



# Music for People Europe

## Association Music for People Europe

### MfP events throughout the year

The spring workshop was a smaller affair in which the winter and spring seminars are behind us. wonderful musical encounters were able to develop.

This year's summer seminar will take place mid-July. We hope that the weather will play along. A swimming pool and spending time outdoors await us. The workshop for 2017 has been set in July so that music teachers from the Zurich region will be able to participate during their summer vacations.

Mary Knysh brings new experiences from all over the world. We hope that, during these difficult times for the US, our colleagues from Music for People are able to find solutions and possibilities, and make a living from their musical activities. Many are working in the field of education or health, or at universities. Those are all fields which are on the current administration's black list.

This year especially, Music for People's task is one of peace policy. Our work in Europe gives our friends strength during difficult times. This year's motto, «Find your own voice!», can be extended by «You are a voice!». We don't have to watch and listen, tongue-tied, to what is happening around us.

«Give Love», David Darling's invitation to interact with one another with open ears and arms, is more relevant than ever before! In this spirit, we from Music for People Europe wish for a powerful summer seminar at Kientalerhof, where we can live our love for the world and our collective projects.

We play in a community in which everyone has the right to contribute: old and young, rich and poor, experienced and curious, man and woman, from here and there - to express themselves through music and being allowed to be human, with all their strengths and weaknesses. Making music helps aligning oneself by hearing and including new interpersonal encounters. Through the shared experiences and enthusiasm, it is possible to openly try new things and to delve into familiar ones.

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### Music for People Europe

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*Escuela de Música con Corazón, Madrid 2017*

## Workshop in Madrid, April 20 – 23, 2017

Two elating music pedagogues, Marisa Perez and Mary Knysh, collaborated for this workshop. For years, Marisa has been organizing workshops all over Spain. She works with various musicians, such as Mary Knysh. The music school El Corazón (The Heart) is affiliated to organic shops and a vegetarian restaurant with organic products.

At this school in Madrid, 22 people from all over Europe came together. Many of the participants work in music schools themselves. During the workshop, it became evident how important the community is as a ground for musical encounters. The most impressive thing would be if, instead of this written text, recordings from the workshop could be heard here. The musical expression, intensity, and dedication with which the Music for People forms were modelled, touched me. A surprisingly extensive feedback session showed that, in the participants, human and musical processes were activated that will leave a lasting impression.

In those three days, many of my dreams came true. Dreams that had lead me to bring the association *Music for People Europe* to life in 2015. I still marvel at how strong the musical experience has become.

On that note, I thank Mary Knish and Marisa Perez as well as all participants for our shared musical experience. It's you!

*Matthias Rauh*

## What was especially important to David Darling?

*Excerpts from Return to Child, Music for People's Guide to Improvising Music and Authentic Group Leadership, Shadowing David, 2004, 2008 by Jim Oshinsky (p. 8, 9): Observations from several workshops with David Darling in the years 1992/93.*

David began each workshop on time. He linked together an opening segment composed of physical warm-ups, babbling with articulation, Tai Chi movement, and call and response imitation of Yeah energy and Oooh (rhapsodic) sounds. Depending on the topic of the day (melody, rhythm, or ensembles), David wove other activities into his opening that previewed what he later repeated more explicitly in the teaching blocks.

## Outlook

### MLP Seminars at Kientalerhof

#### Summer Seminar

with Mary Knysh and Christoph Wiesmann

July 16 – 21, 2017

*New, at the beginning of the summer scool holidays in the canton of Zurich!*

#### Autumn Seminar

with Alexander Merz and Christoph Wiesmann

October 13 – 15, 2017

[www.kientalerhof.ch](http://www.kientalerhof.ch)

## Spain

### The Art of Improvisation

MfP Summer Seminar

with Mary Knysh

June 30 – July 2<sup>nd</sup>, 2017

Escuela de Música con Corazón  
C/de Ramiro II, n°7

28003 Madrid

[www.musicaconcorazon.com](http://www.musicaconcorazon.com)

## USA

### The Art of Improvisation

with David Rudge, Mary Knysh and Terry Beck

July 30 – August 4, 2017

State University New York  
Fredonia

[www.musicforpeople.org](http://www.musicforpeople.org)

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In every class, David's opening was always an «overture» of things to come. David was flexible in his use of time and sensitive to changing group needs.

In each teaching block there was usually:

- an opportunity to *imitate* something,
- an opportunity to *actualize* something by practicing it on one's own or in a small group,
- an opportunity to *listen* to the technique being performed by masters (either by advanced players in the room, or on recording),
- and room for *sharing* of the experience in words.

David did not ask the participants to do anything he had not first modeled himself. He also added to a participant's feeling of safety by beginning with large group activities in unison that allowed anonymity. He invited participation by call and response, and by requesting imitation. He drew on soloists to provide more models of excellence besides his own.

David also used soloists to bring up the points he wanted to emphasize. Rather than initiate the ideas himself, he often waited for an individual who was either having a particular problem or having particular success, and thus let his lesson emerge organically from the group. In order to do this, he had to be very patient, flexible, and attentive.

David illustrated his teaching with physical examples before he ever named the verbal concept he was sharing. For example, he had people fall off balance and return to balance before connecting the experience with the verbal concept of "a crisis can be an opportunity." All of the metaphors David used in his Tai Chi segments were taught in this order. This gave people a body experience first as a basis for unconscious, tacit understanding and broad-ranging metaphorical integration. The word-lessons that follow the body-lessons become a shorthand, permitting easier recall of both the body movements and the personal, verbal associations that accompanied the experience.

When David said, «You're not doing what I'm doing, you're doing what you're doing», he distinguished between imitation and rote copying. He stressed authentic expression over identical surface results. This gives the message that each person's individual sounding is valued and legitimate, which in turn allows people to value their own sounds.

David hardly ever explained concepts in words. He modeled ideas, provided recorded examples, and drew from existing expertise and problems among the participants. He led by pantomime and gesture most of the time. When he did speak, he was very poetic and figurative in his language style. Sparse and suggestive language leads participants to listen more closely, and fill in their personal interpretation. It is a style that invites involvement.

David tended to close each day with a recapitulation or integration of the day's lessons, done as a whole-group activity. He followed that with a final energy release and a clear «good-bye».

*Digest by Anna Eichenberger and Matthias Rauh*

## Outlook

### Switzerland

#### MLP «Skills Coaching»

Next workshops planned in autumn

[www.musicforpeople.ch](http://www.musicforpeople.ch)

see Regionale Angebote

### Region Basel

#### OPEN CIRCLE

with Diana Cocca

Each Wednesday 18-19.15 h

Musikhaus54

Marktgräflerstrasse 54

Kleinbasel

[www.singenundklingen.com](http://www.singenundklingen.com)

### Region Bern

#### Musik im Moment

with Christoph Wiesmann

Next workshops

27.8.2017, 10.30-15.45 h

4.9.2017, 10.30-15.45

Klangraum Hinterkappelen

[www.musikimoment.ch](http://www.musikimoment.ch)

### Region Zürich

#### EARS for music

with Esther Schneider Renold  
and André Renold

June 17, 2017, 10-17 h

July 1st, 2017, 10-17 h

August 19, 2017, 10-17 h

September 16, 2017. 10-17 h

Singsaal Heiget, Fehraltorf

[www.earsformusic.ch](http://www.earsformusic.ch)

## What does listening mean?

Listening is the indispensable basis of making music, no matter what kind. David Darling told us always to «listen like mad!». Before an improvisation even begins, we listen into the silence, and only then to the other players. In the best case, authentic music arises from there, music that can't be controlled by the mind.

In the *Art Of Improvisation* workshop that took place at SUNY Fredonia in the USA last summer, I became aware of another dimension of hearing. Terry Beck, the dancer, choreographer, Qi Gong teacher and acupuncturist, did a meditative warm-up with us every morning. It was about gathering and centering oneself at *point zero*, the point in the middle between navel and sacrum, by letting the sacral bone sink toward the ground and letting go in the knees, so that the energy is allowed to flow through the body freely, between heaven and earth. Point zero is the source of every movement. In terms of Music for People, point zero is the silence from which all music originates.

Terry would invite us to start at point zero and then to listen into the space all around us, not only with our ears but also by perceiving the vibrations of the room with our whole body. It helps, not to stare at a specific point, but rather to look with «soft» eyes and perceive the entire field of vision as a whole. From this position and mindset, open to all sides, movement and music develop without me having to think about what to do next. Experiencing such effortlessness is incredibly liberating.

Through listening into our surroundings with our whole body, we make room for the creative power to materialize through our body and to take effect on the outside world. This is often the crass opposite of everyday life, where we always have to be «in control».

I recently had the opportunity to attend a panel discussion where Andreas Vollenweider, the renowned harpist, was asked what improvisation was for him. His answer amazed me. He said that he got the impression that, while improvising, hearing is important, but if he reacts solely to his auditory impression, his reaction is always late. He finds that every fellow player has an aura, a field around them. Only when he perceives this field and tunes in is he able to improvise in sync with the other musicians.

From all these experiences it became clear to me that listening and hearing are not limited to acoustics – it involves the whole body. Thus, making music together becomes an exhilarating experience of being connected together and lets the musicians surpass their limitations.

*André Renold*

## Outlook

### Region Oberaargau

#### Impro Veranstaltungen Langenthal

with Michaela Röllin  
and Anna Eichenberger  
June 17, 2017, 10-17 h

[www.musicforpeople.ch](http://www.musicforpeople.ch)  
unter Regionale Angebote

### Region St. Gallen

#### Stimmräume

Singe, was ist - Voicing©  
with Bea Mantel  
August 19 – September 19,  
2017  
on Saturdays 10-18 h  
St. Gallen

[www.stimmräume.ch](http://www.stimmräume.ch)

### To the association

We are still looking for new members who are interested to support the ideas of Music for People. In addition, members benefit from access to the member area on our website, and from discounts at the events organized by Music for People Europe.

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