

Tainel Elvira (ed.)

Music Pedagogical Concepts of the Twentieth Century

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**MUSIC PEDAGOGICAL CONCEPTS OF THE
TWENTIETH CENTURY**

*Monograph edited by
prof. Elvira Tynel*

**МУЗИЧНО-ПЕДАГОГІЧНІ КОНЦЕПЦІЇ ХХ
СТОЛІТТЯ**

*Монографія за редакцією
проф. Ельвіри Тайнель*

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Музично-педагогічні концепції ХХ століття: монографія за
редакцією проф. Е. Тайнел, укладач проф. В. Черкасов. LAP LAMBERT
Academic Publishing. 2022. 234 с.

The historical conditions of creation, the basic principles and methods of development of musical abilities of schoolboys, the information on authors of musical and pedagogical systems and concepts of the XX-th century are opened.

For students and teachers of art disciplines of higher educational institutions, teachers of music art and all who are interested in world achievements in the field of general music education.

Розкрито історичні умови створення, основні принципи та методи розвитку музичних здібностей школярів, відомості про авторів музично-педагогічних концепцій ХХ ст.

Для студентів і викладачів мистецьких дисциплін вищих навчальних закладів, вчителів музичного мистецтва та всіх, хто цікавиться світовими здобутками у галузі загального музичного виховання.

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NIKOLAI G. YU.

Doctor of pedagogical sciences, professor

**FEATURES OF THE SWISS METHODOLOGICAL SYSTEM OF
EMIL JACQUES-DALCROIS**

**ОСОБЛИВОСТІ МЕТОДИЧНОЇ СИСТЕМИ
ЕМІЛЯ ЖАК-ДАЛЬКРОЗА**

Genesis of the system of music and rhythmic education

E. Jacques-Dalcroze

The system of musical and rhythmic education of the Swiss pedagogue and composer Emile Jacques-Dalcroze originated at the turn of the XIX-XX centuries. At that time, a special dance genre was actively developing in choreography, which was spread by the so-called sandals. In the 1920s, Isadora Duncan headed the plastic dance school in Russia, which, in protest of the classical ballet school with its conventional gestures and postures, sought the natural expressiveness of movement in ancient art. Dalcroze paid tribute to Isadora's desire to renew the art of ballet, but blamed her for the lack of a proper school. Composer and educator, he looked at Duncan's work through the eyes of a musician, believing that it is necessary not to dance to music, but to embody it in dance.

Emile Jacques-Dalcroze was born in Vienna.

On July 6, 1865, his real name was Emile Jacques, but the music publisher suggested that the young musician change his last name, as there was another composer, Jacques. From an early age, Emil was surrounded by music – the whole of Vienna circled under the waltzes of Johann Strauss. There was also constant music at home: my grandfather loved to play the violin, and my uncle was a pianist. At the age of 12, Emile Jacques became a student at the Geneva Conservatory, where his family moved in 1875. The rebellious nature of the future creator of an alternative system of music education forced him to resist school from an early age. Dalcroze was outraged by the teachers' reluctance to explain the meaning of the tasks – exactly what he loved to do in his teaching.

At the invitation of his cousin, director of the troupe of the Lausanne Theater, in 1883 Emile Jacques went with the troupe on a tour of French cities. When the nineteen-year-old Dalcroze arrived in Paris, he began attending not only music but also theater courses, considering the possibility of his acting future. In 1886 Emil was invited to Algeria as a

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conductor. African music with its complex rhythmic combinations later became the starting point in Dalcroze's pedagogical quest.

Returning to Europe, the musician improved his professional skills in Vienna and Paris, and in 1892 became a professor at the Geneva Conservatory in the class of harmony and solfeggio. Dalcroze's lectures were popular: the students admired the cheerfulness and ingenuity of the professor, who loved humorous musical genres over the years. The composer became a member of the fun café «Jpou» – the center of Geneva's artistic life, where he performed his humorous verses and wrote witty poems. At the same time, the professor of the conservatory was looking for ways to form absolute hearing and a sense of metrorhythm in solfeggio classes. He first introduced a conductor's gesture, and later added steps, runs, and jumps to his hand movements to illustrate the rhythmic pattern.

Dalcroze was an extraordinary teacher, full of creative inspiration, and was constantly looking for new methods and tools, new ways to develop students' musicality, bringing music closer to its listeners. Thus arose «lp Jqu» – «Jacques' steps», which corresponded to the pulse of musical works. From these steps developed a whole system which was originally called «Rhythmic Gymnastics», and later – abbreviated «Rhythmics. This system consisted in the motor realization of the meter and the rhythm of music, as well as dynamics, agogics and phrasing. However, in the first place remained the rhythm and its reproduction. Jacques' Steps was like the first step on a wonderful new road. More precisely, as it turned out later, on various new paths: on the path of music education, motor education, on the path of renewal of performing arts, medical pedagogy and general education.

Dalcroze came up with a brilliant idea: not to tap and clap his hands to the rhythm, but from the beginning to train him with the best tool that a person has – with his own body.

The Conservatory did not understand the search for connections between motility and auditory perception, the justification for the need for the whole body to participate in the reproduction of the elements of musical expression used by Dalcroze. He complained that he had acted as a «thief to an outraged Areopagus» who accused him of compromising the school with his «satanic fabrications». Everyone rebelled against Dalcroze: doctors claimed that his exercises were exhausting; choreographers rebuked for the lack of ballet technique, and musicians – for overloading variable meters; artists did not like black training suits, and parents considered extravagant and even obscene bare hands and bare feet, not understanding the interpretation of the body as an instrument of wisdom, beauty and purity.

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Dalcroze responded to all these criticisms with a smile, saying that it is harder to fight superstitions than for new ideas, if a person is in the dark, you need to give him a lighted candle. The creator of rhythmic gymnastics needed extraordinary energy, perseverance, fanatical faith in his own rightness to defend the new system of education and training of musicians, choreographers and actors.

Dalcroze acknowledged that his system was not yet fully established and understood that the exercises he had developed could not convince everyone of their importance, especially since rhythmic gymnastics was a matter of personal experience. This was testified by one of his students – the artist Paul Perrele, who argued that one cannot judge rhythm without taking part in it, that he himself first criticized it as an artist who perceives it purely visually, until he got acquainted with it all his body. The joy that Perrele experienced left unforgettable memories.

The tasks and goals that Dalcroze set for himself during this period were very modest. He wanted to introduce an element of art into the existing gymnastic systems, to establish an internal connection between «psyche and physics», for which he proposed to use music in which all the nuances of sound movement in time are determined with unconditional accuracy. Dalcroze denied allegations of a desire to create a new art of dance (like Isadora Duncan) or of desideratism rejecting old classical rhythms in music. In his numerous publications, he expressed a desire to simply return to the naturalness of expression, inner expression, as well as to destroy the musical and physical virtuosity, pseudo-technique and return to the psychophysical mechanism of simplicity of action.

During these years, Dalcroze wrote extensively on music education, arguing that music teachers care only about technology, neglecting the very art of music. Dalcroze proposed his priorities – rhythm, sound, musical instrument. This corresponds to: 1) exercise; 2) exercises for hearing and voice; 3) search for connections between body movements and the mechanism of a particular instrument. He emphasized that before embarking on music, one must learn to perceive and feel it with all one's being, to absorb the feeling that generates rhythm and sounds. Dalcroze was a supporter of children's musical education and general aesthetic education. Emphasizes the importance of rhythm for children, because movement is a biological need of their body. Dalcroze did not tire of emphasizing that by introducing rhythm into school education, we direct the child to learn about art in general, because rhythm is the basis for any art – music, sculpture, architecture, poetry.

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In order to implement his innovations, Dalcroze had great difficulty renting a room in which he began rhythmic gymnastics. He had 46 devoted students and the help of his closest colleague – the Dutch Nina Gorter, who devoted her entire life to the development of the Dalcroze system.

During the years of struggle for recognition of his system, Dalcroze organized numerous demonstration classes in Switzerland, Austria, Germany, Holland, England, France and other countries. In 1909, in Germany, Dalcroze met Wolf Dorn, and this brought him closer to realizing his dream. Dorn invited Dalcroze to move to Dresden and promised to find funds to build the School of Music and Rhythm (also known as the Dalcroze Institute) in Gellerau, which meets all his requirements.

Wolf Dorn, the second son of the founder of the famous aquarium in Naples, a well-educated man, called himself a dilettante. He studied economic and legal issues, participated in the creation of a working settlement in Gellerau, near Dresden, built for workers in the factory of applied arts «utcht Wktättn». Prince Sergei Mikhailovich Volkonsky, one of the passionate propagandists of the Dalcroze system in Russia, believed that Dorn could actually be called a man of a new formation, who dreamed of creating advanced living conditions.

Dalcroze first began teaching rhythmic in Dresden itself, and a year later the School of Music and Rhythm was inaugurated in Gellerau, where on April 22, 1911, Wolf Dorn delivered a keynote speech outlining the goals and objectives of the new school. He said that the School of Music and Rhythm is the embodiment of a certain idea of restoring the rhythm lost by people, that Dalcroze is consciously working to revive rhythm as an educational force, as a disciplinary principle. Dorn stressed that elsewhere Dalcroze could only set up a music school, while in Gellerau he could raise the School of Music and Rhythm to the height of a social institution, where the house itself testifies to its purpose. The look of its interior will be in order in everything. The education of a harmonious personality will be provided with diverse content, which is clearly reflected in the curriculum, which included the following subjects: rhythmic, Swedish gymnastics, plastic arts, solfeggio, piano improvisation, harmony and music theory, choral singing, lectures on anatomy and physiology.

The architecture of the main building, designed by architect G. Tessenov, was distinguished by noble simplicity. Four tall quadrangular columns supported the pediment, which depicted the emblem of the School of Music and Rhythm – a symbol of balance. Four glass doors opened onto the lobby, from where a double symmetrically arranged staircase led to the second floor. There are three entrances to the concert hall. In the auditoriums

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of the first floor, where rhythm lessons were held, there was only a grand piano. The floor was covered with linoleum. One of the classrooms had a gallery from which you could watch the lessons. From this gallery, freshmen often watched the exercises of senior comrades. Guests invited by Jacques-Dalcroze also arrived. For example, in 1914 the famous ballerina Anna Pavlova watched the Dalcroze lesson from this gallery. On the ground floor there were heated showers and foot pools. On the second floor there was a reading room, classes for solfeggio and piano improvisation.

In a spacious concert hall (for 800 people) the audience was located in the amphitheater. The venue was separated by an orchestra pit, which was closed with shields if necessary, which made it possible to enlarge the stage. There was no curtain. The scenery consisted of a two-tiered staircase covered with a rough canvas. The possibilities of any combination with such, at first glance, savings were unlimited. The lighting system was interesting. Dalcroze called light a new element of artistic life, the orchestration of movements. Under the ceiling was complex equipment that regulated the intensity of light and allowed to use all sorts of lighting effects. The walls and ceiling were covered with a transparent white cloth soaked in wax, behind which were placed countless light bulbs. The lighting was turned on gradually, intensified or softened as needed. It was possible that the lighting was separate, and the lighting was colored. By the way, the creation of the lighting system was the merit of the Russian artist Alexander Salzman.

The main task of his activities in Gellerau Dalcroze considered the training of teachers of rhythmic in his system for a wide world network of schools and institutes, which he dreamed of creating. It should be noted that Dalcroze extended his pedagogical activity to the children of Gellerau workers.

The activities of the School of Music and Rhythm brought Dalcroze worldwide recognition also thanks to the massive spring festivals that took place in Gellerau. In 1911 there was a public demonstration of rhythmic exercises and a performance of the second act of Gluck's opera «Orpheus». This play was the first experience of Dalcroze's application of his rhythmic principles in the theatrical realm. With his staging, he sharpened the issue of rhythm on stage and significantly increased interest in this issue. In Orpheus, Dalcroze was able to express his attitude to theatrical art, the importance of rhythm in mass action on stage, because he was in charge of the orchestra, choirs, soloists, choreography of shadows and fury, which played the role of students of the School.

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Among the visitors to the Gellerau Festival are Stanislavsky, Diaghilev, Reinhardt, Volkonsky, Pitoev, Nizhynsky, Sinclair, Bernard Shaw, Claudel and many others. They all published enthusiastic reviews in the press. Here is Bernard Shaw's response: «The Dalcroys Rhythmic School, like Plato, believes that students need to be saturated with music. They walk, work and play under the influence of music. Music makes them think and live. Through it, they acquire such clarity of mind that they can move different limbs simultaneously and to different music. Despite the fact that Jacques-Dalcroze, like all important teachers, is a great tyrant, his school is so attractive that it elicits shouts from visitors, men and women: «Oh, why was I not brought up this way!», And old men they rush to enroll and entertain other students with futile efforts to beat «two» with one hand and «three» with the other, and take two steps back each time Mr. Jacques shouts «Hop!».⁴

Addressing his friend Patrick Campbell, he wrote: «We were present at the student exam. The students wore «n-n» leotards that looked like sleeves or trousers. Each of the students had to lead a chain of other victims. They had to decipher a musical theme of impossible complexity, written on the board, and immediately harmonize it, improvise, modulate, and then conduct the choir with a stick, and then his whole body. It was extremely expressive and especially surprising that everything was done very easily, although it might be crazy. I should teach someone that. I will buy you a leotard and teach you. And then you will organize demonstrations of this new method».⁵

For the School of Music and Rhythm in Gellerau, 1914 was a fatal year. Wolf Dorn bravely met any difficulties, had all the qualities to become an organizer, inventor, leader, but, unfortunately, died in 1914, falling into the abyss while skiing in the Swiss mountains. His brother, Harald Dorn, briefly replaced Wolf as director of the School of Music and Rhythm, and died at the hands of the Nazis during World War II.

The beginning of World War II put an end to Dalcroze's activities in Gellerau – he signed a protest against the destruction of the Reims Cathedral and was forced to leave Germany. Emile Jacques returned to Geneva, which was then experiencing the difficulties of a military blockade. Only after the end of the war did Dalcroys open the Institute of Rhythm on the shores of Lake Geneva.

⁴ «Ритм» / Ежегодник Института Жак-Далькроз. 1 том. Берлин, 1912. С. 125.

⁵ Pasternak Anetta. Pdgogczno-tytycznkonpcmtody... Суми: СумДПУ, 2005. S. 152.

Conceptual principles of rhythmic E. Jacques-Dalcroze

A significant milestone in the development of Western European music pedagogy of the twentieth century, became integral systems of mass music education, created by musicians, teachers and composers of different countries. Note that chronologically the first of them was the concept of Dalcroze, and it contained most of the innovative ideas of music pedagogy of the last century, some of which later became the basis of the concepts of Karl Orff and Zoltan Kodaly.

In Ukraine, the concept of the rhythm of the famous Swiss is known only in general terms. Its theoretical and methodological principles are practically unexplored. Some scholars even erroneously claim that today rhythmic has lost its deep educational meaning, the spirit of joyful, exaggerated communication with art, and the Jacques-Dalcroze system itself has gradually dissolved into many other concepts of music education. The falsity of this judgment is easily proved by the factual list of educational institutions in Europe (from preschool to higher) that specialize in rhythmic education, as well as highlighting the scale of the Dalcroze concept by his followers in modern aesthetic education and choreography.

In modern art pedagogy emphasizes the importance of music education, because it helps to form a diverse and harmonious personality. Its task – is the general education and development of the child's abilities by means of musical art, through musical activity, as well as the formation of its musical and choreographic culture. In the twentieth century, in the forms, means and methods of music education the influence of many concepts of modern psychology and pedagogy became noticeable, first of all the idea of an active school, the theoretical foundations of which were:

- the principle of conformity to nature and the idea of free education of Jean-Jacques Rousseau;
- J. Dewey's pedagogical theory, which emphasizes learning through activities based on children's spontaneous interests and personal experiences;
- Celestine Frenet's «techniques» (S. Fnt), which focus on the interests and needs of the child in the educational process, and in the methods are based on problem-based learning;
- the theory of autogenetic development of the child, stimulated, guided and supported by pedagogical activities, created by Jean Piaget (J. Pgt);
- theory of learning by means of imitation and play;

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- psychology of personality, according to many representatives of which music education should be an integral part of the overall process of learning and education;

- modern aesthetic and sociological thought.

Emile Jacques-Dalcroze was one of the first teachers of the twentieth century, who noticed the possibilities of musical and rhythmic education for the formation of positive traits of the human personality. The system of music-rhythmic education of the Swiss teacher and composer, his concept of personality development «in motion, movement and through movement» became the opposite of the traditional «singing» concept of music education, a response to one-sided intellectualism of music teaching at school when the body is inactive. However, the main thing in the search for Dalcroze, who sought to educate the individual through involvement in art and thus enrich its spiritual life, was the humanistic orientation.

Dalcroze's ideas resonate with the ideas of the folk school

J. Pestalozzi and his student H. Negel, the psychological theory of stage movement by A. Delsart, the theory of Lucy's rhythm, the concept of free dance by A. Duncan and popular at the turn of the XIX-XX centuries. Swedish gymnastics. Thus arose a new musical and pedagogical discipline – «rhythmic gymnastics». Enriched by the so-called pl tq u nm é (gestures and poses derived from Greek models, taken from everyday life, etc.), as well as deepened from a pedagogical point of view, the influence of active school and new education E. Clapèd (E. Clpèd) and O. Decroly (coly)), the rhythm of Dalcroze spread in music education and training of actors and dancers, and today is also part of general education programs, used in music therapy, special pedagogy, motor rehabilitation and other areas of treatment.

Among the conceptual foundations of the system of music education Jacques Dalcroze include the following:

- connection of theory and practice, mental and sensory spheres of personality, psychophysical and intellectual development;

- advanced nature of practical training;

- priority of development of musical perception, accumulation of experience of listening to music;

- return to the process of musical education of emotions and the development of true musicality;

- development of musical abilities by means of rhythm.

Consider them in more detail.

Rhythmics arose in the process of searching by Dalcroze for the most effective ways to form a sense of rhythm, the development of

vulnerability to elements of music, as well as the musical imagination. As a result of his pedagogical work, Jacques-Dalcroze concluded that the main shortcomings of the traditional method of training a musician are the isolation of activities and the division of the process of understanding music into a number of disciplines, depriving music education of its essential basis – emotionality. Relying on his experience teaching at the conservatory, he said: «A piano course does not come into contact with a harmony course that is not related to a music history course. The latter does not address the general history of peoples and individuals... There are no connections in education... Each professor is limited to his narrow field, very little communication with his colleagues who specialize in other areas of music science».⁶

The most important positive quality of the Jacques-Dalcroze system is its ability to stimulate the process of self-knowledge of the individual, the development of his creative potential as a basis for communication and expressive self-expression. Man learns music by relating it to his own being, but at the same time he knows himself in relation to music, verifying his thoughts and emotions. Creative personality is not limited to the repetition of established patterns, but, having an awareness of their habits, emotions and goals, seeks to transform the existing reality. On the one hand, excessive technologicalization of life hinders the development of the creative position of the individual, on the other – obtaining information from the outside world requires it to constantly test the meaningful content in the process of creative selection. The concept of Dalcroze fully takes into account the need for the formative impact of education on the individual so that through thinking and creative activity he was able to ensure a dignified existence and the right to self-realization.

Rhythmics as a polysensory method is a perfect type of training of the sensory sphere of personality, and also contributes to its intellectual and spiritual development. As a musical-motor discipline, rhythmics uses music as a factor that stimulates and «evaluates» (integrates into a single whole) all spheres of human existence. The mechanism of harmonization of bodily, mental and spiritual functions is contained in the influence of the Jacques-Dalcroze method on the sense of order and inner balance, without which the creative development of personal loses meaning.

⁶ Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 197–205. С.197.

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The starting point of creativity in rhythm is the creative mind, which is subject to the body and vulnerable soul. This is the essence of the deeply humanistic concept of the creator of rhythmic Emile Jacques-Dalcroze. Rhythmics, based on the movements that flow from music, actively uses a variety of sensory organs, using the language of sounds, shapes and colors. The influence on the imagination of a person who is actively developing in the interaction of musical, motor and plastic spheres is comprehensive and diverse. According to Dalcroze, this method not only plays an educational role, but above all is able to prepare the individual for active activity within other artistic disciplines.⁷

The group nature of classes is essential for the formation of social relations in rhythm. Working in a group develops the ability to conduct a dialogue, giving a special chance to those who have problems with nonverbal communication.

The main principle of Emile Jacques-Dalcroze's concept is the inseparable connection between theory and practice, the mental and sensory spheres of personality. The author of the system of rhythmic education emphasized that the formation of psychophysical vulnerability of the individual is the basis for achieving harmony between the physical, intellectual and spiritual spheres.

Therefore, special attention should be paid to the fact that rhythmic exercises not only train the musculoskeletal system, but also improve the functioning of the entire nervous system. According to Dalcroze, music with its specific rhythmic organization is the most effective tool for human improvement, because «music is a significant mental force», which «through its ability to excite and organize can regulate the activities of all its vital functions».⁸

The basic position of Dalcroze's concept can be considered: the practice should precede the theory, the rules of which should be given to students when they have already experienced the phenomena from which these rules are derived. Dalcroze said: «The purpose of my teaching is to make students say not» I know «but» I feel «after graduation, and then awaken their desire to express themselves. My whole system is based on music, because music is a powerful mental force that has arisen as a result of

⁷ Pasternak Anetta. Pedagogiczno-tytucznykonceptody... Суми: СумДПУ, 2005. С. 121. С. 9–10.

⁸ Там само. С. 40.

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our spiritual activity and self-expression, which due to its ability to motivate and regulate can organize our lives».⁹

An important basis of the concept of Dalcroze – the priority of the development of musical perception of the child, his ability to listen to music. According to Dalcroze, the return of the process of musical education of emotionality and the development of true musicality is possible only through the aesthetic comprehension of music and its means of expression. He believed that the most important thing in music education is the preliminary and concomitant comprehension of music, the education of musicality is impossible without sensory musical perception. «Music education should be based entirely on listening or, in any case, on the perception of musical phenomena».¹⁰

Only full-fledged auditory perception lays the foundation of a child's musicality, only on this basis is possible learning and further musical development. The teacher argued that it is useless to start teaching a child to play a musical instrument before the natural or acquired sense of rhythm and sound.

Dalcroze sought to educate musicality as the basis of music, to restore the trinity of music, words and movement as a means of forming a harmoniously developed personality. He considered the development of only reproductive and imitative abilities in children to be unacceptable. The teacher noticed that it is much easier for children to memorize a song when singing is accompanied by movement. The harmony of movements with the rhythm of music causes them special joy, aesthetic pleasure, a sense of freedom and freedom.

That's why Dalcroze began to use special exercises in direct connection with music, its tempo, rhythmic pattern, phrasing, dynamics and strokes, which included a variety of movements. The ability to quickly engage in movement, interrupt or change it was nurtured through exercises designed to form a quick reaction. O. Rostovsky considers important the opinion of Emile Jacques-Dalcroze that the muscles and nervous system should be accustomed to the reproduction of various rhythmic movements,

⁹ Ludwikiewiczowa A. Mtodołżu Eml Jqu-lcoz': Mty nformcyno-dykuyn. // Jqu-lcoz E. w 100-lc uodzn. Wzwo: COPSA, 1965. N XI Z.87. S. 92–104.

¹⁰ Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 196–205. С.196.

and the ear – able to correctly perceive the music that stimulates these movements.¹¹

According to Dalcroze, the development of musical abilities should take place by means of rhythm. Any rhythm is a movement, and movement has a material basis. The movements of a small child are only bodily and often unconscious, while our consciousness consists of materials of physical experience. By bringing order to the child's movements, cultivating in her a sense of rhythm, we prepare her for life and, in particular, musical activities. Our hearing, voice and body are in direct dependence on each other and on our mental qualities. In the rhythm of Jacques Dalcroze, the starting point was music, as expressive movements were to reveal the emotional side of the musical work.

Although the system of rhythmic education of E. Dalcroze in its pure form is aimed at training musicians, but like the system of Orff, it has a «general» nature, as it helps to develop and shape the musical abilities of each person, regardless of the quality of these abilities. This statement arises, on the one hand, from the basis for the development of a sense of rhythm inherent in all spheres of human life, and on the other – from the theoretical foundations, according to which educational goals come first.

Dalcroze emphasized that in order to be a musically educated person, one must first have hearing, that is, be able to memorize sounds and perceive their various lengths; secondly, to have a body capable of reproducing sounds and their duration. «If a pianist has never had purely bodily sensations of rhythmic duration, if these sensations have not penetrated into his whole being, have not affected the activity of his members and respiratory organs, then he has no idea of the meaning of accent, of all phenomena associated with various the distribution in time and space of our muscle strength and their impact on the rhythmic vulnerability of performance... We perceive music only with the ear, but do not feel it with the whole body, do not tremble at its power, we feel only a faint echo of its true nature».¹²

Without worrying, like other educators, about the development of technology, virtuosity, Jacques-Dalcroze nurtured musicality as the root cause of music, considering it unacceptable when, for example, all the attention of the teacher-instrumentalist is focused on developing imitative abilities. The teacher was convinced that playing a musical instrument itself

¹¹ Ростовський О. Я. Лекції з історії західноєвропейської музичної педагогіки: Навч. посібник. Ніжин: НДПУ ім. М. Гоголя, 2003. 193 с. С.159.

¹² «Ритм» / Ежегодник Института Жак-Далькроз. 1 том. Берлин, 1912. С. 125.

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has very little effect on the auditory organs and brains of children with disabilities.

According to Zofia Burowska, the concept of Dalcroze shows maximalism from the point of view of pedagogy, because the forms of activity adopted by it, based on selected and appropriately selected musical material, create opportunities for broad educational impact. Thus, the effects of music education that are not aesthetically optimal may be optimal from the point of view of education.

Thus, the main foundations of the concept of Emile Jacques-Dalcroze became an inseparable link between theory and practice, mental and sensory spheres of personality, psychophysical and intellectual development, where practical training was advanced. An important basis of the concept of Dalcroze – the priority of the development of musical perception of the child, his ability to listen to music. According to Dalcroze, the return of the process of musical education of emotions and the development of true musicality is possible only through the aesthetic comprehension of music and its means of expression, and the most effective means of developing musical abilities is rhythm.

Basic components of the system of music and rhythm education

Emile Jacques-Dalcroze's music education system contains three interrelated basic components – rhythm, solfeggio, and improvisation. Rhythmics plays a major role, reproducing musical development through body movements. That is why the Dalcroze technique is generally called rhythmics. Solfeggio forms hearing, on the basis of which the vocal and motor activity of the person improves. Improvisation not only activates the musician while singing and moving, but also becomes the main form of mastering musical instruments.

The close relationship and interaction of the basic components of the system of music and rhythm education E. Jacques-Dalcroze – rhythmics (eurythmy), solfeggio, improvisation – has its own specifics depending on the type and level of education and learning objectives. At the first, elementary level, where mass music education takes place, rhythmics is a new and, in fact, the main link of the musical-pedagogical system of Dalcroze, giving it specific features. It reveals deep origins that originate in the ancient (syncretic) system of aesthetic education.

At the second level, where vocational training is leading, much attention is paid to solfeggio. In the Dalcroze system, solfeggio was aimed at the development of perfect musical hearing, the acquisition of musical literacy, which meant the ability to «see what you hear, hear what you see».

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Dalcroze expanded the boundaries of traditional solfeggio, supplementing it with rhythmic and motor activities. At the third, professional musical level, piano improvisation and plastic-motor interpretation of musical works become the leading ones.

As the abstract temporal nature prevents the average listener from perceiving musical works, rhythmic becomes an interpreter, translating the sound series into sign language. Among all the elements of musical language, E. Jacques Dalcroze chose rhythm as an element equally inherent in music and body movements. However, the purpose of rhythmic is not only and not so much mastering the rhythm, but «coverage» of music as a whole phenomenon.

In addition to metrorhythmic training in its purest form, there is a more complex type of exercises that aim to develop the musical expression of movement. Note that rhythm forms a specific type of movement that is completely subordinated to music, and their expression is aimed at conveying all the nuances of musical development. This is the difference between rhythmic movements and dance movements. The choreographer interprets music as the background of the dance action, and Dalkorozov considers the musical work as a script of all motor activity, the purpose of which is the interpretation of the content, form, reproduction of stylistic features of specific music.

The development of musical expression of movement takes place with the help of the following exercises: reflection in the movements of musical development of dynamics, agogics, articulation, timbres; reflection in the movements of the form of the melodic line, musical phrases; motor improvisations. All these exercises develop extraordinary coordination of movements, as well as the ability to instantly slow down and start anew motor activities. They form the sensations of your body in time and space, making it vulnerable to all the relationships between them. The most difficult exercises are related to the transfer of movements not only rhythmic pattern, but also metric fractions of different weights.

The purpose of all exercises is to master the plasticity of movement. They are realized on the basis of improvisation, which is the basis of creativity in rhythm, and, in the figurative words of Leon Schiller, «allow music to realize its noble power» by becoming a «form in space».¹³

The second component of Emile Jacques Dalcroze's system of music education was solfeggio, because without perfect musical hearing it is

¹³ Przychodzińska Maria. Wychown muzyczn – d, tśc, kunk ozwou. Wzw: WP, 1989. S. 121.

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impossible to achieve the integration of plastic art with music. For Dalcroze, the starting point for the formation of musical hearing were a variety of musical modes with different sequences of tones and semitones. To form absolute hearing, Dalcroze created complex exercises that were not associated with folk, popular, and classical music. However, his exercises for the development of relative hearing proved to be the most effective, although, given the significant level of complexity, they are more suitable for use in the training of musicians.

The method of forming high-quality musical hearing in the Dalcroze method is based on motor activity, a combination of singing and movement. It is worth using all the methods and experience gained by students in rhythm classes. Like rhythmic, solfeggio is built on improvisation.¹⁴

The special method of teaching solfeggio is the result of Dalcroze's search for effective ways to form inner musical hearing, as well as the development of sound and musical imagination through exercises that form absolute, relative and functional (ludo-harmonic) consciousness of sound. Active formation of hearing occurs not only in the process of reading notes by voice (traditional method), but also closely related to the development of emotional vulnerability, memory, musical imagination. It is worth emphasizing the word «active», ie one that requires constant attention, quick reaction, active participation of the individual with all his being (body, emotions, thoughts and will) in the exercises. We are talking about the use in solfeggio classes of all possible human reactions to music, and especially to the metrorhythm: walking, clapping, knocking, stomping, speaking, singing and more. And all this in order to enrich the imagination of the individual and to form appropriate psychomotor reactions.

The last element of the system of music education of Emile Jacques Dalcroze was improvisation, which not only serves as a basis for motor and vocal activity of the musician within the components already considered, but also is a method of mastering the art of piano.

The evolution of art education systems in the twentieth century, taking into account music, as well as the development of forms of movement, modern dance, a variety of compositional techniques that often seem mutually exclusive, the use of metrorhythmic factor, etc. to introduce in the process of studying the Dalcroze method a larger number of special

¹⁴ Maciejczyk A. Ztoown wybnych ćwczń mtody Emil Jquz-lcoz' w pcy nd głóm dzck // Muzyk w zkol XXI wku. Tdyc wpól czność / Pod d. L. Mkwcz. Któwc, 2005. S. 116–322. C.116.

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subjects aimed at one specific problem. An example is the author's program of piano improvisation by Alexandra Bilinska from the Music Academy named after Karol Szymanowski (Katowice, Poland), where students learn to imitate various musical styles and compositional techniques.

Speaking about the possibility of introducing piano improvisation in the training of choreographers, it is worth mentioning that the essence of instrumental improvisation in the Dalcroze system is the implementation of various «rhythmic themes» – rhythmic sequences based on harmonious functionality. Choreographers need to do these exercises as they learn to play the piano, and then use the skills they have acquired in practical music and rhythm classes, gaining experience in conducting rhythm lessons for the teacher-student role-playing game.

It will be appropriate to mention another form of improvisation, when students create rhythms according to the teacher's recommendations. His directives should outline the general limits of improvisation, as well as determine the individual elements of the expected work of students, a lightning change on the team of the teacher, for example; creation of two phrases separated by caesura; creation of several measures with change of a metrorhythm; creating multiple bars using syncope; introduction of variational changes of rhythmic theme, etc.

In this case, freedom, which is an inherent property of improvisation, concerns mostly the possibility of creating elements, their application, rather than selection.

In the original idea, rhythmic, together with the formation of hearing and improvisation, was an inseparable whole. In practice, the concept has changed, mainly due to the separation of goals in each of these disciplines. Without rejecting the pedagogical possibilities of hearing and improvisation, rhythmic has become a discipline that aims to have a holistic impact on personal development. At the same time, the other two disciplines (solfege and piano improvisation) due to the high level of complexity of educational material, the need to have professional piano skills and developed musical hearing, can be included in the list of subjects specific to special musical training.

It should be remembered that improvisation as a basic component of the Dalcroze system exists not only as a separate activity – piano improvisation. Any action to music should be improvisational. It becomes an effective factor in stimulating the development of creative positions of the individual, breathes life into standard rhythmic exercises and is a factor that affects the development of imagination and creative imagination. The ability

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to express oneself artistically makes it possible to integrate art with life, and then creative dialogue with the environment becomes a way of life for a young person.

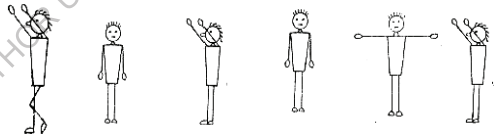
Classical rhythmic exercises of Dalcroze.

Implementation of temporitum (theoretical aspect)

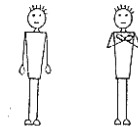
The classical rhythmic exercises of E. Jacques-Dalcroze include: motor realization of musical rhythm and rhythmic realization of music, exercises for the formation of rhythmic phrases, exercises to increase and decrease rhythmic durations (argumentation and diminution), their motor realization, exercises for independence and coordination of movements, auditory exercises, improvisation, conducting, rhythmic filling, free exercises, motor interpretation of music elements. The basis for the implementation of rhythmic movement are motor schemes, separate for arms and legs. The hands usually play a musical meter (timing), and the feet – a rhythmic pattern.

Hand movements. Starting position (preparation for timing). The weight of the body is transferred to the right leg, the left is slightly bent, slightly set back. Hands and palms outstretched.

Двудольний метр.
Перший рух.
Останній рух.



Тридольний метр.
Перший рух.
Прямі руки розставлені убік.
Останній рух.



The first and last movement in the clock at any meter is the same. The first movement – vigorous lowering of the hands down. The last movement – raising your hands up (to the starting position).

Dalcroze also introduced the realization of seven or more metric shares. Movements 1-4 (one or four) remain unchanged, as in the 6-part clock, as well as the last two movements. Between the fourth and last two movements, the movements are repeated, starting from the second. Because seven-part and complex meters are not used in school, we do not provide appropriate schemes.

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Leg movements. The main rhythmic duration with which the learning process begins is considered to be the fourth. It is a model, a measure by which the sound time of shorter and longer durations, respectively, is calculated.

The quarter is realized by a marching step.

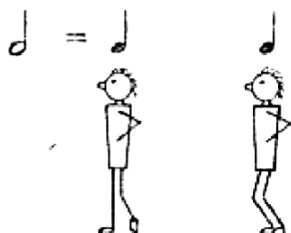
Eighth is twice as fast as quarter steps.

Sixteen is four times faster than quarter steps.

Half (two metric units).

For «once»: step forward with the left foot.

On «two»: the left leg is slightly bent, the weight of the body is



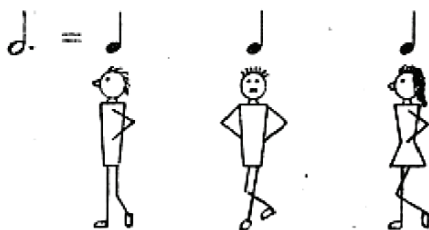
transferred to it.

Half with a dot (three metric units).

For «once»: step forward with the left foot.

For «two»: bending the left knee and simultaneously moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

On the «three»: straighten the left leg, the right leg remains easily bent at the knee, the toes touch the



floor.

Integer (four metric units).

For «once»: step forward with the left foot.

For «two»: bending the left knee and simultaneously moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

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On «three»: straighten the left leg, at the same time straighten the right leg and move to the side.

On «four»: the right foot is easily bent at the knee, put to the left, the toes of the right foot of the right foot touch the



floor.

An integer with two dots (five metric units).

For «once»: step forward with the left foot.

On «two»: moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

At «three»: bend the left leg.

On «four»: straighten the left leg, at the same time move the right side.

On the «five»: the right foot is easily bent at the knee, put to the left, the toes of the right foot of the right foot touch the



floor.

Integer with a dot (six metric units).

For «once»: step forward with the left foot.

On «two»: moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

At «three»: bend the left leg.

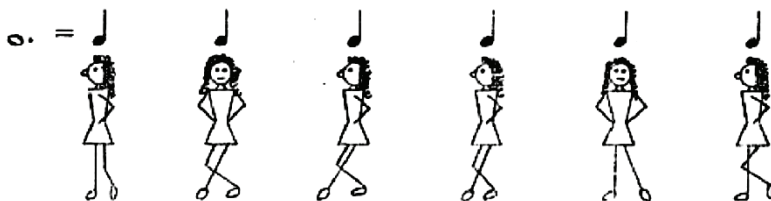
At «four»: do not fully straighten the left knee.

At «five»: straighten the left leg while moving the right side.

At «six»: the right foot is easily bent at the knee, put to the left, the toes of the right foot of the right foot touch the

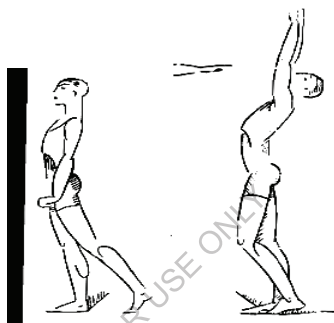
Music pedagogical concepts of the twentieth century

floor.



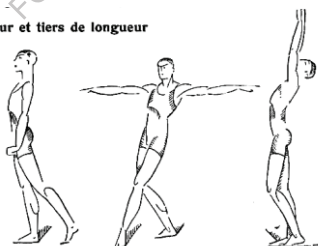
Combination of clocks and durations of length in the whole measure

In the amount of 2/4



In the amount of 3/4

ur et tiers de longueur



In the amount of 4/4

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pesante.



Pause display. Lifting up bent at the knee leg. The toes are about 10 centimeters away from the floor. The pause is performed by the leg that is preparing for the step.

Execution of durations formed by the league.

Prolongation of rhythmic durations does not change the basic movements, but makes some addition to the duration of the lengthening itself. Rhythmic durations extended by the leg (shorter than half) are reflected by exposing the straight leg to the side and touching the floor with the big toe of the outstretched foot.



The point near the pause is reflected by the movement of the vertically extended foot, which touches the floor. The starting position is the «pause position», to which the foot immediately returns.

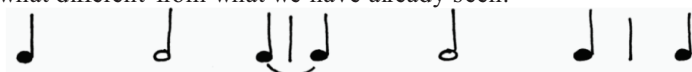
The combination of the eighth with a point with shorter durations (dotted rhythm) is performed by jumping, which account for a shorter duration.

The stroke is performed by stepping back. The number of steps depends on the number of notes in the stroke. During the last step, the second leg is raised at the same time, bent at the knee (preparation for the steps forward, which fall on the first strong part of the bar).

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Dalcroze allowed a different way of reflecting the rhythm, not only with the same movements of the legs, which reflect the durations that fill the beat. Rhythmic themes can also be performed with the help of special movements of arms, legs, head, body.

Syncopation. Rhythmic groups, in which syncopated rhythms appear, are displayed as well as other groups, with the help of legs, in which each step lasts as long as the duration lasts. Their method of execution is somewhat different from what we have already seen.



Step ahead left foot	Step forward with your right foot; the left foot is getting ready to put foot, moving it from back to front	Fixing the position of the left leg; the right leg, like the left before it prepares the next step	Consolidation of the position of the right leg; left foot prepares the next step	Fixing the position of the left foot step forward
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Methods of music and rhythm education

Rhythmic realization of music presupposes that the performer has a complex set of psychophysiological connections, which are formed by systematic exercises, which are constantly complicated. Dalcroze argued that in order to accurately reproduce the rhythm, it was not enough to «grab» it intellectually and have a trained muscular system. First of all, you need to get a quick response of the body to the commands of the brain, which analyzes and determines actions. All rhythmic exercises are aimed at developing the ability to concentrate and prepare the body and mind for an active position in anticipation of the next instructions, to consciously penetrate the unconscious, increase subconscious abilities. All rhythmic exercises should be aimed at the formation of numerous motor skills, mastering movements, to achieve maximum effect with minimal effort to satisfy the mind, strengthen the will and restore harmony and order in the body.

Motor realization of musical rhythm and plastic (motor) interpretation of musical works in the system of E. Jacques-Dalcroze rely on a group of

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constantly repeated exercises, with increasing levels of complexity. Let's remind them.

Marching, which reproduces the pulse of music with or without time.

Exercises to highlight phrases through gestures and movements.

Exercises to increase and decrease rhythmic durations, which are part of rhythmic themes (argumentation and diminution).

Exercises for the motor implementation of variable meters.

Exercises for relaxation (breathing exercises).

Exercises that promote the formation of independence of movements (so-called dissociative exercises).

Exercises for inhibition-excitation (inhibitory-incitational).

Auditory exercises.

Exercises for improvisation. Conducting exercises.

Exercises in the field of rhythmic polyphony (contpoint ptqu).

Free exercises.

Consider some of the classic rhythmic exercises of high difficulty.

Sparkle

It aims to set students up for classes, active listening to music, activate attention and muscles, establish contact in the group.

The exercise is to transfer the «spark» by clapping your hands. The clapping itself should be performed clearly, with eye contact, adding plasticity of movements: the clapping hand extends in the steam of the person to whom the «spark» is transmitted, the head and body should turn in the same direction. The burst usually reproduces the pulse of music that sounds or at a given tempo (only strong parts, quarters, eighths, all parts of the bar, etc.).

Students stand in a circle. The first bars of the music are tuned to the tempo. The presenter «releases the spark», the student who «catches» it, passes it on in a circle.

When the clapping becomes rhythmic, students can be allowed to change the direction of the «spark» transmission. This will bring to the exercise an element of play, surprises.

The next step in complicating the exercise may be to pass a «spark» through the middle of the circle, which requires even more attention from students, because now the direction of the clap is arbitrary. Usually the pace of this exercise in a circle is twice as slow as the pace in a circle.

You can complicate the exercise by combining slow and fast «sparks». To bring order to the game leader (teacher), it is desirable to use commands, ie code words such as HOP, CHANGE.

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This exercise can also help students to master the space in combination with the «steps» and «strong destiny» exercises described below. Krasilnikov. Polka pizza.

Steps

This exercise is one of the main elements of classical rhythmic exercises. At the initial stage, students play in steps of duration, which form the pulse of sounding music. Thus, quarters perform marching steps, eight perform fast, run-like steps, and half perform half-squat steps on a supporting leg, swaying from side to side to feel the duration «stretch».

Initially, each duration (type of steps) is processed separately. March 1-4, 8-10, 17, 18, 19, 55-56, 70-71.

After mastering the steps at the elementary level, this exercise becomes part of other exercises.

Strong destiny

By developing the concept of strong destiny, students learn to define it, reproduce it, and determine its place in tact. In practice, the students perform a splash in the palm of their hand in front of them, while the other parts of the bar sound, the arms are spread apart, describing vertical circles. The more beats in the beat, the more gradual, slower the movement of the hands in a circle.

To feel the pulsation and determine the number of beats in the measure, students move (in a circle) in steps. To a strong extent, a step is made with greater support, and the body is slightly tilted toward the supporting leg.

Clocking

At the initial stage of training rhythm rhythm is a separate type of exercise. Musical material should be selected by the method from simple to complex. New timing schemes are introduced under rhythmic marches or equivalent harmonic improvisations, in which the pulse of music is equal to the rhythmic pattern. It is necessary to achieve a uniform, clear execution of basic gestures. Timing schemes are introduced gradually, no more than one per lesson. After mastering the new material, it is necessary to diversify the musical material at the expense of works that have different tempos, dynamic shades, register and timbre color. The nature of the movements performed should correspond to the musical image (expressive), but should always remain clear about the fundamental points of the timing scheme.

Rhythm display

At the initial stage of training you need to train the ability to reproduce monotonous rhythmic sequences. Depending on the main duration of the exercise is divided into: quarter steps; accelerated walking by eight; easy running of the sixteenth and other short durations.

Display extended durations of sound length in full measure.

The next stage of training may involve the reproduction of simple rhythmic groups with a length of 2-4 parts. Each timing scheme uses its own set of rhythmic groups most often used in music.

After mastering rhythmic groups, it becomes possible to display more complex rhythmic sequences. The principle of attracting new elements remains the same: from simple to complex.

Options for complicating the exercise: diversifying the rhythm of the drawing; introduction of metro-rhythmic canons by delaying one or more parts of one of the hands in the timing scheme; rhythmic canons teacher-students; rhythmic counterpoints between groups of students; inclusion of the set rhythmic groups in the uniform drawing on the set commands (HOP, RHYTHM, etc.); creating themes for a given rhythmic pattern; use of variable meters in different variants.

Exercise with gymnastic circles

Gymnastic circles are laid out on the floor in a checkerboard pattern. Students stand in a column one by one. During the sound of short fragments, students take turns playing simple rhythmic sequences: eight or two sixteenths; sixteenth: four sixteenth – two eight; four-sixteen is a quarter.

Creating a «theme» and then an eight-bar period of two or three basic rhythmic durations

Two rhythmic durations

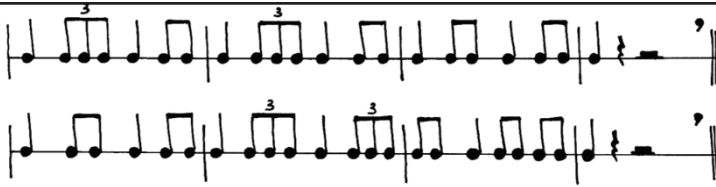
(caesura occurs on the basis of the use of a whole note).



Three rhythmic durations

(caesura occurs on the basis of pauses).

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It should be emphasized once again that the use of caesura always necessitates a change of gesture and movement in the next phrase within this period.

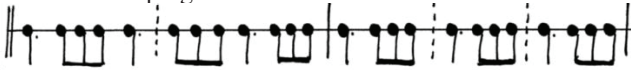
Exercises for the motor implementation of variable meters

Exercises are created on the basis of comparison of different meters.



Variable meters also arise on the basis of various groupings of rhythmic durations in composed measures. Here are some examples.

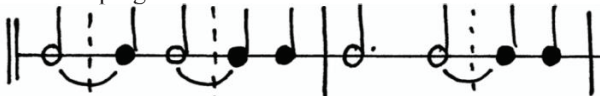
Grouping 18 in even and odd bars.



Grouping of rhythmic durations in the amount of 6/4.



Grouping of durations in the amount of 7/4.



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Grouping of durations in the amount of 12/4 (24/8).



The variable meter can also be caused by the argumentation or diminution of the given topic.

Auditory exercises

These exercises are based on the reproduction with the help of body movements of the tempo and its changes, strokes and dynamics of the work performed by the teacher during the exercise. Some of the others are exercises that aim to reproduce the rhythm heard with a delay IN.

В.

У.

В.

Руки

У.

Ноги

Fragmentation of rhythmic durations played by the teacher

(eighth).

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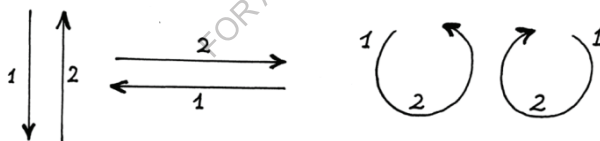
Motor implementation with a delay of two of different variable meters.

Execution of the theme for rhythmic filling in the rhythm of the sixteenth

Dalcroze also included motor implementation of auditory exercises: intervals; two voices; various harmonic phenomena.

Exercises for serviceability and coordination of movements

The simplest exercise is to perform movements in the same direction with both hands, arm and leg, arm and head, head and leg.



Example:

In the motor implementation, one metric unit per movement.

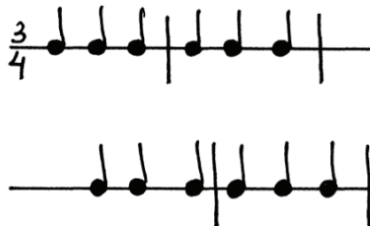
Defining a circle – two units.

It is a bit more difficult to perform movements simultaneously in the opposite direction, or to perform different figures.

Independent coordination of movements is influenced not only by their different direction. This is also due to the performance of movements with different dynamics, amplitude and with different duration.

A typical exercise is the realization of two types of meters at the same time with both hands.

A similar effect can be achieved by performing rhythmic groups in the canon.



Comparison of contrasting movements of the head, arms and legs

Нахиляння та підведення голови	
Плескання у долоні	
Маршування на місці	
Права рука	
Ліва рука	
Маршування на місці	
Руки	
Ноги	

Methods of musical-rhythmic teaching and education

The end result of mastering the rhythmic course by future music teachers and leaders of children's choreographic groups is the use of appropriate didactic methods. The definition of methods and forms of organization of music education in the history of music pedagogy is subjectively arbitrary. The authors who defined these categories tried to explain their methodological actions in words that often did not have a clear scientific terminological and semantic justification, and this is not surprising.

K. Stanislavsky, who for the first time laid out the process of teaching acting «on the shelves», wrote: «Art should be talked about and written simply, of course. Wise words frighten the student. They excite the

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mind, not the heart. From this, at the moment of creativity, the human intellect displaces the artistic emotion with its subconscious, which is assigned a significant role in our field of art.¹⁵

This statement explains the fact that, in defining some concepts in the field of education and training in the arts, the authors used terminology that used in the practice of their creative work. This approach led to the fact that the form of organization and methods of education and training in their theoretical definition have acquired the same meaning, and sometimes mixed with the types of artistic activity.

The authors of one of the last Russian textbooks «Theory and Methods of Music Education» P. Khalabuzar and V. Popov, believe that music education takes place only in the forms of musical activity: listening to music; practical creative activity (performance); educational activities (musical literacy); community service, which is expressed in the active promotion of musical art.¹⁶

Well-known Ukrainian pedagogue-scientist O. Rostovsky identified the main methods of music education of schoolchildren on the basis of laws of music-educational process, among which we name the most important: educational influence of music is possible only when children learn to really hear it and think about it; aesthetic influence of music on the spiritual world of the student is possible only when the musical work brings him artistic pleasure.¹⁷

This approach reveals the prospect of subjective (creative) definition and application of methods of music education, taking into account the specific content of musical material, which is offered to students for acquaintance and study.

In accordance with the conditions of the modern pedagogical process and the generally accepted requirements O. Mykhailychenko divides the general methods of music education into the following groups: methods of formation of musical and aesthetic consciousness; methods of organization of musical and aesthetic activities and formation of experience

¹⁵ Станиславский К. С. Работа актёра над собой. М. : Искусство, 1951. С. 3.

¹⁶ Халабузарь П. В., Попов В. С. Теория и методика музыкального воспитания: Учеб. пособие. 2-е изд., перераб. и доп. С-Пб, 2000. С. 6–13.

¹⁷ Ростовський О. Я. Лекції з історії західноєвропейської музичної педагогіки: Навч. посібник. Ніжин: НДПУ ім. М. Гоголя, 2003. 193 с. С. 8–10.

of practical musical creativity; methods of stimulating practical musical activity; methods of musical self-education.¹⁸

In our opinion, all these methods fit organically into the method of rhythmic education of Dalcroze.

Polish researcher Jan Zborowski proposed his classification of general pedagogical methods, noting that the educational process uses methods that help to master new material, consolidate and test learning outcomes. In his opinion, the first of them are the most diverse, and the criterion for their classification is the place (position) of the student in the learning process.

Based on this list, Zofia Burowska, who adapted the Dalcroze method on Polish soil, identified a list of methods that can be used to introduce rhythmic in music education of schoolchildren: explanatory and informative; search methods; research methods of independent work of students; fastening methods.¹⁹

Explanatory and informative methods are used to transfer finished knowledge. The role of the student in this case is limited to memorizing educational material, and if necessary – reproduction of the information provided.

Although this method does not develop the ability to think independently, but its application in rhythmic classes is necessary because the assimilation of ready-made information by the student (for example, on musical notation) makes it possible for teachers to use other methods, including those aimed at is the formation of a creative position.

Search or partial search methods. They are used to learn how to solve problems and are a transition to research methods. Application is possible only if students have received a certain stock of knowledge from the processed educational material.

Note that in high school students search methods provide information in dialogue with the teacher who manages the process of observation and thinking. These methods can be used as a heuristic conversation or as a partial conduct of a statement experiment in the process of preparing a thesis or master's thesis, drawing up a research plan, discussion, etc., which provides an active position of students.

Research methods of independent work.

¹⁸ Михайличенко О. В. Основи загальної та музичної педагогіки: теорія та історія.... С. 133–134.

¹⁹ Burowska Z. Wpółczynniki wychowawcze. W-w, 1976. 354 s.

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Application, according to Z. Burovska, due to the full activity and independence of students who (according to the problem before them) put forward hypotheses and verify them, trying to find the right solution.

It should be noted that these methods can be used in rhythmic classes in the choreography class in the process of preparing students' own plastic-motor interpretations of music. This involves an independent search for the appropriate musical work, a detailed analysis of its content and form, careful selection of means of rhythmic and motor expression.

Consolidation methods should help consolidate students' knowledge and skills. First of all, it is a variety of exercises aimed at developing practical skills.

Note that bulk material is assimilated, repeating it each time in different versions, different situations and at different times. This is especially true of classical Dalcroze exercises, which must always be improvised, which is provided by the constant change and variability of «rhythmic melodies», which the teacher offers to implement students (students) by means of plastic-motor interpretation.

Zofia Burovska believes that in working with students it is necessary to use not only some, the simplest elements of rhythmic, but all three components of the system of musical education Dalcroze – musical – motor and vocal (solfege) exercises and elements of improvisation. According to her, regardless of the sequence of implementation of the material, the type of exercises, selection of forms and means of music education, during the development of new educational material Dalcroze method uses explanatory-informational and exploratory methods. Thus, the use of explanatory and informative methods for the transfer of ready-made knowledge (concerning musical notation, metrorhythm, strokes, agogics and dynamics, modes and tonalities, musical forms, etc.), which are practical classes should be supplemented by search methods.

At school in rhythmic classes should be particularly emphasized on the methods of consolidation, because in the musical education of children in the didactic process includes exercises that serve to: identify musical abilities; development of these abilities; formation of skills that allow the transition to the next, more complex stage of music and rhythmic education; development of other, non-musical abilities through musical activities.²⁰

It becomes clear that in the Dalcroze method, the methods of education are inextricably linked with the methods of teaching. Thus, there is a contradiction between the definition of the system – educational or

²⁰ Jaques–Dalcroze Emil. Pm wybn. W-w: WP; 1992. 152 p. P.17–18.

training. According to the name of the system (music-rhythmic education), researchers' research is focused only on the educational aspect, and the main content of rhythmic classes is special didactic exercises, the purpose of which is to form practical skills. Therefore, in the implementation of the Dalcroze method, we distinguish two groups of methods: teaching methods (informational, informative, explanatory, problem-solving, creative, as well as methods of consolidation and game methods) and methods of education (methods of artistic and aesthetic impact on consciousness, feelings and will of students), methods of organizing group activities and the formation of experience of social behavior).²¹

Information-communicative and explanatory-illustrative methods are used to transfer ready knowledge (musical notation, musical meter and rhythm, agogics and dynamics, frets, tonalities, intervals, strokes and phrasing, musical forms, polyphony, sound palette of the work), but the most important method consolidation through exercises. Problem-searching methods should be used at the stage of free exercises, and creative – during the motor interpretation of musical works. Game methods are most often used in work with children of preschool and primary school age. The method of artistic and aesthetic influence on the consciousness, feelings and will of students is through their communication with musical works, which are specially selected by the teacher, taking into account the artistic value. Without the use of methods of organizing activities in the group aimed at the socialization of the individual, collective improvisation and plastic interpretation of musical works is impossible.

Methods of motor interpretation of music elements

The system of musical and rhythmic education of Emile Jacques-Dalcroze is characterized by integrity, integrity of the influences of any element. The practical implementation of each of them requires participants to simultaneously mobilize the auditory, motor-spatial, emotional, intellectual spheres. Rhythmics effectively develops musical hearing, memory, sense of rhythm and meter, time and space, independence and synchronicity of movements, speed of reaction, motor-spatial imagination, analytical-synthetic dexterity, ability to concentrate and distribute attention, as well as emotional vulnerability. Believing that only «holistic» pedagogy can bring up a «holistic» musician, Jacques-Dalcroze spent his life searching for ways to restore the lost unity of music education, integration of musical material, revealing various semantic and structural connections.

²¹ Гончаренко С. Український педагогічний словник. К. : Либідь, 1997. С. 206.

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The Jacques-Dalcroze system is sometimes called eurythmy, emphasizing the connection between music and movement. Rhythm becomes a leading educational factor and is understood in a broad sense as a temporal and accent element of melody, harmony, texture, theme and all other elements of musical language. Dalcroze took into account that the development of a sense of rhythm creates the conditions for the formation of other components of musical activity.

It will be recalled that classical Dalcroze movements are analogs of the movement of sounds, their duration, pitch, dynamics, strokes, phrasing, and especially tension and decline, which arises on the basis of vertical and horizontal structures and forms of the work. Therefore, the analysis of the elements of the musical fabric of works and their form becomes a necessary component of the course of rhythmic.

The connection of rhythm with all other elements of musical language, with the structure and form of the work, and most importantly – with the expressive nature of all elements and relationships, helps to learn the basic properties of music, develop general musicality and artistic taste. Defining rhythm as the basis of music, Jacques-Dalcroze stated: «Without bodily sensations of rhythm... musical rhythm cannot be reproduced».²²

Speaking about the perfection of the plasticity of the human body, he often repeated to his students that they themselves are works of art and called for the discovery of art in himself, in his body. Due to the use of the human body as a kind of musical instrument, rhythmic feeling, singing voice and motor coordination are developed at the same time, conditions are laid for the formation of other components of musicality.

Improvisation is inherent in the motor interpretation of musical works. It should be noted that improvisation in the pedagogical system of Dalcroze has always served as the main method of understanding music. The tasks were set not only to master individual rhythmic patterns, but also to master metrorhythmic, melodic-harmonic and polyphonic elements of music, and on this basis to develop skills of free music making, creative imagination. The tasks of mass and professional music education were combined within one music-pedagogical system. This gave the Dalcroze system a special integrity and breadth of complex impact on the individual.

Closely related to improvisation is conducting, which has acquired a new meaning in the Dalcroze system. Conducting is also related to the

²² Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 197–205. С.198.

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studied study material. In the process of realization of certain elements of music – metrorhythm, agogics, strokes, phrasing – participants in turn become a conductor who directs the motor-rhythmic improvisations of others. From the beginning you need to be able to play *ccndo* and *dmundo*, acceleration and deceleration. With the acquisition of knowledge and skills, the requirements for students increase. Showing *auftacts*, involving all participants in certain tasks, showing pauses, argumentation, diminution, marching forward, backward, jumps, accents, dividing larger groups of performers into smaller ones, resizing, conducting two groups that reproduce different metric schemes – all this examples of exercises that integrate individual skills with acquired knowledge.

The most important quality required by the motor interpretation of musical compositions is the feeling of continuous pulsation, which fills the time continuum and allows you to rhythmically withstand long durations and pauses, and ultimately allows you to effortlessly engage in the interpretation of specific music at any time. When in most exercises the gesture and movement reproduce the rhythm and meter of the performed music, there are exercises for rhythmic filling, which Dalcroze himself called «plastic counterpoint». Their essence is that with the help of movements certain rhythmic units are realized, which arise due to the division of larger durations into smaller ones. For example, a whole note, half, half with a dot can be filled with shorter durations, ie quarters, eighths, sixteenths, etc. ; quarters – eighth and sixteenth; eight to sixteen.²³



Such filling can be realized with the help of movements of hands, palms, head, singing, even a loud sigh. There is a double filling, in which, for example, the movements of the hands act in counterpoint to the basic rhythmic units, and the movements of the legs – fill the time with shorter durations. Free filling is also used within improvisation.

On the way to the plastic interpretation of musical works – the ultimate goal of rhythmic training of future music teachers and choreographers – a means of integrating the experience of motor implementation of individual elements of music, are free exercises. The degree of their complexity

²³ B. – teacher, Y. – student.

depends on the level of processing of musical material by means of other exercises. In most free exercises, in addition to the implementation of the meter and rhythm, take into account those elements of music and movement classes that arise in the process of group interaction. More often than in other exercises, vocals are used, which significantly enriches the arsenal of means of interpreting music.

Free exercises include the so-called chains of rhythms, which are implemented by students on specific instructions, mostly for delayed performance. An integral part of these exercises is singing: in the form of scales of different frets, intoned with strokes that change instantly on the teacher's command.

The degree of complexity of free exercises, especially those that use argumentation, diminution, filling or joining late, is significant. This is due to the fact that their proper performance depends on the availability of musical and auditory skills to sense rhythm and musical memory, motor skills (ability to respond quickly to auditory pathogens), as well as proper coordination (ability to combine auditory pathogen with its motor embodiment).

The motor interpretation of individual elements of music in the coordinates of classical exercises cannot fully convey the sound form and figurative richness of musical works. Preservation of classical movements, which reproduce rhythm and meter, limits the ability to «transfer» the movement of the melody, the time of its sounding, tension and the relationship of the elements of the musical work on the movement of the body. More opportunities in this area are created by the «plastic» of Dalcroze, which expands the palette of gestures to twenty. The order of application is arbitrary, and they can be performed standing or kneeling, as well as lying down. The combination of gestures with various steps, jumps, jumps (six types of jumps), turns of the body, head, etc. allows you to find movements of the whole body that would best convey the emotional meaning that arises from the interaction of elements. This is an aesthetic interpretation of music as an expression of subjective experiences.

It is around the plastic (motor) interpretation of musical works that the development of Emile Jacques-Dalcroze's ideas in our time has been concentrated. It is important to remember that in the motor interpretation of music, given the large number of elements that can be used, there is a risk of distortion and vulgarization of its content. Therefore, this form is usually used in the educational process at the professional level, including in the process of choreographic training. Note that the skillful introduction of plastic elements in rhythm can protect it from formal reproduction in standard movements of only elements of musical fabric, which threatens the loss of emotional and aesthetic load.

Methods of conducting practical music and rhythm classes

Practical music-rhythm classes should promote the mastering of the main music-theoretical concepts, develop musical hearing and memory, sense of rhythm, activate the perception of music. The main task of these classes, especially in the choreography class – to change stereotypes – you need to learn to move not to music, but in the nature of music, conveying tempo, dynamic, metrorhythmic features. With the help of movements the nature of music, embody the figurative content of musical works. In the process of working on movements to music, students' artistic taste is formed, their creative abilities, sense of beauty in art and reality are developed, attention, concentration, desire to achieve goals are nurtured, and the actions of the whole team are coordinated.

In his search for E. Jacques-Dalcroze always remained a musician, using rhythmic sculpture he tried to conduct his own musical education. Therefore, music is a leading element of rhythmic activities.

Dalcroze's musical and rhythmic education is based on improvisation as a special form of artistic creativity. Since the music in the classroom must be constantly changing, it supports the auditory attention of the participants, the needs of dynamic emotional and motor-plastic response. Dalcroze believed that frequent use of music itself prevents spontaneous, individual manifestations of motor activity, promotes the formation of stamps of motor forms of emotional response to familiar music, and perception itself loses the sharpness and tension of auditory attention.

Jacques-Dalcroze paid special attention to individual manifestations of musicality. «My goal», he stressed, «is to awaken in the student, through auditory perception, a sense of his own rhythm by means of special gymnastics, which is manifested in his physical nature».²⁴

Noting the difference in the forms of emotional and, consequently, motor response to music in different people, Dalcroze wrote in his letters: In other words, there are significant differences in the interpretation of the same musical rhythms. These differences correspond exactly to the personal characteristics of different people and this can always be observed in the classroom. Regardless of the collective form of musical-rhythmic classes, it is always necessary to identify the unique personality of each participant and develop his musical abilities in accordance with the psycho-physiological characteristics of each.

²⁴ Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 197–205. С. 201.

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The method of conducting practical music and rhythm classes involves certain stages of organization. Let's consider these stages in more detail.

Practical classes usually begin with a special warm-up (first stage), which aims to activate the participants: sharpening their attention, hearing, updating already acquired musical and rhythmic skills, as well as establishing interpersonal communication in the group. The most commonly used exercises to reproduce the pulsation of musical fragments:

- «spark» – the transmission of the pulsation of music that sounds, by clapping your hands;
- «Jacques steps» – display of musical pulsation with the help of legs.

It should be noted that in the rhythm of Dalcroze the sensation of pulsation becomes basic. It is from him that the awareness of the metrical organization of music and the mastery of the basic durations that make up specific rhythmic patterns begins. The pulsation becomes the starting point in the development of metrorhythmic abilities and a sense of continuity of musical development.

The second stage of classes – the display of the meter. Its assimilation begins with the metrical step to the measured accompaniment of the piano and the allocation of a strong fate by hand gestures to form the inner feeling of the meter.

When all participants have learned to accurately feel the metric pulsation and determine a strong fate, you can proceed to the timing of the hands to understand the metric organization of musical tissue (form). Participants learn elementary movements to schematically display the metric size of musical fragments performed by the accompanist, and later – orchestral musical works in the phonogram.

The third stage – mastering the rhythm – is performed by displaying the steps of the rhythmic pattern, which is performed on the piano, in combination with the timing of the hands. At the initial stage, the rhythmic pattern consists of homogeneous durations and is almost indistinguishable from the pulsation. They are replaced by rhythmic motives (one strong fate), later – rhythmic phrases, whole sentences. To master the basic durations and master simple rhythmic formulas at the initial stage, it is advisable to use exercises with the use of elementary children's poems, and even better – songs whose rhythm consists of eighth, fourth and half durations. It is desirable to perform these exercises without the help of an accompanist.

Note that most of the basic classical exercises are performed to piano accompaniment, the essence of which is rhythmic and harmonic

improvisation. In addition, orchestral sound recordings are used. In this context, the selection of appropriate musical material becomes very important, where at the initial stage of learning the durations of the quarters/2 are considered to be those that correspond to a quiet march. In the first part of the march of soldiers from Tchaikovsky's ballet «The Nutcracker» the syntactic elements of different pulsations are clearly traced. In the first, marching, the pulsation occurs in quarters and is reflected in measured steps, in the second, dance – in the eighth and is reflected in accelerated steps, close to running.

Walking with simultaneous hands, students are logically aware of the difference between durations (one quarter is equal to two eighths). In addition, since the playing time of the two main elements (the formal structure of this piece of music is not square) is constantly varying, students develop a set of skills that is associated with instantaneous plastic response to changes in the musical process.

In practical classes on rhythmic, you can use another block of exercises, the purpose of which, together with mastering the metric pulsation is the development of coordination and accuracy of movements. The content of these exercises is as follows: transfer to music objects (soft balls, shakers, keychains, sandbags) in a circle in different ways (for example, with acceleration, with a change of direction, etc.); execution of basic gestures of timing with the delay of one of the hands (ie the timing scheme is a kind of canon); transfer of accent steps to the weak share of the scheme (syncope).

Gradually, all the exercises are complicated by combining different elements: timing, metric gait, displaying a rhythmic pattern in the legs with steps and jumps, singing, reading poetry, elementary melodic improvisation based on pentatonics and more.

As new exercises (gestures, steps) become learned, organic, comfortable, students begin to feel joy and satisfaction from their actions to music. The atmosphere of classes is noticeably changing – from passive and non-emotional – to sublime, friendly, creative. Noticing that the proposed tasks can be mastered quickly enough, participants enthusiastically perform increasingly complex exercises and enjoy interacting in a group.

We specify the methodological features of the basic musical and rhythmic exercises that must be mastered by future teachers of music and choreography.

The main movements in the exercises according to the method of Dalcroze Improvisation

The rhythm teacher must have the technique of improvising melody and harmony. He must reproduce the



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rhythms of the body with the movements of the body and, conversely, translate the movements of the body into music.

Dexterity of the body

Since the method is based on rhythmic physical (physical experience), it is important that the student performs gymnastics. Such exercises should be performed every lesson, or during additional lessons, regardless of the system, because they are designed not only to relax and strengthen the body, but also to explain to students the laws of muscular activity and physiology. The teacher should help students develop flexibility of arms, legs and torso, dexterity of steps, running, jumping on the spot and in space. The Dalcroze system includes special rhythmic gymnastics, which corresponds to the stated tasks.

Lines of movement

The vertical from point 1 to point 2 is the first movement. The duration of the sound from the first point to the second is one fate.

The downward vertical motion ↓ is the most energetic and leads to point 1. It lies in the plane between 2 points in the bipartite size, between 3 in the three-part size, ie between the last point and the first of any size.

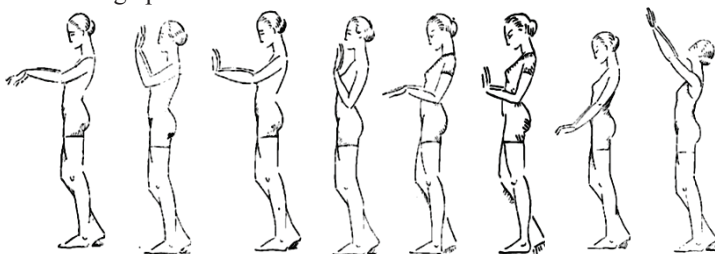
Depending on the pace, strokes, dynamics, the nature of the movement may acquire a certain style.

Types of movements Five types of vertical movements

The lines we see can be of different lengths. To classify gestures, Dalcroze relied on the principle: from one point to another, the movement is as long as possible.

Movements in the wrist joint. The shoulder is free, in a vertical position, and the forearm – in a horizontal position.

Movements in the elbow joint. Shoulder free, upright, forearm and hand change position.



Style

It depends on the nature of the music being interpreted by the movements. There are checkpoints for sending and completing movements. They must be more important than the movements themselves.

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Reproducing the strokes of *legato*, *tactato* and *tratto*, the main role in creating the style is played by checkpoints. The nuances of *piano*, *f*, *crescendo* and *decrescendo* affect the nature of the lines of motion.

Of course, style is also influenced by tempo and other nuances of agogics.

Analysis of movements during walking (marching).

Dalcroze singled out the «heavy» leg, which takes a step and holds all the weight of the body, and the «light» leg, which causes the body to move.

«Heavy foot». As soon as the foot lands on the floor, the muscles cause the joints to move. Energy spreads from the bottom up.

1. Hip joint.
2. Knee.
3. Ankle joint.
4. Toes. Legs.

«Easy leg». The weight is not transferred to it when walking. The foot lands first on the toe and then on the sole, slightly raised on the toe, not on the «high heel». Starting point in the hip joint. Knee, foot, toes remain passive.

Traffic in place

Eight horizontal segments that form a circle in the center of which is the human body. The body rests on a «heavy» leg, the other leg can be freely directed in eight different directions, fast or slow, in place or in space.

Transfer of body weight with slow or fast walking

Jog. When walking slowly (forward or backward), the working muscles in the back and front of the body keep the back straight.

Fast walking (running). When walking fast (forward or backward) the upper part of the body leans forward or backward; the contractions of the back muscles become stronger when moving forward, the abdominal muscles tense more when moving backwards. This is very important for preparatory exercises at each stage of acceleration and deceleration.

Didactic work «Rhythm»

In working with children, the maestro demanded to take into account their age. His slogan: «Learn and learn happily, with pleasure». In his famous work "Rhythm» the author answered the most pressing questions: how rhythm shapes the human body and spirit, heals from physical and psychological complexes, helps to realize their strength and get inspiration through creativity. The book is built in the genre of lectures.

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In the first lecture «Rhythm, its significance for society» the author noted that the main disadvantage of modern music education system – early learning of an instrument on an instrument up to eight years, when he is not able to agree with other people's rhythm and express the author's content. Most piano teachers neglect the art of music itself and pay full attention to technique. Therefore, music education should begin with the education of the senses, not with the production of the hand.

According to him: «Natural talent can be compared to the sap of a plant, and education can be compared to light, sun and heat, which are necessary for the buds to bloom and the spring flower to bloom in full bloom. Without them, the best flowers will die».

The author proposes to teach on the following principle: the division of the art of music into separate elements and gradually acquaint students with them. This will facilitate assimilation.

The order should be as follows: rhythm, sound, instrument. It corresponds to: 1) physical exercises; 2) exercises for hearing and voice; 3) elucidation of the interaction between the movements of our body and the mechanism of this instrument, the development of hearing perception to the tone of this instrument.

This is the only way to awaken the student's desire for music. This is necessary for low-gifted and gifted children.

It is known that children get great pleasure from rhythm, regardless of music. Therefore, the author of the system draws attention to the fact that the sense of rhythm will be fully developed and comprehensively transferred to the flesh and blood of students only if the rhythm will be perceived separately, completely independently of music.

Our self-consciousness is formed and strengthened by spiritual work. Sense of rhythm develops on the basis of systematic exercises. Physiologists and psychologists emphasize that at the age of six the child's consciousness and muscles are ready for rhythmic work and assimilation of rhythm.

The second lecture is devoted to the education of useful habits. The brain, in his opinion, is the leader of our actions; the will gives rise to the idea of the brain, and our thought is the mother of our actions. The child's sense of rhythm should be awakened by the rhythmic movements of all parts of the body. Muscle activity successfully affects the brain. Gestures that we unconsciously make: sing, conduct, play an instrument, help us find the right sound, word, movement. Only then will he be able to subdue them to his will. Thus, the whole course of rhythmic gymnastics, according to the author, is successfully implemented in the relationship between thought, will

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and muscular strength. This connection should be clear to the teacher and the educator.

In the third lecture, the author draws attention to the development of a child's muscular sensation from the first years of his life. This requires the gradual development of vision. With the help of exercises, the eye correctly determines the distance and size of objects. These regular exercises help children feel the direction and strength of muscle movements.

Respiratory function is an important factor in successful muscle function. Accidental mental and physical shocks often paralyze breathing: the shock experienced by the nerves of the brain or nerves of the skin cause a reflex movement, the center of which is in the spinal cord, which paralyzes the work of the respiratory nerves. According to Dalcroze, systematic exercises can nurture the nerves and muscles of the respiratory system so that you can run a long distance without fatigue without suffocation. Along with body exercises you need to do special breathing exercises.

The motto of the fourth lecture is the movement is the essence of life. Inaction, slowness, according to the author, indicates atrophy of organs, the general decline of vital forces. Movements give rise to a person's physical and moral sensations: a sense of vitality and the realization that this force is subject to our will. From this we can draw the following conclusions.

1. It is necessary to develop the child's physical strength by means of physical exercises, to improve them with the help of rhythmic gymnastics.
2. The nature of classes should correspond to the characteristics of childhood and be guided by his mental state.

The feeling of joy affects the child's condition. Optimism, good feeling, good mood, feeling of strength have a positive effect on the brain, pleasantly awakens the nervous and muscular systems. The purpose of a rhythmic gymnastics lesson is to give children joy, to activate their imagination, to create their own world of ideas.

The role of play, which, on the one hand, is the child's expression of his natural need for activity, on the other – the expression of children's joy.

The main mistake, according to Dalcroze, of the modern system of teaching – its abstraction, we do not pay enough attention to the combination of mental and physical activity. «Our whole life is a game. Life is an art, the realization of what was created by imagination before».

The child must know the extent of their capabilities

The purpose of rhythmic gymnastics – to reveal the natural abilities of the child, to teach independence. The result of rhythmic gymnastics classes

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is a feeling of joy and satisfaction with life, the development of students' will to translate their own ideas into action.

The content of the fifth lecture analyzes the features of the construction of any musical, coinciding with the plastic rhythm. I came to the conclusion that such a coincidence cannot be achieved, because there is a significant difference between the nature of isolated musical expression and the plastic moment of the same duration. In the first case, the author believes, the beginning is more shaded: the first sound attracts more attention than the last. In plastic, on the contrary, is the sharpest last moment. This is because movement is never preceded by a state of complete rest. Muscle tension occurs earlier and the whole body noticeably revives in preparation for movement.

Each movement can be divided into two parts: tact and accent, that is, we can see some analogy between the musical weaknesses and strengths. If we want to find a correspondence between bodily and musical rhythm, we will need to study the properties of movement, which will precede in a certain plastic position and the so-called stroke.

Raising a child is learned through examples and imagination. The brain is extremely receptive to external impressions and pictures. They are extremely clever and able to imitate what they see. At the same time, some impressions are easily replaced by others, and often completely erased and disappear.

That is why the direction in which we will influence children is important. The author believed that there are many problems in raising children in the field of art. His dream is to introduce a child to the temple of sacred art and give the necessary knowledge: to show the beauty of lines, to explain the harmony of movements, to awaken a living feeling of rhythmic, polyphonic music. Let art constantly speak to the child, penetrate his soul, filling it with truth, pure beauty.

In the last sixth lecture, the author argued that the purpose of art – not only the creation of works of art, but also bringing them closer to the human soul, to the artistic reincarnation of all life. He believed that: Our vocation is not to be the pole to which all phenomena are directed, but an actor who participates with his nerves and mind in the existence of the whole. Then the sound becomes the embodiment of rhythm, and rhythm – the embodiment of sound. But in order for people to understand this, we need to explain these relationships, so we will first focus on the nature of the rhythm that our body will have when our muscles transmit to our secret selves a sense of time and space.

Adaptation and functioning of Jacques-Dalcroze rhythemics in foreign countries

Today, the rhythm of Dalcroze is embedded in the art education of many countries. In addition to special schools, it is practiced in kindergartens, junior high schools, theater and ballet schools, special schools for children with mental retardation, for deaf and blind children, as well as in hospitals as a therapeutic tool.

The Dalcros Institute in Geneva remains the world center of the Dalcroze Methodology, a place where students, courses and congresses, publications of Dalcroze methodological and scientific materials, including the magazine «L Rythm», are constantly studied. In addition to the Dalcroze Institute in Geneva, there are many other similar centers in Europe and the United States. Let's name the most famous.

Austria – Institute for Physical Education and Music Therapy, University of Music and Fine Arts in Vienna, as well as the national association «Ötchch Bufvbnnd».

Germany – Rhythm Departments at the Karl Maria von Weber High School of Music in Dresden and the Higher School of Arts in Berlin, the Higher School of Music and Fine Arts in Hamburg, the Hamburg Conservatory, the Higher School of Music and Theater in Hanover, the Higher School of Music in Hanover music in Trossingen, the State Higher School of Music in Freiburg, the Institute of Rhythmics in Gellerau, the Academy in Remscheid. In addition, Wolfenbüttel publishes the magazine Rhythmk n d Ezhung.

Switzerland – Jacques-Dalcroze Institute in Geneva, rhythemics and music therapy course at the Higher School of Arts in Bern, faculty II at the Higher School of Music in Lucerne, Institute of Music and Movement at the Higher School of Music and Theater in Zurich, branches of the National Rhythmic Association in many Swiss cities.

Among the most famous centers of Jacques Dalcroze Rhythmics in other European countries are the Royal Nordic College of Music (UK), the Jacques Dalcroze Rhythmics Institute in Brussels (Belgium), the Juan Longuieres Institute in Barcelona (Spain, Italy), Zagalo (Italy), Zagalo).

Since 1926, the International Association of Teachers of Jacques-Dalcroze Methodology (Aocton Intntonl d Pofu d l Méthod Jqu-lcoz) has its headquarters in Geneva and has branches in many countries in Europe, North and South America and around the world.

The best national system of rhythmic education was created in the second half of the last century in Poland, where the Dalcroze method was introduced by his students before the First World War. Today it is used in

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music development classes in preschools, in music education in primary and music schools, and is a separate specialty or specialization in higher education (music academies in Gdansk, Katowice, Lodz, Poznan, Warsaw) and various postgraduate courses. The rhythms of Dalcroze are also widely used in ballet and theater schools. As a separate subject, it is included in the training of teachers in Polish educational institutions (faculties of preschool and primary education, special pedagogy, music education).

The popularity of the artistic and pedagogical concept of Emile Jacques-Dalcroze in Poland is due to the fact that it remains the most original approach to music and aesthetic education at all levels of education. Maria Pszyhodzinska called the Dalcroze method the direction of music education, the main principle of which is to use music as a means of comprehensive development of the child – physical, motor, intellectual, emotional, and, ultimately, musical. Anna Shchepanska is studying the issue of introducing rhythmic into integrated early school education. Elżbieta Kilinska-Evertowska investigates the effectiveness of rhythmic exercises in the rehabilitation of children with speech disorders.

The Dalcroze concept is an integral part of professional music and music education in Poland. It is studied by researchers: M. Brzozowska-Kuckiewicz, A. Bilinska, A. Maciejczyk, A. Pasternak, G. Shendzelozh, F. Shchepanovska. Rhythmics as a system of music education and upbringing has been operating in the Polish educational system for about a hundred years. Usually the countdown is from 1912, when the first Polish music teachers received diplomas from the School of Music and Rhythm in Gellerau. In Galicia, the rhythm began to introduce S. I. Hlovatsky, who was born in Ternopil and created the first center of rhythmics in 1908 in Lviv.

Dalcroze rhythms are used in Poland in various fields – in the field of vocational music education and within secondary schools. The viability of this system of music education is evidenced, for example, by proposals for its active use in such a new field of Polish education as integrated learning in primary school.