STUDIA UBB MUSICA, LXIII, 1, 2018 (p. 37 – 54)
(RECOMMENDED CITATION)
DOI:10.24193/subbmusica.2018.1.02

THE RELATIONSHIP BETWEEN MUSIC AND MOVEMENT IN EDUCATION

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SUMMARY. This study first presents the role of music and movement in the education of ancient Greece, based on Plato and Aristotle's philosophic views. These views had a major impact on most of the representatives of music education in the twentieth century: Émile Jaques-Dalcroze, Zoltán Kodály and Carl Orff. We summarized their pedagogical contribution concerning general music education, stressing especially the importance they attach to the relationship between music and movement.

Keywords: music education, ancient Greece, Émile Jaques-Dalcroze, eurhythmics, Kodály method, Carl Orff, *Schulwerk*, elemental music.

1.1. Music and movement included in the education of ancient Greece

In ancient Greece music and movement played a special role in the education of citizens. Philosophers during the flowering of classical Athenian culture addressed in their writings both topics related to music philosophy and education themes. Plato and Aristotle, active in the fourth century BC, recognizing the importance of music in the culture and life of the Greeks, discussed issues related to this especially in their political works: Plato in the *Republic* and the *Laws*, and Aristotle in his *Politics*. In this context, they "examined the relationship that music has to the common good, in particular its place in education" (Schoen-Nazzaro, 1978:261).

In the view of the two philosophers, both the purpose of education and of the educator is to plant virtue (Bury, 1937:304-320), to form the values and attributes of the individual, the educated man being the one who holds the four cardinal virtues originally depicted by Plato in the *Republic*

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(cf. Platon, 1986): wisdom, justice, courage and moderation. In *Politics*, Aristotle asserts that the success of a state depends on happy, virtuous and intelligent citizens; therefore the purpose of the state must be to educate its citizens (Robb, 1943:206). Plato and Aristotle assign an important role to music and movement in the education and training of the individual.

Plato bases his theory of education on analyzing the child's primary instincts: love of pleasure, love of mimicry, delight in motion of the limbs, and delight in motion of the tongue and vocal chords (Bury, 1937: 307). "Every young creature is incapable of keeping either its body or its tongue quiet, and is always striving to move and to cry" (cf. Platon, 1986:69). The difference between the animal and the child is but that the latter possesses a dormant rational element, a latent sense of order (cf. Platon, 1986:69); so to begin with, infants up to three years of age are prescribed in addition to breastfeeding a constant rhythmical motion as a good means of spiritual and physical education (cf. Platon, 1986:201).

In the *Republic*, the philosopher proposes to impose order with regard to the two types of natural but chaotic movement of children: the movement of the body and the emission of sounds. Starting with primary education, rhythm is recommended for the cultivation of body movement and harmony, for voice education (Bury, 1937:308). In Plato's opinion, it is hard to find a better education than the ancient one, which consists of "gymnastics for bodies" and "the art of the Muses for the soul" (cf. Platon, 1986:144). In the *Laws*, Plato indicates the path to virtue by movement and music, by the combination of dance and singing, which is called choreia (χορεία) (Bury, 1937:308), considering that rhythm and harmony penetrate the most into the human soul (cf. Platon, 1986:177).

In Aristotle's philosophy, at its best education influences the choices and decisions of the individual with regard to the noble use of leisure time, the thinker being convinced that if man does not spend his spare time constructively then his life becomes controlled by amusement (Robb, 1943:208-209). The solution lies in physical education, in cultivating the body before the mind, the physical well-being being essential to mental health, but also in balancing physical and mental exercises because the body's labour is an impediment to the mind and its effort impedes the body (Aristotle, trans. Rackham, 1932:VIII.5,1339a; Robb, 1943:209).

Aristotle argues that the nature and function of music is amusement and relaxation, occupation for leisure and gymnastics for the soul, and believes that for education, the third one has the highest value (Robb, 1943:212). The philosopher also emphasizes the importance of learning to play an instrument, stating that "it is impossible, or difficult, to become a

good judge of performances if one has not taken part in them" (Aristotle, trans. Rackham, 1932:VIII.5, 1340b; Robb, 1943:212). At the same time, however, he believes music education has the best results if it is not pushed to the level of virtuosity, but when "children learn only to the point required for being able to delight in noble songs and rhythms" (Robb, 1943:212-213) recommending that instruments requiring high technical dexterity should not be chosen for general music education, such as the flute or harp (Robb, 1943:212-213).

The great thinkers of ancient Greece considered that *virtue* and good education cannot be acquired without the integration of music and movement into human life starting from a young age. The two - gymnastics and music - can only be theoretically separated, since the mind and the body are in constant interaction (Bury, 1937:306).

Plato's and Aristotle's ideas on education and the role of music in education had a great influence on educational theory and practice, and many of the concepts they formulated still preserve their validity. Lelouda Stamou notes that the music education community has only recently come to understand what these philosophers stated about 2500 years ago about the value of music education in general, children's musical development, and music education strategies (Stamou, 2002). Analyzing a report from the US Commission on the Reorganization of Secondary Education at the beginning of the twentieth century, Felix Robb notes that "Aristotle anticipated nearly two thousand years ago, all seven principles presented in the report with one exception" (Robb, 1937:206).

1.2. Representatives of music education in the twentieth century

At the end of the nineteenth century, the field of education went through a period of experimentation, in the context of a general desire for reform. Old conventions were challenged and many innovative educational ideas emerged. The education system for children created by Maria Montessori, an experimental school based on the principle of learning by practice founded by John Dewey, and the work of the psychoanalysts such as Sigmund Freud, Carl Jung and Alfred Adler strongly influenced educational thinking (Giddens, 1992:1). The innovative impetus also comprised the field of music education, leading to the development of the concepts promoted by Émile Jaques-Dalcroze, Zoltán Kodály, Carl Orff and Shinichi Suzuki. Since Suzuki's method focuses on learning to play a musical instrument, we summarise below the methods of Dalcroze, Kodály and Orff, concerning general music education, stressing especially the importance they attach to the relationship between music and movement.

1.2.1. Émile Jaques-Dalcroze (1865-1950)

The name of the Swiss composer and educator Émile Jaques-Dalcroze is known primarily due to his pedagogical method called *eurhythmics*, which is basically a system of music awareness through body movement.

Dalcroze acquired his first musical education from his mother, who embraced the principles of the Swiss pedagogue Johann Heinrich Pestalozzi (Juntunen, 2004:22), whose follower she was. After spending his childhood years in Vienna and attending his first courses in Geneva, the young man went to Paris, continuing his musical studies with the composers Léo Delibes and Gabriel Fauré, and acting studies with members of the famous *Comédie-Française* theatre group, respectively. At the age of 21, Dalcroze was appointed assistant conductor at *Théatre des Nouveautés* in Algiers, the capital of Algeria, a French colony. The year spent in Algeria presented him the opportunity to discover the Arab musical folklore with its rhythmic riches. After studying composition with Anton Bruckner in Vienna, Dalcroze returned to Geneva "as actor, singer, conductor, poet, composer, pianist and ethnomusicologist" (Choksy, 2001:29), being appointed professor of harmony at the Conservatory in Geneva in 1892.

During his career as a teacher, Dalcroze found unexpected shortcomings in students with a high instrumental technical level, especially in terms of musical rhythm and expressivity. To remedy what he called the "arrhythmia" of his students, Dalcroze predicted a didactic approach that indicates the influence of Pestalozzi's pedagogy, with the idea of enlightening the students' rhythmic sense by avoiding theoretical explanations, and using sensory experiences that imply the physical modelling of some rhythmic movements through body movements (Dalcroze, 1930:358). Ever since his first essay in 1898, with the original title *Les études musicales et l'éducation de l'oreille*, he formulated the vision of a musical education system in which the body is the intermediary between sound and thought (Dalcroze, 1930:8). His experiments with the students at the Conservatory, involving various rhythmic exercises performed with the whole body, did not receive a positive feed-back from the board of directors of the institution. That is why, starting from 1905, Dalcroze also applied his method to the activities he held with various classes with elementary school pupils. Demonstrations of his innovative ideas of music education were successful in several European cities, Dalcroze being urged to publish his method. Thus, in 1906 he published in Neuchâtel five volumes with the general title *Méthode Jaques-Dalcroze*. In

1910, the teacher was invited to set up an institution of rhythmic and musical education at Hellerau near Dresden, which became a laboratory for translating into practice his ideas on the spatial and temporal link between music and movement. The courses and performances at Hellerau were followed by many musicians, dancers and pedagogues, Dalcroze's ideas influencing the evolution of modern European and American dance ("Eurhythmics," 2010).

On the outbreak of World War I, Dalcroze returned to Switzerland, where he founded the Institute for Music and Rhythm (today the *Jaques-Dalcroze Institute*) in Geneva and where he remained until the end of his life. Many generations of teachers were trained at this institute and carried on the Dalcroze method and contributed to its spread throughout the world. Dalcroze's writings were translated into several languages and his ideas found a wide application not only in music education, but also in choreography, theatre and music therapy.

Dalcroze's method includes three related study areas which he himself calls "la rythmique, solfège, l'improvisation" (rhythm, solfege, improvisation) (Dalcroze, 1920/1965:57). The method received various names: *gymnastiquerythmique*, *plastiquerythmique*, or simply *rythmique* (Juntunen, 2004:21), until John Harvey, a professor at the University of Birmingham, coined the name *eurhythmics*. The word is derived from the Greek term *eurhythmy*, which means rhythmic order or movement (Juntunen, 2004:21). The term *eurhythmics* applied to Dalcroze's method should not be confused with the *euhythmy* in Rudolf Steiner's pedagogy. In English, a differentiation is attempted by using the word *eurhythmics* for Dalcroze and *eurhythmy* for Steiner. While Steiner's eurhythmy is a form of interpretative art, which is also used in education (in Waldorf schools) and in therapy (in anthroposophical medicine), Dalcroze's eurhythmics was created as a pedagogical approach and not as an interpretative style (Bremner, 2008:49).

Dalcroze's eurhythmics is not dance - a form of art in which the visual element takes precedence - but a method of instruction, where the visual is secondary. Dalcroze himself explains: "Eurhythmics does not pursue an aesthetic objective, it starts from the inside out and its influence is reflected on the whole body. Its exercises stimulate muscular sensitivity and regulate the relationships between the two poles of our being, the physical and the intellectual" (Dalcroze, 1930:362). However, eurhythmics exerted a major influence on modern dance. Sergei Diaghilev was among the first interested in the Dalcroze system; and in his choreography for the performances of the famous Ballets Russes, as well as Vaslav Nijinsky's choreography for the epochal premiere of Stravinsky's ballet *Le sacre du*

printemps (1913), we can notice the influence of Dalcroze's eurhythmics. This is also due to the fact that Nijinsky's nurse was ballerina Marie Rambert, a student of Dalcroze. At the celebration of Dalcroze at the age of 70, Marie Rambert summarised the importance of eurhythmics, stating that "without the discovery of this technique, the knowledge of the art of music and movement cannot be complete" (Rambert et al., 1936:35; Giddens, 1992:234).

In eurhythmics, the relationship between movement and music is explicit (Anderson, 2001:32), eurhythmics being a way of expressing music through movement, which favours the perception of the relationship between the auditory and the kinaesthetic experience (Rambert et al., 1936; Giddens, 1992:234). Eurhythmics studies both rhythm as a self-contained element in music and movement, as well as the relationship between musical rhythm and kinaesthetic rhythm. In Dalcroze's opinion, rhythmic movement is the most prominent element of music and the most closely related to life (Dalcroze, 1921:87). Dalcroze details the reason why the most natural way to develop rhythmic sense is through movement, claiming that rhythm originates in the natural movements of the body (Dalcroze, 1920/1965:38-40). "Rhythm is movement - and rhythm is essentially physical in nature" (Dalcroze, 1921:82). Dalcroze developed his pedagogical method starting from the fact that man cannot think of a musical rhythm without prompting a proper muscular reaction immediately: listening to music. "Dalcroze's doctrine is that in order to gain a personal connection with musical rhythms, children must learn to perceive the muscular nature of rhythm rather than cerebral" (Giddens, 1992:238). The author claims that there is an analogy between body movement and musical expression, both involving time, space and energy. In Dalcroze's rhythmic motion exercises, students experience and become aware of the time and energy necessary for a certain movement in space, and understand how these elements are related to those of music.

Dalcroze's eurhythmics - a pedagogic instrument involving body, mind and soul - continues to be successfully applied in musical education worldwide.

1.2.2. Zoltán Kodály (1882-1967)

Zoltán Kodály, a prestigious Hungarian composer and ethnomusicologist, was also a visionary pedagogue: his ideas, known as the *Kodály method*, influenced musical education not only in Hungary, where the school curriculum is based on his method, but also in many other countries. Following research on the various methods of the time, Kodály

published numerous theoretical studies on musical education and composed a large number of works for children. Together with his former student, JenőÁdám, he tried to reform the way in which music was taught in schools, having in view the musical literacy of Hungarian children. These efforts led to the realization of an educational system used in Hungary since the 1940s, a system based on Kodály's ideas.

For Kodály the educator, who had attended the Nagyszombat Catholic Highschool for eight years, excelling especially in the study of the Greek language (Daniel & Daniel, 1985:1169), the values of the ancient Greek culture were a source of inspiration. In 1929, he affirmed that he aspired to establish in schools "the Greek ideal of education, which gives music a central role" (Kodály, 1974:119). Like Plato, Kodály believed that developing an appetite for good music must begin in school, even in kindergarten (Giddens, 1992:90). He argued that the goals of primary school are to lay the foundations of a complete personality because without a musical education there is no complete individual. "A person can become a good engineer or chemist, even if he has not thought about it until he reached the age of fifteen. But he cannot have an understanding of music if his ear has not been regularly trained from the age of six (in a playful manner, even before that)" (Kodály, 1974:138). As a foundation for the kindergarten's edifice, Kodály indicates as foremost three elements: language, song and movement (Giddens, 1992:89). This 'triad' corresponds to the unity of Greek poetry, music and dance.

One of the central ideas of Kodály's educational philosophy is to use songs from the folkloric repertoire of the mother tongue (Hungarian) in the early phases of the education process (Kodály, 1985:19). As an ethnomusicologist with extensive experience, he emphasised the close connection of folk songs present in the life of the Hungarian villages before the First World War with dance. The natural life of the village people was always accompanied by music and dancing, beginning with children's games related to songs and body movements (Kodály, 1985:19). Kodály explained the natural relationship between songs and physical movement in children's lives, in that "singing is the instinctive language of the child" (Kodály, 1936; Szabó, 1969:6; Giddens, 1992:348) which, the younger one is, the more s/he needs added movement (Szabó, 1969:6).

Like Dalcroze, Kodály believed that the musical rhythm is the echo of the rhythm of human muscles, so the familiarization of children with music must be done through physical experiences rather than the accumulation of theoretical knowledge. Kodály's*100 Little Marches*, like Dalcroze's *Rhythmic Marches*, offer children the opportunity to practice the

rhythmic step and perform other rhythmic movements through melodies written in various time signatures (Kodály, 1952:3).

In Kodály's view, musical literacy, the ability to read, write and think music is the right of every human being (deVries, 2001:25), and the education of children must start from sound toward symbol. To understand and translate the musical notation, the Kodály method proposes techniques such as the relative solmization, hand signals, rhythm syllables, or motion activities, all exercises and sequences being oriented toward making passages from sound to (Demorest, 2001). Many of the techniques proposed for the musical initiation of children existed before: the relative solmization, with a movable C, recalls the technique of Guido d'Arezzo, the hand signs for the representation of the distance between the sounds were invented by John Curwen ("The Kodály Approach," n.d.), the rhythm syllables were taken over from the Galin-Paris-Cheve method (Gordon, 2009:95), and the motion activities were inspired by Dalcroze's theories. Kodály's significant input consists in bringing together and adapting these techniques in a unitary way.

In the research on the relationship between music and movement in children's education we emphasise the importance of the fact that Zoltán Kodály proposed the use of movement both for familiarizing children with music and for acquiring some elements of music theory. The *phonomimic gestures* - the hand signs accompanying the relative solmization - represent the physical expression of the sounds of the musical scale with the help of gestures. Different musical sounds are represented by gestures of the hand moving in space on a vertical scale corresponding to the scale of musical steps. In Hungary, Curwen's hand marks were slightly modified to allow the introduction of two additional signs, corresponding to the alterations F♯ and B♭, notes frequently altered in Hungarian folk songs. Jenő Ádám included, at the request of his mentor, the change of hand signs in the publication *Systematic teaching of singing based on the relative solmization* (1944) (Giddens, 1992:204). Erzsébet Szőnyi, who studied composition with Kodály, underlines the positive effect of additional hand signs for an accurate intonation of the altered notes (Giddens, 1992:204).

After World War II, despite some political opposition, the struggle for the implementation of the Kodály method in the Hungarian educational system was successful, with the first three schools being founded in Pécs (1945), Békéstarhos (1946) and Kecskemét (1950). Katalin Forrai, whose work under Kodály brought an important contribution to the development of pre-school education in Hungary, became the ambassador of Hungarian musical pedagogy, travelling around the world and popularising both the Kodály method and her own education method. Forrai's method

emphasizes the development of preschool children by linking music, movement, and game, using simple arm gestures that allow preschool children to express musical pitches in spacial terms (Forrai et al., 1998; Giddens, 1992:205).

The spread of the Kodály method in America is due to Mary Richards, founder of the *Richards Institute of Education and Research* (1969), who, following the correspondence with Kodály, adapted his ideas and created her own musical education program. In her book *Hand Singing and Other Techniques,* Mary Richards proposes gestures executed above the waist with the arm, to request wider rhythmic movements in illustrating some musical elements. “Singing with the hand” is a basic tool for involving children in the melodic movement of music (Richards, 1966:30; Giddens, 1992:205).

Although Kodály’s goal was to educate his own people, this method was recognized internationally, the educator being invited to specialized conferences in different parts of the world to speak about the *Kodály method*.

1.2.3. Carl Orff (1895-1982)

Carl Orff, the composer of the famous cantata *Carmina Burana*, also made a significant contribution in the field of pedagogy, revolutionizing with his ideas the musical education of the twentieth century. At the opening session of the *Orff Music Education* course held at the University of Toronto in 1962 (Orff & Walter, 1963:69-70; 72; 74), the author explained the purpose of his musical pedagogy (known as *Schulwerk*) by exposing the influences that contributed to the crystallisation of his pedagogical ideas and the description of the history of the development of his concepts.

Orff became interested in musical education in the 1920s, a period of general interest in body movement, both in sport and gymnastics, as well as in dance. Following in the footsteps of American dancers Loïe Fuller and Isadora Duncan, the development of modern dance in the twentieth century was continued mainly by Rudolf von Laban and Mary Wigman (Orff & Walter, 1963:69-70; 72; 74), who were well acquainted with Dalcroze’s ideas. Mary Wigman, who had studied with Dalcroze at Hellerau and Rudolf von Laban at Ascona, and afterward applied their theories in the field of modern dance, exerted a strong influence on Orff and his subsequent work (Giddens, 1992:290). The composer admired the musicality of Mary Wigman’s dances, as she “could make music with her body and transform music into corporeality” (Orff, 1978:6-7). Orff, who was himself searching

for an elementary music, thought he had found some sort of elemental dance in Wigman's art (Orff, 1978:6-7).

A decisive influence on Orff was played by the musicologist Curt Sachs (Weinbruch, 2010), with whom the young composer first met in 1921. Sachs was one of the most renowned specialists in comparative musicology, especially in the domain of musical instruments, which he studied also in an ethnological context; he was a professor at several higher education institutions in Berlin and director of the State Collection of Musical Instruments. Sachs recognized Orff's talent for dramatic music, guiding him to lean on Claudio Monteverdi's creation, which led, among other things, to arranging some of Monteverdi's works in Orff's compositional work.[2] At a meeting in 1923, Orff told Sachs of his plans to collaborate with a school for gymnastics and dance. Understanding Orff's ideas, Sachs expressed the view that Orff, who was in his element in everything that is simple, elementary, would be able to take advantage of the impulses received through his activity at the dance school. Later, Orff would put the "elemental" at the centre of his vision both as composer and as educator.

The concept of "elemental music," which was to occupy such an important place in the musical education of the twentieth century, was defined by Orff in all its meanings (Orff, 1963:72). He first recalls the etymology of the term, as the Latin word 'elementarius' means "belonging to the elements," therefore primordial. For Orff "elemental music" is never music alone, but is bound together with movement, dance and speech, and he believed that one should be drawn in as participant, not as listener. Characteristic of the "elemental music" is that it manifests itself in small series forms, ostinatos and small rondo forms. Being natural and unsophisticated, this music can be experienced by everyone, and moreover is accessible and suitable to children.

In Orff's vision, music related to dance and language, being evident the influence of the art of ancient Greece, whose syncretism he sought to revive (Goodkin, 2001:19), updating the ideal of the ancient concept of *mousike*, the triad of music, dance and poetry. Orff confessed that the ideas of elemental music education were not new, and that he only brought them back to life, rendering them in modern terms (Orff, 1963:72).

During Orff's visit to Berlin, when Curt Sachs led the young musician through his collection of instruments, Orff was excited about the variety of percussion instruments, especially the ethnic instruments from Africa and Asia. Ever since this first encounter with Sachs (Orff, 1978:14),

[2] Carl Orff, *Lamenti – Trittico teatrale liberamente tratto da opere di Claudio Monteverdi*.

his phrase “Am Anfangwar die Trommel” [“In the beginning was the drum”] remained deeply rooted in Orff’s mind. When he began to develop percussion instruments with a pedagogical goal, which today bears his name, Orff addressed Sachs asking for his advice and opinions.

Enlivened by all these ideas, Orff became the musical director of an experimental school for gymnastics and dance that he had established with Dorothea Günther in Munich (*Güntherschule*), a school attended by seventeen post-high school teenagers (Goodkin, 2001:19), Orff held Günther in high esteem; she was a gymnastics teacher, graphic artist and writer, and Orff respected her “clear mind,” “brimming with new ideas” (Orff, 1978:17). At the meeting where Carl Orff and Dorothea Günther met, she expressed her appreciation for the ideas of Dalcroze and von Laban. In 1926, Gunild Keetmann enrolled as a student at *Güntherschule*, and soon afterwards she began teaching at the same school and later became Orff’s collaborator in writing his pedagogical works. As a music director and professor at *Güntherschule*, Orff insisted that music and dance should not be separated but used in integrated activities (Giddens, 1992:94), so that the students at Güntherschule alternated the roles of dancer and musician (percussion instruments). At the foundation of Orff’s philosophy was the idea that “the drum induces dance,” and in turn “dance has the closest relationship to music” (Orff, 1978:17).

A central role in Orff’s pedagogic and compositional creation lies in rhythm, “the unifying power of dance, music and language” (Orff, 1978:17). Curt Sachs’ aphorism, “in the beginning was the drum,” along with the famous phrase of conductor Hans von Bülow “Im Anfang war der Rhythmus” [“In the beginning was rhythm”] (von Bülow, 1925:274) are the *dicta* of his entire creation. His conception of rhythm, as a dominant element of melody and harmony, correlates with that of the African culture (Weinbruch, 2010:96). Kofi Gbolonyo,[3]an ethnomusicologist from Ghana, underlines the link between Orff’s approach and one of the basic principles of traditional African culture, according to which “rhythm is not an abstract concept, it is life itself” (Gbolonyo, 2007:15-18; Weinbruch, 2010:96). Orff believed that rhythm is a key element in music education, but it must not be taught, but rather practiced through movement, and rhythmic preparation must begin from childhood, as children naturally accept the close connection between movement and music (Orff, 1967:16). Activities at *Güntherschule* were a kind of laboratory in which Orff was able to

[3] Dr. Kofi Gbolonyo, PhD., is a specialist in African music and dance, in multicultural musical education and in Orff-Schulwerk; he is a professor at the University of British Columbia (Vancouver) and the founder of the *Ghana School Project*, and also the initiator of the *Orff Schulkwerk and African Musical Tradition* course that is taught regularly at Dzodze in Ghana.

experience the application of his pedagogical ideas and the use of the percussion instruments he had developed together with a firm in Munich. These instruments, now known as *Orff instruments* and used in musical education in many countries, were aimed to replace the piano in accompanying dancers and facilitate the application of exercises combining the musical rhythm with the rhythm of the physical movement.

The experience gained at *Güntherschule* led to the crystallisation of Orff's pedagogical vision and the publication of the first edition of his pedagogical masterpiece entitled *Orff-Sculwerk. Elementare Musikübung* between 1932 and 1935. The publication of the series was interrupted in the Nazi era, as the foreign nature of the music and the principle of improvisation were in opposition to the ideological specifications of the regime. An announcement from the Schott Publishing House on the imminent publication of a version of *Schulwerk* for children remained unrealized, and during the war the *Güntherschule* building was destroyed along with its entire collection of musical instruments (Velásquez, 1990:102).

Carl Orff resumed his pedagogical activity only in 1948, when he was asked by the Bavarian Radio to realize a series of musical-pedagogical broadcasts for children. As a result of their success, Schott Publishing House released between 1950 and 1954 the second version of Orff's major pedagogical opus, bearing the general title *Orff-Schulwerk: Musik für Kinder*, written in collaboration with Gunild Keetman.

For the music education of children, Orff points to a number of elements that the teacher may combine creatively, according to the children's needs: exploring the possibilities offered by sound and movement, chanting, body-percussion, rhythmic movement, vocal singing and with percussion instruments. The musical skills acquired through these activities are to be applied in group improvisations and the creation of musical miniatures or plays based on stories and poetry (Shamrock, 1986:54). "The principle of the indissoluble unity between music, speech and movement clearly differentiates this educational model from the traditional approach to music education" (Chircev, 2009:56).

Today, music education based on Orff's ideas is widespread, and the *Orff Institute* in Salzburg, which continues to develop them, ensures their promotion worldwide.

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The presentation of Dalcroze, Kodály and Orff's pedagogical contribution highlights some common features of the three luminaries of

musical education in the twentieth century: they were all composers, and all were influenced by the values of ancient Greek culture. In today's concert programmes some of Kodály's and Orff's compositions are regularly played; Dalcroze's works are seldom played in our days, but their list is quite large and many of them have been successfully performed at the time of their composition. Both the conviction that music must be accessible to all, and that musical education must begin in childhood, as well as the concept of the connection between music and movement originated in classical Greek thinking and art.

In terms of educating future musicians, Dalcroze, Kodály and Orff criticised its foundation on acquiring theoretical knowledge and mechanical instrumental abilities before developing the inner hearing, rhythmic sense, and creative expression. In their view, the formation of a musician must combine theory with its application, by merging intellectual and sensory experiences (Giddens, 1992:332).

Starting from the belief that all children are receptive to musical experiences and can acquire basic musical skills, Dalcroze, Kodály and Orff argued that musical education must begin from childhood. The musical education of children, entrusted only to competent and highly trained teachers, is to start with simple elements. The fundamental element in the musical education of the little ones is the rhythm, with which children become familiar through chanting, singing and movement. Musical rhythm is closely related to the muscular rhythm of the human body, so rhythmic education must begin with rhythmic activities based on movement rather than on mathematical theories and calculations (Giddens, 1992:332). Dalcroze's eurhythmics, the elemental music that is at the heart of Orff's Schulwerk, as well as the many rhythmic exercises accompanied by motion proposed by Kodály are all based on the special relationship between music and movement.

The fact that the music education methods of Dalcroze, Kodály and Orff not only that are recognized as a major contribution to general music education, but are further developed and applied worldwide, show the importance of knowing and using the relationship between music and movement in all forms of musical education, and furthermore implicitly in planning and conducting an educational concert for children.

1.3. Music and movement as a discipline in Romanian elementary school

In Romania, starting from 2012, the discipline entitled *Music and Movement* is part of the curricular offer for the preparatory classes and

primary classes; this new approach to musical education in children aged 10-11 years by associating music with movement takes into account that "the spontaneous and natural reaction of the child is movement" ("Programa şcolară […]," 2012). The combination of musical listening and songs with movement, allows the manifestation of the "syncretic character of young student activity" ("Programa şcolară […]," 2012). Various types of movement activities on music are recommended in the curriculum: improvised free movement, movement suggested by the text of the song, body percussion and imposed movement, such as dance or movements of the played games. In addition to these exercises, the use of toy instruments is also added.

Conclusions

Studying the polyvalent relationship between music and movement is the focus of researchers from different fields. Unfortunately the understanding of often highly specialized scientific literature, is not always possible in all its complexity but knowing some of the results of scientific studies and above all understanding the overwhelming importance of the relationship between music and movement to music perception and music pedagogy is a sine qua non.

The great minds of ancient Greece felt that virtue and good education cannot be achieved without integrating music and movement into a person's daily life from an early age. The two - gymnastics and music - cannot be separated except in theory, since mind and body are in permanent interaction.

Many of Plato and Aristotle's ideas about education in general and the role of music in education have strongly influenced several educators of modern times. Stamou Lelouda (2002:3) remarks: "[…] these philosophers had stated 2,500 years ago what the music education community has, just recently, come to realize concerning the value of music education, children's musical development, and instructional strategies in music."

After analyzing a report from the early twentieth century of the Commission on the Reorganization of Secondary Education from the US, Felix Robb notes that "Aristotle anticipated by about two thousand years ago all the seven principles outlined in the report except one." (Robb, 1943:206).

Translated from Romanian by Dora Felicia Barta

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