

DALCROZE METHOD AND ITS IMPACT TO MOTOR, LOCOMOTOR STATUS AND MOVEMENT AESTHETIC

DALKROZ METODA I NJEN UTICAJ NA MOTORIKU, LOKOMOTORNI APARAT I ESTETIKU POKRETA

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Abstract: Dalcroze method presents the process of linking the sound into the body action in which musical skills can overcome through kinaesthetic exercises. The emphasis is on attention focused and directed to movement realisation, which is why the conscious attention between body and mind arise. The natural body movement, supported by musical content is mastering into organised act, by which body becomes an instrument and transfer certain parts of music in the movement. The author offers the review of researches about Dalcroze method contribution to every age of life, concluding that it presents a good strategy for every day's life monitoring, the way of integrative learning and melodic fulfilment of physical exercises. It doesn't know the age restrictions and is applicable through the whole life.

Keywords: Dalcroze method, body, movement, music, rhythm, improvisation.

Sažetak: Dalcroze metoda predstavlja proces prevođenja zvuka u telesnu akciju u kojoj se muzičke veštine savladavaju preko kinestetičkih vežbi. Akcentat je na fokusiranoj pažnji koja se posvećuje realizaciji pokreta, zbog čega se stvara svesna veza između uma i tela. Prirodni pokret tela se uz muzički sadržaj prevodi u organizovani akt, čime se telo pretvara u instrument i prenosi određene delove muzike u pokret. Autorka u radu nudi pregled istraživanja o doprinosima Dalcroze metode svakom životnom uzrastu, zaključujući da predstavlja dobru strategiju upravljanja svakodnevnim životom, načinu integrisanog učenja i melodičnu dopunu fizičkom vežbanju. Ne poznaje uzrasna ograničenja zbog čega je primenjiva tokom čitavog života.

Ključne reči: Dalcroze metoda, telo, pokret, muzika, ritam.

INTRODUCTION

While Émile Jaques-Dalcroze (1865-1950), Swiss composer and outstanding pedagogic watched the way of classical musical education, he noticed that it is based on mechanical interpretations and does not improve creativity. Sentences like: "This is a quarter note; usually it is black, but here on the blackboard it is white" are not strange to today's students, and they were present 100 years ago (Juntunen, Hyvönen, 2004; Kim, 2014). By this sentence Dalcroze's standpoint was confirmed. He claimed that pure hearing musicality is non complete musicality and must be improved by the senses in body, actually it is important for person to have intrinsic feeling for musical harmony (Flohr, Persellin, 2011; Martinović, 2015; Nelson, 1955; Steiner, 2004). Those experiences make influence to fulfillment the feeling for music and its understanding. Because of this it is

UVOD

Posmatrajući realizaciju klasičnog muzičkog obrazovanja, Emil Žak Dalcroze [Émile Jaques-Dalcroze, 1865–1950], švajcarski kompozitor i istaknuti pedagog, uvideo je da se ono zasniva na mehaničkim interpretacijama i ne doprinosi kreativnosti. Rečenice poput: „Ovo je četvrtina note; obično je crne boje ali pošto je na tabli onda je bela“ nisu strane učenicima, a postojale su i pre 100 godina (Juntunen, Hyvönen, 2004; Kim, 2014). Time se potvrđuje stanovište samog Dalcroza da je čisto slušna muzikalnost nekompletna muzikalnost i da se mora dopuniti osećajem u telu, odnosno da je potrebno posedovati unutrašnji osećaj za muzičku harmoniju (Flohr, Persellin, 2011; Martinović, 2015; Nelson, 1955; Steiner, 2004). Ova iskustva zajedno utiču na puniji osećaj za muziku i njeno razumevanje, zbog čega je i razumljivo da se

understandable that rhythm, musical phrase and dynamics can be easily mastered through the body movement.

He noticed that pupils and students react to the sound and rhythm by “unwilling movements of some parts of bodies (head, legs, arms), from where it can be concluded that there must be a connection between sound and central nervous system” (Dalkroz, 1971 acc: Martinović, 2015: 115). Based on that he concluded that music should be experienced in physical, mental and spiritual way with the goal to develop the inside hearing and making the conscious connection between body and mind. The idea of new approach has grown to the motion which has become a formal school in 1910 (Galikowska-Gajewska, 2014) and very soon a holistic method of exploring the rhythmic and dynamic musical possibilities of human body (Franco, 2005), which is present today too.

THE MEANING AND SIGNIFICANCE OF THE DALCROZE METHOD

Dalcroze method in practice is very frequently equated with the term *eurhythmics*. *Eurhythmics is the unique method of linking the sound into the body action in which musical skills can be mastered by kinaesthetically exercises*. It is applicable in lectures of musical education, culture and education in general and include the rhythmical activities and movements, solfeggio and improvisation, with the goal of musical development in wider sense (Juntunen, Hyvönen, 2004). Maurice Merleau-Ponty developed Dalcroze's ideas. He supported and followed the existentialist and phenomenological philosophy and appreciated human experience and its authenticity. Merleau-Ponty refused to divide human to subject and object, to dichotomy of mind and body, so he put the special emphasis to body experience. He thought that body can't be object and person can't be split from it. Because of that each person is a being in its body (Juntunen & Hyvönen, 2004; Merleau-Ponty, 1968; Toadvine, 2016). Thanks to him, researches in humanities and art contributed to generation of two ideas in close time interval: *embodied mind* – body is the base of experience and has crucial role in the whole development and *tacit knowledge* – person understands and feels training and skills of other's movements (Johnson, 1987; Lakoff & Johnson, 1980; Polanyi, 1966; Varela, Thompson, & Rosch, 1993). Transferred to the personal level, the movement exercise can be achieved by focusing attention to body parts that are important at that moment. Competence is achieved when person is able to understand and feel movements and doesn't have to pay more attention to them, unlike a beginner (Lazić, Matović, & Janković, 2022).

ritam, muzička fraza i dinamika lakše savladavaju kroz pokret.

Primetio je da učenici i studenti na zvuk i ritam reaguju „nevoljnim pokretima pojedinih delova tela (glava, noge, ruke), odakle se može zaključiti da mora postojati veza između zvuka i centralnog nervnog sistema“ (Dalkroz, 1971 prema: Martinović, 2015: 115). Na osnovu toga je zaključio da je muziku potrebno iskusiti fizički, mentalno i duhovno sa ciljem razvijanja unutrašnjeg sluha i stvaranja svesne veze između uma i tela. Ideja o novom pristupu pretvorila se u pokret koji je 1910. godine prerastao u školu (Galikowska-Gajewska, 2014) i ubrzo u svestranu metodu istraživanja ritmičkih i dinamičkih muzičkih mogućnosti ljudskog tela (Franco, 2005) koja je i danas prisutna.

SMISAO I ZNAČAJ DALCROZ METODE

Dalkroz metoda se u praksi često izjednačava sa terminom *euritmija* koja se razume kao *jedinstvena metoda prevođenja zvuka u telesnu akciju u kojoj se muzičke veštine savladavaju preko kinestetičkih vežbi*. Neretko se u literaturi pojavljuje i kao Dalkroz euritmija. Primenjiva je u nastavi muzičkog vaspitanja, kulture i obrazovanja i u sebe uključuje ritmičke aktivnosti i pokrete, solfežo i improvizaciju, sa ciljem ravzoja muzikalnosti u širem smislu (Juntunen, Hyvönen, 2004). Dalkrozove ideje je razvijao Moris Merlo-Ponti (Maurice Merleau-Ponty), pristalica egzistencijalističke i fenomenološke filozofije, koji je cenio ljudsko iskustvo i njegovu autentičnost. Odvijao je podelu na subjekat i objekat, na podvojenost uma i tela, te je poseban naglasak pridavao telesnom doživljaju i iskustvu. Smatrao je da telo ne može biti objekat i da se osoba ne može odvojiti od njega. Stoga je svaka osoba biće u svetu preko svog tela (Juntunen & Hyvönen, 2004; Merleau-Ponty, 1968; Toadvine, 2016). Zahvaljujući njemu, istraživanja u humanističkim naukama i umetnosti doprinela su nastanku dva pojma koja su se pojavila u sličnom vremenskom periodu: *telesni um* (embodied mind) – telo je osnova iskustva i ima krucijalnu ulogu u celovitom razvoju i *prećutno znanje* (tacit knowledge) – osoba razume i oseća uvežbanost i veštinu tuđih pokreta (Johnson, 1987; Lakoff & Johnson, 1980; Polanyi, 1966; Varela, Thompson, & Rosch, 1993). Preneto na lični nivo, uvežbanost pokreta se postiže fokusiranjem pažnje na delove tela koji su u tom trenutku bitni. Kompetentnost se postiže kada se osoba saživi sa pokretima i ne mora da im se posvećuje u većoj meri, za razliku od početnika (Lazić, Matović, & Janković, 2022).

Prema Dalkrozu, razumevanje tela u muzičkom izvođenju ima za cilj da razvije poznavanje tela i svest o

According to Dalcroze, the body understanding in musical perform has the idea to improve the conscience of physical requirements in musical interpretation and realisation (Juntunen, 2002). Therefore, Martinovic (2015) claims that eurhythmics, solfeggio and interpretation are present as the main aspects of musical creativity. In other words, those are rhythm, movement, dance and improvisation (Table 1):

Table 1: Aspects of musical creativity according to Dalcroze

| | |
|-------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Eurhythmics / dance, movement | Eurhythmics trains the body of child / student to consciously feel muscle reaction on time and energy in space. Body becomes the instrument and transfers the certain parts of music. |
| Solfeggio / rhythm | It improves the inner hearing and is based at connection of physical and hearing experiences. Dalcroze has fulfilled the traditional solfeggio with skills of singing, hearing and writing the music by the concepts of rhythm and space. |
| Improvisation | The goal is to motivate the pupil to express her/his own musical ideas through the movement and stimulate the power of concentration, capacity of hearing and imagination. Pupil feels very nice, successful and in the same time she/he proves understanding of music ant its essence. |

When they are in ascending line, all three aspects emphasize the idea that body skills are developed and that body exercise helps the person to be more successful in coordination of her/his musical and performing arts. Therefore, it is important to educate the body and muscles in a rhythmic sense in order to regulate the coordination of movement and rhythm in a way that simultaneously harmonizes with the attention that show that it is registered at the moment (Lazić, Matović, & Janković, 2022). The process of understanding of body itself also refers to the sense which person knows herself / himself in the whole, which is a kind of necessity for all the musical knowledge and self-sense (Stublely, 1999). It is not accident that performing the fine music “should reflect the inner sense of time, space and energy relation in music” (Jaques-Dalcroze, 1921/1980: 38), because of what kinaesthetically feeling has the central, organizing role in body perception as a whole (Sheets-Johnstone, 1999). Sensibility to kinaesthetic sensations means that person should listen and observe her/his own movements.

RESEARCHES ABOUT DALCROZE METHOD

Movement implemented in Dalcroze methods improves the process of understanding the elements of mu-

fizičkim zahtevima u muzičkoj interpretaciji i izvođenju (Juntunen, 2002). Stoga se, prema Vanjuški Martinović (2015) kao glavni aspekti muzičkog stvaralaštva u sistemu obrazovanja pojavljuju euritmija, solfeđo i interpretacija. Drugačije rečeno, to su ritam, pokret, ples i improvizacija (Tabela 1):

Tabela 1. Aspekti muzičkog stvaralaštva prema Dalcrozu

| | |
|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Euritmija / ples, pokret | Vežba telo deteta / učenika da svesno oseća reakciju mišića na vreme i energiju u prostoru. Telo se pretvara u instrument i prenosi u pokrete određene delove muzike. |
| Solfeđo / ritam | Razvija unutrašnji sluh i zasniva se na povezivanju fizičkih i slušnih iskustava. Tradicionalni solfeđo je upotpunio veštinom pevanja, slušanja i beleženja muzike konceptima ritma i prostora. |
| Improvizacija | Ima za cilj da motiviše učenika da izrazi sopstvene muzičke ideje kroz pokret i na taj način stimuliše moć koncentracije, slušne kapacitete i maštu. Učenik ima osećaj zadovoljstva i uspeha, a istovremeno dokazuje da je razumeo muziku i savladao njenu suštinu. |

Kada su u uzlaznoj liniji, sva tri aspekta potenciraju ideju da su razvijene telesne veštine a da osobi telesno vežbanje pomaže da uspešnije koordinira svojim pokretima u muzičkoj i izvođačkoj umetnosti. Stoga je nužno obrazovanje tela i mišića u ritmičkom smislu kako bi se regulisala koordinacija pokreta i ritma na način da se simultano usklade sa pažnjom koja mora da pokaže da je registrovana u trenutku (Lazić, Matović, & Janković, 2022). Razumevanje svog tela se odnosi i na osećaj kojim osoba poznaje sebe u celosti, što je neophodan okvir za svo muzičko znanje i osećaj sopstva (Stublely, 1999). Nije slučajno što izvođenje lepe muzike „treba da reflektuje unutrašnji osećaj odnosa vremena, prostora i energije u muzici“ (Jaques-Dalcroze, 1921/1980: 38), zbog čega kinestetički osećaj ima centralnu, organizujuću ulogu u percepciji tela kao celine (Sheets-Johnstone, 1999). Osetljivost na kinestetičke senzacije znači slušanje i posmatranje sopstvenih pokreta.

ISTRAŽIVANJA O DALCROZ METODI

Pokret primenjen u Dalcroz metodi pomaže razumevanju elemenata muzičke strukture jer se uz njega razvijaju kognitivni, afektivni i psihomotorni aspekti ličnosti; razvija se motorika, koordinacija, koncentracija (Petrović, 2015). Muzika je osnova za jednostavnu i brzu

sical structure, since cognitive, affective and psychomotor aspects of person are developing alongside; motor coordination and concentration are developed too (Petrović, 2015). Music is the base for simple and speed communication between all movement and thinking centers, and visualisation emphasises musical concept and its presenting by symbols and enable to subjects an authentic interpretation (Roels & Van Petegem, 2014). Body can be appropriate instrument for rhythm interpretation and connection the body reaction with feelings. Human body acts repetitive in movements during experiencing non pleasant emotion and/or fear, since it is open while joy is present and movements are wide, long, with tendency of time extending. Polyvagal theory offers significantly more information about this (Porges, 2011).

Researches at this topic has shown that Dalcroze method, due to its close connection with the nature of learning and its potentials, can be implemented at all ages, lasts a lifetime and does not asks any special prior knowledge for learning process (Matović, Lazić, Radovanović, 2022).

Preschool teacher's educators emphasized that in creation of musical experience they mostly work with children in routines, rituals and authentic situations in kindergarten (practical living activities) and join an open (free) play to this. Both of this present suitable sources for connecting play and movement in work with children. Realization depends of children age. Among early age children in nurseries movement is mostly present, since it offers wealth repertoire of nonverbal signs (*Osnove programa predškolskog vaspitanja i obrazovanja*, 2018). With older children preschool teachers have possibilities to implement new, complex ways of their introduction to musical note values. In those situations, they usually start form quarter note which is used for walk (step), eighth note which gives the rhythm for run, eighth with dot and sixteenth note for jump (Lazić, Matović, & Vuković, 2021; Martinović, 2015; Petrović, 2015). Experience that preschool teachers have enabled them to more affirm some complex moves and movement, in other words, exercises for coordination and balance development and affirm music in the sense of its rhythm, dynamics and phrase. The outcomes of this approach make positive changes in improvement of neuropsychological maturity of children who showed larger abilities of motor activities control and decreasing the tendency of attention deficit (Bogdanowicz, 2016; Calle et al., 2021; Sutela, Juntunen, & Ojala, 2020).

Among population of children and youth in primary and secondary schools it is noticed that linear pro-

komunikaciju između svih centara pokreta i mišljenja a vizuelizacija muzičkog koncepta i njenog predstavljanja simbolima i omogućava subjektima autentičnu interpretaciju (Roels & Van Petegem, 2014). Telo može da bude pogodan instrument za ritmičku interpretaciju i povezivanje telesnih reakcija sa osećanjima. Ljudsko telo je repetitivno u pokretima prilikom iskušavanja neprijatnih emocija i/ili straha, dok je otvoreno kada je prisutna radost i pokreti su široki, dugi, uz tendenciju produženja trajanja. Polivagalna teorija nudi značajno više informacija o tome (Porges, 2011).

Istraživanja rađena na ovu temu pokazala su da je Dalkroz metoda, upravo zbog bliske povezanosti sa prirodom učenja i njegovim potencijalima, primenjiva na svim uzrastima, traje tokom čitavog života i ne traži posebno predznanje za početak učenja (Matović, Lazić, Radovanović, 2022).

Vaspitači u predškolskim ustanovama su naglasili da rad sa decom u kreiranju doživljaja muzike u najvećoj meri ostvaruju kroz rutine, rituale i autentične situacije u vrtiću (životno praktične situacije), čemu pridružuju otvorenu igru. Oni zajedno predstavljaju izvore pogodne za povezivanje igre i pokreta u radu sa decom. To se ostvaruje različito u odnosu na uzrast dece, pa je u jaslenom uzrastu najviše prisutan pokret koji nudi bogat repertoar neverbalnih znakova (*Osnove programa predškolskog vaspitanja i obrazovanja*, 2018). Što su deca starija, to otvara mogućnosti novih, složenijih upoznavanja sa notnim vrednostima, pri čemu se u kretnim aktivnostima polazi od četvrtine koja se koristi za hod (korak), osmine koja daje ritam za trčanje, osmine sa tačkom i šesnaestine za skok (Lazić, Matović, & Vuković, 2021; Martinović, 2015; Petrović, 2015). Iskustvo koje poseduju u u povezivanju muzike i pokreta omogućilo je vaspitačima da više afirmišu složene pokrete i kretanje, odnosno vežbe za razvoj koordinacije i ravnoteže i više afirmišu muziku u smislu njenog ritma, dinamike i fraze. Ishodi ovakvog pristupa ostvaruju pozitivne promene na unapređivanje neuropsihološke zrelosti kod dece koja su pokazala veću sposobnost kontrole motoričkih aktivnosti i smanjenje sklonosti odvlačenja pažnje (Bogdanowicz, 2016; Calle et al., 2021; Sutela, Juntunen, & Ojala, 2020).

Među populacijom dece i mladih osnovnog i srednjoškolskog uzrasta primećeno je da se postigla linearna progresija, sklad razvoja duha i tela, proširili su se aspekti neverbalne komunikacije i društvenih sposobnosti (Gruhn et al., 2012). Potencijal preliivanja Dalkroz metode na druge oblike delovanja u formalnom obrazovanju je evidentan. Fizičko vaspitanje doprinosi ce-

gression, harmonised body and mind development are achieved and some aspects of nonverbal communication are expended and social competences too (Gruhn et al., 2012). Health patterns of behaviour in every day's life offer opportunities for recognizing and implementing the competences for democratic culture in the real program. Among them there are competences in attitudes, skills, values and critical understandings. All of them can be equally and synchronously implemented in physical education and musical culture acceptance (*Aktivna škola*, 2019; *Referentni okvir kompetencija za demokratsku kulturu*, 2020). In higher education students experienced spontaneous, holistic and creative judgement what lead them to better understanding of elementary musical terms like rhythm and melody (Van der Merwe, 2015). In the same research it is also mentioned that students enjoyed in their participation and had fun. The same was confirmed in very recent study in Serbia about ranges and limitations of eurhythmics (Lazić, Matović, & Janković, 2022).

Among working age population the implementation of Dalcroze method has shown that it can be understood as a good strategy for stress management in work context, because of what it can be seen as rhythm therapy. It improved to better mood of employees and removing the tension, depression, rage and fatigue (Herrera & Vargas, 2019). The Dalcroze method has found its implementation within population of old people and has confirmed as melodic supplement to physical exercising (Lazić, Matović, & Janković, 2022). After rhythm, dance, movement and improvisation implementation, some positive changes have been notices like postural stability in the sense of falls decreasing and bones fractures (Cavanagh et al., 1998). After six months of implementing the musical programs exercising according to Dalcroze method some performances of walk and balance among old people have been improved (Trombetti et al., 2011). In some other situation of implementing the Dalcroze method with people of working age and old, participants were asked to move in one direction, to listen musical tones, to act quickly, change movement direction, develop predictability and cherish their own group cohesion (Dalcroze Eurhythmics Skipping Game with Greg Ristow, 2014). In some other organization Dalcroze method exercise, it is shown that participants should be ready to stop in the moment, to count the rhythm, to move very quickly, to use intuition and 'read' the music (Dalcroze Eurhythmics Stopping-Starting Quick Reaction with Greg Ristow, 2014). There is a lot of useful and widely applicable Dalcroze method exercises. For the purposes of this paper,

lovitom razvoju ličnosti učenika, zadovoljava prirodnu potrebu deteta / učenika za kretanjem i igrom i utiče na stvaranje zdravije populacije koja će se, zahvaljujući motoričkim znanjima i sposobnostima, lakše uključiti u sve segmente društvenog života (Gardašević, 2021: 164). Primena zdravih obrazaca u svakodnevnom životu nudi priliku za prepoznavanje i primenu kompetencija za demokratsku kulturu u realnom programu među kojima se nalaze kompetencije u stavovima, veštinama, vrednostima i kritičkom razumevanju koje se podjednako i sinhronizovano mogu primeniti u procesu fizičkog vaspitanja i sticanju muzičke kulture (*Aktivna škola*, 2019; *Referentni okvir kompetencija za demokratsku kulturu*, 2020). U visokom obrazovanju studenti su iskusili spontano, holističko i kreativno rasuđivanje, što je dovelo do lakšeg razumevanja osnovnih muzičkih pojmova kao što su ritam i melodija (Van der Merwe, 2015). U pomenutoj studiji je takođe navedeno da su studenti uživali u učešću tokom aktivnosti i da im je bilo zabavno. Isto je potvrđeno i u Srbiji, u vrlo svežem istraživanju o dometima i ograničenjima euritmije (Lazić, Matović, & Janković, 2022).

Među radno sposobnim stanovništvom, primena Dalcroz metode je pokazala da se može razumeti kao dobra strategija upravljanja stresom na radnom mestu, zbog čega se vidi i kao terapija ritmom. Doprinela je poboljšanju raspoloženja zaposlenih i otklanjanju napetosti, depresije, besa i umora (Herrera & Vargas, 2019). Dalcrozova metoda je pronašla svoju primenu i kod populacije starih i starijih lica i potvrdila se kao melodična dopuna fizičkom vežbanju (Lazić, Matović, & Janković, 2022). Pozitivne promene koje su primećene nakon primene ritma, plesa, pokreta i improvizacije su pozitivni uticaj na posturalnu stabilnost, u smislu smanjenja padova i preloma kostiju (Cavanagh et al., 1998). Nakon šestomesečne primene muzičkih programa vežbanja prema Dalcrozovoj metodi kod starijih osoba su se poboljšale performanse hoda, kao i ravnoteža (Trombetti et al., 2011). U drugoj prilici primene Dalcroz metode u radu sa osobama zrele i starije životne dobi od učesnika se tražilo da se kreću u jednom smeru, oslušuju tonove, brzo reaguju, menjaju smer kretanja, razvijaju predvidivost i neguju grupnu koheziju (*Dalcroze Eurhythmics Skipping Game with Greg Ristow*, 2014). Drugačije organizovana primena Dalcroz metode pokazala je da je potrebno biti spreman zaustaviti se u trenutku, brojati ritam, brzo se pokrenuti, koristiti intuiciju i 'čitati' muziku (*Dalcroze Eurhythmics Stopping-Starting Quick Reaction with Greg Ristow*, 2014). Postoje brojne vežbe primene Dalcroz metoda koje su se pokazale korisne i široko primenjive. Za potrebe ovog

only two are presented that can more fully understand the pattern of actions and work.

CONCLUSION

Limitation of participants' life age isn't recognized in Dalcroze method. On contrary, it sees them as challenges. After implementation changes which become visible can be understood as qualitative step out in motor capabilities, locomotor status and movement aesthetics. Thus, the changes in motor skills can be seen most in strength, speed, coordination, balance, endurance, flexibility and precision. Strength can be developed through jumps and leaps that can be indicators of changes in musical dynamics, pause and tonality. Since eurhythmic exercises do not last long and are not hard, endurance doesn't have to be developed in special. Improvement in organization of the locomotor status is seen in stronger bones, joints and muscles. Finally, the movement aesthetic is present in almost every move during the process of implementation the Dalcroze method or movement activities. Participant herself/himself can follow, support it, and qualitatively changes and improve it. Besides the contributions mentioned in lines above, it is important to emphasize that Dalcroze method is still not an integral part of official educational programs in Serbia in any formal educational level. It confirms its place in the form of an alternative learning, offering encouraging results.

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rada su prikazane samo dve kojima se može potpunije razumeti obrazac postupanja i rada.

ZAKLJUČAK

Dalcroze metoda ne poznaje ograničenost životne dobi učesnika već ih vidi kao izazove. Promene koje se pojavljuju nakon primene mogu se razumeti kao kvalitativni iskoraci u motoričkim sposobnostima, lokomotornom aparatu i estetici pokreta. Tako se promena motoričkih sposobnosti vidi najviše u snazi, brzini, koordinaciji, ravnoteži, izdržljivosti, gipkosti i preciznosti. Snaga se razvija kroz skokove i poskoke koji mogu biti pokazatelj promene u muzičkoj dinamici, pauzi i tonalitetu. Izdržljivost ne mora posebno da se razvija u Dalcroze metodi jer eurihtmičke vežbe nisu dugotrajne ni naporne da bi se izdržljivost posebno razvijala. Napredak u organizaciji lokomotornog aparata se ogleda u ojačanim kostima, zglobovima i mišićima. I na kraju, estetika pokreta je prisutna u gotovo svakom pokretu tokom primene Dalcroze metode, odnosno kretnih aktivnosti, a sam učesnik je u prilici da je prati, kvalitativno menja i unapređuje. Valja napomenuti da i pored navedenih doprinosa sagledavanih u celini, Dalcroze metoda u Srbiji još uvek nije sastavni deo zvaničnih obrazovnih programa ni na jednom nivou obrazovanja. Svoje mesto potvrđuje u vidu alternativne škole, nudeći rezultate koji ohrabruju.

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