

CZU 796.4.412

**BACKGROUND OF THE EMERGENCE AND DEVELOPMENT OF THE DISCIPLINE
"MUSICAL RHYTHMIC EDUCATION"**

Aftimiciuc Olga¹

¹*State University of Physical Education and Sport, Chisinau, Republic of Moldova*

Abstract. *The teacher's profession of physical education provides for specific training, consisting of co-ordination education at different levels. This is the discipline "Musical-Rhythmic Education". The history of the development of this discipline determines its content and the practical and methodical application for the education of a specialist in the field of physical culture.*

Keywords: *educational discipline, musical rhythm, coordination.*

Today, the analysis of scientific and educational literature, as well as documentary materials of academic disciplines, made it possible to identify a basic course that promotes the formation of integrative coordination qualities among students of institutes of physical culture, which is "Musical and rhythmic education". This discipline has a great potential for this.

The main objectives of the course are to develop a sense of rhythm and, on its basis, the formation of such a psychomotor quality as coordination, with a complex (integrative) plan. For this discipline "Music and rhythmic education" uses the means from various areas of physical culture and art: basic gymnastics, art gymnastics, rhythmic gymnastics, dance, music.

The prerequisites for the emergence of musical rhythmic education can serve as a series of surveys dedicated to the study of the nature of the motor rhythm, as the rhythmic gymnastics system created in the 9th-20th centuries.

Especially deeply was studied the problem of the rhythm and the influence of musical rhythm in particular on the development of a sense of rhythm, by the psychologist Б.М. ТЕПЛОВ. In his work "Psychology of musical abilities" [16] he introduced and developed the

"**motor theory**" of auditory representations and perceptions of S. Stricker, based mainly on speech representations. S. Stricker affirmed that without proper movements, are impossible not only the aural representations of words, but also meaning of speech perception [7]. These movements occur in the speech motor apparatus under intense verbal thinking, which we don't notice sometimes. These hidden movements got, later on, from A.V. Simonova [14] the name *ideomotor acts*. The memories of Stricker about his own movements and about the movements of objects surrounding him, always accompanied by certain muscular sensations in those parts of the body that could themselves produce some kind of movement or perceived the movement of an external object. So, thinking about the marching of the soldiers, Stricker seemed as if he was helping them move, straining the muscles of their own legs. When he tried to suppress sympathetic muscular tension in his legs and directed all his attention to an imaginary moving soldier, the latest one immediately stopped.

The same can be said about musical performances, when the motive of a song is reproduced "internally" (inwardly) [16]. This is also confirmed by research of I.M. Sechenov [13], K.D. Ushinskii [17]. "Aural



sensations," writes I.M. Sechenov, – have in front of others the important advantage that they are already in early childhood associated very closely with muscle in the chest, throat, tongue and lips" [13, c.525].

B.M. Teplov [16] based on the analysis of numerous studies conducted at the junction of the XIX and XX centuries by scientists from different countries, ascertains that "every experience of rhythm" is associated with a kind of "sense of activity" and, as a psychological function, is closely connected with movement, and under normal conditions goes into motion. In this way, B.M. Teplov formulated the conclusion: "The sense of rhythm has in its basics a motor nature" [16, c.272]. The most common form of a motor reaction to a musical rhythm is beating tact with foot, nodding head, swinging whole body. McDougall [21] explains that the sequence of perception of auditory incentives causes a parallel accompaniment in the form of sensory reflexes that come up in one or another part of the body. The effect of rhythm, from his point of view, manifests itself through a system of kinesthetic sensations caused by motor reactions in various parts of the human body.

This position was taken as the basis for the creation of its *rhythmic gymnastics* system by the swiss composer, professor of the conservatory Emile Jacques-Dalcroze. He connected the system of expressive gesture with music, where the teaching of rhythm was a synthesizing element of the organic fusion of music and plastics. The rhythm in music and the rhythm in plastic are interconnected by closest ties. As noted by E. Jacques-Dalcroze [6], they have a common basis – movement. He developed his system thus that he opened the institute of rhythm in Hellerau in Germany (1911), where the curriculum included subjects such as rhythmic gymnastics, animated plastic, music theory, solfeggio, choral singing,

improvisation on the piano, anatomy, and for those who want – dance course. The leading discipline was rhythmic gymnastics, which was based on the reproduction of the metro rhythm movement, dynamics, tempo and dynamic shades. Its objectives were: the development of musicality among students and their physical and moral qualities [12].

Hélène Brunet-Lecomte [20] notes that the rhythm of Dalcroze, outgrows its "narrow shop" musical meaning, and becoming a universal symbol of the overall orderliness and organization. Exercises on the physical experience of music, which initially had an applied goal – to help future musicians in mastering the musical rhythm, turn into a "life-building experiment" designed to "transform the world" and create a "new man". By definition of theater critic Tatyana Bachelis [2, p.376]: "The Hellerau phenomenon appears mysterious to both musicologists and theater scholars. This phenomenon is located at the splice of various spheres – theater, music, music education and gymnastics".

In the 1912-191 year, 607 students studied at the Jacques-Dalcroze Institute. System E. Jacques-Dalcroze got its extension in Europe. Rhythmic gymnastics courses were held in Belgium, France, Holland, Austria, Sweden, Switzerland, Spain, Poland, Hungary, England, Scotland, Russia. Rhythmic gymnastics received a special position in Germany, where it was included in the curricula of eight gymnasiums and twenty-five conservatories. Rhythmic gymnastics was taught at the Berlin German Opera, the Stuttgart Royal Opera, the M. Reinhardt German Theater, the Hamburg Dramatic Theater, the Mannheim and Dresden Opera, the Prague German Theater [18].

In Russia, rhythmic gymnastics was perceived with enthusiasm. In May 1907, returning from Paris, N.A. Rymisky-Korsakov noted its role in educating musicians. First





report on the new system was read by N.G. Geyman-Aloxandrova, one of the favorite students of E. Jacques-Dalcroze, in 1909, and after the first classes began in the Folk Club for the workers of the Krasnopresnenskaya outpost, and then in the school of the Gnesin sisters.

Prince S.M. Volkonsky became a supporter and promoter of the new system in Russia, acquainted with Jacques-Dalcroze in 1909. In St. Petersburg, he lectured on rhythmic gymnastics in theater and music schools, various circles and societies. After Petersburg, rhythmic gymnastics courses were opened in Moscow, Saratov, Riga, Kiev.

Rhythmic gymnastics was taught in various educational institutions – Preobrazhensko-Moskalyova ballet school and Women's Medical Institute, at the Bestuzhev Courses and acting classes S.F. Halyutinov, in music schools L. Konus and M. Galaktyonova, in private homes, etc. [3].

Based on rhythmic gymnastics courses conducted in 1912 by S.M. Volkogonsky in May 1920, the Institute of Rhythm also opened in Petrograd, the program of which was expanded in three directions [4]: general pedagogical training (pedagogy, psychology, biomechanics), musical training (singing, listening to music), motor training (Swedish gymnastics, plastics, folk dance). In the same year, on the initiative of A.B. Луначарского was established Moscow Institute of Rhythmic Education, which was led by N.G. Alexandrova, who graduated in 1911 from the Hellerau Institute of Music and Rhythm and the founder of Soviet rhythmic. As a rhythmic teacher, she characterized rhythm as one of the cures of biosocial education and put it at the center of contact between pedagogy, psychophysiology, scientific organization of labor, physical education, artistic development, etc. N.G. Alexandrova promoted the system of

E. Jacques-Dalcroze in numerous lectures and speeches, in which she also emphasized the therapeutic value of rhythmic exercises.

A big contribution to the development of rhythmic music education was made by E.V. Konorova, who taught rhythm in several Moscow theaters and worked for twenty years at the Central Music School at the Moscow Conservatory. E.V. Konorova is the creator of programs for rhythmic and the author of methodological manuals [10, 11 and etc.]. She repeatedly held All-Union conferences and rhythm workshop, traveled to other cities with lectures and demonstration indicative lessons.

Widely known teacher in the education field of music and rhythmic with more than half a century of experience as a permanent teacher of rhythmic at the BV Theater School named after B.V. Shyukin at the State Academic Theater named after E. Vakhtangov Vera Gryner. Based on the system of music and rhythmic education created by E. Jacques-Dalcroze, V.A. Griner developed a special rhythmic teaching method that meets the challenges of educating a dramatic actor.

For drama theater, rhythm is a special meaning contributing to a deeper disclosure of both the "internal and external role design" [5]. The well-known theater teacher K.S. Stanislavsky doesn't correlate the concept of rhythm without the categories "tempo" and "dynamics", as far as, in his opinion, the whole sophisticated complex of internal sensations, which the actor puts into some "piece of the role" and to which gave the name "tempo rhythm" [15].

In the same way, represents the rhythm the actor, director and professor B.E. Zahava He formulates the understanding of the stage rhythm as a state of energy, expressed in the relationship between the pace (speed) of movement and the expended power [8].



In the 30s of the twentieth century N.P Zbruyev [9] were organized courses of professional rhythmic education, which had the status of a music and rhythm department at the College of Physical Education. In 1934, the Pedagogical College of Physical Education opened a rhythm department for school teachers.

During the existence of the Soviet system, the discipline "Musical and rhythmic education" was included in the curriculum of the departments of physical education at leading universities and institutes of physical culture of the Union republics. Today in our country, this discipline is taught at the University of Physical Education and Sport, included in the training of teachers in physical education, trainers in fitness, sports and modern dance.

Summarizing what has been said, it can be noted that in the system of Emile Jacques-Dalcroze underlies the concept of rhythm as a universal beginning, which is creating and organizing life in all its manifestations and forms. Rhythmic education is directed to enhancing attention, strengthening memory, clarifying the coordination of movements, developing the ability to orientate in space. From its side, the music is saturated with ideological content, has a bright nuance, clarity of form, visual, infectious, but what is important is melodic, since melody is one of the most emotional elements of musical expression. In general, *rhythm*, in particular musical rhythm, affects a person, equally nurturing and shaping both the body and soul.

Musical and rhythmic training of the future specialist in physical culture has great importance for the education of the ability to lead various types of exercises with music, enrich the classes with aesthetic content, draw the attention of students to expressive, precise and beautiful movements, which determines

the goal of their professional and physical improvement.

A distinctive feature of this discipline is that in the course of the educational process there is a complex impact on students: an increase in general and special physical fitness; enrichment with professional knowledge and skills; education of the personality of a specialist in physical culture. At the same time, the specific and especially valuable in musical rhythmic education is the positive impact of the unity of music and movement on the emotions and feelings those involved.

The pedagogical observations of physical culture teachers [19] showed that teachers with a high or above average level of possession of such psychomotor didactic skills as motor coordination, have better organization in the lesson, respectively, and better performance. Also, the lessons of such teachers are more protected from injury. But, these same observations revealed that, in general, those who worked for five or more years at school belonged to this type of teachers, namely is the level of integrative psychomotor didactic skills which increases with the multiplication of practical experience.

This situation is observed among students. Those students who regularly attend classes of "Musical and rhythmic education", at the end of the course show a fairly good level of acquired skills (in the form of a practical test), do well in other specialized disciplines, which further influences their training for teaching practice [1].

Thus, the formation of integrative coordination qualities is an integral part of the professional activity of a physical education trainer-teacher, which determines him thorough preparation.

Discipline focuses on the formation of a system of knowledge, skills and abilities in carrying out various types of exercises with

musical accompaniment, improving general and special physical fitness, developing rhythm, coordination, culture of movements necessary for the future specialist in physical education and sports. In general, its study contributes to the solution of the following tasks of professional activities:

1. To cultivate moral, volitional, aesthetic qualities; to develop memory, attention; extend mental horizon, the common culture of behavior.

2. To teach students the basics of musical literacy, which include concepts about the means of musical expression (rhythm, tempo, dynamics, intonation, etc.).

3. To form the ability and skills of matching movements with music, mastering

the technique of basic dance exercises, elements of choreography, national, folk, ballroom and modern dances.

4. To promote the mastery of the skills of independent work in the selection and organize of various general developmental and dance exercises, elements of choreography, national, folk, ballroom and modern dances, etc.

5. To form professional and pedagogical skills in organizing classes with music, drafting combinations.

6. Approximate the content of training to the requirements of future practical activities of graduates.

References:

1. Афтимичук, О. (2006). *Инновационные разработки формирования интегративных координационных умений у будущих специалистов физической культуры*. În: Știința culturii fizice, Chișinău: INEFS, nr. 4, p. 22-28.
2. Бачелис, Т. (1992). *О Волконском*. В: Волконский С.М. Мои воспоминания: в 2 т. / Князь Сергей Волконский. Москва: Искусство, (Театральные мемуары), Т.2: Родина / послесл. Т. Бачелис. (383 с.), с. 357-382.
3. Вашкевич, Н.Л. (2010). *Эмиль Жак-Далькроз и его метод (система) музыкального воспитания. Ритмическая гимнастика Эмиля Жак-Далькроза*: Методическое пособие. Тверь. 139 с.
4. Волконский, С.М. (1913). *Выразительный человек. Сценическое воспитание жеста*. Санкт-Петербург: Аполлон. 233 с.
5. Гринер, В.А. (1966). *Ритм в искусстве актера*: Метод. пособие для театр. и культ.-просвет. училищ. Москва: Просвещение. 172 с.
6. Далькроз, Э.Ж. (2002). *Ритм*. Москва: Классика-XXI. 248 с.
7. Джемс, У. (1991). *Психология* [Текст]. Москва: Педагогика, . 368 с.
8. Захава, Б.Е. (2008). *Мастерство актера и режиссера*: Учебное пособие. 5-е изд. Москва: РАТИ-ГИТИС. 432 с.
9. Збруева, Н.П. (2003). *Ритмическое воспитание актера*: Метод. пособие. Москва: ВЦХТ. 144 с.
10. Конорова, Е.В. (1947). *Ритмика в театральной школе* [Текст]: Учеб. пособие для театр. учеб. заведений и театр. студий. 2-е изд., доп. Москва-Ленинград: Искусство. 67 с.
11. Конорова, Е.В. (1972). *Методическое пособие по ритмике* [Текст]. 3-е изд., перераб. и доп. Вып. 1. Москва: Музыка. 115 с.
12. *Музыка и хореография современного балета*. Вып. 5. Ленинград: Музыка, 1987. 248 с.
13. Сеченов, И.М. (2009). *Рефлексы головного мозга*. Москва: Вира-М. 441 с.
14. Симонов, П.В. (1962). *Метод К.С. Станиславского и физиология эмоций*. Москва: АН СССР. 136с.



15. Станиславский, К.С. (1954). *Собрание сочинений*. Т. 3. Москва: Искусство, с.152.
16. Теплов, Б.М. (1947). *Психология музыкальных способностей*. Москва-Ленинград: Изд-во АПН РСФСР. 335 с.
17. Ушинский, К.Д. (1954). *Психологические и логические основы обучения*. В: Избранные педагогические сочинения: Вопросы обучения. Т. 2. Москва: Учпедгиз, с. 363-364.
18. Шторк, К. (1924). *Система Далькроза* [Текст]: пер. с нем.; пер. Р. Варшавская; ред. П.П. Гайдебуров. Ленинград-Москва: Изд-во «Петроград». 134 с.
19. Aftimiciuc, O., Gönczi-Raicu, M. (2004). *Analiza experienței și procesului de pregătire a profesorilor de educație fizică pentru activitatea didactică integrativă*. In: Studii și cercetări în domeniul Educației Fizice, Sportului și Kinetoterapiei: Lucrări publicate în urma ses. internaț. Iași: Univ.Tehnică «Gh. Asachi», p. 18-25.
20. Brunet-Lecomte, H. (1950). *Jaques Dalcroze: Sa vie – son oeuvre*. Genève: Jeheber. 290 p.
21. Dougall, Mc.R. (1902). *The Relation of Auditory Rhythm to Nervous Discharge*. In: *Psychological Review*, 9, p. 17-34.

