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EMILE JAQUES-DALCROZE EURHYTHMICS - ARTISTIC AND EDUCATIONAL ASPECTS OF THE METHOD IN CONTEMPORARY MUSIC EDUCATION IN POLAND

Formulation and justification of the relevance of the problem.

What is Dalcroze Eurhythmics? In 2015 we celebrated the 150th anniversary of the birth of Emile Jaques-Dalcroze, who is the creator of rhythm. This is an opportunity to remind his ideas (Jaques-Dalcroze 1992; Burowska 1976; Szatan 2015) and make their reinterpretation. It also invoke Dalcroze Eurhythmics – as a method of music education with unusual values artistic and educational (Jaques-Dalcroze 1992; Burowska 1976; Szatan, Muzioł, Komorowska-Zielony 2016). Eurhythmics is a method of music education present in Poland for almost a hundred years.

Eurhythmics from the beginning reflected the modern ideas of artists, educators and psychologists, who lived in the time of Dalcroze. Characters such as J. J. Rousseau, J. Dewey, E. Claparède and enthusiasts of the New Education Movement (Burowska 1976; Szatan 2015) enriched thinking E. Jaques-Dalcroze about experiencing music by the man and the teaching

of music in schools. Dalcroze was thinking of using Eurhythmics in therapy. It decided that in the Dalcroze Method recognized educational values. Cooperation E. Jaques-Dalcroze with A. Appia, their achievements, developed Eurhythmics and movement expression (*Plastique animée*), which led to changes in dance, ballet, opera, theatre, but also in artistic gymnastics. These achievements have allowed the perception of artistic aspects Eurhythmics (Szatan, Muzioł, Komorowska-Zielony 2016; Szatan 2016 a; Szatan 2016 b).

Just they are - artistic qualities of rhythm and its educational value were my contribution to the scientific reflection.

Emil Jaques-Dalcroze (1865–1950), a well-known educator and creator of the Eurhythmics, a man of many talents. He was a composer, theorist and conductor of musical theatre. His professional life filled with music, but in his youth, he tried his hand as an actor and studied drama of the Comedie Francaise (Brzozowska-Kuczkiewicz 1991; Jaques-Dalcroze 1992). His personal

experiences reflected in the Dalcroze holistic approach to human development.

Stages of music education

Musical development of man is a process that we see most fully in professional music education. In Poland it is based upon, among others, the Dalcroze Method and occurs at various levels. In pre-school education is carried out selected elements his method. Here puts up a preliminary diagnosis of musical abilities of the child and predispositions for music education. Music education at the music school is the first level. The child starts school at 6-7 years of age. Then the student continues to study at the secondary school after graduation, which may take musical studies. Parallel is a rhythmic education outside the school, where the participant can be anyone of any age. However, it is only a leisure activity; it is a self-development and the development of musical interests of men.

In Poland, the legislature determines the levels of qualification in the field of Dalcroze Eurhythmics. They confirmed by maturity certificate or diploma. The full training cycle begins with the primary school and ends at the university. Figure below illustrates the stages of education.

Table No 1. Gradation of music education (defined by Polish law – 2016)

THE STAGES OF MUSICAL EDUCATION	THE AGE OF PUPIL / STUDENT
primary music school	children from 6-7 years of age to 10
second level of music schools	the pupils from 13 years of age
state elementary and secondary music school	the pupils from 13 years of age to 18
University of music /Academy of music	students – from 18 years of age (after obtaining the certificate of maturity)

Figure 2 shows the type of institution, which implements the Dalcroze Eurhythmics - rhythmic education here is part of the curriculum of the music school, or a separate faculty (or just a specialty) at the University of Music.

Table No 2. Type of music school to the subject of Dalcroze Eurhythmics

Educational aspects Dalcroze Method most fully reflect the goals that are included at curricula. At the early stage mainly draws attention to introduce the student to the subject of music. It educates his skills, identifies the areas of musical knowledge necessary to understand

music. At this stage diagnosed with the development musical ability of the student. Achieved in the course of music education results allow to apply for a student in a competition (practical examination with the suitability of music and movement and competition certificate from the first stage of education) for admission to high school students.

Table No 3. The beneficiary education rhythm at a certain stage of education

FIRST LEVEL OF MUSIC EDUCATION	SECOND DEGREE OF MUSIC EDUCATION	THE HIGHER MUSIC SCHOOL EDUCATION
<ul style="list-style-type: none"> • preschool education • primary music school • education mode outside school 	second level of music schools	higher education is preparing to become eurhythmics teacher (studies stationary and non-stationary at public universities)

The educational values of Dalcroze Eurhythmics

The main goals rhythmic education are part of the whole process and eg. the development musical abilities of the most dynamic and important for the further activity of the child cover the period of primary school. For further stages, dominate competence and professional approach to the method (table 4.)

Table No 4. The main objective of rhythmic education

FIRST LEVEL OF MUSIC EDUCATION	SECOND DEGREE OF MUSIC EDUCATION	THE HIGHER MUSIC SCHOOL EDUCATION
<ul style="list-style-type: none"> • the development of musical abilities • the development of musical skills • acquiring elementary knowledge of music 	<ul style="list-style-type: none"> • education competencies direction (rhythmic) and preparing to study in the field of rhythmic 	<ul style="list-style-type: none"> • preparing students for the teaching profession Eurhythmics

For the realization of the objectives of education determines the objects, which in the case of primary and secondary schools have the

same name and the number of hours for the implementation of the curriculum. On the last level of education, each university itself defines the profiles studied Eurhythmics graduate, made the program and the names of objects.

Table No 5. Implemented objects within the education programs – rhythmic

FIRST LEVEL OF MUSIC EDUCATION	SECOND DEGREE OF MUSIC EDUCATION	THE HIGHER MUSIC SCHOOL
Eurhythmics with ear training (solfege), Eurhythmics ensemble	Eurhythmics , movement and dance technique, piano improvisation, method of teaching Eurhythmics with practice, Eurhythmics ensemble	Eurhythmics , movement and dance technique, piano improvisation, movement compositions of the music, Eurhythmics ensemble, folk dance, historical, and contemporary jazz, Eurhythmics teaching methods, teaching practice, pro-seminar methods Emile Jaques-Dalcroze

In Table 6 are shown goals of Eurhythmics method for in major subjects in music education. These are the specific aims relating to both the development of the youngest students musical abilities, as well as develop and improve skills and musical knowledge at every stage of education.

Table No 6. Achieving goals and Objectives in rhythmic education

FIRST LEVEL OF MUSIC EDUCATION	SECOND DEGREE OF MUSIC EDUCATION	THE HIGHER MUSIC SCHOOL EDUCATION
1. The developing the disposal of music: - active and conscious listening to music; - sensitivity to	1.The development of musical imagination, musical memory and mobility (integration of knowledge in	1.The development of musical expression and movement: - improvement of practical skills and deepening and

changes in altitude and the relationship between the sounds; - sensitivity to colour the sound of various instruments; - education sense of pulse and rhythm, - learning ability to recognize the elements of formal structure - motive, musical phrase, sentence musical, musical theme; - singing songs, Solfege exercises based on excerpts from the musical literature, singing and recognition major and minor scales, triads and intervals. 2. Training of musical expression and musical movement, creative attitudes and social competence -creating own musical expression and to develop imagination and creativity through: improvisation movement, voice; response and expressing the movement of elements of a work of music, mood and character of the	major subjects and music, interpreting the movement of music in the style, form, with appropriate aesthetics and physical expression). Acquiring practical knowledge in the subjects metric and rhythmic; improving coordination of hearing - movement and speed of response to stimuli music 2. Develop interest in other arts (to motivate active participation in cultural life, the integration of knowledge from different fields of art, to stimulate creative activities). Develop an active and creative attitude in individual and team performance (realization of their own artistic concepts and participation in group projects).	broadening knowledge of Dalcroze Eurhythmics, creating and composing forms of movement in space (music in various styles) - arousing interest in other arts; integration of knowledge and skills studied objects - learning skills of concentration, self-control and rapid response in terms of music and movement activities; - develop imagination and creativity. - improving memory music and movement and spatial movement - deepening of coordination, auditory-movement and visual-motor and executive discipline - getting to know the specifics of the work of the organization performances eurhythmics ensembles, social skills - team work
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music; 3.Acquiring knowledge of music - conscious recognition and naming of musical phenomena (the rhythmic values, meter duple and the triple); notation in the violin key ; construction of scales and triads harmonic mode, major and minor; dynamic markings, articulation and tempo; musical dictation; 4. Social competence: group work		
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Dalcroze Eurhythmics in its assumptions is a method of affecting the holistic human development. Educational and artistic values one can notice after analyzing the goals of education. But most complete artistic aspects can be assessed by analyzing the superstructure Dalcroze’s Method (plastique animée), which is what children bring to the methods of rhythmic interpretation, movement compositions of the music (sometimes referred to as a rhythmic choreography).

About the artistic value Dalcroze Eurhythmics. What is the movement interpretation?

Movement interpretation has many definitions. According M. Skazińska that Movement Interpretation of piece of music in the spatial composition is a way to explain the same piece of music the movement means. Its task is to translate the basic material of music «language of sounds» to «language of movements». She says the quality of movement interpretation of piece of music proves degree of approximation and even the kind of unity of its «sound shap» and «visual shape». («Interpretacja ruchowa utworu muzycznego w kompozycji przestrzennej jest sposobem objaśnienia tegoż utworu środkami ruchowymi. Jej zadaniem jest przełożenie podstawowego tworzywa muzyki «języka dźwięków» na «język ruchów». O jakości interpretacji ruchowej utworu świadczy stopień zbliżenia, a nawet niejako jedności jego «kształtu dźwiękowego» i «kształtu wizualnego» (Skazińska 1989: 215–216). Supplementing the

definition of the element of emotional experiences performers proposes B. Ostrowska. She says that movement interpretation is a reflection of contents expressive piece of music in motion. This is achieved composition gestures resulting from the emotional experiences. They aim to externalization emotions. The body's movements and gestures suited emotions, which are hidden in the range of sounds musical work. For illustrative music, giving it an additional an expression connected with extra-musical contents. («Interpretacja ruchowa w metodzie E. Jaques-Dalcroze’a jest odzwierciedleniem treści wyrazowych utworu muzycznego w ruchu poprzez kompozycję gestów wynikającą z przeżycia emocjonalnego, mającą na celu uzewnętrznienie tych przeżyć. Tak więc, ruchom i gestom nadajemy wyraz emocjonalny, który ukryty jest w gamie dźwięków interpretowania dzieła, w przypadku muzyki ilustracyjnej, czy programowej dodatkowo wyraz treściowy».) (Ostrowska 2002: 19–20).

About the movement interpretation said in reference to the youngest artists or amateurs, regardless of age. Presenting music movements of the body is referred to as the movement compositions of the music, when referring to the multiplicity interpreted the movement of elements of musical work and is supported by a deep knowledge of musical performers, and at other times as choreography (this notion does not accept ballet dancers).

Plastique animée is a visual analysis of a piece of music using the body as a relay to express emotions. It is a flexible, harmonious living movement. Although, not necessarily for public performance. Above all Plastique animée reflects the joy of music and movement through cultivating and inspiring the creative process.

Emile Jaques-Dalcroze described the relationship of music and movement: «I think that the role of the dancer-interpretor is included in shaping everything visual in music – the phrasing, the rhythm, the melody line, even in combination harmonics, in the sense of different muscles music dynamisms, in their visualization» («Moim zdaniem rola tancerza-interpretatora zawiera się w kształtowaniu tego wszystkiego, co jest w muzyce plastyczne – we frazowaniu, w rytmie, w linii melodycznej nawet w połączeniach harmonicznym, w odczuwaniu mięśniami rozmaitych dynamizmów muzycznych, w staraniu się o ich uwidocznienie».) (Jaques-Dalcroze 1992: 114).

The Movement interpretation piece of music is a special meeting artist from a musical work. Interpreter to know the location of a piece of music in the epoch, as well as the same era, which created a musical work. Artist delves into history and human culture, literature, painting and sculpture. Exploring the styles and features of various eras (eg. Polyphony Baroque sonata form

in classicism, feeling moods in the music of Romanticism, experiments composers in the newest music) leads to a conscious movement search for solutions, to study movement and space. Exploring the profiles of composers and their artistic creativity expands knowledge about music.

Table No. 7 Movement interpretations / space-movement compositions for the music in the curriculum Eurhythmics

FIRST LEVEL OF MUSIC EDUCATION	SECOND DEGREE OF MUSIC EDUCATION	THE HIGHER MUSIC SCHOOL EDUCATION
<p>Movement Interpretation of piece of music is a synthesis of the knowledge and skills acquired in the classroom Eurhythmics with elements of ear training (solfeggio).</p>	<p>Music to interpret movement work more difficult in terms of perception than on the first level of education - music - longer; musical form - a more complicated; Music - foothold.</p> <p>Goals: Integration of skills of music and movement, musical knowledge, social skills relevant to work in an ensemble.</p> <p>Effect: involving creative potential and movement expression consistent with the style of a musical work.</p>	<p>Implemented can be any piece of music, both ancient and contemporary, including the experiments possible thanks to the development of modern technologies. Music more multi-layered, multi-faceted and its wording.</p> <p>A form of music - to every possible interpretation (instrumental and vocal);</p> <p>Goals: The use of theoretical knowledge, skills, music and movement, hearing a multi-level plan for the implementation of the composer's music choreographed by its creators and performers.</p> <p>The result: Persons</p>

		<p>forming and carrying out the interpretation (choreography) music create traffic that the music (a combination of developed musical abilities, coordination, hearing-impaired - mobility and efficiency in the field of movement techniques, body art and appropriate for this level of expressive movement expression.</p>
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Conclusion. Dalcroze Method in Poland finds its place in the full range (rhythm, solfeggio, piano improvisation) in music education second level and academic level. Preparations for the musical activity of the child are rhythmic classes in kindergarten. It is at this stage of child development rhythm enables the recognition and development of musical skills that will help your child learn to music school first degree or continue school. Further education can continue their studies in music academies for the department or specialty Eurhythmics in Gdansk, Poznan, Lodz, Katowice, Warsaw and Krakow. Eurhythmics appeared in Poland as a private education (before World War II), and the state after the Second World War.

Now, in the twenty-first century, the practice and science Eurhythmics takes place both in public and private schools. This is a proof of the preservation of the tradition of Dalcroze Eurhythmics, a permanent return to the «roots». In the era of the dominance of computers and technology information Eurhythmics is a moment of stop in time and return to the man». We see continued her artistic and educational aspects against the background of modern education. Even when Eurhythmics is an elite method (a musical education is neglected – (Szatan 2005; Szatan 2006) and pop-culture it is dominant.

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НАЦІОНАЛЬНО-ПАТРІОТИЧНІ ІМПЕРАТИВИ В СИСТЕМІ ВИХОВАННЯ СТУДЕНТІВ КАФЕДРИ ХОРЕОГРАФІЧНИХ ДИСЦИПЛІН ТА АНСАМБЛЮ «ПРОЛІСОК»

Постановка та обґрунтування актуальності проблеми. В сучасних ситуаціях викликів та загроз і водночас великих перспектив для формування майбутнього розвитку Української держави збереження власних духовних та національних орієнтирів набувають неабиякої актуальності. Тому нині, як ніколи, потрібні нові підходи і нові шляхи посилення патріотичного виховання дітей та

молоді – формування нового українця, що діє на основі національних та європейських цінностей. І вагому роль в контексті даної проблеми відіграє залучення молоді до позитивного досвіду патріотичного виховання в інших країнах, до засвоєння та переосмислення ставлення до цінностей і переконань представників інших культур. Значний потенціал щодо патріотичного