström, *Sibelius-Akatemia*, 188.

<sup>47</sup> Rinta-Runsala, "Keho instrumenttina," 65.

<sup>48</sup> Juntunen, Perkiö, and Simola-Isaksson, *Musiikkia liikkuen*, 38; Rinta-Runsala, "Keho instrumenttina," 66–79.

movement exercises. Since Ilta had also taken ballet classes, the warm-up exercises were based on ballet and were done on a bar.<sup>49</sup> This was followed by rhythmic exercises and a movement series from corner to corner, and Ilta demanded that the movements be performed correctly.<sup>50</sup> Her lessons reflected Dalcrozian principles by aiming to find and use one's own body as a musical instrument. Occasionally, she talked about Jaques-Dalcroze to the professional music students and used his compositions, while rhythmic exercises included performing rhythms with hands, feet, head, and/or the whole body. From time to time, percussion instruments, such as claves, cymbals, and hand drums, were integrated. The students considered her exercises to be challenging, and often suggested breaking them down into smaller parts.<sup>51</sup>

The lessons always included rehearsing dance choreographies as exercises designed for the students. Only occasionally were Maggie's choreographies rehearsed.<sup>52</sup> Ilta's choreographies included some improvised and spontaneously created elements, and free movement improvisation exercises were only performed in children's classes. As Ilta's pedagogical competence was based on her kindergarten-teacher education, she was adept at teaching children, and easily held their attention. The children were excited as she was imaginative and let them improvise in their movement, inspired by the fairy tales or stories she told them. Although her teaching applied ballet techniques, innate and vivid dance expression through "throwing oneself into" was a primary consideration, including with adults, and the students learnt to richly express themselves through movement. Expression was considered a means of unifying the mind and the soul, so movement would be initiated by a desire and need to move. Overall, positive experiences and joy were regarded as important, which also reflected Dalcrozian principles.<sup>53</sup>

Though Ilta was a good pianist, she did not improvise, which meant she used accompanists capable of improvising, such as Elsa Lagus-Sara and later Inkeri Simola (who was Ilta's student at SibA from 1950). Maggie, who had moved to live in Åland,<sup>54</sup> accompanied the lessons when visiting Helsinki. When an accompanist was not available, Ilta played the piano herself.<sup>55</sup> She had to leave the full-time position due to health issues in 1968.<sup>56</sup>

<sup>49</sup> Rinta-Runsala, "Keho instrumenttina."

<sup>50</sup> Suvanto, "Liikuntataiteesta musiikkiliikuntaan," 86.

<sup>51</sup> Rinta-Runsala, "Keho instrumenttina."

<sup>52</sup> Rinta-Runsala, "Keho instrumenttina."

<sup>53</sup> Rinta-Runsala, "Keho instrumenttina."

<sup>54</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 40; see also Lagus-Mäkelä, "Maggie Gripenberg," parts XIII and XIV.

<sup>55</sup> Simola-Isaksson, "Suomalainen musiikkiliikunta," 38.

<sup>56</sup> Simola-Isaksson, "Suomalainen musiikkiliikunta," 38.



Figure 10.2. The winning team of the international choreography competition held in Brussels, 13 May 1939. Top row: Bertta Reiho and Ilta Leiviskä. Middle row: Maija Varmaala. Bottom row: Meri Lagus and Anitra Karto. Choreographed by Maggie Gripenberg. Archive of the Theatre Museum, Finland.

### **Music-and-Movement for All by Simola-Isaksson**

Inkeri Simola (1930–2012) spent her childhood in a rural area in western Finland (Ostrobothnia). Although her parents were not musicians, the whole family made music together on a regular basis, and while Inkeri's father wanted her to play the violin, she was more interested in the piano. Since there were no piano teachers available, she started to play by ear and improvise, which came naturally to her. When her gymnastics teacher discovered twelve-year-old Inkeri's piano improvisation skills, she asked her to accompany her classes. Later, during her school years, Inkeri's accompaniment assignments continued and diversified.<sup>57</sup>

Inkeri dreamed of a career as a gymnastics teacher, but life events led her to music-teacher education studies at SibA (1950–3).<sup>58</sup> There, her passion for gymnastics and movement continued and strengthened under Ilta's teaching, and she attended all kinds of movement lessons daily. Combining music and movement, which she had already experienced in women's gymnastics and as an accompanist, seemed ever more meaningful, and pedagogical ideas regarding applying music-and-movement in teaching and learning music started to brew.<sup>59</sup> Inkeri had an opportunity to meet Maggie when the latter visited Ilta's lessons as an accompanist,<sup>60</sup> and Maggie and Ilta, in addition to her gymnastics teachers, heavily influenced her pedagogy and the formation of the current Finnish music-and-movement practice. Inkeri was also impressed by Maggie and Lagus-Sara's outstanding piano improvisation, which inspired her to develop her skills in this area.<sup>61</sup>

After she graduated as a music teacher, Inkeri's father insisted she embark on a more "decent" profession. At the time, there were few permanent positions for music teachers but a lack of primary-school teachers. Thus, she also earned a classroom teacher's qualification from the University of Helsinki, and went on to teach music in comprehensive schools (1954–73). During that time, she became interested in how music could be taught at school for all children in a meaningful way. Gradually, she started to apply the ideas gleaned from gymnastics lessons, movement/dance accompaniment, and studies of rhythmic and movement at SibA in her music instruction. She wanted to develop and create a practice of teaching that would fit the needs, possibilities, but also the limitations of regular school music education. During

<sup>57</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 13–27.

<sup>58</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 27–30.

<sup>59</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 38–43.

<sup>60</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 40.

<sup>61</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 30–40.

1970–7, she taught in kindergarten-teacher education, which required her to adapt her practice to the context of music education for young children.<sup>62</sup>

In 1970, Inkeri (Simola-Isaksson by then) was invited to teach (part-time) a subject called “Music-and-Movement,” targeted mainly at students of music education at SibA.<sup>63</sup> The change of name of the subject reflected the formation of the Finnish Basic Education system (grades 1–9). The first National Core Curriculum<sup>64</sup> suggested the integration of music and movement in the early grades of primary education and proposed a new teaching subject called music-and-movement. Getting the subject into the national curriculum framework can be viewed as a result of Inkeri’s meritorious teaching experiments, her published materials, and of the determination of Ellen Urho (head of the music education department at SibA at that time) to keep the issue prevalent among the education policy makers.<sup>65</sup> As a result, there was a major upturn in interest in the pedagogical possibilities of, and training in, music-and-movement. Additionally, the therapeutic potential aroused interest.<sup>66</sup> When in 1977 Inkeri became a lecturer in the music-teacher education program, the number of courses of music-and-movement increased, and the subject of piano improvisation, focusing on playing for movement, was added. In the 1980s, the selection of elective dance and movement studies at SibA became versatile, but in the 1990s the offerings of these studies were reduced.<sup>67</sup>

Music-and-movement, still part of the Finnish core curriculum, is based on the principles of Jaques-Dalcroze and the holistic experience of music, which “opens the door for listening, emotions, understanding, performing and remembering.”<sup>68</sup> Inkeri’s music-and-movement practice became versatile and comprehensive, and developed into an approach suitable for anyone and in almost any context. The main content areas included (1) learning the rhythmic and other elements of music; (2) the development of movement skills, such as coordination; (3) ear training; and (4) improvisation, (spontaneous) creative movement expression, and *plastique animée*, implying the creation of simple choreographies to pieces of music in small groups. In addition, different kinds of songs with movement as well as dances, such as folk dances, historic dances, and social dances, were integrated. Through these dances, the participants practiced movement skills, learnt new rhythms, and became acquainted with the music and movement of a certain time, style, and/or region.

62 Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 65–6.

63 Dahlström, *Sibelius-Akatemia*, 330.

64 Peruskoulun opetussuunnitelmakomitea, *Opetussuunnitelman perusteet*.

65 Juntunen, *Kaiken lisäksi nainen*.

66 Juntunen, “Inkeri Simola-Isaksson.”

67 Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*; Rinta-Runsala, “Keho instrumenttina.”

68 Simola-Isaksson, “Puheenvuoro,” 61.

As opposed to Maggie and Ilta's teaching, the rhythmic exercises were mainly of an elementary nature, and stepping rhythms and/or conducting, for instance, were rare. Ear training was integrated mostly through learning songs and melodies (children's songs, folk songs, and melodies from different countries) by ear, identifying musical elements through listening and inventing, and singing harmonies by ear, depending on the objectives, participants, and contexts.<sup>69</sup> Though music-and-movement primarily focused on musical learning, the objectives of movement education were equally important. Mental, psychological, and social goals, such as concentration, an ability to react and respond, good interaction, and experience of the mind-body balance, were also recognized by Inkeri and enhanced in the practice.<sup>70</sup> Additionally, aspects of well-being and applications for music therapy were included, and Inkeri collaborated with and offered courses to music therapists who then started to use her ideas in practice.<sup>71</sup>

As in Dalcroze education in general, piano improvisation played an important role in Inkeri's teaching. She was a highly skilled pianist, especially in playing by ear, but she also mastered a wide repertoire of classical music. In addition, she used recordings of music of various styles and was always open to new musical discoveries.

Inkeri continued the tradition of organizing performances and matinées at SibA, in which her students performed choreographies they had prepared themselves. Furthermore, evenings of social dancing, focusing on a certain musical style or repertoire, were organized. She was always very open to new pedagogical ideas and approaches, and to suggestions from the students. Everything she learnt she integrated into her teaching, but in her own way. She also invited many guest teachers, and organized international visits for the students, often to the rhythmic institute at the Royal College of Music in Stockholm.<sup>72</sup>

Inkeri's teaching had a strong pedagogical focus on how to prepare participants to apply music-and-movement in their (future) practice. She did not lecture but taught the pedagogical principles alongside practical exercises and teaching processes. When teaching adults, she always asked them to reflect on activities and their experiences and made them aware of the pedagogical aspects of the exercises. She also highlighted general pedagogical principles related to, for example, the structure and dynamics of the teaching situation (such as how to start and end a lesson) or how to create social cohesion, make everyone feel comfortable in the group, listen to students, and treasure their

<sup>69</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*.

<sup>70</sup> Simola-Isaksson and Vilppunen, *Musiikkiliikuntaa lapsille*.

<sup>71</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 8, 84, 99.

<sup>72</sup> Juntunen, Aarnio, and Perkiö, *Ikkunoita Inkerin elämään*, 89–101.



Figure 10.3 Inkeri Simola-Isaksson leading a music-and-movement session on her eightieth birthday in Helsinki marketplace. © Eva Forssén, private collection.

experience. Pedagogical love, tact, and sensitivity<sup>73</sup> guided all her teaching and interactions. She was a very warm-hearted person, always present, humorous, caring, and encouraging, and had an extraordinary ability to make everyone feel special.<sup>74</sup>

Alongside her main teaching jobs, and after retiring from SibA in 1993, Inkeri taught numerous music-and-movement courses in different teacher-education programs in Finnish universities, polytechnics, and conservatories, as well as in the in-service education of teachers, musicians, dancers, gymnastic leaders, therapists, and childcare professionals, among others. The list of her professional activities is breathtaking. She made people of all ages sing and move in a wide variety of contexts, prepared choreographies for and with choirs, created a practice of using music-and-movement to introduce visual art works for schoolchildren in museums, prepared teaching materials and TV and radio programs, accompanied and composed music for gymnastic

<sup>73</sup> See, for example, Max van Manen, *Pedagogical Tact*.

<sup>74</sup> Juntunen, Aarmio, and Perkiö, *Ikkunoita Inkerin elämään*.

and modern dance groups, hosted numerous concerts and celebrations, gave international workshops, and so on.

After Inkeri, the teaching of music-and-movement at SibA was taken over by her students, ~~first by me (the author) and then by Orff specialist Soili Perkiö~~. I became Inkeri's student in 1982 when I began my studies in the music education program at SibA. She initiated my interest in Dalcroze education, which led to studies in Geneva, Pittsburgh, and Boston and earning the Dalcroze License degree from Carnegie Mellon University in 1993. When Inkeri retired in 1994, I held the position for a year, Perkiö continued in 1995, and since her retirement in 2022 Elisa Seppänen has taught the compulsory subject. At SibA, the understanding of the role of movement in and for musical learning, supported by recent research, has increased enormously over the years and is now considered essential in music-teacher education.

### Summary

All three artist-pedagogues discussed here – Maggie Gripenberg, Ilta Leiviskä, and Inkeri Simola-Isaksson – focused on developing and working with the body as a musical instrument and stressed the inseparable connection between music and movement. In Maggie and Ilta's teaching, movement was the primary factor, and teaching mainly included practicing dance techniques, rhythmic movement, and choreographies. In Inkeri's teaching, learning music through movement became more central, and the practice became more versatile. They all had a strong belief in and a vision of the pedagogical possibilities of Dalcroze education and applied and further developed the ideas in ways that suited their values, education, professional goals, teaching practice, and personality.

An examination of the life's work and pedagogy of these three artist-pedagogues demonstrates how an educational approach can evolve according to both the teacher's personal values and visions and the needs of a given educational context, while still maintaining the core principles of the approach. This can be regarded as a natural and appropriate development, as the Dalcroze approach can be viewed primarily as a philosophical-practical vision that highlights the embodied aspects of musical learning rather than merely a method to follow.<sup>75</sup> Given today's rapidly changing societies and educational challenges, for "the grand methods of music education" to remain relevant in education today and tomorrow the practices need to readjust and evolve according to each educational context and each educator's context-specific personal and practical vision and theory.<sup>76</sup>

<sup>75</sup> Juntunen, "Dalcroze Eurhythmics," 49–59.

<sup>76</sup> See Juntunen and Westerlund, "The Legacy of Music Education Methods," 47–58.

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