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Music and Movement for Flourishing: Using the PERMA Model of Well-Being to Understand Participants' Experiences of Dalcroze Eurhythmics

John Habron-James
Royal Northern College of Music, U.K.; MASARA, North-West University, South Africa

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Abstract

Dalcroze Eurhythmics is a way of teaching and learning music through exploring music-movement relationships. Recent qualitative research contains rich insights into participants' experiences and sometimes discusses them in relation to well-being. However, it remains to be seen to what extent the discipline of positive psychology, in particular Martin Seligman's PERMA model of well-being, can help us to understand these experiences. This integrative literature review examines the findings of 51 qualitative studies of participants' experiences of Dalcroze, using the PERMA model as an analytical framework. As a result, it reconceptualises

experiences of Dalcroze as experiences of well-being, and argues that engaging in Dalcroze may contribute to the flourishing of participants.

Introduction

The purpose of this article is to explore the extent to which the PERMA model of well-being (Seligman, 2011) can help us understand Dalcroze participants' experiences as reported in the qualitative literature in Dalcroze studies.[1] Dalcroze Eurhythmics (often shortened to Dalcroze) is a way of teaching and learning music through exploring music-movement relationships (Juntunen, 2016). It originated in the experimental work of musician-educator Émile Jaques-Dalcroze (born 1865-died 1950) and has evolved over more than a century of practice (Habron-James et al., forthcoming). Practitioners work across the lifespan in educational, community, performing arts, and healthcare settings. While Jaques-Dalcroze began by focusing on music education, he soon recognised the potential of his practice to contribute to the development of the whole person and reconceptualised his approach as a medium of general education through music and movement (Bachmann, 2015). It is in this broader perspective that the aim of positive psychology –"to increase the amount of *flourishing* in your own life and on the planet" (Seligman, 2011, p. 26, italics in original) – overlaps with those of the Dalcroze philosophy. To investigate this intersection, I will first present Dalcroze as a practice and briefly discuss the PERMA model of well-being. After introducing the integrative literature review as my strategy of inquiry, I will describe the steps I undertook in the review and discuss the results.

Dalcroze Eurhythmics

Dalcroze has been characterised as a method, approach, pedagogy, and philosophy because of its multifaceted nature (Juntunen, 2019). Participants typically work in a group, within a large space, with the teacher improvising at the piano or using recorded music to prompt movement. Participants are invited to respond to changes in the music, finding "ways to show what they hear and feel, individually or in groups, coordinating their action and sharing space" (Habron, 2021, p. 32). Equally important is making music (instrumental, vocal) in response to what others do. In these ways, the activities draw attention to and aim to deepen "the physical, social and emotional experiences of students" (Habron, 2021, p. 32). By moving in various ways (for example, walking the pulse, stepping a rhythmic pattern, or using conducting gestures) the participants embody the various elements of rhythm, making them

[1] The acronym PERMA refers to positive emotion (P), engagement (E), positive relationships (R), meaning (M), and accomplishment (A). The PERMA model is discussed in more detail below.

tangible and visible. The use of singing, especially solfège, is also connected to movement, inviting the exploration of pitch and harmony through action.

The activities in a Dalcroze lesson combine a focus on aural awareness and observation (impression) with opportunities for improvised, creative movement (expression) (Nivbrant Wedin, 2015). The exercises are sequenced so that the level of challenge increases gradually and participants engage with the musical material multimodally, that is, through movement, listening, vision, touch, and voice. The fundamentals of human communication are built on musical dynamics and I have argued elsewhere (Habron, 2014) that this communicative musicality (Malloch & Trevarthen, 2009) forms the basis of non-verbal communication in the Dalcroze class, where participants show what they hear through moving expressively, using the space creatively, and manipulating objects (such as balls, scarves, and sticks).

Dalcroze practice is found today in early-years settings (Alperson, 2017; Juntunen, 2020), schools (Juntunen, 2016), and higher education (Greenhead, 2016; Habron et al., 2012), among other educational contexts. Indeed, from its early days, Dalcroze pedagogy was also adapted for students with special educational needs (SEN) and disabilities (Habron, 2014), and is now applied in work with vulnerable groups across the lifespan, including for the well-being of elderly people (Juntunen & Sutela, 2023). As Dalcroze practitioners invite participants to express themselves through movement, the activities can provoke feelings of vulnerability (Juntunen, 2020) and the situation requires very tactful handling. On the other hand, the potential of the Dalcroze approach lies in precisely this, as it can afford opportunities and means "for students to grow in self-confidence and awareness of self, other, and environment" (Habron, 2021, p. 32).

The PERMA Model of Well-being

PERMA is the model of well-being developed by Martin Seligman (2011). It has been very influential within the field of positive psychology, "the scientific study of the factors that enable individuals and communities to flourish" (Positive Psychology Center, 2023). In contrast to happiness theory, where the focus is on life satisfaction (feeling good), which is subject to the vagaries of mood, PERMA prioritises the meaningful life (eudaemonia). In this way, it exemplifies positive psychology's emphasis on strengths to rebalance the focus on problems in more traditional strands of psychology (Positive Psychology Center, 2023). For Seligman, well-being is a construct made up of five elements: positive emotion (P), engagement (E), positive relationships (R), meaning (M), and accomplishment (or

achievement) (A). Each of these contributes to well-being and is often pursued for its own sake, and can be defined independently of the other elements.[2]

Positive emotion is brought about by pleasurable experiences. Engagement refers to the intense pursuit of an activity, when the individual is motivated to concentrate on a challenging task, such as learning a skill. If they feel equal to it and are unaware of time passing, then the engagement is similar to the state of flow theorised by Csikszentmihalyi (2014). Those who are engaged in an activity notice changes in their awareness (of self, the relationship to the object, and the passage of time), but typically after the fact (Seligman, 2011). Flow states are associated with creative activity, a sign of which can be risk-taking (Doyle, 1983). Positive relationships are a fundamental part of well-being, as we benefit from engaging with and supporting others, and often our most profound positive emotions are felt during personal interactions. This positive sense of relationality can extend to self and is seen in character strengths such as self-esteem, self-awareness, agency, and self-regulation. According to Butler and Kern (2016), "Meaning provides a sense that one's life matters" (p. 3). Meaning therefore has to do with how we make sense of – and value – ourselves, our lives and our experiences, and how we express those meanings to others. It also relates to "belonging to and serving something that you believe is bigger than the self" (Seligman, 2011, p. 12), and this can encompass a sense of purpose as well as spiritual experiences, such as transcendence. Finally, accomplishment is the pursuit of achievement for its own sake, even if, as Seligman acknowledges, "such a life is almost never seen in its pure state" (p. 19). Accomplishment is manifest in the acquisition and improvement of a skill, which can lead to a gradually increasing sense of competence and mastery. Seligman expresses this as follows: "achievement = skill x effort" (p. 115). According to Seligman, while positive emotion and engagement can only ever be a matter of subjective self-report, the other three elements (positive relationships, meaning, and accomplishment) may be described both subjectively and objectively. However, Butler and Kern (2016) have developed the PERMA-Profiler, a quantitative tool expanding on all five elements and whose total score represents a global, descriptive measure of well-being.[3]

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[2]. Authors do not agree about the ontological status of PERMA. Seligman (2011) calls it a theory but this has been critiqued by Donaldson et al. (2022), who state that because it "does not provide a clear set of propositions about how or why these concepts relate… PERMA does not meet the criteria of a grand theory, nor a midrange theory of wellbeing. But rather be seen [sic] as a base model" (para. 6). For this reason, I use the term 'model' throughout this article.

[3]. Butler and Kern (2016) expand on the five elements by adding eight 'filler items' to assess overall well-being, negative emotion, loneliness, and physical health.

The PERMA model has been challenged and developed, with some authors adding further elements, such as physical health, mindset, physical work environments, and economic security (Donaldson et al., 2022). It should also be acknowledged that while Seligman (2011) does not highlight the issues of culture or context, the PERMA-Profiler (Butler & Kern, 2016) has "demonstrated acceptable psychometric properties across a large, diverse, international sample" (p. 22). As such, the original PERMA model remains relevant, both in its goal to increase flourishing and its applicability to recent research in arts education, including music (Miksza et al., 2022). Several authors have applied the PERMA model to data generated within music education contexts. Lee et al. (2017) used it to identify factors that promote well-being in school music activities and found that relationship was the most common element. In higher music education, Bonneville-Roussy et al. (2020) discovered that teachers' autonomy-supportive behaviours were linked especially to students' affect and engagement. However, they also noted that "although students put well-being at the core of their music learning concerns, music teachers seem unaware or ill-prepared to face those concerns" (Bonneville-Roussy et al., 2020, p. 115). In the choral context, Lamont et al. (2018) discovered that for members of an older people's choir, social relationships, meaning, and accomplishment were the most motivating factors for their reported sense of well-being, while a study by Barrett and Zhukov (2022) found that young singers in a renowned choir and their parents reported experiences linked especially to engagement and accomplishment in a process the authors call Choral Flourishing.

While several qualitative studies report the impact of participation in Dalcroze on well-being (Beaulieu et al., 2017; Frego, 2009; Habron et al., 2012; Pretorius & Van der Merwe, 2019; Tempelhoff et al., 2014; Van der Merwe & Habron, 2019, 2020) and there has been some discussion of Dalcroze in relation to the PERMA model (Habron, 2021), to my knowledge there is no study that systematically reviews the Dalcroze studies literature to explore this topic. Therefore, this article responds to the question 'To what extent can the PERMA model of well-being help us understand participants' experiences of Dalcroze as reported in qualitative research in Dalcroze studies?' In so doing, this research might help practitioners (teachers, teacher trainers, and those working with Dalcroze and related practices in various therapeutic fields) to develop their understanding of Dalcroze practice as a resource for well-being. It may also stimulate further research into the role of well-being within Dalcroze practice.

Research Approach and Procedures

This study is an integrative literature review (ILR). An ILR aims "to assess, critique, and synthesize the literature on a research topic in a way that enables new theoretical frameworks and perspectives to emerge" (Snyder, 2019, p. 335). Whereas systematic reviews tend to rely only on quantitative studies, the ILR allows researchers not only to focus on qualitative

research, but also to synthesise findings from different approaches to qualitative inquiry (Snyder, 2019). Lubbe et al. (2020) present a five-step process synthesised from existing approaches to the ILR: (i) decide on the review question; (ii) sample the literature (searching, screening, and selection); (iii) critically appraise the selected information (data collection); (iv) extract data and synthesise it through thematic analysis (data analysis); and (v) present the data (adapted from Lubbe et al., 2020). Regarding step (iv), the analysis below uses the PERMA model deductively to organise the findings. This approach is supported by Torraco (2005), who states: "For most integrative literature reviews, conceptual structuring of the topic requires the author to adopt a guiding theory" (p. 359).

The focus of this research is students' and teachers' subjective experiences of well-being in Dalcroze contexts. Therefore, I searched for qualitative research studies, as they attempt "to make sense, or interpret, phenomena in terms of the meanings people bring to them" (Denzin & Lincoln, 2000, p. 3). I searched databases (EBSCO, ProQuest, and JSTOR) using the keywords and Boolean operators Dalcroze AND experienc* and restricted searches to dissertations/theses OR scholarly journals OR books. The search generated 1,159 studies (132 from EBSCO, 215 from ProQuest, 812 from JSTOR). I discounted studies if: (i) they were duplicated in the different searches; (ii) the full text was not available; (iii) they were not written in English; (iv) they did not collect and analyse, or synthesise, qualitative data about participants' experiences of Dalcroze or Dalcroze-inspired pedagogy; (v) they focused on an approach synthesised from several methods, such as Dalcroze, Orff, and Kodály. This procedure left 22 sources. In order to identify other relevant items it was necessary to consult the grey literature, as advised by Williamon et al. (2020), who recommend searching "extensively for all items… that are relevant to the research question" (p. 8). I trawled through sources such as newsletters, practitioner journals, project reports, and books and theses not revealed in the database searches, searching Google Scholar, and consulting with colleagues in the field of Dalcroze studies. This added a further 29 sources, making a total of 51. I read these studies, focusing on the results presented.[4] I looked for instances discussing participants' experiences in relation to any of the five elements of PERMA (positive emotion, engagement, positive relationships, meaning, and accomplishment) or their synonyms (for example, enjoyment as an example of positive emotion). This might seem like a simple process of categorisation, but it was in fact an interpretative one, requiring me to consider the data in context in order to decide which element of PERMA best represented the experience in

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[4]. Sources reviewed are marked with an asterisk in the references list. It should be noted that the research studies reviewed were carried out in Australia, Canada, Finland, Ireland, Malaysia, South Africa, U.K., and the U.S.A., therefore the experiences reported are from people from different cultural and musical backgrounds. Furthermore, some studies, such as Van der Merwe and Habron (2020), purposefully included participants beyond the nationalities of the authors, or the continents where they live.

question. It should also be noted that the five elements of PERMA are often interrelated, for example, when an enjoyable and engaging social activity leads to learning and a sense of meaning. In the following sections, I discuss each of the five elements of the PERMA model in relation to the selected sources, and give some representative examples from the data quoted by authors.

Results and Discussion: The PERMA Model Applied to Qualitative Studies of Dalcroze Eurhythmics

Positive Emotion

Jaques-Dalcroze (1921/2000) recognised positive emotion as a powerful stimulus for learning and believed it was the teacher's responsibility to create joyful experiences. In the studies reviewed, participants report enjoyment as one of the overriding emotional experiences of the Dalcroze approach to learning, where the exercises often have a playful, game-like quality (Van der Merwe, 2015). Words used to describe these experiences include freeing, enjoyable (Greenhead, 2021), joyful, exciting, invigorating, entertaining, and fun (Tempelhoff et al., 2014); children have called them beautiful and happy (Nortjé & Van der Merwe, 2016). Ismail et al. (2021), Beaulieu et al. (2017) and Van der Merwe et al. (2021) note that joyful laughter is common in Dalcroze sessions. Participants in Dalcroze classes also report experiences of transformation, epiphany, and wonder (Greenhead, 2020; Habron & Van der Merwe, 2020) that are profoundly enjoyable and connected to feelings of enthusiasm. Researchers have found that overcoming challenges in the Dalcroze class can lead to positive emotion (Van der Merwe & Habron, 2019) and that participants enjoy learning through Dalcroze, because it fosters social engagement (Maphakela, 2019).

Engagement

Juntunen (2004) defines Dalcroze as "a bodily way of being in the sound" (p. 68). As such, it uses kinaesthetic, tactile, aural, and visual modes of learning (Chen, 2022), where participants are called on to pay attention to bodily sensation as they listen, move and react, responding to their own physicality (breath, alignment, balance, and so on), the music, and other people in the space. This creates a stimulating and motivational learning environment that engages participants (Davel, 2014). Both teachers (Van der Merwe & Habron, 2020) and students (Habron & Van der Merwe, 2020; Wentink, 2018) recount a heightened sense of awareness in the Dalcroze class; Dutton (2015) and Daly (2021) characterise this quality as mindfulness. Often studies report changes in participants' awareness of their bodies when they engage in Dalcroze (Berger, 2013; Habron et al., 2012; Nash, 2014). This can lead to deepened understandings of music (Chen, 2022; Hylton, 2020; Pretorius & Van der Merwe, 2019), an embodied relationship to musical scores (Ridout & Habron, 2020), heightened musical perception (Daley, 2013), and a clearer understanding of the body's role in creativity (Van der

Merwe, 2015). In a case study of a child with an autistic spectrum condition, Berger (2013) observed changes to his "bilateral motor-planning, vestibular security, visual attention, motivation to use voice and language, smiling, and … body dynamics" (p. 22). Chen (2022) found that adult pianists who engaged in the multimodal Dalcroze-inspired exercises started to incorporate them into their practice at home and became more actively involved in their learning processes.

Participants in Dalcroze often identify with the music they are playing or hearing to the extent that they feel they 'are' the music, living completely in the present moment (Daly, 2022b; Greenhead, 2017). These are examples of flow experiences (Wentink & Van der Merwe, 2020), a deep state of engagement when time is lived as Kairos, rather than Chronos (Greenhead, 2020). Such mental-affective states characterise creative work in music (Custodero, 2012), and the unfolding creativity of Dalcroze participants has been noted in research with student composers (Habron et al., 2012), instrumentalists (Daly, 2022a), and choral conductors and choristers, where risk-taking was revealed as another manifestation of creativity (Daley, 2013). The heightened awareness that accompanies the bodily experience of Dalcroze also extends beyond the individual to others.

Positive Relationships

Relationality is one of the major themes in qualitative research in Dalcroze studies (Van der Merwe & Habron, 2020) and authors discuss this mainly in relation to self and other. In terms of self, Greenhead (2020) found that participation in Dynamic Rehearsal (an adaptation of Dalcroze practice for instrumentalists and singers) led to personal growth, autonomy, authority, and authenticity with the professional musicians in her study developing a stronger sense of self, identity, and self-awareness. Pretorius and Van der Merwe (2019) noted similar experiences in a Swedish choir, where long-term Dalcroze practice shaped musical identities in positive ways. Researchers have also noted the growth of agency in professional musicians (Greenhead, 2016, 2021) and students with SEN who learn through Dalcroze-inspired pedagogy (Sutela et al., 2021). These are all examples of a positive relationship to self.

Participants in Dalcroze also create connections with each other through sound and movement (Van der Merwe & Habron, 2020) and the sociability inherent in the Dalcroze class (Greenhead, 2020) can be experienced as giving and receiving energy (Van der Merwe & Habron, 2020) and as dialogue (Greenhead, 2020). Van der Merwe (2015) found that first-year BMus (Baccalareus Musicae) students experienced social integration in the Dalcroze class. In another study, a wind sextet recounted that taking Dalcroze classes to explore their repertoire was beneficial for the relationships within the ensemble (Wentink & Van der Merwe, 2020). Choir members who integrated Dalcroze into their rehearsal practices spoke of an increased sense of belonging (Pretorius & Van der Merwe, 2020), as well as sensitivity towards others

and a sense of trust (Pretorius & Van der Merwe, 2019). Given the potential of participation in Dalcroze to nurture relationships and build community (Dutton, 2015; Smith, 2021), practitioner-researchers have also applied Dalcroze principles in contexts where it has helped resolve conflict (Tempelhoff et al., 2014) and build social cohesion (Meyer, 2023). In a related study, participants talked about feelings of openness and cooperation towards people from different social groups (Van der Merwe et al., 2019). In another community setting (a senior activity centre), Beaulieu et al. (2017) noted that participants formed very pleasurable intergenerational friendships. Learning through Dalcroze has also helped children with SEN to develop non-verbal communication skills (Habron-James, 2013) that can in turn improve intersubjective relationships (Sutela et al., 2020).

Dalcroze participants have also experienced positive relationships as connection with musical instruments (Greenhead, 2020), space (Pretorius & Van der Merwe, 2019), including spaces outside the classroom (Habron & Van der Merwe, 2020), and music itself (Ridout & Habron, 2020; Stone, 1986; Van der Merwe & Habron, 2020). When using music-and-movement work to explore and rehearse repertoire, musicians have said that it helps develop "greater emotional connection" to their audience (Daly, 2022a, p. 112; see also Daly, 2022b; Greenhead, 2020; Pretorius & Van der Merwe, 2020; Ridout & Habron, 2020). One more fundamental relationship is that between teacher and student. Alperson (1995) notes that this is student-centred when it supports students' independence, for example, standing back to allow them to explore while observing intently. Other authors discuss the role of touch (Van der Merwe et al., 2019), eye contact (Frego, 1995), and kinaesthetic empathy (Davidson, 2021) in building and maintaining positive relationships in community, healthcare, and performing arts settings respectively. It is partly through these positive relationships that Dalcroze practitioners and participants derive meaning.

Meaning

In promoting the connections people have with their inner selves, others, music, and space, the Dalcroze approach affords meaning (Habron & Van der Merwe, 2017), because participants can come to understand these connections through varied opportunities for self-expression (physical, emotional, musical). For example, Daly (2021) notes that Dalcroze helped her to "unearth" her expressivity relatively late in her professional career. In schools for children with special education needs (SEN) and disabilities, music-and-movement work can afford a safe space for students to express challenging emotions (Sutela et al., 2016) and to demonstrate what they find meaningful through showing initiative (Sutela et al., 2021). Indeed, the "embodied expression of the self" (Sutela et al., 2017, p. 55) through Dalcroze-based music teaching may be a particularly powerful medium to help teachers understand students with SEN, who might not be able to express themselves verbally. Another way to acknowledge the different meanings that students make is when teachers validate multiple

ideas and interpretations, which can act as a spur to creativity (Navarro Wagner, 2016; West, 2019). For Dalcroze practitioners, teaching itself can be a channel for meaningful childhood experiences to emerge and influence their pedagogy (West, 2019).

When participants report a sense of holism or balance, these are meaningful experiences, for example, when learning through Dalcroze "brings everything together" (Van der Merwe & Habron, 2019, p. 436) or harmonises "the whole person" (Daly, 2021, p. 2473). Indeed, Juntunen (2004) discusses holism as a philosophical basis for Dalcroze pedagogy and notes that experienced teachers find meaning in working to unify students' minds and bodies (Juntunen, 2002). Greenhead (2021) interprets the experiences of the participants in her study as an example of eudaemonia, or "the flourishing of the person through the enhancing and uniting of all the faculties of body, mind and spirit, in connection with others and all that is other" (p. 24). This is another expression of the notion of holism.

Meaningful experiences can also be understood as spiritual, when students transcend themselves, time or space and feel connected to something extremely special, valuable or sacred (Dutton, 2015; Habron & Van der Merwe, 2020). Nortjé and Van der Merwe (2016) describe young children's experiences of imaginative play in group music classes as a type of transcendence. Such freedom has also been noted during Dalcroze sessions in a therapeutic setting (Frego, 2009); the participant (Luke) underwent significant transformation during a partner exercise that not only built trust, but was also–in his words–"one of the most liberating moments of my life" (p. 323).

Dalcroze teachers tell us that their engagement with the method gives their lives meaning and purpose (Van der Merwe & Habron, 2020). On the other hand, students have said that it helps them to "access the larger picture" (Ridout & Habron, 2020, p. 8) and they can make sense of Dalcroze within their life journeys (Habron & Van der Merwe, 2020). Learning through Dalcroze affords opportunities for (self-)discovery (Daly, 2022b; Greenhead, 2021; Marzuola, 2019) and consequently students can experience personal transformation (Daly, 2021), or "breakthroughs in skilfulness" (Greenhead, 2021, p. 21) that are marked by positive emotion and a sense of achievement.

Accomplishment

By using step-by-step learning, Dalcroze affords a sense of incremental achievement (Nivbrant Wedin, 2015). Exercises build in complexity so that students can feel gradually increasing mastery and accomplishment. Participants in various Dalcroze settings have reported feelings of achievement expressed as easier musical understanding (Habron et al., 2012; Van der Merwe, 2015), improved musicianship (Wentink & Van der Merwe, 2020), faster memorisation (Bowtell, 2012; Greenhead, 2021), more effective interpretation (Mayo,

2005), increased creativity and autonomy (Daly, 2022a), and enhanced teaching skills (Smith, 2021). Greenhead (2021) notes that for the participants in her study (professional, performing musicians), "fine-motor instrumental technique, intonation and interpretation improved" (p. 22). Accomplishment can also be experienced as easefulness, feeling natural and right while performing, and being able to solve musical problems as a result of taking part in Dalcroze-inspired learning (Greenhead, 2020; Mayo, 2005; Ridout & Habron, 2020).

Sometimes a sense of achievement results from the teacher's responsiveness, for example, when their piano improvisation matches the steps of an infant who feels "I'm right, I'm right, I'm right" with each step (Webber Aronoff, as cited in Alperson, 2017, p. 17). In another case, a student with SEN was able to show a different side of herself to her peers through her music-and-movement skills, and "the experience of success" led to acceptance by the group (Sutela et al., 2016, p. 184). Experiences of accomplishment can develop self-confidence among instrumentalists and singers (Greenhead, 2020), conducting students (Marzuola, 2019), and choristers (Pretorius & Van der Merwe, 2020). Furthermore, music educators participating in Dalcroze classes sometimes build on their growth and learning (Van der Merwe & Habron, 2020) by taking their new-found confidence into their teaching roles (Daly, 2022a; Greenhead, 2021; Smith, 2021; Wentink, 2018; Wentink & Van der Merwe, 2020).

Conclusion: Summary, limitations, and Implications

The experience of Dalcroze as well-being has been theorised in terms of improvisational music therapy and communicative musicality (Habron, 2014), health musicking (Navarro Wagner, 2016; Van der Merwe et al., 2019), communities of musical practice (Pretorius & Van der Merwe, 2019), flow (Wentink & Van der Merwe, 2020), and interaction rituals (Van der Merwe et al., 2021). This study has reconceptualised the experiences of participants by using the PERMA model of well-being from positive psychology (Seligman, 2011). In so doing, it becomes clear that Dalcroze participants in the studies reviewed have experienced all five elements of the PERMA model (positive emotion, engagement, positive relationships, meaning, and accomplishment). As such, it could be argued that using the PERMA model helps us to understand participants' experiences of Dalcroze *as experiences of well-being*. Therefore, while engagement in Dalcroze does not guarantee an experience of a specific kind, this embodied approach to music learning, as experienced by the participants in the studies reviewed, does afford the five elements of PERMA.

Despite this positive finding, this study has limitations. First, the language of the studies reviewed was English, so future research could review sources in multiple languages, potentially revealing new insights. Second, as other researchers point out (Heyman et al., 2019), the PERMA model does not easily allow examination of what inhibits well-being. Indeed, Butler and Kern (2016) adapted the PERMA-Profiler to include a subscale of negative

emotion in quantitative studies of happiness. Therefore, it is important to note that the research reviewed does sometimes discuss the negative aspects of participants' experiences. These include stress and embarrassment (Habron & Van der Merwe, 2020), self-consciousness (Wentink & Van der Merwe, 2020), and awkwardness (Van der Merwe et al., 2021). Having said this, Carreno et al. (2023) have pointed out that, "while adverse experiences and suffering may intuitively be seen as undesirable parts of life, they are not only inevitable but can indeed serve as promoters of personal growth and resilience" (p. 1076). They distinguish between negative *valence* (the experience of negative emotion) and negative *outcome* (an experience that obstructs well-being). In the studies just cited, the participants who sometimes experienced negative valence also experienced positive outcomes: deep social connections and significant transformation (Habron & Van der Merwe, 2020); heightened awareness, improvements to musicianship and ensemble playing, and enjoyment (Wentink & Van der Merwe, 2020); and group solidarity and emotional energy (Van der Merwe et al., 2021). Therefore, qualitative researchers who encounter Dalcroze participants' negative experiences could consider them in these more nuanced terms.

This integrative literature review provides Dalcroze practitioners and those working in related fields (such as other music-and-movement-based pedagogies and therapies) a new way to consider the potential of the approach. As such, it could help when planning, preparing, and reflecting on sessions and in the training of practitioners. It might also offer researchers a starting point for exploring further the effects of engagement in Dalcroze on participants' well-being through qualitative, quantitative, or multi-strategy approaches. Finally, it is interesting to note that since Stone's (1986) study, there has been a significant growth of qualitative research in Dalcroze studies and that out of the 51 studies reviewed above, 86% have appeared in the last 10 years. Therefore, future research could also investigate the development of research in this field. For now, the potential of participation in Dalcroze to afford flourishing is evident if we look at the qualitative literature in Dalcroze studies through the lens of the PERMA model of well-being. It remains for practitioners to continue to harness this potential in order to create an enjoyable, engaging, relationship-rich, and meaningful music education that fosters accomplishment and, above all, the well-being of those taking part.

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About the Author

Professor John Habron-James is Head of Music, Health, and Wellbeing at the Royal Northern College of Music (RNCM), Manchester, U.K., where he teaches undergraduates, supervises (post-)doctoral researchers and leads the College's Student Health and Wellbeing Hub. Having trained as a composer and music therapist, he now undertakes transdisciplinary research at the intersection of music education, music therapy, and the medical/health humanities. John's research has appeared in *Psychology of Music*, *Journal of Research in Music Education*, and *Journal of Dance and Somatic Practices*, among others. In 2016, he guest-edited a special issue of *Approaches: An Interdisciplinary Journal of Music Therapy* (Dalcroze Eurhythmics in Music Therapy and Special Music Education). He founded the International Conference of Dalcroze Studies (ICDS), chairing its Scientific Committee from 2012 to 2023. John is also an Extraordinary Researcher in the MASARA (Musical Arts in

South Africa: Resources and Applications) research entity at North-West University, Potchefstroom, South Africa.

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