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ЗАЈЕДНИЧКО МУЗИЦИРАЊЕ У ОБРАЗОВАЊУ

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PERFORMING TOGETHER IN EDUCATION

Thematic Proceedings

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POSSIBILITIES OF THE USE OF EMIL JAQUES-DALCROZE'S METHOD AND ELEMENTS OF MUSIC THERAPY AND CHOREOTHERAPY DURING THE CLASSES WITH SENIORS

Summary

The article deals with the topic of the possibility of using the Emil Jaques-Dalcroze's method and elements of music therapy and choreotherapy in music and movement classes with seniors. At the beginning of the article a short description of the senior age with the particular compliance of so-called "good way of ageing" is characterized. Then, the possibilities and main aims of the Eurhythmics of Emil Jaques-Dalcroze's with the elements of music therapy and choreotherapy in class with seniors will be presented. The main aim of these kind of classes is to improve the quality of seniors' life and support their psychomotor development, which is treated as the prevention of the ageing processes. The article is illustrated with the description of various kind of exercises, which can be used during the work with seniors, and with photos of seniors' classes run by the author. The summary includes information about the possibilities of Dalcroze's Eurhythmics as a method of comprehensively developing human in terms of his ability and predispositions, musical, motoric and intellectual.

Key words: Dalcroze, music therapy, choreotherapy, seniors, movement

Introduction

The subject of ageing and old age is the scientific area of research in many sciences, such as: pedagogy, psychology, sociology, economics, social policy and demography. The subject of considerations, dictated by demographic changes, concerns changes in the elderly age in the areas of such aspects as: life attitude, development opportunities, adaptation and assimilation to the end stage of life of the elderly (Fabiś, Wawrzyniak and Chabior, 2015: 42–44). Old age is usually called the third age, senior age and applies to people over 60.

The phenomenon of old age as a specific phase of the human life has evolved over the centuries, in terms of life expectancy, changes in social roles and tasks that were attributed to people during this period of life. The literature on this issues includes a complementary approach to old age and contains the following aspects:

- physical
- psychological
- socio-cultural (Fabiś, Wawrzyniak and Chabior, 2015: 45).

Ageing is the common and natural life process. It is a gradual process and leads to a decrease in vitality and immunity. This process is involutionary, leads to weakening of the functions of various human organs and systems, and ultimately to death (Fabiś, Wawrzyniak and Chabior, 2015: 46). But it is the most unexpected thing in our life, which can happen to people. During this process we can observe spontaneous changes, irreversible and adverse from an individual's point of view. We can observe the effects of these changes in many life spheres:

- physical efficiency
- psychical efficiency
- social activity (*Fizjologia starzenia się, Profilaktyka i rehabilitacja*, 2013: 4).

These changes appear gradually and they can stratify. In general we can distinguish two periods of human life:

- Development period – *essential life span* – growing, maturing and reaching the highest level of biological efficiency;
- The period of worsening of the homeostasis and efficiency of the organs – reduction of the possibilities of the load disposition, limit of the life functions, increasing of sicknesses and finally death (*Fizjologia starzenia się, Profilaktyka i rehabilitacja*, 2013: 1-3).

From the individual point of view the ageing process can be:

- better – which means beneficial;
- worse – which means adverse (*Fizjologia starzenia się, Profilaktyka i rehabilitacja*, 2013: 3).

We can extract the criterion of so-called „good way of the ageing process” (*Fizjologia starzenia się, Profilaktyka i rehabilitacja*, 2013: 3-4) as:

- physical absence of diseases;
- good physical and intellectual efficiency;
- psycho and social activity;
- presence of activating factors;
- possibility of self-esteem of the “ageing process” (*Fizjologia starzenia się, Profilaktyka i rehabilitacja*, 2013: 4).

Due to psychophysical and social changes in the senior ages people are afraid of:

- chronic diseases;
- senility;
- memory impairment;
- senile dementia;
- helplessness;

- addiction to the help of other people (*Fizjologia starzenia się, Profilaktyka i rehabilitacja*, 2013: 7).

To improve the quality of seniors' life, it is necessary to support their psychomotor development, used as prevention of aging processes. This is why the Universities of the Third Century were established. They have a rich educational schedule for seniors. The reasons for creating these institutions were among others (Steuden, 2011: 93-99):

- increase of statistic life length as an increase of the elderly population;
- helplessness and lostness of older people facing rapid civilization changes;
- the need to understand the elderly, regarding understanding life in a changing reality and adapt them to changes;
- the need to include older people in lifelong learning.

The University of the Third Age in Gdynia was established in 2004, there is also included the Centre of Seniors' Activities. This institution's activity is based on (<http://www.cas.gdynia.pl>):

- understanding of the seniors and their needs;
- flexibility of offered programme;
- openness to innovative initiatives, strengthening the activities of seniors;
- building a common Senior Support System based on a strong local partnership network.

The main assumptions of the Centre of Seniors' Activity in Gdynia are:

- coordination of the tasks for seniors, for example culture, cognition, health, integration and entertainment activities;
- care, cooperation and substantive and financial support of 23 Gdynia Senior Clubs;
- promotion of the healthy lifestyle, organization of free time (for example preventive gymnastics, trips, integration meetings, projects based on various activities);
- involving seniors to introduce new initiatives and ventures;
- information activities for seniors in various forms (<http://www.cas.gdynia.pl>).

Eurhythmics with the elements of the music therapy and choreotherapy classes – characteristics of the activities¹:

Rhythmics with the elements of music therapy and choreotherapy classes with seniors in the Centre of Seniors' Activity in Gdynia have been organized since 2016. During these activities I use Jaques-Dalcroze's Eurhythmics method and

¹ The concept of the class was developed by Marzena Kamińska; the tasks from the method of Emil Jaques-Dalcroze, Carl Orff, music therapy and choreography are included.

elements of music therapy and choreotherapy. These activities are led in group, in musical-movement form. Thanks to the use of the movement form, there appear possibilities of oxygenating cells and supporting the respiratory and circulatory systems. Common action in a group improves the mood, integrates the group and strengthens faith in one's own abilities. In this kind of action, the participants of the classes can unite, making music brings them closer to each other, and thanks to the use of music – it is possible to spend a pleasant time. All exercises in individual or common forms can be adapted to the capabilities of the group and its current psycho-motor form.

These classes include three kinds of activities: musical, intellectual and physical.

Musical activities:

- exercises that increase sensitivity to elements of music;
- singing songs;
- learning dances (especially integrating dances);
- learning simple movement interpretation of music as the active listening to music;
- exercises developing musical and movement imagination and creativity;
- using the tasks from active music therapy, e.g. movement or instrumental improvisation;
- using the tasks from receptive music therapy – e.g. projection and imagination techniques (visualization) and relaxation techniques.

Intellectual activities:

- exercises to improve human cognitive processes with particular emphasis on memory efficiency;
- exercises to improve concentration;
- exercises to improve both musical and general attention and memory;
- exercises to improve and make the response quicker;
- exercises supporting orientation in space;
- exercises of different kinds of coordination, e.g. motor coordination, hearing-movement coordination, visual-movement coordination;
- inhibition and incitation exercises (characteristic for E. Jaques-Dalcroze method), which make the nervous system more efficient.

Physical activities:

- movement exercises to improve physical coordination;
- movement exercises to maintain general agility;
- movement form to oxygenate the body.

Structure of the classes

1. Breathing and gymnastic exercises;
2. Musical "Introduction" in few languages – a song for "Welcome";
3. Task sensitizing to elements of music;
4. Inhibition-incitation exercise;
5. Activating–Movement improvisation/movement etude/instrumental improvisation exercise – in the whole group/in a small group/in the pairs/individual forms;
6. Singing (not every class);
7. Integration dance/spatial and movement interpretation of music;
8. Music therapy exercises: for example, receptive music therapy—with the use of projection and imagination techniques (visualization)/story with the music/emotion exercise/relaxation exercise;
9. Musical "Goodbye" in a few languages—a song for "Goodbye".

The examples of the classes:

1. Musical introduction in a few languages

Singing a welcoming melody in a few languages.

Text:

"Hay, halo, bonjour, Gутten Tag,
Welcome, welcome, welcome welcome,
Buenos días, Buenos días,
Dzien dobry."

2. Short breathing and gymnastic exercises

The exercise with the music recording in slow tempo, with relaxing character.

- Putting the arms up and down, breathing deeply;
- Doing head circulation/shoulders circulation;
- Opening and closing the chest;
- Doing hips circulation/right leg circulation/left leg circulation;
- Standing on one leg with eyes closed.

3. Exercises with the break in music and the awareness of the particular parts of our body

The exercise can be done with music improvisation – playing the piano by the leader. All participants walk around the class, when break in music appears and the leader says the name of one part of the body – all participants have to find a partner and touch the given body part of their partner (picture 1).



Picture 1. Reaction for the particular part of the bodies (beck, etc.)

4. Tasks for the music elements

A. Exercise for the registers/sound of music:

The exercise can be done with the use of music improvisation – playing the piano by the leader. In this exercise we can use the balloons. Before this exercise – all participants have to blow up the balloons.

All people walk around the class and:

- when they hear the sound or chords in higher level – they wave or swing the balloons over their head;
- when they hear the sound or chords in the middle level – they have to find a partner, stand back to back with keeping their own balloons on the waist level;
- when they hear the sounds or chords in lower level – they all have to stand in a big circle and play on the balloons, keeping it low.

B. Exercise for the metrical accent:

The exercise can be done with the use of music improvisation – playing the piano by the leader. In this exercise we can use the balls. All participants stand in the big circle.

When they hear 2/4 measure – they give the ball to the left side.

When they hear 3/4 measure – they give the ball to the right side.

When they hear 4/4 measure – they throw the ball to the person in front of the given person in the circle (picture 2).



Picture 2. Reaction for the metrical accent with the use of the balls

5. Inhibition-incitation exercise

This kind of exercise is specific for the Emil Jaques-Dalcroze method. The exercise can be done with the music recording in moderate tempo with marching and stimulating character. It is possible to use the passwords, which shows or prompts the activities, we can use numbers or passwords such as: Hip, Hop, Hep, Hup, etc.

All participants walk around the class and react to the following passwords:

1st version

STAMP or ONE or HOP – all people do 4 stamps;

THIGH or TWO or HIP – all people clap their own hands 4 times on their thighs/legs;

HAND or THREE or HEP – all people clap their hands 4 times;

HEAD or FOUR or HUP – all people sway their head from side to side saying the phrase “tick-tock” 4 times.

2nd version

SEQUENCE – all people do the sequence from the beginning to the end (for example, from down to up or from 1 to 4).

SEQUENCE INVERSION – all people do the sequence from the end to the beginning (from up to down, from 4 to 1).

6. Activating exercise – Movement improvisation/movement etude

The exercise can be done with the music recording in moderate tempo when we want to activate participants in slower tempo or with the music in faster tempo, when we want to activate them faster, more. This exercise can be done with the Chinese sticks (two for one person) or other requisite (for example, balls, materials, elastics, brushes, which can help to activate the movement).

Movement improvisation

1st version

Participants stand in front of the leader (or in the pairs) and repeat different kinds of movement after him/her. They follow him/her (picture 3).



Picture 3. Movement improvisation in pairs with the balls

2nd version

Participants improvise movement with the use of some requisites. It is possible to use free improvisation (picture 4).



Picture 4. Free movement improvisation in a group with the use of the balls and materials

Movement etude

3rd version

All participants stand in the circle. One person improvises some kind of movement, according to his/her idea, the rest of the group takes the movement and repeats it in the same time. Then, the person who invents the movement (the leader in this moment) passes the turn to the next person.

7. Integrating dance “SPECKNERIN”²

All participants stand in a big circle, count to two, etc. It will be their first pair, and then they turn back to other person and it is their second pair. The structure of this dance is the stanchion of the refrain. In movement the verses are different but the refrain is always the same. Description of the dance:

I. Verse

All participants hold hands and walk in the circle, opposite to the clock direction.

Refrain

4 steps to the middle of the circle, 4 steps back, this figure is repeated 2 times.

II. Verse

All participants do withdrawal step and delivery step in the same direction, but their body is set to the middle of the circle.

Refrain

The same as the previous one.

III. Verse

All participants do interlaced step.

Refrain

The same as previous one.

² Specknerin is an English integrating dance, it means dancing in the circle. This choreography was prepared by M. Kamińska. It is based on the workshops „Dances in the circle” and on the recording founded in public media.

Interlude

All people create first pairs.

IV. Verse

All participants dance in the first pairs in small circles, with the change of the direction.

Refrain

The same as the previous one.

V. Verse

All participants create the second pairs and dance in small circles, with the change of the direction.

VI. Verse

All participants do interlaced step.

Refrain

The same as the previous one.

Interlude

All participants create two circles: people with number 1 – stay in the outside circle, people with number 2 – enter inside and create a smaller circle.

VII. Verse

All people dance in two concentric circles, each of them moves in a different direction.

Refrain

The same as the previous one.

VIII. Verse

All people return to their circles, and they dance in two concentric circles, changing the direction (opposite direction).

Refrain

The same as the previous one.

IX. Verse

All participants do interlaced step.

Refrain

The same as the previous one.

8. Movement interpretation

In this area it is possible to create participant's own movement interpretation of music. The main goal is to illustrate music, show emotion, with the consideration of music piece structure. It is possible to use the requisites and do movement interpretation with these elements. For example, when we use the foil we can walk in the circle, steps inside of the circle and back, wave with the foil, put the foil up and down, turn around holding the foil, etc. (picture 5).



Picture 5. Movement interpretations with the use of the foil

9. Relaxing exercise

In this area it is possible to use all kind of relaxation music to do relaxing exercises. Various types of massages with the requisites (balloons, balls, sticks, gloves, etc.) work well. Below I'm presenting the exercise with the use of vocal-instrumental music recording by female and male duet voices.

All participants find the partner and stand in pairs in front of their partner, holding his/her hands, listening to music and following the voices. All pairs have to set out who will react to the female voice and the male one as a leader during listening to music. They listen to music with closed eyes, and react to the male (the first person from the pair) and the female (the second person from the pair) voice. This exercise can be called "some kind of hands dance" (picture 6).



Picture 6. Relaxing exercises "magic hand" or "follow me"

10. Musical Goodbye in few languages

Singing the goodbye melody in a few languages.

Text:

"Hay, au revoir,

Auf Wiedersehen,

Goodbye, goodbye, goodbye, goodbye,

Adios, Adios,

Do widzenia".

Conclusion

Senior age is a period of life associated with a slowdown of psychophysical processes. The presented eurhythmic classes with elements of choreotherapy can be used to prevent or slow these processes down. This activity positively influences on the improvement of both music, movement, visual and general memory. Common action in a group and experiencing the music integrate people and improve the well-being of participants.

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МОГУЋНОСТИ УПОТРЕБЕ МЕТОДЕ ЕМИЛ ЖАК ДАЛКРОЗА И ЕЛЕМЕНАТА МУЗИЧКЕ ТЕРАПИЈЕ И КОРЕОТЕРАПИЈЕ У ТОКУ ЧАСОВА СА СЕНИОРИМА

Чланак се бави могућностима употребе Далкросове методе и елемената музичке терапије и кореотерапије на часовима музике и покрета са сениорима. На почетку рада даје се кратак опис старијег животног доба са посебним освртом на «добар начин старења». Затим се указује на могућности и циљеве методе Еуритмике Емил Жак-Далкроза и елемената музичке терапије и кореотерапије на часовима за сениоре. Главни циљ ових часова јесте побољшање квалитета живота сениора, психомоторни развој и превенција процеса старења. У раду су описане различите врсте вежби које могу да се користе у раду са сениорима. Приложене су и фотографије појединих вежби са часова са сениорима које је држала ауторка. У закључку се сумирају информације о могућностима Далкросове Еуритмике као методе која свеобухватно развија човека и његове музичке, моторичке и интелектуалне способности и предиспозиције.

Кључне речи: Далкроз, музичка терапија, кореотерапија, сениори, покрет