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Тематски зборник

22ND PEDAGOGICAL FORUM OF PERFORMING ARTS
Thematic Proceedings

Универзитет уметности у Београду
Факултет музичке уметности

University of Arts Belgrade
Faculty of Music

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ЗАЈЕДНИЧКО МУЗИЦИРАЊЕ У ОБРАЗОВАЊУ

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PERFORMING TOGETHER IN EDUCATION

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THE FIRST ERASMUS+ STUDENT EXCHANGE BETWEEN THE FACULTY OF MUSIC IN BELGRADE AND THE ACADEMY OF MUSIC IN GDANSK – REFLECTIONS ON EURHYTHMICS AND MUSIC EDUCATION

Summary

The official co-operation between The Stanislaw Moniuszko Academy of Music in Gdansk, Faculty of Choral Conducting, Arts Education, Church Music, Eurhythmics and Jazz, and the University of Arts, Faculty of Music, Department for Solfeggio and Music Pedagogy in Belgrade started in 2013. Since then there has been an intensive and successful co-operation between the two academies in the form of workshops, lectures and presentations conducted by teachers from both institutions, pilot studies and mutual articles. The main focus of the mutual co-operation is music education with a special emphasis on The Eurhythmics Method by Emile Jaques-Dalcroze. In the academic year 2018/2019 the first student from Serbia came to Gdansk to study Music education and Eurhythmics program. This article will present the study program in the scope of Music education and Eurhythmics at the Academy of Music in Gdansk from the perspective of the first Erasmus+ student from Serbia. We hope that systematically familiarising Serbian students with theoretical knowledge and practical issues related to the Eurhythmics method will lead to incorporating these experiences into school practice in Serbia.

Key words: Erasmus+ program, Academy of Music in Gdansk, Faculty of Music in Belgrade, Eurhythmics, Music Education, Eurhythmics

Introduction

The co-operation between the Faculty of Music in Belgrade and the Faculty of Choral Conducting, Art Education, Church Music, Eurhythmics and Jazz of the Music Academy in Gdansk, which officially began in 2013 led to the development of the project entitled „The Impact of Dalcroze's Exercises on the Stress and Anxiety Reduction", which in the course of further extensive works of the international team (designing exercises and tasks and the selection of research tools) was modified and concentrated on the aspect of: „The Influence of Eurhythmics Method (selected tasks and exercises of Dalcroze's method) on Motor

Skills and The Sense of Pulse". Pilot studies were carried out in Belgrade in the school year 2017/2018, and their results were discussed in scientific articles: The Influence of Eurhythmics Method (Selected Tasks and Exercises of Dalcroze's Method) on Motor Skills and a Sense of Pulse (Ačić, Nedeljković, Petrović, Milanković, Galikowska-Gajewska, Konkol, Kierzkowski, 2019) and Introducing Eurhythmics Method by Emil Jaques-Dalcroze to Pupils of Serbian Music School – an International Interdisciplinary Research Project (Petrović, Milanković, Ačić, Nedeljković, Galikowska-Gajewska, Konkol, Kierzkowski, 2018). The subject matter of the conducted studies is the part of a broader international research project entitled: „Introducing Dalcroze Method in Solfege Class in Serbia".

After many years of co-operation and commitment, the Music Academy in Gdansk met the formal criteria and gained a sufficient number of points to finance mobility at the University of Arts in Belgrade (picture 1). Under the agreement of the Erasmus+ program, professors and students can share their knowledge and experiences. At the beginning of the 2018/2019 academic year, the first student from the Faculty of Music in Belgrade came to study in Gdansk.[1] The student attended the course at The Department of Music Education with a specialization in Eurythmics. Eurythmics in Serbia is almost unknown as a subject of study, so this way of work and co-operation enables young pedagogues to learn the basics of Eurhythmic and offers the possibility of incorporating Eurythmics into the system of music education in Serbia.

Picture 1. Eurhythmics classroom; workshop conducted by Serbian professors Vera Milanković and Milena Petrović in March 2019

The Academy of Music in Gdansk was founded in 1947. It started as the State Higher School of Music in Sopot. Since 1981 it has been functioning under the name of The Stanislaw Moniuszko Academy of Music in Gdansk (picture 2).

[1] During the mobility period, the student stayed at the Dom Sonata student dormitory, which is only one minute walk from the Academy. She stayed in a triple room with a bathroom, and could use the shared kitchen on the same floor. The student had the same rights as all regular students to use the exercise rooms, as well as the rooms where eurhythmics classes are held.

Eurhythmics Method was brought to the Academy in 1981. For years the Academy has played an important role in professional teaching of Emil Jaques-Dalcroze's method to its students.

Picture 2. Stanislaw Moniuszko Academy of Music in Gdansk, Yellow Building

Faculties at the Academy of Music in Gdansk are as follows:
I Composition and Theory of Music
II Instrumental
III Vocal and Acting (Specialization: Musical)
IV Choral Conducting, Church Music, Artistic Education, Eurhythmics and Jazz

Areas:
1. Artistic Education in Music Arts
Specializations:
– Music Education Integrated with English Language
– Culture Animation with Elements of Art Therapy
– Choral conducting
– Eurhythmics
– Church Music

2. Jazz and Pop Music
– Specializations:
– Instrumental
– Vocal
– Composition and arrangement

Choral Conducting, Church Music, Artistic Education, Eurhythmics and Jazz Faculty trains:

- music teachers of 1st degree music schools
- music teachers of primary and secondary schools of general education
- methodologists for teacher-training institutions: universities, colleges, higher pedagogy schools

The student of the Faculty of Music during two semesters covered the following subjects:

1. Eurhythmics (associate professor PhD Anna Galikowska-Gajewska)
2. Piano improvisation/Piano teaching (associate professor PhD Anna Galikowska-Gajewska)
3. Teaching methods of eurhythmics and solfeggio (associate professor PhD Anna Galikowska-Gajewska)
4. Eurhythmics and solfeggio teaching training (associate professor PhD Anna Galikowska-Gajewska)
5. Didactics (PhD Gabriela Karin Konkol)
6. Methodology of music theory teaching 1 (assistant professor, PhD Gabriela Karin Konkol)
7. Methodology of music theory teaching 2 (assistant professor PhD Gabriela Karin Konkol)
8. Polish language (MA Alina Żołnierkiewicz)
9. English language (MA Agata Bobras)
10. Psychology of musical giftedness (assistant professor PhD Michał Kierzkowski)
11. Voice emission (associate professor PhD Liliana Górska)[2].

Eurhythmics method

In order to summarize the most important information about The Eurhythmics method the excerpts from the following two articles: Introducing Eurhythmics Method by Émile Jaques-Dalcroze to Pupils of Serbian Music Schools – an International Interdisciplinary Research Project (Petrović, Milanković, Ačić, Nedeljković, Galikowska-Gajewska, Konkol, Kierzkowski, 2018, pp. 44-59) and Eurhythmics Method for children – teaching, entertainment and treatment (Galikowska-Gajewska, pp. 89-101) were used.

Eurhythmics is the creative method of musical education developed by a genius Swiss pedagogue – Emil Jaques-Dalcroze at the beginning of the 20th century. Is a versatile method of music education, in which the human body is the basic tool for expressing music. Dalcroze's method consists of the following components: Eurhythmics, Solfège, and Improvisation. These three elements intertwine and supplement one another, creating a multifaceted system of music education granting the access to the world of music, its exploration and experiencing it in motion. „The whole method is based on the principle stating that the theory should follow practice, that children should not be taught rules until they have had experience of the facts which have given rise to them"[3] (Jaques-Dalcroze, 2000: 63). This is the application of the following order of teaching Eurhythmics: I listen to the music, I feel, I do, I name, I keep, I remember.

[2] The student asked, on her own initiative, for the permission to follow the singing lessons in the second semester.

[3] E. J. Dalcroze, *Rhythm, Music, Education,* translated from French by Harold F. Rubenstein, published by The Dalcroze Society (Inc), 5th Edition 2000, 63.

Emile Jaques-Dalcroze dedicated his method to all those who perform on stage; that is why Eurhythmics constitutes an important link in the process of teaching professionals: musicians, dancers, actors and vocalists. Six Polish music academies[4] offer Eurhythmics courses at undergraduate and graduate levels (Petrović, Milanković, Ačić, Nedeljković, Galikowska-Gajewska, Konkol, Kierzkowski, 2018, pp. 47-48).

Eurhythmics is a group subject in which the students have the opportunity to get acquainted with certain tasks and exercises based on the link between music and movement. The students also learn the basics of piano improvisation in the service of eurhythmics. While studying the subject Teaching methods of eurhythmics and solfeggio, the students are thoroughly prepared for practical classes in the music school.

The Dalcroze's method started to be implemented in Poland already in the 1920s and the interest in this method has been constantly growing since then. This long-time Polish tradition resulted in its highest level of teaching Eurhythmics in the world. In Poland, the first stage of the professional music education is the music school of 1st degree. The pupils of the 1st, 2nd and 3rd grade attend obligatory classes of Eurhythmics and Ear Training. Eurhythmics relates to education by placing the emphasis on the co-ordination and development of the person through music and movement. During Eurhythmics and Ear Training classes pupils get familiar with the realm of music through fun-based tasks. Thanks to such approach children find complicated rhythm-metrical issues simple and clear.

The primary goal of the rhythmic education in the music school of 1st degree is the acquisition and consolidation of the theoretical music knowledge. Movement is the essential help and the most important cognitive tool in the implementation of difficult parts of curriculum in grades 1-3 (Petrović, Milanković, Ačić, Nedeljković, Galikowska-Gajewska, Konkol, Kierzkowski, 2018, pp. 47-48). Below we present the list of main types of exercises being the basis of the primary music school curriculum implementation in grades 1-3.

Eurhythmics

- Aural-motor exercises
- Motor exercises
- Dance exercises
- Reproducing music and music improvisation

It must be noted that: "during eurhythmics lessons the live music improvised by the teacher is the basis for the performance of all tasks. It is the live improvised music which inspires, motivates, stimulates and shapes the movements expressed by students during the exercises" (Petrović, Milanković, Ačić, Nedeljković, Galikowska-Gajewska, Konkol, Kierzkowski, 2018, p. 50).

[4] Eurhythmics studies of the 1st and 2nd cycle are offered by the Music Schools in Gdańsk, Poznań, Łódź, Kraków, Katowice and by the University of Music in Warsaw.

Ear Training

- Aural-vocal exercises
- Aural exercises
- Vocal exercises
- General musical knowledge acquisition

It is worth emphasising here that the implementation of the curriculum content and of this particular subject is based on the feature of movement. In turn, a song is the basic and invaluable didactic support used to familiarise the children with the world of music (Galikowska-Gajewska, 2018, p. 95).

The first Serbian Erasmus+ student at the Academy of Music in Gdansk, followed an individual course of studies in many subjects, such as: Teaching methods of eurhythmics and solfeggio, Piano improvisation and Psychology of musical giftedness. Eurhythmics and solfeggio teaching training were also one-to-one classes, so the professor could fully dedicate his attention to the student, and explain all the ambiguities in detail.

Internships

Teacher-training classes took place in the State Music School under the name of Witold Lutoslawski in Starogard Gdański (Państwowa Szkoła Muzyczna I stopnia imienia Witolda Lutosławskiegow Starogardzie Gdańskim) where the students took their teacher-training in the subjects of Eurhythmics and Solfeggio – six 45-minute lessons per month (picture 3). During the internship period, the student learned the theoretical aspect of the method. Initially, she observed the teacher, then she taught two subjects herself (supervised by the teacher).

Picture 3. Practical lesson with the pupils of Witold Lutosławski State Music School and the Serbian student

Music Education

As regards the subject Methodology of Music Theory teaching under the supervision of assistant professor PhD Gabriela Karin Konkol (picture 4), the student had the opportunity to observe classes in the primary school in Gdansk (Szkoła Podstawowa nr 4 imienia Króla Kazimierza Jagiellończyka – Kazimierz Jagiellończyk Primary School no 4).

Photo no. 4, Music Education classroom; after the workshop (Assistant Professor, PhD Gabriela Karin Konkol with students from Erasmus+ program)

The subject Didactics gave the students the opportunity to develop her creativity and knowledge by inventing various musical games for children. In this edition of Erasmus+ students were familiarized with the methodology of The Pedagogy of Play [*Spielpädagogik*]. This method introduced during music lessons shows how to develop musical abilities – music memory, how to train concentration and music imagination as well as musical skills. The students also worked on Active listening to music method by Batia Strauss (Konkol, 2012, pp. 315-319). This method is based on exercises for children in which listening to music is accompanied by movement, hand clapping, stamping, playing Orff's instruments or using other props. Students presented exercises and games that they designed and thus shared their experiences and developed professional assessment skills. Children learn by doing, exploring, playing and improvising. All those methods stimulate children's creativity. Moreover, each student presented the educational system of their country and the pedagogue described the music education system in Poland. The student was inspired and stimulated to work, encourage to be creative and to approach her work with children in a stimulating way.

During the second semester, the students had the opportunity to learn more about Music Learning Theory by Edwin Ellias Gordon. They acquired knowledge about the possibility of approaching music learning in the same way as learning a native language. This theory is a comprehensive method of teaching audiation, Gordon's term for the ability to imagine music in the mind with comprehension. The primary objective is the development of students' tonal and rhythm audiation. Through audiation students are able to draw greater meaning from the music they listen to, perform, improvise and compose (Konkol, 2015, pp. 85-92).

In the process of teaching the Psychology of Musical Giftedness, the student from Serbia has gained knowledge that will help her approach teaching eurhythmics in the best way. The student had the opportunity to research through reading selected literature in consultation with the professor, as well as to express her views on upbringing an education and discuss them with assistant professor PhD Michał Kierzkowski.

The student attended English language classes with a group of Erasmus students where they practised conversation and improved their English language skills. Polish language teaching was up to level A1. The students had the opportunity to learn the basics of Polish grammar and the basic conversational skills.

All these experiences that the Erasmus+ student from Serbia gained in Gdansk gave her inspiration and knowledge to use the Eurhythmics method, not only in practical work with children in Serbia, but also as a point of reference in her master's thesis.

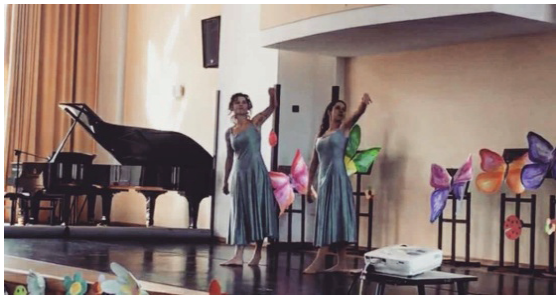
Concerts

During her studies in Poland, the student also had the opportunity to participate in several concerts:

- WINTER CONCERT FOR CHILDREN (organized by KNEM – Koło Naukowe Edukacji Muzycznej – The Scientific Association of Music Education), December 2018 (picture 5);
- PIANO IMPROVISATION CONCERT (students of Eurhythmics department), February 2019;
- POLSKA AKADEMIA DZIECI [Polish Academy of Kids] (organized by KNEM), March 2019;
- SPRING CONCERT FOR CHILDREN (organized by KNEM), March 2019 (picture 6);
- VOCAL LYRIC OF STANISLAW MONIUSZKO (voice emission concert), April 2019;
- 2 CONCERTS *MUZYKA NIE ZNA GRANIC [Music knows no boundaries],* (organized by associate professor, PhD Anna Galikowska-Gajewska), May 2019 (picture 7):

– for the pupils and their parents from the State Music School in Starogard Gdański (picture 8)
– for the teenagers and adults from the social care community centres in Starogard Gdański (picture 9)

Picture 5. Winter concert for children and Erasmus+ program students



Picture 6. Spring concert for children, associate professor
PhD Anna Galikowska-Gajewska and MA Nadica Spasojević

Picture 7. Poster for the concert „Muzyka nie zna granic”

Picture 8. After the concert „Muzyka nie zna granic" with the pupils of Witold Lutosławski State Music School and the Serbian and Turkish students

Picture 9. After the concert „Muzyka nie zna granic" with teenagers and adults from the social care community centres in Starogard Gdański and the Serbian and Turkish students

Concerts for children included an educational program: children's songs, artistic music and eurhythmics performances. Folk songs are also performed during these concerts and children have the opportunity to get to know their national identity better, and at the same time, to get acquainted with the music of other cultures and languages performed by Erasmus students. During the concerts participants sang songs, played different instruments and danced. The concerts are interactive, so the host of the concert is in constant dialogue with the children after each performance, asking them questions, encouraging them to make comments and to think critically about music and art. Participating together with the professors in the organization of these concerts, students have the opportunity to gain knowledge about how to organize a children's concert in the most effective way in terms of suitability and quality, which is important for all future music pedagogues and all pedagogues in general.

Conclusion

Apart from the fact that the student also had the great opportunity to improve her English language skills and master the basics of the Polish language, thanks to the experiences gained in Gdansk, a student from the Faculty of Music in Belgrade used her knowledge of the Eurhythmics method in her practical work with children in Serbia, which was the main goal of this student exchange. She also devoted her master thesis entitled „A review of the application of eurhythmic principle in music literacy of preschool children"[5] to Eurhythmics method.

As a part of this master thesis, a research was conducted by Serbian Erasmus student with preschool children, in which the Erasmus student from Serbia applied her knowledge acquired at the Music Academy in Gdansk. The thesis consists of two parts – theoretical and practical. The theoretical part is a description of rhythmic exercises, listening to music with movement and singing with choreography. The student gained inspiration for all these exercises in classes with the professors PhD Anna Galikowska-Gajewska and PhD Gabriela Karin Konkol. The rules of piano improvisation are also described in this part in detail. The second part of the thesis describes the research and the process of working with preschool children. The goal was to improve the children's pulse, to make children feel free on stage, to harmonize the coordination of movements and to develop their voice and ear hearing in the best possible way. The expected results were achieved, and the children showed a great progress after only two months of work. At the end of the research, the student organized a concert for parents where preschool children performed exercises done in the classroom during the research. At this concert parents also had the opportunity to get acquainted with the method of Eurhythmics.

The co-operation between the Faculty of Music in Belgrade and the Faculty of Choral Conducting, Art Education, Church Music, Eurhythmics and Jazz of the Music Academy in Gdansk paved the way for the implementation of Eurhythmics method in Serbia.

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ПРВА ЕРАЗМУС+ СТУДЕНТСКА РАЗМЕНА ИЗМЕЂУ ФАКУЛТЕТА МУЗИЧКЕ УМЕТНОСТИ У БЕОГРАДУ И МУЗИЧКЕ АКАДЕМИЈЕ У ГДАЊСКУ – ПРОМИШЉАЊА О ЕУРИТМИЦИ И МУЗИЧКОЈ ПЕДАГОГИЈИ

Званична сарадња између Музичке академије у Гдањску и Факултета музичке уметности у Београду започела је 2013. године. Од тада се ова успешна сарадња огледа у остварeним бројним радиониоцама и предавањима која су одржали професори са обе институције, у заједничким радовима и пилот студијама. Основни фокус сарадње јесте музичка педагогија са посебном пажњом усмереном на метод Еуритмике Емил Жак-Далкроза. У току академске 2018/2019. године први студент из Србије дошао је у Гдањск да студира Музичку педагогију и Еуртмику. У раду је представљен студијски програм Музичке педагогије и Еуритмике на Музичкој академији у Гдањску из перспективе првог Еразмус+ студента из Србије. Надамо се да би систематско упознавање српских студената са теоријским и практичним знањем везаним за метод Еуртмике довело до увођења ових искустава у школску праксу у Србији.

Кључне речи: Еразмус+ програм, Факултет музичке уметности у Београду, Музичка академија у Гдањску, музичка педагогија, еуритмика