

This contribution is part of the Erasmus+ Project
Eurhythmics in Education and Artistic Practice (EEAP)

Plastique animée - embodied music moving in space

Barbara Dutkiewicz

Plastique animée is an integral part of the eurhythmics method, its artistic superstructure. It concerns the sphere of artistic activities and practice in the sense of creating an artistic work, usually in the form of a music choreography or improvisation. The eurhythmics method along with plastique animée has been present in Poland since the beginning of the 20th century and developed truly original and valuable features and forms. In the article Polish tradition of eurhythmics, relations between movement and music, creating improvisation and form are mentioned and completed by the 'eurhythmics in progress' seen from the perspective of contemporary creative tools, performative arts and common structural elements.

This work, excluding figures, is licensed under CC BY 4.0.

ISBN 978-83-963687-2-0

<https://doi.org/10.5281/zenodo.7789399>

Plastique animée - embodied music moving in space

Barbara Dukiewicz

a) *Plastique animée* and the Polish tradition of eurhythmics

The eurhythmics method along with *plastique animée* has been present in Poland since the beginning of the 20th century. It was brought by E. Jaques-Dalcroze's students who were learning his method in Hellerau (close to the south-western border of Poland)¹. It was there that Dalcroze created his experimental works in the spirit of contemporary theatre, which assumed the integration of the arts. It made *plastique animée* (being an artistic superstructure of the eurhythmics method, enabling the transfer of its educational achievements to the field of artistic practice) extremely interesting and popular in Poland which led to its development over the next decades.

It should be mentioned that after World War II Poland found itself behind the so-called "Iron Curtain" which meant many years of isolation, and paradoxically led to the development of a specific approach to music and movement issues implemented within the eurhythmics method, both in its pedagogical and artistic layer, including *plastique animée*. We can even risk saying that the "Polish school of eurhythmics" was established and developed specific features of its style of work using the eurhythmics method.

In the traditional way, work on the choreography of music in accordance with the assumptions of *plastique animée* proceeds as follows.²

A

1. We listen to the recording of the piece and think about its form and artistic expression. Some even wonder if this music "moves", i.e. do we feel like moving while listening to it? Does it inspire us to create movement? Can we see movement in it? If so, the piece is assumed to be interpretable with movement. This is a very traditional way of verification - I believe that such a criterion is very limiting and that sometimes it is good to work on a piece that is not so clear-cut. But it can certainly be assumed that

¹ See more in the historical section of this website

² Skazińska, M. (1989). Znaczenie interpretacji ruchowej utworów muzycznych w kształceniu nauczycieli rytmiki. *Zeszyt naukowy XVIII. Materiały z 12. sesji*, Akademia Muzyczna w Łodzi. (pp. 211-223).

at the initial (educational) stage of working with the eurhythmics and *plastique animée* method it is easier to work on the music choreography of a piece that inspires us to move.

2. After choosing a piece of music, the next step is to improvise movement to the music. This first improvisation is usually the most fresh, full of spontaneous feelings, emotions and natural expression of music and movement. It is, of course, combined with the so-called active listening, that is listening with simultaneous analysis of a musical work. The form of the piece and its sound parameters are analyzed, alongside with its artistic and stylistic values, performance expression nuances resulting from the characteristics of the by an instrumentalist or vocalist interpretation. It is assumed that the movement interpretation is created for a specific work (not for its notation) and it is created on the basis of someone's musical interpretation (the performer and author of the recording) thus the music choreography is another interpretation layer of this musical composition. Of course, in the course of work we can use the musical score but music we listen to is more important than it.

B

3. The next stage is repeated listening and movement improvisation in order to get a deeper analysis and exact recognition and memorization of the piece, as well as the search of an adequate movement material (body shape, type and dynamics of movement or gesture) and adequate composition in space and enclosing it in elaborated and fixed floor patterns.
4. Next there comes the stage of listening to subsequent fragments to work on their development and editing of movement material.
5. Then, practicing the chosen fragments, work on the proper technical and aesthetic execution of specific movements and movement phrases, as well as on the organization of floor patterns and performing groups setting in space.

C

6. Work on musical and movement expression includes two main elements: return to the emotions present in the first phase of fresh movement improvisation and ordering (determining) common expressive assumptions in individual fragments of the work. The latter sometimes requires a separate elaboration and discussion, for example when work on choreography extends over many rehearsals and many weeks.
7. Next stage is costume and light rehearsal
8. Concert - presentation in front of the audience. Of course, *plastique animée* is a kind of music and movement activity that gives us the opportunity to experience music fully and

in a specific way. Therefore, it has a great educational and therapeutic value. Each eurhythmics lesson should among others exercises include a moment of work with *plastique animée* - such as work with improvised music or with a fragment of a musical composition played on an instrument or played back from an audio recording.³ This gives the opportunity to go beyond a chosen problem (e.g. metro-rhythmics) towards its artistic interpretation in a selected context. In the process of educating the students and future teachers of eurhythmics, it is also important to devote a number of lessons to working with *plastique animée* only, so it would be possible to develop music choreography on entire work (to develop a sense of artistic wholeness of the musical work and the movement form). Since this is a time-consuming task, all kinds of miniatures are most often used for lessons. In my opinion, however *plastique animée* as an artistic expression of the eurhythmics method, and as one of the performing arts carry the value of work on stage and the issues of stage presentation. Therefore concert presentation allows us to feel the entire creative process, including the verification of work effects in front of the audience.

Points 3, 4 and 5 last the longest (sometimes for weeks or even months - of course, when we have, for example, one rehearsal a week ... then the work is often extended for several months ...). In order to obtain a truly artistic, coherent expression of a given choreography of music, a lot of time and attention should also be devoted to point 6.

The presented model of the sequence of proceedings may take place in various variants. Of course, we can work in such a way that a joint work of several authors is created (e.g. all performers take part in arranging and creating movement material, editing it, choosing the best movement and spatial solutions). They make all decisions together achieving creating a collective creation. On the other hand in the traditionally way of working on music choreography there might be one person who is an author of the whole concept and makes all decisions, generates the movement material himself or herself and only teaches it to the performance team. The third option assume that one author who has the concept of the whole project guides the performers so that they, through movement improvisation, generate the material that he wants to achieve and present to the audience.

³ See more: Dutkiewicz, B. (2023). *Choreography of music. The creating process according to the principles of plastique animée on the example of music by Henryk Mikołaj Górecki „Kleines Requiem für eine Polka op. 66”*, choreography created by Barbara Dutkiewicz and Iga Eckert. ISBN978-83-963687-3-7. - on this website.

Such an approach when all performers are involved in a creative way refers to the assumptions of E.Jaques-Dalcroze. That is why we always start with a spontaneous individual movement improvisation for the whole piece. This creates the opportunity to experience and analyze the musical work, that is to experience its musical content and individual non-musical associations and individual, personal emotions. On the other hand, this approach is very similar to the work of a postmodern dance (new dance) choreographer - where the choreographer (author) mainly controls the process of generating movement material, created during improvisation, later he edits this movement material. He also arranges the space (setting and floor patterns in which these phrases are to be implemented). There is, however, a significant difference, which determines the approach of the choreographer to the sound layer. In the case of *plastique animée* - the relationship between movement and sound is very strict - in Polish tradition it is usually one to one (even literal), but it can also be of a different kind, nevertheless it must always be very consciously taken into account in the spatial composition. However, the music layer almost always evokes movement even completely unaware⁴.

In my work on the movement interpretation of music in the choreography of music I always try to combine and integrate the *plastique animée* tradition that has been developed in Poland (as a kind of cultural heritage of E.Jaques-Dalcroze's students) with my personal experience in the area of contemporary dance (new dance), and theater (e.g. pantomime, dramatic theater), theater arts (stage settings) as well as fine arts (the principles of composition of a visual image) and technical possibilities used in modern theater technology.⁵

⁴ It should be emphasized that in contemporary dance choreography music does not play such a determining and essential role as in eurhythmics. The music layer is often added at a later stage of work. Even if music accompanies the choreographer from the beginning of the creative process, it is not analyzed so deeply on the level of sound parameters and its texture and form. Then it may become an individual inspiration. Although, of course, there are always exceptions, there are creators of contemporary dance who in their choreographic work are very close to the sound layer of a musical piece.

⁵ See some examples in Dutkiewicz, B. (2021). Tales of Mother Goose Performance of musical fairy tales for children based on the music by Maurice Ravel. & Choreographies of Music for Selected Children's Songs by Chick Corea & 'Knife Apple Sheer Brush' A eurhythmics video-project. *Artistic Production. Le Rythme 2021*, Genewa: FIER (pp.118-124).

b) Plastique animée - from the perspective of contemporary creative tools

The process of working on music choreography can be carried out in various ways, starting from different aspects of a piece of music⁶. Although music is the beginning, the process of creation and the final effect can be completely different, because we focus on different aspects. Of course, it depends to a large extent on what element is the most important and characteristic. Which is the most important section-defining parameter. We may mention the following:

- polymetric structure (e.g. irregular accents, polyrhythmic and polymetric divisions that attract the most attention to the sound layer and form the core of the expressive construction of a given piece of music)
- polyphony, e.g. exact imitation (as in canon) or imitation of motifs in the form of dialogue (correspondence of certain rhetorical figures of melodic-rhythmic musical motifs)
- opposition of one voice (main melody or part of a solo instrument) to a whole group of instruments accompanying or counterbalancing the solo part
- unusually captivating colors resulting from the instrumentation
- tensions and energy climaxes
- a form of a piece (e.g. rondo, variations, ABA, fugue) which impose, in a transparent way, the organization of the sound material and thus also the construction and the spatial organization of the movement material (movement phrases)⁷
- a work from a given music period, characterized by clear features of a given style or performance convention. It can be a stylized or even polystylistic work (found in contemporary music of the 20th and 21st centuries)
- numerous other factors resulting from the same musical content and sound parameters, so that the number of possibilities here is endless and it is impossible to list them all.

In my professional experience, I always try to think about what is the main construction element for a given composition and I try to find the factor that was important for a

⁶ An example of work with four different aspects during LTT workshop on H.M. Górecki's music piece: Dutkiewicz, B. (2023). *Choreography of music. The creating process according to the principles of plastique animée on the example of music by Henryk Mikołaj Górecki „Kleines Requiem für eine Polka op. 66”*, choreography created by Barbara Dutkiewicz and Iga Eckert. ISBN 978-83-963687-3-7. - on this website

⁷ For more details see above.

composer. I also try to determine what is the key element for me, in terms of a musical material, what may exemplify it and become a reference to this main factor in terms of movement material, or what I would choose as the main element of movement quality to create my interpretation of this musical work. It does not always have to be one hundred percent unambiguous, it creates a field for creative interpretation and personal creative decision. In this process we may find several elements of a piece of music which can be considered from many aspects. For me these different aspects are construction elements for any stage interpretation and can create communication for the recipient. They give an infinite number of variants and in fact they are tools carriers of musical and non-musical content. They become means of artistic expression.

In fact, each lesson of eurhythmics, where a selected metro-rhythmic⁸ or a broadly understood musical issue is covered, with the use of various forms of music and movement exercises to the teacher's piano improvisation (inhibition and incitation exercises, a chain of rhythmic themes, recognizing a rhythmic theme and performing it with conducting, relay) should include an example from the music literature in which this issue occurs. In the proper moment of the lesson one should recognize and isolate this issue using movement improvisation to a recorded piece (active listening). After we should analyze the entire piece recognizing the function of this issue in the entire structure of its composition. In the next part of the lesson (in the moment of its culmination) an artistic and expressive interpretation should be developed. Its function is presentation of this problem in the form of an individual proposal and its joint creation of music choreography (*plastique animée*).

Of course, it may be a draft of a proposal, largely improvised. In this case the main issue of the lesson (metro-rhythmic, harmonic, melodic, articulatory, expressive, formal structure, etc.) becomes in a natural way the main structural element for creating music choreography throughout the development of its music and movement interpretation. Then rhythmic exercises become an introduction to the recognition and the deep experience of the piece and simultaneously the basis for its detailed analysis through creative and artistic activities in the field of *plastique animée*. The music choreography created in this way becomes an artistic superstructure in the eurhythmics method in accordance to the assumptions of Emil Jaques-Dalcroze and the original source of his method. That is why *plastique animée* is not some strange extra creation but it results

⁸ metro-rhythmic phenomena: meter, time signature, rhythmic values and groups and their corresponding rests, anacrusis, syncopation, regular and irregular rhythm, polyrhythm, polymetry and multiple metrics, etc.

naturally from the eurhythmics method and is the form of an artistic expression deeply rooted in the sound layer of a musical work⁹.

Therefore, in the tradition of eurhythmics and *plastique animée* teaching in the Polish school system, classes of this type can be attended at a secondary music school - where it is possible to choose the 6-year eurhythmics course (13-19 years of age).

Working with *plastique animée* on a piece of music (even if it is too difficult for us to play it ourselves on an instrument) allows for a deep analysis of the piece, experiencing it and its nuances, and even a very detailed memorizing (mainly auditory) and a good knowledge of its entire score. This has enormous, invaluable educational value. That is why in my opinion the use of eurhythmics method is very useful in music schools where professional musicians are educated, where the main goal is to learn music (to know it and to develop musicality). The choreography of music, which aims at helping to study music literature from all periods and styles through physical activity, requires a very close relation between the movement to the musical layer. Within the eurhythmics classes we learn to reflect all the elements of a musical work and sound parameters with movement. Therefore, typically in this type of choreography distant avant-garde solutions in which the study of the musical layer would be less important are not the main goal.

A good example for illustrating such an exemplary music choreography, with its great educational value, may be an attempt to reproduce the polyphonic form of a musical piece. Then, in the movement material we reflect the theme and the counterpoint and through the floor pattern, the relations between voices. In this type of interpretation, a given voice is performed consistently by a person or group of people assigned to it. Another interesting musical form which creates opportunities to study both a music compositional techniques and detailed work on studying movement (its form and possibilities of transformation and processing) is the form of variation. In this case, as in the composer's work, at first we create a movement theme, that is a movement phrase that reflects the musical theme. Of course, this movement phrase (just like a musical theme) should have a great potential and contain such a movement material that will allow to transform it using variational means. In this choreography, we process both the movement content related to the shape of the body movement and floor patterns and settings within the group of performers. This is usually a complicated challenge that

⁹ More information to be found at Dutkiewicz, B. (2022). Choreography of music. The parameter of sound and form of musical piece and their determining significant influence on eurhythmics, especially in the work of *Plastique Animée*. *Rhythmik No 42 "FORM"*, November 2022, Switzerland: Die Fachzeitschrift für Rhythmik Musik Bewegung. (pp. 8-11).

allows us to develop awareness of the body, its position in space, as well as movement and spatial imagination.

As I have already emphasized, the main purpose of using the eurhythmics method together with *plastique animée* in Poland is to study music and all the phenomena connected with it. For this reason, it is impossible to omit issues related to the style of different music epochs. Reflecting the music style of a given epoch with the movement of the whole body is of course a big challenge. Even the most outstanding dancer is not able to use so many different movement techniques adequate to all historical and stylistic epochs. After all there is a great number of them (let me mention just some of them: court dances of Renaissance and Baroque, classical and demi-classical ballet, national and folk dances, modern and post-modern dance, jazz dance, hip-hop, breakdance, etc.). The inability to master all these techniques therefore creates a huge problem in terms of reflecting the style of music in the aesthetics of movement. Nevertheless, in music education, which works on the basis of a diverse musical repertoire, we cannot ignore the issue of musical style and thus we try to stylize movement or at least use selected characteristic elements. Of course while doing it using certain dance steps or body shapes (e.g. *krakowiak* or tango), we do not create dance choreography but music choreography as its aim is to we always stay very close to the musical material which is the basis for creative activities aimed at interpreting it by using movement and stage means.

When planning a concert presentation, we take into account the possibility of using all currently available means of stage expression in the stage composition (we plan costumes, props, lights, multimedia). We can even construct an interdisciplinary stage statement or *plastique animée* in digital form (on-line - recently a useful and increasingly popular form of activities in the field of art / artistic activities). We can also use areas completely different from those proposed 100 years ago by Dalcroze which can give interesting experimental and original effects. They can be very creative, modern and meet the expectations of a modern recipient.

c) **Plastique animée in the context of common structural elements with other arts**

Image designing / shaping

Each creation based on the transposition of sound into movement becomes the work visible also to the sense of sight and thus the work of visual art. Therefore, the key element of creation process is the image shaping or more the sequence of images accompanied by moments of its transformation. In addition, such a work created on an apron stage of a traditional theater in a natural way obtains the frame for this image. However, if this type of music choreography is created outdoors or in a selected location (environmental) it gets a ready-made three-dimensional scenery. Therefore, creating the music choreography in fact, we create a picture (frame by frame, phrase by phrase, one arrangement by another). This process is easy to imagine if we take into the consideration that the observer can take a photo of what is happening on the stage at any moment and capture the clear, transparent composition (the arrangement of elements/people/groups in space, the relations between these elements and shapes of these elements).

This type of actions, not only related to *plastique animée*, but also to any kind of theatrical form (dance, pantomime, puppetry, or dramatic) includes largely composing the stage images. This obviously applies to film and video art, too. It is somehow more present in our consciousness. Therefore it becomes crucial to realize that as musicians we are paradoxically creators of a work of visual art. Understanding this paradox allows us to use consciously the image as a means of communicating/expressing music. Therefore, in the creation of music choreography, the principles of constructing a visual work apply. You may find some information about it in my article "A prop in movement and spatial interpretations of music and its functions in the composition of a stage work"¹⁰. In the process of working on the interpretation of the sound layer it is good to think about creating a coherent, well-constructed work of art, which consists of a visual layer emerging sequentially during the course of the entire choreography.

¹⁰ Dutkiewicz, B. (2023). Rekwizyt w interpretacjach ruchowo-przestrzennych muzyki i jego funkcje w kompozycji dzieła scenicznego. In *KOD Edukacji Muzycznej No.1*, Katowice: Akademia Muzyczna im. K. Szymanowskiego w Katowicach - digital publication in process

theater - tension, dramaturgy, meaning

On stage nothing is meaningless, everything matters, is a sign, a symbol.¹¹ A valuable stage work communicates content encoded on many levels to the recipient. These meanings may not be strictly codified and thus provide a great scope for the creative imagination of the author and the audience. I personally love to play with this imagination, I find it absolutely fascinating. Acting on stage, even performing a solo dance or a monodrama/monologue, is always a kind of dialogue with the viewer, playing with/stimulating his imagination. However, it is quite a difficult task. When constructing a stage action we must be very careful and always take into consideration the context of its potential meanings for it may happen that by treating the movement material carelessly we convey to the recipient an unintentional content.

Another important element is the temporal nature of stage activities. Due to the relatively long duration of an entire concert or a spectacle or even an individual choreographic piece the art of building tension in time and create a context through stage activities gains significant importance. Of course, the tension itself is related to the gradation of stimuli and the variability of stimuli, and is related to attracting and directing the viewer's attention. It results from perception and cognitive processes in general. On the one hand, they are determined by the psychophysical structure of a person, and on the other hand, depending on the civilization/society/community specifics. Therefore, it is also important to be aware of an audience a given presentation is addressed to (children, adults, music lovers, etc). We can also codify content that is readable for various audiences on different levels of communication. This codification is used in art productions so frequently that it stops being noticed (e.g. "Shrek" movie which is funny and readable for both children and adults). In a similar way, in choreographic works, we can ensure the comfort of various audiences by constructing the work on different dimensions/levels of communication consciously. So that it is more readable for a wider group of viewers.

An important element in the construction of stage activities, which I have already mentioned, is building tension spread over a longer time course and the use of variability of stimuli. This is very important, for example, when we plan the program of an entire concert. It is even more difficult with a monographic chamber concert where we present movement interpretations to the compositions of one composer only. It was my pleasure

¹¹ More information to be found at Dutkiewicz, B. (2022). Choreography of music. The parameter of sound and form of musical piece and their determining significant influence on eurythmics, especially in the work of Plastique Animée. *Rhythmik No 42 "FORM"*, November 2022, Switzerland: Die Fachzeitschrift für Rhythmik Musik Bewegung. (pp. 8-11).

of prepare several such concerts commissioned by the outstanding National Polish Radio Symphony Orchestra in Katowice. When preparing the program of chamber concerts, played live by instrumentalists and movers together I tried to ensure a comfort of receiving choreography by classical music lovers. At the same time I had possibility to familiarize them with the method of eurhythmics. The *plastique animée* helped the audience to understand the construction of a musical work. When developing monographic concerts I tried to remember about the variability of stimuli (both in the sound and visual layer) by choosing compositions from various stylistic periods, musical forms, sound parameters, the number of performers (which in the case of chamber music is quite limited). In addition, I tried to emphasize these differences through the selection of movement material (dynamics, stylization, technique), costumes, lights, selection of colors, shapes, etc.¹² In these concerts, an attempt to stylize the movement brought a lot of freshness and dynamics to the whole concert. This definitely supported the audience's ability to perceive both the music and the movement presentation primarily unfamiliar to the audience.¹³

Another important issue is the search of a context for the movement on the stage because the same two people placed in a different setting can communicate two completely different messages. Simultaneously the same movement arranged in a different setting, can communicate different content. Therefore, the spatial composition and the selection of specific movement give an infinite number of possibilities to communicate with the viewer. Movements which seem to be meaningless, on stage always begin to acquire their meaning in relation to people, space, movements that precede it and those that follow. Choreographer should consciously construct the context of all elements on stage to defined potential meanings. For the author of the choreography it is one of the main means of artistic expression.

¹² Examples of monographic concerts: a) Z. Kodaly's <http://barbaradutkiewicz.pl/index.php/en/z-kodaly-nospr-barbara-dutkiewicz-choreografia-muzyki-2> b) C. Debussy <http://barbaradutkiewicz.pl/index.php/en/c-debussy-nospr-barbara-dutkiewicz-choreografia-muzyki-2> c) H.M.Górecki <http://barbaradutkiewicz.pl/index.php/en/h-m-gorecki-nospr-barbara-dutkiewicz-choreografia-muzyki-2>

¹³ More information to be found at Dutkiewicz, B. (2011) *Aspekt edukacyjny interpretacji ruchowych muzyki prezentowanych w ramach koncertów integracyjnych w Akademii Muzycznej im. Karola Szymanowskiego w Katowicach*. In Juszczak, S. Kisiel, M. Budniak, A. (Eds.) *Pedagogika przedszkolna i wczesnoszkolna w sytuacji zmiany społecznej, kulturowej i oświatowej: studia - rozprawy - praktyka*. ISBN 978-83-929881-8-2, Katowice: Wyd. KPWiPM. (pp 143-152).

In order to create a work performed on stage consciously, one should remember that certain shapes, situations and movements evoke specific associations. These can be either very intrusive or gentle. It creates a huge range of means of expression, gives the possibility to construct an artistic statement through the movement and visual layer. The later is complemented, harmonized or contrasted with the sound layer and their mutual relation opens up infinite expressive possibilities.

d) Final remarks - plastique animée from a contemporary/performative perspective

Direct associations

Of course, the contemporary (postmodern) creator and recipient are not in favor of such simple connections and expect something more avant-garde, unique, ambiguous or at least repeatedly complex. That is why artists often look for quite distant associations, rejecting the first obvious connotations. It is also a certain method of work. When creating a mind map or a map of associations we reject the first (direct) connotations looking for the further ones (which come to our mind through another layer of references). The contemporary dance choreographers as well as directors, visual artists and composers apply this method looking for new compositional, sound and expressive possibilities.¹⁸

About improvisation and form

Improvisation is an important tool in the work on music choreography. In the Polish tradition, plastique animée is mainly associated with the choreography of music in a closed form when improvisation is used as a tool in the process of experiencing music and creating movement material. In the choreography of music open or semi-open form is hardly used. In this case some musical fragments in choreography are indicated as fragments left for improvisation similar as in postmodern dance.

¹⁸ More information to be found at B. Dutkiewicz, Choreography of music. The creating process according to the principles of plastique animée on the example of music by Henryk Mikołaj Górecki „Kleines Requiem für eine Polka op. 66”, choreography created by Barbara Dutkiewicz and Iga Eckert - on this website.

See also Dutkiewicz, B. (2022). *Plastique Animée. Eurhythmics Practice of Plastique Animée in light of a New Aesthetics of Performance*. Hochschule für Musik und Theater Hamburg. HOOU - Hamburg Open Online University. Presentation 04 als open-source-Video: <https://www.hoou.de/projects/rhythmik-musik-und-bewegung/pages/presentation-04-barbara-dutkiewicz-plastique-animee>.

However, it should be emphasized that the frequent use of improvisation in postmodern dance has its roots in the activities of Emil Jaques-Dalcroze.¹⁹ In my opinion, though of course I may be wrong, improvisation in contemporary dance has its origin in the creative activities of E. Jaques-Dalcroze and his *plastique animée*.²⁰

It should be emphasized that the initial assumptions of *plastique animée* are not only fixed music choreography but also simultaneous movement and instrumental/vocal improvisation on stage or movement improvisation in silence.

Improvisation activities are present in eurhythmics classes at all stages of education and in all its areas (e.g. metro-rhythmics, solfege, harmony). Such activities perform a huge educational function. Furthermore they have a great artistic significance and can take a very advanced and sublime artistic form. They are part of postmodern performative activities. That is why artistic productions based on the assumptions of the eurhythmics method can develop excellently in the field of contemporary art. Here we can refer to contemporary aesthetics by use of, for example movement techniques. We can also use movement stylization in the form of a quotation, pseudo-quotation, self-quotation, pastiche, convention, surconventionalism.²¹ We can also create collages and patchworks of these styles.

On the search for new relations between movement and music

Activities in which various types of a relation with music are sought (very close or distant, contrapuntal) are specific area in which artistic productions created by contemporary eurhythmics artists develop. These various relations of movement with the sound material

¹⁹ See some research on the contribution of E.Jaques-Dalcroze in the development of modern dance at:

1) Jordan, S. (2000). *Moving Music: Dialogues with Music in 20th Century Ballet*, London: Dance Books, ISBN 978-1852730635

2) Oberzaucher, A. Oberzaucher-Schüller, G. (1999). Who were the Teacher of Gertrud Bodenwieser? Educational Opportunities and Dance Activity During the Pioneering Period of Modern Dance in Vienna. In *Gertrud Bodenwieser and Vienna's Contribution to Ausdruckstanz*. Imprint: Routledge, eBook ISBN 9781315079684.

3) Exhibition *Cosmos Wiener Tanzmoderne*: <https://www.theatermuseum.at/en/in-front-of-the-curtain/exhibitions/everybody-dances/> (2019)

²⁰ More information to be found at Dutkiewicz, B. (2022). Choreography of music. The parameter of sound and form of musical piece and their determining significant influence on eurhythmics, especially in the work of *Plastique Animée*. *Rhythmik No 42 "FORM"*, November 2022, Switzerland: Die Fachzeitschrift für Rhythmik Musik Bewegung. (pp. 8-11).

²¹ Dutkiewicz, B. (2012). *Polistylistyka, czyli dyskurs z przeszłością – interpretacja ruchowa muzyki w obliczu dzieł epoki postmodernizmu na przykładzie wybranych utworów*. Katowice: Wyd. AM w Katowicach, ISBN 978-83-85679-69-1.

present at different levels of understanding a musical work are a huge challenge for a contemporary artist working on the basis of the assumptions of the eurhythmics method. I often observe this type of a distant relation in the projects of Western European artists.²² For a contemporary eurhythmics professional this area of various possibilities to work on the relations between "music and movement" seems to be particularly interesting for undertaking creative experiments. It creates a unique space for modern creativity and artistic pursuits.

e) eurhythmics in progress

Regardless of whether we dare or not to take the avant-garde challenges in the field of the eurhythmics method, we must note that Jaques-Dalcroze left his method open in context of aesthetics, sound and movement material and the way of interpretation. By working on contemporary music and experimental forms we automatically participate in the modernization of this method. Moreover our students and viewers change, and due to it we are forced to change the way we work with them. The eurhythmics method of allows it easily, is very open. Personally, in my publications I often emphasize this fact, calling this phenomenon "eurhythmics in progress" because this method has been oriented towards the future since its inception.²³

Living and creating in the 21st century, we should act in two ways - cherish the traditional way of creating music choreography, study it thoroughly, learn its secrets so as to pass it to next generations and at the same time we should follow the progress, undertake experimental activities, use all available contemporary means of stage expression. Don't be afraid to create just as other contemporary creators of all artistic disciplines. Here I quote Nadia Boulanger's words: "To study music, we must learn the rules. To create music, we must break them."

ISBN 978-83-963687-2-0.

<https://doi.org/10.5281/zenodo.7789399>

²² Of course, music and movement have always been creating a relation. This can be seen clearly in the history of dance as well as in the history of theatre. A major breakthrough in this area took place in the middle of the 20th century. And although, for many decades, the relation between music and movement has evolved in different directions, it may still be inspiring, particularly from the perspective of the eurhythmics method.

²³ Dutkiewicz, B. (2012). *Polistylistyka, czyli dyskurs z przeszłością – interpretacja ruchowa muzyki w obliczu dzieł epoki postmodernizmu na przykładzie wybranych utworów*. Katowice: Wyd. AM w Katowicach, ISBN 978-83-85679-69-1.

References:

- Dutkiewicz, B. (2011) Aspekt edukacyjny interpretacji ruchowych muzyki prezentowanych w ramach koncertów integracyjnych w Akademii Muzycznej im. Karola Szymanowskiego w Katowicach. In Juszczak, S. Kisiel, M. Budniak, A. (Eds.) *Pedagogika przedszkolna i wczesnoszkolna w sytuacji zmiany społecznej, kulturowej i oświatowej: studia - rozprawy - praktyka*. ISBN 978-83-929881-8-2, Katowice: Wyd. KPWiPM. (pp 143-152).
- Dutkiewicz, B. (2023). Choreography of music. The creating process according to the principles of *plastique animée* on the example of music by Henryk Mikołaj Górecki 'Kleines Requiem für eine Polka op. 66', choreography created by Barbara Dutkiewicz and Iga Eckert. ISBN 978-83-963687-3-7.
- Dutkiewicz, B. (2022). Choreography of music. The parameter of sound and form of musical piece and their determining significant influence on eurythmics, especially in the work of *Plastique Animée*. *Rhythmik No 42 "FORM"*, November 2022, Switzerland: Die Fachzeitschrift für Rhythmik Musik Bewegung. (pp. 8-11).
- Dutkiewicz, B. (2022). *Plastique Animée. Eurhythmics Practice of Plastique Animée in light of a New Aesthetics of Performance*. Hochschule für Musik und Theater Hamburg. HOOU - Hamburg Open Online University. Presentation 04 als open-source-Video: <https://www.hoou.de/projects/rhythmik-musik-und-bewegung/pages/presentation-04-barbara-dutkiewicz-plastique-animee>.
- Dutkiewicz, B. (2012). *Polistylistyka, czyli dyskurs z przeszłością – interpretacja ruchowa muzyki w obliczu dzieł epoki postmodernizmu na przykładzie wybranych utworów*. Katowice: Wyd. AM w Katowicach, ISBN 978-83-85679-69-1.
- Dutkiewicz, B. (2023). Rekwizyt w interpretacjach ruchowo-przestrzennych muzyki i jego funkcje w kompozycji dzieła scenicznego. In *KOD Edukacji Muzycznej No.1*, Katowice: Akademia Muzyczna im. K. Szymanowskiego w Katowicach - digital publication in process.
- Dutkiewicz, B. (2021). Tales of Mother Goose Performance of musical fairy tales for children based on the music by Maurice Ravel. & Choreographies of Music for Selected Children's Songs by Chick Corea & 'Knife Apple Sheer Brush' A eurhythmics video-project. *Artistic Production. Le Rythme 2021*, Genewa: FIER (pp.118-124).
- Exhibition Cosmos Wiener Tanz moderne: <https://www.theatermuseum.at/en/in-front-of-the-curtain/exhibitions/everybody-dances/> (2019)
- Jordan, S. (2000). *Moving Music: Dialogues with Music in 20th Century Ballet*, London: Dance Books, ISBN 978-1852730635.
- Oberzaucher, A. Oberzaucher-Schüller, G. (1999). Who were the Teacher of Gertrud Bodenwieser? Educational Opportunities and Dance Activity During the Pioneering Period of Modern Dance in Vienna. In *Gertrud Bodenwieser and Vienna's Contribution to Ausdruckstanz*. Imprint: Routledge, eBook ISBN 9781315079684.
- Skazińska, M. (1989). Znaczenie interpretacji ruchowej utworów muzycznych w kształceniu nauczycieli rytmiki. *Zeszyt naukowy XVIII. Materiały z 12. sesji*, Akademia Muzyczna w Łodzi. (pp. 211-223).

ISBN 978-83-963687-2-0

<https://doi.org/10.5281/zenodo.7789399>

Vita

Barbara Dutkiewicz (PhD, hab.) works as an Associate Professor at The Karol Szymanowski Academy of Music in Katowice, Poland where she teaches: Eurhythmics, Methodology of Eurhythmics Teaching, Plastique animée - Movement Choreography of Music, Movement Techniques, Piano Improvisation in Eurhythmics Method.

She is the author of over 70 choreographies performed e.g. in Poland (at The Krzysztof Penderecki European Center for Music in Lusławice; Polish National Radio Symphony Orchestra in Katowice, The Świętokrzyska Philharmonic, the Radio Katowice Concert Studio, The Silesian Theatre in Katowice, The Korez Theatre in Katowice, The Rozrywka Theatre in Chorzów and at the Music Academies in Katowice, Łódź, Poznań, Gdańsk) and abroad in the Netherlands, Germany, Austria, the Czech Republic, Ukraine and USA.

She often leads workshops and master classes in Europe, Asia and America. She is the author of over 20 articles published in Polish and foreign journals. As post-doctoral theses (habilitation) she published a book entitled: *'Polistylistics or Discourse with the Past - Choreography of Music in the Light of Postmodernism on the Basis of Chosen Musical Works'* (2012). She was awarded the first prize at the First European Eurhythmics Competition in Trossingen, Germany in 1994.

See more <http://www.barbaradutkiewicz.pl/index.php/en>

<https://orcid.org/0009-0002-3888-0325>

Contact: b.dutkiewicz@am.katowice.pl

ISBN 978-83-963687-2-0

<https://doi.org/10.5281/zenodo.7789399>



Universität der Künste Berlin



Co-funded by the
Erasmus+ Programme
of the European Union

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.