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**Theatre of movement and space in movement interpretations
of selected works by Karl Jenkins
in the context of diverse musical competences**

**Description of artistic doctoral thesis as part of the procedure
for awarding a doctoral degree
in the field of art, in the artistic discipline: musical arts**

Supervisor: Prof. Jacek Ścibor, PhD

Krakow, 2026

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I would like to express my sincere gratitude to Prof. Jacek Ścibor, PhD,
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Jadwiga Basista-Janda

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INTRODUCTION

This doctoral thesis touches upon the combination of a relatively unpopular and little-researched topic in Poland, the work of Karl Jenkins, with the perspective of movement theatre, centred around the method of Emil Jaques-Dalcroze. It is a juxtaposition of two worlds – the specific musical aesthetics of the Welsh composer and a movement interpretation that emphasises the physical sensations of music.

The dissertation bases its context on the reception of Jenkins' music, interpreted through movement using the Dalcroze technique, defining its field of action through a unique research methodology. A comparative analysis was conducted on movement sequences created by three diverse groups of performers (amateurs, students of eurhythmics at the beginning of their education, and advanced students of eurhythmics). The study also concerned the process of preparing these groups, observing their work during rehearsals and while creating choreography, as well as building an image of movement in accordance with the Dalcroze method, depending on the degree of its mastery. Therefore, the work provides interesting reflections on the influence of musical competence and movement experience in the interpretation process. The comprehensive analysis that takes place during the creation of these movement images covers a wide spectrum of elements of interpretation – from the punctuality and rhythm of gestures to dynamics, awareness of movement, figures and use of space, or cooperation within the group. This broad, multifaceted approach allows for a deep understanding of how different levels of musical competence influence the creative aspect.

The thesis posits that natural expectations regarding musical proficiency may translate into the quality and character of movement interpretation. Thus, the assumptions made were that an amateur group may use spontaneity and intuition to a greater extent in their arrangements, the dimension of which is related to the emotional perception of music. Another group, i.e. a group of eurhythmics students at the beginning of their education, will be a group with a fresh perspective and enthusiasm stemming from their initial encounter with the Dalcroze method. It was assumed that these early stages of immersion in the method should project onto the awareness of the connection between rhythm and movement. The last group, however, consisted of advanced rhythmic students with the highest musical and movement awareness, which should be reflected in their work and proposed interpretations. In addition, they were expected to demonstrate technical precision in their movements and gestures, as well

as the ability to deeply connect movement with musical nuances. The reception of their performance should reflect the potential of the Dalcroze method in the musical world of Jenkins' works. The work also explores the role of movement theatre and space, focusing on the conscious use of elements of movement such as gestures, facial expressions and interactions. In addition, it also examines their placement in space (levels, directions, dynamics) and their impact on their message and audience reception.

The dissertation consists of four chapters. The first chapter discusses issues related to the method of Emil Jaques-Dalcroze. It presents his profile and discusses various aspects of movement, space and light. The second chapter focuses on the music of Karl Jenkins – it contains his biography and formal analyses of selected works relevant to the study. The third and fourth chapters, which are the most extensive, constitute the core of the entire study. They contain conclusions from work with ensembles, analyses of musical interpretations, surveys and their processing, as well as information about the concert. In addition, the work opens with this introduction and closes with a conclusion.

The dissertation delves deeply into the understanding of music perception. This is done not only at the level of comparative analysis conducted in accordance with scientific standards, but also in the form of a survey in which both the audience and the performers could express their opinions.

Through this research, the author's modest dream was to contribute to a better understanding of the perceptual and emotional processes involved in the creation of movement interpretations and their reception by the audience, based on the music of Karl Jenkins.

CHAPTER I

The method of Emil Jaques-Dalcroze – The manner of shaping of musical expression

1.1. General characteristic

„I dream of a musical education
in which the body itself would act as an
intermediary between sounds and our thoughts
and become an indirect instrument
of our feelings.”¹

E. Jaques-Dalcroze, 1898

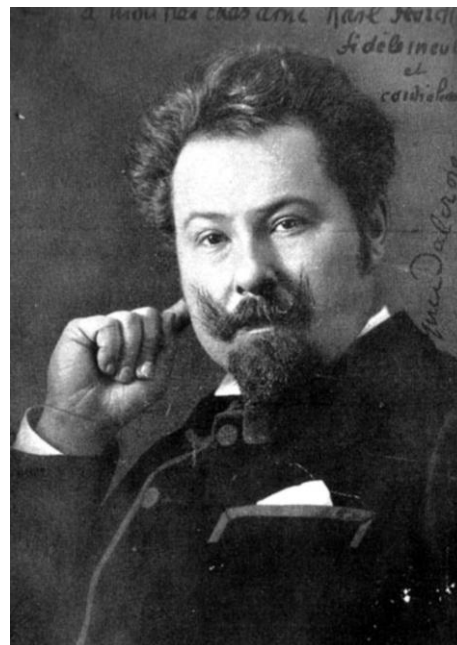


Photo 1. Emil Jaques-Dalcroze

Emil Jaques-Dalcroze's artistic credo, quoted above, initiated the search for the optimal method of music education at the turn of the 19th and 20th centuries. Initially, the creator tentatively called his developed idea rhythmic gymnastics; it was only after many years that it became known as eurhythmics. Emil Jaques-Dalcroze himself wrote about these explorations and ideals: "In eurhythmics, physical movement must be triggered by a musical stimulus. In our studies, the basis is the relationship between the rhythm of music and the rhythm of the body. We lack the ability to combine order with mobility, momentum with control, reflection with imagination, and temperament with character. One of the basic goals of rhythmic gymnastics is to study the relationship between music and body movement“.²

¹ M. Brzozowska-Kuczkiewicz, *Emil Jaques-Dalcroze and his Rhythmics*, School and Pedagogical Publishing House, Warsaw 1991, p. 13.

² Quoted from J. Mamontowicz-Łojek, *Polish Ballet Education in the Interwar Period*, PWN, Warsaw 1978, p. 210.

Dalcroze's research was first presented in 1902 and aroused great interest in the music community³.

Emil Jaques-Dalcroze – born on 6th July 1865 in Vienna, died on 1st July 1950 in Geneva. He was a Swiss composer and teacher who had been interested in music since early childhood. From an early age, he sought various connections between music and other art forms. He received an excellent and comprehensive education – he was a pianist, improviser, conductor and, most importantly, a theatre enthusiast. This interest in the performing arts led him to join amateur theatre groups in his early years, where he fulfilled himself as an actor, for example, touring France with the Aix-les-Bains group in the summer, and in 1884-1886 he studied acting in Paris⁴.

The idea of reforming music education arose during his work at the Geneva Conservatory, where he initially taught theoretical harmony, and later also solfège. At that time, the young Emil Jaques-Dalcroze, drawing on his own childhood experiences, saw the need to change the way students were taught. He wrote: "It is utter nonsense for a student to begin learning to play an instrument before they have demonstrated their sensitivity to rhythm and their ability to recognise sounds. There are, of course, exceptions in the form of prodigious children whose abilities are above average. Let us leave them alone, let them strum the keyboard and search for melodies or improvise various chord combinations.”⁵ Dalcroze therefore proposed that teaching should begin with the practice of art, its experience, and then define scientific views and conclusions, in accordance with the maxim: practice should precede theory. He set as his teaching goals the development of an ‘I feel’ (rather than ‘I know’) attitude among his students, as well as the development of their desire for free musical expression. Through his research, Emil Jaques-Dalcroze discovered the powerful force latent in music, which he described as the result of spiritual and artistic activity and attributed to it an influence on the stabilisation of human life functions.

Therefore, Emil Jaques-Dalcroze proposed that the educational process should be based on three pillars: rhythm, solfège and improvisation, whose coherence and integrity are reflected in motor, auditory and visual elements.

This creates Dalcroze's multisensory method.⁶

According to the author's assumptions, the basic element of the method is rhythm, because movement supports the perception of music and also gives it a better understanding.

³ Op. cit. M. Brzozowska-Kuczkiewicz, *Emil Jaques-Dalcroze...*, p. 14.

⁴ <https://spimr.eu/kalendarium-emil-jaques-dalcroze/>, accessed on 20th February 2022.

⁵ Ibidem.

⁶ Op. cit. M. Brzozowska-Kuczkiewicz, *Emil Jaques-Dalcroze...*, p. 29.

This link is an important means to achieve the goal, which is to consciously define and describe scientific concepts through one's own experience of 'feeling'. Another component is inextricably linked to this element – rhythm, which was particularly important to Dalcroze. In his writings, he repeatedly emphasised the importance of the words: 'education through rhythm and for rhythm'⁷ – giving it a superior place in the hierarchy. This element was the starting point for gaining awareness of the movement of the body or spirit, determining experiences and emotions. Dalcroze's concept, strongly linked to rhythm, was intended to provide a universal space for development in other fields of art as well. He saw it as a branch supporting broadly understood artistic education with educational aspects. He wrote: "Conscientious study of rhythm in all its forms can lead to an understanding of art. Art consists of fantasy, reflection and feeling. Reflection moderates and styles fantasy. Fantasy stimulates and enlivens style, and emotion ennobles and imbues the fruits of reflection and imagination with feeling."⁸ Hence, the Dalcroze method has also been used as a technique for improving acting skills. Due to its nature, it is also used in the training of dancers.

This innovative reform brought with it a renewed role for music, which plays a fundamental role in the method, setting the direction of movements and integrating with them. These are important assumptions, because Dalcroze does not assume superficial movement in space that reproduces all the components of a piece, nor does he want mechanical reproduction of the sounds written in the score, but recommends a deep understanding of music, a synthetic approach that activates the body and mind. On this complex level, the person performing the exercises should contemplate the music, clear the flow of energy and discover their own reserves of creativity. These are to be the stimulus for individual movements – natural, instinctive, flowing from within. This profound experience is accompanied by improvisation, which is the basis of every activity.

The Dalcroze eurhythmics method aims to develop a close connection between feelings and movement, where the response of movement reflects the synthetic hearing of music. This activity reflects the expressive content of music in movement through the composition of gestures resulting from emotional experience, aimed at externalising these experiences. In this way, they are given affective expression. Furthermore, in his concept,

⁷ Ibidem, p. 30.

⁸ Ibidem, p. 31.

Dalcroze proposes an artistic synthesis of rhythm, i.e. the integral development of motor skills and auditory-motor coordination, as well as the improvement of the musical expression of movement. This influences the development of the musical sensitivity of the person practising, as well as awakening many aspects of their musicality and improving their motor memory. Dalcroze's research showed that people using his method experienced a marked improvement in their spatial imagination, as well as a significant increase in their attention span and concentration.

Rhythm also became a unifying factor for Hellerau. This garden city near Dresden, built from 1909 onwards, was a kind of experiment in the search for order and harmony. It was home to the headquarters of Emil Jaques-Dalcroze's Institute of Rhythmics, where he conducted research and gave lectures. It was there that life centred on new forms of movement, attracting students from all over the world. Official statistics show that he taught several hundred students from 17 countries. Hellerau also hosted rhythmic performances organised by Dalcroze in collaboration with Adolf Appia, a Swiss set designer and theatre theorist. The activities of the Dalcroze Rhythmic Institute brought Hellerau worldwide fame, turning it into a mecca for artists and transforming an ordinary working-class neighbourhood into a so-called *The laboratory of new life*⁹.

The search for the right kind of expressive movement that would reflect the analogy of expression in a piece of music – natural and instinctive movement, rather than spontaneous virtuosity of body movement – led Emil Jaques-Dalcroze to expand his method with an integral part of rhythmics – plastic arts, which he initially called animated plastic arts, *plastique animée*. It is a kind of path to the artistic expression of music in movement, its embodiment is its visualisation. To this end, individual movement resulting from personal emotions and experiences, personal artistic sensitivity and the performer's musical knowledge is used. Achieving the right synthesis of music and movement is preceded by an in-depth analysis of the piece, during which the analysis takes on the artistic creative form of interpretation, as movement should reflect music relatively precisely.

Plastique animée is also known under names such as: movement art, musical expression of movement, movement interpretation of a musical work, spatial-movement composition of music. In the Dalcroze method, musical interpretation is the expression of musical sensations in the form of movement, which consists of a specific composition of gestures reflecting emotional experiences. Therefore, the range of sounds in the interpreted

⁹ <https://grotowski-institute.pl/wydarzenia/wyklad-iii-hellerau-laboratorium-rytmu/#> on 09th February 2022.

work is accompanied by movements and gestures with emotional expression. In order for the message to be clear to the audience, acting techniques can be used in the interpretation. The search for inspiration in the dramatic arts leads to the observation of how important gestures and movement can be – they are an excellent means of non-verbal communication and an extremely important component of expression. The use of acting techniques aims to externalise internal experiences through movement and gesture.¹⁰

Artists – actors – also became interested in the method created by Dalcroze, as the system of exercises proposed by the creator activates not only the intellect, but also all the senses and movement, stimulates the imagination, develops spatial orientation, and is of great importance in the process of personality formation. The advantages of the method were also recognised by, among others, J. Capeau, a theatre reformer who radically changed the means of artistic expression, striving to ‘make movement more plastic’. Thanks to the use of the Dalcroze method, the development of modern stage movement began. The main change was a different perception of the body – it ceased to serve only schematic and superficial forms and became an instrument for expressing feelings and experiences.

In summary, the most important element of Jaques-Dalcroze's concept is the creativity of the process, rather than the finished work itself, performed on stage. It is equally important to have an artistic idea and to think through the interpretation as a whole. A coherent message allows for a proper reading of the interpretation, the aim of which is not only to present the work through movement, i.e. to translate the language of sounds into the language of movements. According to Jaques-Dalcroze's idea, movement and gestures must be an expression of the emotional state hidden by the composer in the sounds of the interpreted musical work and externalised by the performer. Of course, programme and illustrative music, due to its nature, creates even greater possibilities for interpretation. In this case, the movements must additionally contain an expression consistent with the assumptions of the programme or the content of the illustrated image.¹¹

¹⁰ B. Ostrowska, Movement interpretation of musical works in the method of Emil Jaques-Dalcroze [in:] B. Ostrowska (ed.), Materials from the 5th and 6th National Scientific Session Rhythmics in the education of musicians, actors, dancers and in rehabilitation. Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Łódź 2002, p. 20.

¹¹ Op. cit. B. Ostrowska, Movement interpretation... , p. 20.

1.2. Movement as a means of expression

Movement in music can be linked to dance. Dance is an artistic discipline based on a specific kind of synthesis of the arts, in which music plays an important role, which is why music education is an important element in the training of dancers, supporting their development. Although dance in the second half of the 20th century strove to achieve autonomy, it remained connected to music, which continues to be an important element of this art form. Dance is perceived as an art form that engages the senses of hearing and sight, and although the relationship between movement and music can take many forms, the choreographer, regardless of the nature of this relationship, must have a developed sense of music and musical knowledge in order to plan a choreographic work in an interesting and conscious way. The dancer, as the performer of this work, should express its content and emotions, in which music is helpful because it stimulates the transmission of emotions through movement. Of course, the relationship between music and movement can vary and can be spread across a wide spectrum, ranging from movement that is strictly subordinate to music, and thus in harmony with the music, to relationships based on counterpoint, where a kind of visual-auditory contrast occurs. These situations arise from the function that music performs in dance, i.e. the type of spectacle it helps to create. In each of these cases, however, these two elements – movement and music – coexist, and therefore awareness of these relationships seems to be crucial for the choreographer and necessary for the performer, i.e. the dancer, to assimilate in practice. The same is true of the art of acting.

Research shows that the most appropriate method of education for dancers and actors is the polysensory method, which combines physical, auditory and visual activity. One such method is Emil Jaques-Dalcroze's eurhythmics, which was developed as a system of music education in which movement plays a supporting role in feeling and understanding music. According to the creator of the method, 'the goal of all education is that at the end of their studies, each student should be able to say not only "I know", but also "I feel"¹², therefore, practice precedes theory, and recreating the musical sequence with movement always appears as an experience that precedes knowledge. Movement in this method is therefore used as a means to an end, so combining movement, which is the natural language of expression for

¹² Jaques-Dalcroze E., E. Jaques-Dalcroze on his method [from the preface to Volume II of Rhythmics], translated by A. Ludwikiewiczowa, in: Rhythmics and its creator Emil Jaques-Dalcroze. Information and Discussion Materials, vol. 71, COPSA, Warsaw 1963.

dancers, with musical material in practical action makes this method an excellent form of musical and movement training for them..

The most fundamental element that connects dance and music is rhythm. It is a component that integrates both arts through the movement of the human body. For the audience of a dance performance, every type of dance can be enhanced by musical rhythm, which is why rhythm, which is perceived both visually and aurally, causes a motor resonance effect in the viewer. The harmony between musical and movement rhythm allows for greater coherence and increases the integrity of the work, which deepens the aesthetic experience of the audience. Emil Jaques-Dalcroze recognised these relationships and therefore, at the beginning of the 20th century, he initiated research into the sense of musical and movement rhythm. His motto was 'education through rhythm and for rhythm'¹³ was intended to facilitate the achievement of a state of complete harmony, as well as to increase the sensitivity of the student, who was subjected to the influence of musical rhythm. In response to the contemporary tendency to treat music as an uninspiring backdrop for technical dance evolutions, he proposed the idea of renewing the role of music in dance art, finding inspiration for these actions in ancient orchestration. He wrote about the important role of rhythm in this concept as follows: "The knowledge of the unifying rhythm, which harmonises individual elements, strengthens their meaning and organises them, was the basis of the great performances in ancient Greece."¹⁴. Thus, rhythm became the leitmotif of his method, a factor that was to initiate beneficial changes in both art and education. However, rhythm became the starting point in his system of music education, while the overarching goal was to make students aware of the direct connections between the movements of the body and spirit, between sensations, feelings and musical emotions. In his view, this method was intended to prepare students for all fields of art, support artistic education, be more than just a pedagogical method, and influence education. According to Dalcroze , "conscientious study of rhythm in all its forms can lead the student to a more vivid understanding of art"¹⁵. It is no surprise that this method was already recognised during Dalcroze's lifetime by those involved in theatre and dance reform, as it provided a kind of remedy for the problems of increasing schematism in classical ballet. The influence of eurhythmics on the development of contemporary dance was achieved thanks to people who represented the field of dance and studied eurhythmics at the Emil Jaques-Dalcroze Institute in

¹³ Ibidem.

¹⁴ Op. cit. B. Ostrowska, *Movement interpretation of a musical work...*, p. 66.

¹⁵ E. Jaques-Dalcroze, *Selected Writings*, WSPiP, Warsaw, 1992, p. 39.

Hellerau at the time. Among his students were Marie Rambert, Mary Wigman and Suzanne Perrottet, who, inspired creatively by Jaques-Dalcroze, had a significant influence on the development of dance in Europe.

The main premise of rhythmic is the use of movement that is in harmony with music, but this method involves much more than just superficial harmony. The primary role of music in this method is to stimulate the body and mind in such a way that the person undergoing the exercises becomes creative and seeks their own movement solutions, thus becoming creative. It is through improvisation, which is the basis of all activity in the method, that students develop freedom of expression, thus supporting the expression of their own emotions and content flowing from their creative imagination. This disposition is very valuable for dancers who have to devote too much time in their education to perfecting their technique, which often leads them to use mastered automatisms that block their creative approach to movement. This type of schematic functioning in the field of dance was already recognised by Dalcroze, which is why the movement used to perform the exercises in accordance with the creator's intention must be natural and should not present any specific dance techniques. More importantly, movement should be instinctive, coming from within the individual and inspired by music, which plays a key role in this method, as Dalcroze explained: 'I have built my entire system on music because it is a powerful mental force, resulting from our spiritual and expressive activity, which, thanks to its ability to stimulate and regulate, can organise our life activities.'¹⁶

1.3. Elements of movement, space, light

„When music reaches its noblest power, it becomes a shape in space.”

Fredrich Schiller

The power of music lies in its ability to not only direct movement, but also indicate space and define light. All these elements can be adjusted according to the needs of dramatic expression. This is because music, thanks to its unique nature, becomes an irreplaceable guide and aid in reading the intensity of expression and indicating the correct interpretation. Sounds are direct carriers of feelings.

¹⁶ Op. cit. E. Jaques-Dalcroze, *On My Method...*, p. I.

The living body of the performer-interpreter is responsible for movement in space. The beauty of movement depends on its lighting and the variety of support points provided by the ground and variously arranged objects – solids and planes. Adolf Appia perfectly defines these relationships, writing, ‘two conditions must therefore be met for the human body on stage to perform with full artistic expression: first, the light must emphasise its plasticity; second, the three-dimensional stage space must emphasise its poses and movements.’¹⁷.

Light is a factor in expressing life, which is to space what sound is to time. It should be noted that an object only becomes three-dimensional to the viewer when it is illuminated. Therefore, the three-dimensionality of objects can be used on stage to give them artistic expression – but only with the use of appropriate lighting.

Lighting is an important factor with great power – when perfectly matched, it will emphasise any colour combination. Changes in its projection by interfering with light emission, e.g. from stationary and mobile, or ordinary or combined, or even by using partial blackouts or transparency effects in various degrees, will bring out an infinite number of nuances and details. These details perfectly complement the ideal image of the moving interpretation of the work, because thanks to the appropriate lighting, the performer is not, as it were, thrown into the light, but bathed in a mood created especially for them.

The body is the carrier of movement, and movement is undoubtedly linked to the rhythmic structure of a piece. The performer's body movements correspond to the musical duration, which in turn develops in the surrounding space. On the various types of planes present in the created spaces, it is important to show the body as a whole, as a representative of music in space. Therefore, the principle derived from the rule discussed above will be important – shapes that are not the body should stand in opposition to them, avoiding merging with them. Of course, there may be exceptions here, because when interpreting a certain phrase, the flexibility of the lines could change the expression of a movement or posture – then certain deviations may occur. However, these should only be temporary, because ‘space must oppose the living body if it is to receive its due share in life from it.’¹⁸ The interpreter's body fills the space with life, which then becomes an animated space, and the living space multiplies the reception of the work in the eyes of the viewer. Considering the interesting connection between the factors of space and time, Adolf Appia noted that space is expressed through a sequence of

¹⁷ A. Appia, *The Work of Living Art and Other Works*, Artistic and Film Publishing Houses, Warsaw 1974, p. 63.

¹⁸ *Ibidem*, p. 102.

forms, and thus in motion; whereas ‘in time, space is expressed through a sequence of words and sounds, that is, through varying durations, depending on the magnitude of the movement.’¹⁹ It is also known that the abstract notation of sounds left by the composer on the pages of the score does not convey the direct meaning of these notes, but only preserves their order and mathematically calculated duration. It is only the musician – the performer, filtering these sounds through their emotional musical sensitivity, who gives them a fictional time that flows from the normal. It is this time that is ultimately important, because it is a spontaneous and pure work of the interpreter's soul. And as long as the music lasts, life smoulders, because music is an immediate expression of feelings: those of the composer, the performer, the interpreter.

In order for the entire image to be coherent and for the elements of movement, space and light to complement each other, a thorough knowledge of the score is essential. It is from this in-depth analysis that the interpreter's vision emerges – both that of the performer on stage and that of the person who designs the lighting, constructs the space and determines the movement. Then the admired image becomes a living complement to the musical fabric of the work, its composition in a given time and place.

¹⁹ Ibidem, p. 83.

CHAPTER II

The world of sounds of Karl Jenkins

2.1. About the composer – his life and work

Karl Jenkins was born on 17th February 1944 in Neath, South Wales, the only child of David and Lily Jenkins. He has British-Scandinavian blood running through his veins, as his mother's family came from Sweden and his father was Welsh. He was named after his grandfather Carl, with a slight change to the first letter to K.

The composer grew up in the coastal village of Penclawdd on the Gower Peninsula. The village was and still is famous for its local cockle industry – mussels collected on the



Picture 2. Karl Jenkins

beaches at low tide. During the composer's childhood, this occupation was carried out by women, including his grandmother, who drowned while working. This unexpected event left a clear mark on the composer's family, noticeable even during his childhood. Another equally painful experience befell the Jenkins family when Karl was less than five years old – Lily, the composer's beloved mother, died as a result of illness. Immediately after her death, his aunt and uncle took care of him for a short time. Unfortunately, they were unable to cope with the situation and provide emotional support to little Karl during this difficult time, which caused him to become traumatised. These unresolved and unprocessed experiences caused the child's psychological trauma to deepen and affected his youth. He spent the rest of his childhood living with his father at his mother's and sister's house, who made every effort to provide him with proper care. Therefore, despite such traumatic experiences, the composer remembers his childhood as carefree and full of love²⁰.

In his autobiography, *Still with the Music*, the composer declares that his father, David Jenkins, had the greatest influence on him, both personally and musically. Karl describes him as an extremely talented man who photographed weddings on weekends and taught art-related

²⁰ K. Jenkins, S. Jackson, *Still with the Music. My Autobiography*, Elliott&Thompson, London 2015, p. 2.

subjects such as art and technology at a nearby school on weekdays, as well as actively supporting preparations for school performances. Above all, however, David was involved in music – he taught piano, was a pianist and organist, and conducted a choir.²¹ When his father went to the chapel to practise playing the organ, especially his favourite Bach, Karl often accompanied him – he loved listening to music and took his first piano lessons from his dad.

David Jenkins was a highly respected figure, and Karl Jenkins himself has often heard words of praise about his father. The composer recalls that it was often suggested to him that he had inherited his musical creativity from his father's musical interests. Karl, however, sees it somewhat differently, declaring that his father had much more extensive knowledge, broader horizons of interest and richer hobbies than he himself did.

Interestingly, the Jenkins family gained the nickname the Baswrs – which is the plural form of the Anglicised Welsh word *baswr* – meaning bass ²². This name perfectly reflected the family's predisposition for singing. Members of the clan eagerly joined various choirs, often performing a diverse repertoire. The Jenkins family was extremely religious, strongly centred around the Methodist church, and very strict in their observance of the rules. These principles were also instilled in young Karl.

Karl Jenkins attended Gowerton School, which prided itself on its high standard of music education. His teacher there was Cynwyd King Watkins, a demanding and inspiring figure whose pupil was Alun Hoddinott, also a composer, who later taught Karl Jenkins composition and orchestration at Cardiff University. In later years, Hoddinott even became head of the university department²³.

Jenkins describes his first music lessons in secondary school as an introduction to the basic principles. However, after choosing music as his major, everything changed: classes covered topics such as harmony, counterpoint, ear training, music history, form and musical analysis. The school offered almost every instrument in the orchestra, and the teachers were highly experienced. In addition, the school provided the instruments and the classes were completely free of charge. Karl hesitated for a long time about which instrument to choose, but considering that he had learned to play the recorder in his youth, his father persuaded him to choose the oboe, an instrument he himself loved. Another advantage was that the fingering was similar to other instruments, so he could start playing the oboe almost immediately. His teacher was Vincent Hanny, who played the oboe in nearby musical theatres²⁴. The lessons were

²¹ Ibidem, p. 6.

²² Ibidem, p. 7.

²³ Ibidem, p. 18.

²⁴ Ibidem, p. 20.

individual, and young Karl applied himself diligently. He played in the school orchestra and then in the National Youth Orchestra of Wales (NYOW)²⁵. He first encountered jazz in secondary school, and his fascination with the genre remained with the composer for many years.

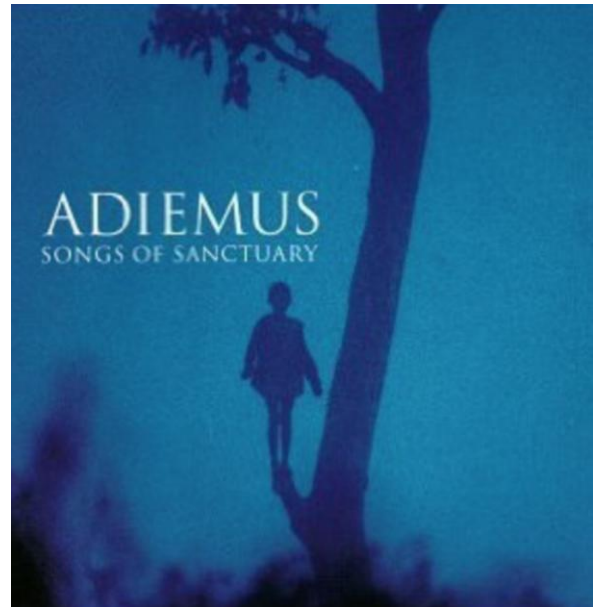
Karl Jenkins completed his undergraduate studies in Cardiff, where he studied theoretical subjects such as harmony, counterpoint, fugue, orchestration, music history, figured bass, composition, and oboe with Philip Jones, principal oboist of the BBC National Orchestra of Wales. He completed his undergraduate studies in 1966.

During this time, he made a name for himself as a jazz musician, playing the saxophone, keyboards and oboe – a rather unusual instrument for the jazz genre. He joined jazz composer Graham Collier's group, with whom he made numerous recordings and toured extensively. During one of these tours, in 1969, while participating in the Antibes Jazz Festival in the south of France, he received the extremely sad news of the death of his beloved father. The composer always emphasised how much of an influence David Jenkins had on his life and expressed his regret that his father did not live to see Karl Jenkins gain recognition as a classical music composer.

In the autumn of 1969, Karl Jenkins became one of the founders of the jazz-rock group Nucleus, which won first prize at the Montreux Jazz Festival in 1970. In 1972, he joined Soft Machine, a progressive rock band from Canterbury. With this band, he performed at the Proms, Carnegie Hall and the Newport Jazz Festival. After Soft Machine broke up in 1978, Jenkins focused on his solo career. He also parted ways with rock music. In 1973, he married Carol Barratt, a pianist and composer, the love of his life and his current wife.

²⁵ Ibidem, p. 21.

Karl Jenkins is known as a composer of music for commercials, winning many awards in this field. The breakthrough work in Jenkins' career is definitely the *Adiemus* series, which gained fame and brought the composer worldwide recognition. The album *Adiemus: Songs of Sanctuary* topped the classical music charts in 1995 and broke records for radio airplay. This album was the beginning of a whole series, which was expanded in the following years. The composer himself conducted performances of *Adiemus* during concert tours in Spain, the Netherlands, Belgium, Japan, Germany and Finland²⁶. For these artistic events, Jenkins formed his own band, called *Adiemus*.



Picture 3. Album *Adiemus: Songs of Sanctuary*

Many of Jenkins' compositions for vocal performers contain specially created phonetic phenomena in their lyrics – creations that do not exist in any language and have no specific meaning. These carefully selected syllables are intended to enhance the musical effect and may also bring to mind the phenomenon of glossolalia – charismatic speech consisting of articulated sounds whose meaning becomes incomprehensible to the listener²⁷. When discussing his work, the composer declared that the literary layer of *Adiemus*'s songs has no meaning or sense, as it is written in an invented language. Jenkins said: ‘The text was written phonetically, and the words are perceived more as instrumental sound, because the idea was to treat the text as melismatic as possible, so as to focus the listener's attention fully on the musical experience and remove the distracting processes of thinking and association that specific words and their meanings bring with them.’²⁸ Some see borrowings from Latin, but the composer strongly denies these connections. It should be noted, however, that Jenkins's work also includes pieces that use biblical and literary texts.

²⁶ https://en.wikipedia.org/wiki/Karl_Jenkins#cite_note-Roberts-15, accessed on 23rd May 2023.

²⁷ <https://sjp.pwn.pl/poradnia/haslo/Glosolalia;17521.html>, accessed on 23rd May 2023.

²⁸ M.S. Roberts, *The meaning behind the lyrics to „Adiemus” by Karl Jenkins*, Classic FM, 9.02.2022.

List of works²⁹

Seria **Adiemus**: *Adiemus: Songs of Sanctuary* (female voice and orchestra); *Adiemus II: Cantata Mundi* (voices and orchestra); *Adiemus III: Dances of Time* (7 vocalists and orchestra); *Adiemus IV: The Eternal Knot* (voices and orchestra); *Adiemus V: Vocalise* (voices and orchestra); *Adiemus Colores* (SATB choir and chamber ensemble); *Symphonic Adiemus* (selected excerpts from the *Adiemus* series, arranged for a full choir).

Choir and orchestra works: *The Armed Man: A Mass for Peace* (soloists, choir and chamber ensemble; there is a version for wind instruments with orchestral accompaniment); *Requiem* (choir and orchestra); *Stabat mater* (solo alt, SATB choir and orchestra); *Stella Natalis* (solo soprano, SATB or SSA choir and ensemble); *Gloria* (solo voices, SATB choir and orchestra); *Te Deum* (choir and orchestra); *The Peacemakers* (choir and large ensemble); *Dewi Sant* (SATB choir and orchestra); *Cantata Memoria* (choir and orchestra); *Lamentation* (mezzo-soprano solo, cello solo SATB choir and orchestra).

Choir works: *Motets* (a cappella choir); *Only Glad Tidings* (SSAATTB vocal ensemble and organ).

Solo works with orchestra: *Over the Stone* (2 harps, strings and percussion); *La Folia* (solo marimba and orchestra); *Quirk* (flute, piano, percussion and orchestra); *Sarikiz* (solo violin and orchestra); *Euphonium Concerto* (solo euphonium and orchestra).

Orchestra works: *Palladio* (string orchestra).

Works for children: *Eloise* (a work based on the fairy tale *The Wild Swan*, libretto by Lady Carol Barratt); *Cosmic Spirals* (children's choir); *A Parliament of Owls* (SATB or SSA vocal ensemble).

²⁹ List from: <http://www.karljenkins.com/works>, accessed on 24th May 2023..

2.2. Selected works – formal analysis

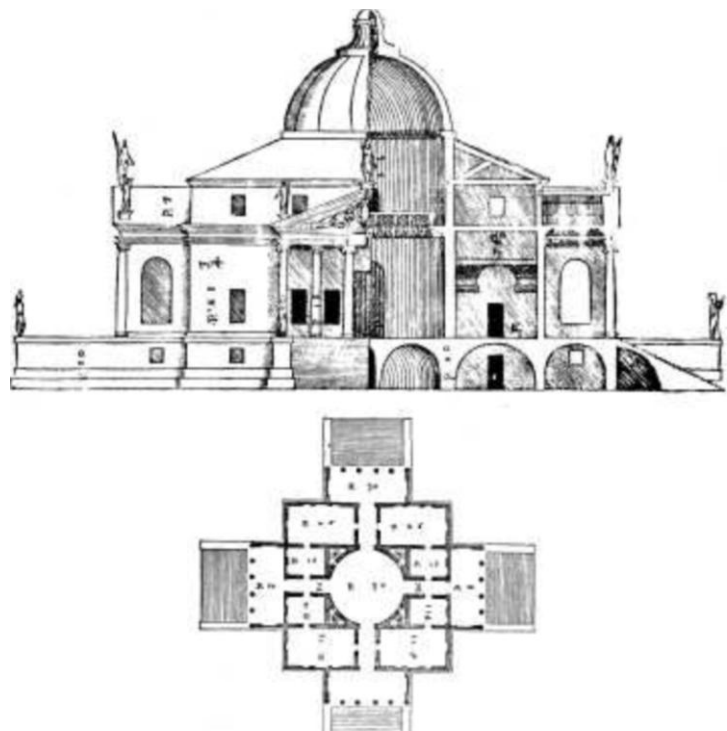
2.2.1. The musical tale of *Palladio*

Palladio is a composition for string orchestra written in 1995. The title of the piece refers to the Venetian Renaissance architect Andrea Palladio (1508–1580), whose harmonious design for *La Rotonda* inspired the composition.

Villa *La Rotonda* is a Renaissance villa located on the outskirts of Vicenza, in northern Italy. The building's design is based on a completely symmetrical square plan, with four façades, each with a protruding portico. The entire form is enclosed in an implicit circle, which includes the corners of the building and the centres of the opposite walls of the porticoes. All the rooms of the villa were designed with incredible mathematical precision. The building is now protected as part of the UNESCO World Heritage Site³⁰.

The composer himself says about the work: "The inspiration for composing this piece was the 16th-century Italian architect Andrea Palladio, whose work embodies the Renaissance celebration of harmony and order. Two characteristics of Palladio, mathematical harmony and architectural elements drawn from antiquity, are a philosophy that reflects my own approach to the compositional process"³¹ Hence, according to Jenkins, 'harmonious proportions and mathematics' play a significant role not only in architecture, but also in music. Just as Palladio based his designs on ancient Roman models, Jenkins created his music based on 'Palladio's harmonious mathematical principles'.³²

Jenkins' composition consists of three parts: Part I Allegretto, Part II Largo, Part III Vivace, and is in the



Picture 4. The plan of the *La Rotonda* villa

³⁰ https://en.wikipedia.org/wiki/Villa_La_Rotonda, accessed on 14th August 2025.

³¹ https://www.boosey.com/pages/cr/catalogue/cat_detail?site-lang=en&musicid=761&langid=1, accessed on 14th August 2025.

³² Ibidem.

form of a concerto grosso. It was written between 1993 and 1995 and published in 1996 by Boosey & Hawkes.

This dissertation uses the first part of the work, so only *Allegretto* will be analysed musically. According to the composer's description, some of the musical motifs from this part were also used in the television advert for *Shadows: A Diamond is Forever*.³³ – the international company De Beers, which specialises in the mining and sale of diamonds. This part is extremely popular, hence there are many arrangements of it, including for symphony orchestra, brass band and piano – some of them made by the composer himself.

The composition is maintained at an *Allegretto* tempo of ♩=90 and has a form reminiscent of a sonata allegro, with a single theme. In simple terms, it can be assumed that this is an ABA pattern ending with a 7-bar *coda*. The piece opens with a two-bar introduction – a persistently repeated sharp and short *D* note, played staccato by the cellos and double basses. This monotonous rhythm introduces a steady pulse which beats continuously, like a rhythmically pulsating heart. From the very beginning, it sets a constant direction and maintains agogic order. It introduces the listener to this uniform pulse of vibrations, which begin to resonate in their subconscious.

³³ Ibidem.

The musical score for Example 1, K. Jenkins, *Palladio*, part 1 *Allegretto*, measures 1-8. The score is for Violin I, Violin II, Viola, Violoncello, and Double bass. Measures 1-4 show a quarter-note pulse in the lower strings (Cello and Bass) with a melodic motif in the upper strings (Violins and Viola) starting in measure 3. Measures 5-8 show a more complex texture with all instruments playing, featuring sixteenth-note patterns in the violins and viola, and a steady quarter-note pulse in the lower strings. Dynamics include *mp*, *sim.*, and *mf*.

Example 1. K. Jenkins, *Palladio*, part 1 *Allegretto*, t. 1-8.

This quarter-note pulse is overlaid with short motifs with a characteristic melodic-rhythmic structure: beginning with a sixteenth note rest on the first metrical measure and a sixteenth note preceding the third metrical measure, belonging to the sixteenth note motif of that measure. These musical phrases are the main building blocks of the work. The *tutti* performed by the violins and violas in sixteenth note groups form two-bar phrases. They consist of two parts: the first, in the first bar (bar 3), with ascending motifs, and the second, in the next bar (bar 4), with a descending structure. This musical phrase is answered by another two bars (bars 5-6), in which the first bar is repeated and the second contains a complement in the form of descending melodic scale passages. These are the notes of the *D minor* scale in its harmonic variation – the $^{\circ}T$ of the piece. This is clearly the end of a phrase whose harmonic structure oscillated around the following changes: $^{\circ}T - S - ^{\circ}T$, the harmonies of *D minor* – *G major* – *D minor* hidden in the hexadecimal structures of all groups. This interesting combination shares the recurring sound of low-pitched instruments, which is the prime for $^{\circ}Tonika$ and the fifth

for Subdominant. The above connections may constitute further evidence of the composer's extremely mathematical approach to the work, manifested in its symmetrical melodic and harmonic structure.

From bar 7, there is a change – the movement becomes slightly denser. The violas become the driving force, joining the accompaniment centred around the note *d*, repeating the note in a rhythm of sixteenth note groups. In addition, the cellos in diminution now play an eighth note pulse and the double basses a quarter note pulse without a pause. The melodic motifs of the violins, on the other hand, have been transposed an octave higher. Despite these minor changes, the four-bar thematic structure is repeated, and it is only its continuation that brings about the development of the musical narrative, leading to a climax in bar 18..

The musical score for Example 2, K. Jenkins, *Palladio*, p. 1 *Allegretto*, measures 13-18, is presented in five staves. The first system (measures 13-15) shows a steady increase in density and volume, with markings *mf sempre cresc.* and *f sempre cresc.* The second system (measures 16-18) features triplets in the Violin parts and a *loco* marking in the Double Bass. The score concludes with a climax marked *ff* in measures 17-18.

Example 2. K. Jenkins, *Palladio*, p. 1 *Allegretto*, t. 13-18.

The densification of movement referred to here uses musical tissue characteristic of the sixteenth-note passages from the opening bars of the work. These motifs appear in a descending and then ascending progression. The fragment in question is characterised by high motor

activity and energetic saturation, which is developed continuously, for example through the introduction of groups of sixteenth-note triplets in bar 16, followed by a tremolo in the next bar. This narrative builds up to the triumphant, powerful and bright *A major* of bar 18, which is the *dominant*. A quarter-note chord stops this momentum, and a pause gives it breath. In bar 19, the initial melodic and rhythmic material returns in the form of an 8-bar theme that opens the work. Its presentation closes the section related to the exposition of the theme..

In bar 27, a new section begins – a transformation. The character changes, becoming somewhat more lyrical. The violin parts feature solo voices which perform their parts against the background of the eighth-note pulse of the other instruments. It should be noted that the motivic material in the first violin solo part uses characteristic melodic and rhythmic phrases referring to the main thematic structure, which are developed in an ascending and then descending progression, with the steady half-note and whole-note progression of the second solo part.

The musical score for measures 27-30 is presented for five instruments: Violin I Solo, Violin II Solo, Viola, Violoncello (Vc.), and Double Bass (Db.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 27, indicated by a '27' above the first staff. The Violin I Solo part starts with a melodic phrase marked *mf*. The Violin II Solo part begins with a whole note, also marked *mf*. The Viola, Violoncello, and Double Bass parts all play a steady eighth-note pulse, marked *sub. p legato*. The Violoncello and Double Bass parts are in the bass clef, while the Violin and Viola parts are in the treble clef. The score spans four measures, showing the development of these parts.

31

VI. I Solo

VI. I

VI. II Solo

VI. II

Vla.

Vc.

Db.

f

f

f

f

f

f

Example 3. K. Jenkins, *Palladio*, p. 1 *Allegretto*, t. 27-34.

This diversity also brings about a change in the harmonic structure, which had been quite stable in the previous bars. Throughout this section, there are many secondary chords, and the harmonies become slightly more dissonant, enriched by added sevenths and changes in other components. The mode of the piece begins to fluctuate, starting with several combinations of *D major* and *G minor*, then moving through *C major*, *F major*, *B flat major*, *A minor* and *D minor*, leading to sixteenth notes striving towards the final *A major* on the last beat of the bar. These progressions build tension, supporting the musical narrative.

The following bars bring a repetition of this 8-bar musical phrase, an octave higher, and some of the wide-ranging eighth-note leaps are filled with rapid scale runs. The continuation of the phrases brings a reworking of the main motif from the theme, in the form of a persistently repeated first group of sixteenth notes, which is juxtaposed on the basis of dialogues between groups of instruments.

Example 4. K. Jenkins, *Palladio*, p. 1 *Allegretto*, t. 43-49.

The fragment in question can be divided into two sections – the first is four bars long, with a constant melodic and rhythmic pattern for the violin and viola parts, accompanied by chromatic bass lines repeated in two-bar sequences. In contrast, the cello part features a densification of rhythmic values with eighth notes. In the following bars, there is a change, with the accompaniment returning to an ostinato movement of eighth notes in *D*, while the higher voices, in a descending progression, transform the characteristic motif, repeating it in different octaves.

These constant exchanges between the sixteenth note groups lead to the return of the material from the opening bars – and so, in bar 52, the recapitulation begins. It repeats the entire *A* section, with the melodic and rhythmic material quoted without any changes

The last seven bars are the *coda* of the piece – it reaches its climax of motoric movement, with all voices in sixteenth note groups moving towards the final chord. The *coda*

begins with *subito p* and in space, its dynamic layer develops with the appearance of the *molto crescendo* indication.

The musical score is for a section from K. Jenkins' *Palladio*, page 1, measures 77-82. It is in B-flat major and 3/4 time. The score consists of five staves: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The first system (measures 77-80) features a 'molto cresc.' marking. The second system (measures 81-82) features a 'div.' marking and a 'fff' dynamic. The score ends with a final chord in D major.

Example 5. K. Jenkins, *Palladio*, p. 1 *Allegretto*, t. 77-82.

The harmonic structure of the section in question is built on *Dominant* chords inserted into chords such as *E minor*, *G major* and *B minor*. Thus, the entire sequence of chords is as follows: *D minor*, *B major*, *E minor*, *D major*, *G major*, *F sharp major*, *B minor*, *A major*, *D major*. Interestingly, these changes take place in half-note measures filled with sixteenth-note movement. This sequence of harmonic combinations creates tension and leads to the expected *D major* – and the spread-out figurations of the notes of this chord, shimmering across two bars. This luminous ending pulsates and sparkles like fireworks in the dark sky. The dignified, energetic *D major* chord in *bar 82* closes the work.

The composition is very motoric, its style reminiscent of Antonio Vivaldi's works, which are characterised by simple formal structure, strong rhythm and harmonic contrasts. Jenkins' work has a well-thought-out structure, based on simplicity, yet extremely interesting and pulsating with life.

2.2.2. Minuet – the artistry of harmonies

The piece comes from the *Adiemus III: Dances of Time* series, composed in 1998, and is intended for seven vocal parts and orchestra. The *Adiemus III* series is a continuation of Karl Jenkins' previous works of the same title. All these compositions develop combinations of established Western European classical techniques with ethnic music – on many levels, but above all in vocal sound and percussion instruments. The second part of the title, *Dances of Time*, refers to the celebration of dance throughout the centuries – throughout time. In musical terminology, time is associated with the beat, which is determined by the metre. Thus, the title also refers to the variability of the metre and tempo of individual dances.

A *Minuet* is a short piece of music, played at a moderate tempo, with a tempo marking of: ♩=79 and a time signature of $\frac{3}{4}$. *Minuet* comes from the English word for a French folk dance. In his work, the composer used all the elements characteristic of this dance, including – apart from tempo and metre – rhythmic patterns such as quarter notes and half notes, here in the form of eighth notes and rests and half notes. This pattern emphasises the appropriate bows as dance figures.

Karl Jenkins' Minuet consists of 32 bars, presenting four 8-bar phrases. The form is as follows: the opening 8 bars are presented twice, followed by a trio with new material of a different character, and then the first 8 bars are repeated, acting as a motivic bracket. Therefore, it should be noted that the form of the analysed work is not a typical Baroque dance, but by adding a contrasting fragment, it refers to the classical understanding of form, because since Mozart's time, the minuet has taken on a three-part form with a separate *trio* section.



Example 6. K. Jenkins, *Minuet*, t. 1-8.

Looking more closely at the structure of the 8-bar opening phrase, we can see that it is composed of two 4-bar musical phrases. The first is interrogative, suspended on the *dominant*: *A major* (bar 4); the second is responsive, ending with a *D major chord* (bar 8). The melodic, rhythmic and harmonic structure of the first two bars of these phrases (i.e. bars 1-2 and 5-6) is identical: a short eighth note with a *D minor* chord, while on the second beat of the bar there is a half note and a *G major* chord – without the prime. In the second bar, the rhythm remains unchanged, but the harmonic structure is different, with the appearance of *C major* and *F major* chords. In the third bar, the rhythm is maintained and the harmonic narrative continues, combining *B flat major* and *G minor* to lead to a suspension on *A major* in bar 4. The end of the repeated bars, the fifth and sixth, brings a quarter-note movement in bar 7 and a progression of chords: *B flat major*, *G minor* and *A major*, which closes with a solemn *D major*. The continuation brings a repetition of the theme discussed above in bars 9-16.

In bar 17, a new musical idea appears, built on a repeated 4-bar phrase containing a descending progression and a combination of chords: *F major*, *E flat major*, *D minor*, *C major*. Against the backdrop of these harmonies, a solo voice appears – a recorder, which, according to the composer's instructions, should sound as close as possible to ethnic pipes³⁴. The four-

³⁴ K. Jenkins, *Performance Notes – Adiemus III: Dances of Time*, Boosey & Hawkes, 2000, p. 2.

beat harmonic sequence is repeated, as is the recorder part, which contains only additional runs complementing the melody.

The image shows a musical score for a minuet by K. Jenkins, measures 17-24. The score is written for a recorder and piano. The piano accompaniment is in 3/4 time and features a steady eighth-note accompaniment in the bass and a harmonic accompaniment in the treble. The recorder part features a melodic line with various ornaments and trills.

Example 7. K. Jenkins, *Minuet*, t. 17-24.

The beautiful, lyrical character of this section contrasts sharply with the surrounding parts. The very rhythmic and steady opening bars impose a dance-like character, which returns after the angelic reverie of bars 17–24. The last eight bars are a repetition of the opening bars – a thunderous *D major* closes the work.

2.2.3. Stylistic richness in *Dos A Dos* (Square Dance)

Dos A Dos belongs to the *Adiemus III* series, which is a collection of songs with a mixture of African, tribal and Celtic melodies. Many of *Adiemus's* pieces have been used as soundtracks for television programmes, documentaries, series and even commercials. These inspiring pieces in ethnic and *new age* style have won the ears and hearts of many listeners, and owe their unique colour to an interesting fusion of genres, as well as unusual lyrics made

up of syllables and syllables of non-existent words. In this way, this element also supports the expression of the composition through the appropriate selection of onomatopoeic syllables. Additionally, this choice of lyrics frees the listener from having to follow the content, allowing them to contemplate a purely musical experience, without the meaning assigned by the words, assimilating phrases without textual associations. This is also the case in the composition *Dos A Dos* and in others discussed later in this work.

The dance referred to in *Dos A Dos* is a so-called square dance intended for four couples or groups of four couples, who are arranged in a square formation. It is one of the most popular folk dances in the United States. Its name derives from its pattern – and it was created in contrast to dances that are danced in a circle or those danced in pairs along rows. Researchers show that the roots of square dancing can be traced back to dances such as the cotillion and the quadrille. These dances were performed at the court of Louis XV, among others, and are also based on a square formation³⁵.

Jenkins' composition is a magnificent and joyful explosive piece with an interesting form and intriguing harmonies. It opens with a 4-bar recitative – energetic, full of sixteenth note groups with sharp-sounding syllables.

³⁵ <https://www.britannica.com/art/square-dance>, accessed on 24th August 2025.

mf pitchless chant

Sopranos

ka ra ka ra doo ka ra doo da de ka ra ka doo ka ra doe see doe de

3

ka ra ka ra doo da dooda do de ka ra ka ra doo da de

6

9

Example 8. K. Jenkins, *Dos A Dos*, t. 1-12.

The response to this phrase is an instrumental reply sparkling with fifths, full of accents and sixteenth note groups, in which a sixteenth note rest appears from time to time. This sparkling texture builds an energetic musical narrative, which in its simplicity conceals hidden strength and a flame full of vigour.

The lively dance combines phrases sung by sopranos and an accompaniment with a constant rhythmic structure. It should be noted that, as befits a square dance, the composer uses the properties of the square figure, building phrases from 4-bar sequences.

A Tribal *mf*

20 Doo-da doo-da doo-da da de. Doo-da doo-da

Tribal *mf*

Ka-ra doo ka-ra doo ka-ra doo da de. Ka-ra doo ka-ra doo

8.

23 *sfz sub p cresc. f* *sfz sub p cresc. f*

doo da da de. Doo Doo

sfz sub p cresc. f *sfz sub p cresc. f*

ka ra doo da de. Doo Doo

8.

26 *sfz sub p cresc. f* *sfz sub p cresc. f*

Doo Doo Da. Doo-da doo-da

sfz sub p cresc. f *sfz sub p cresc. f*

Doo Doo Da. Ka-ra-doo ka-ra-doo

8.

Example 9. K. Jenkins, *Dos A Dos*, t. 20-28.

In bar 36, a new musical idea is introduced – a dialogue between the choir and low-pitched instruments. The melodic material for this section comes from bars 5–15, now appearing in various arrangements.

35 *sfz sub p cresc. f*
Doo Ka-ra-ka-ra doo-da ka-ra ka doo. Doo-da
sfz sub p cresc. f
Doo

38
Ka-ra-ka-ra doo-da ka-ra ka doo. Ka-ra ka-ra-ka-ra-ka-ra-ka-ra doo-da

40
Ka-ra-ka-ra doo. Ka-ra-ka-ra doo. Doo doo doo doo

44
ka-ra-ka-ra-ka-ra-ka-ra doo da doo

Example 10. K. Jenkins, *Dos A Dos*, t. 35-46.

After a flurry of quintuplet exchanges, the composer introduces an instrumental solo, whose phrases are based on the previously heard 4-bar motifs. The sopranos join in this cheerful fun, repeating their melodic and rhythmic material.

The musical score consists of three systems, each with a piano accompaniment and two vocal staves (soprano and alto).

- System 1 (Measures 47-49):** The piano part features a continuous quintuplet pattern in the right hand and a steady eighth-note bass line in the left hand. The dynamic is *mf*.
- System 2 (Measures 50-52):** The vocal staves enter in measure 50 with the lyrics "da-de." and "Doo". The piano part continues with the quintuplet pattern. Dynamics include *mf* and *sfz sub p cresc. f*.
- System 3 (Measures 53-55):** The vocal staves continue with lyrics "Doo", "Da", "Doo-da", and "doo-da". The piano part continues with the quintuplet pattern. Dynamics include *sfz sub p cresc. f*.



Example 11. K. Jenkins, *Dos A Dos*, t. 47-58.

The following bars constitute an instrumental introduction of 12 bars, with a characteristic shape of rhythmic groups. In this section, there are many harmonic changes, the resolution of which leads to fifth intervals of *G-D1*.



Example 12. K. Jenkins, *Dos A Dos*, t. 59-64.

Against the backdrop of the aforementioned fifths, the choir begins joyful G major eighth-note phrases, which will be present until almost the last bars of the composition. The four-bar pattern is repeated several times, reinforcing the joyful harmonies.

71 *mf* De - ma - ka - ma - roo - ma, de ma - ka - ma - roo - ma de

mf De - ma - ka - ma - roo - ma, de ma - ka - ma - roo - ma de

73 — ma - ka - ma - roo da - doo —

— ma - ka - ma - roo da - doo —

(+Recorder)

Example 13. K. Jenkins, *Dos A Dos*, t. 71-74.

The phrase in question ends with a long G major chord in the choir part. Against this backdrop, the recorder plays sixteenth notes, but other repetitions of the theme also feature characteristic fifth intervals, referring back to the opening bars of the work. This is how the musical fabric develops, with new instruments joining in every few bars. However, the tone of the musical narrative remains unchanged – the joyful, omnipresent G major stimulates in 4-bar phrases, a fiery square dance.

This constant movement, with different parts superimposed on each other, leads to the *coda*. In its bars, the polyphony ceases, and everyone moves in unison, performing characteristic groups of eighth notes. The frequent presence of eighth note rests among them reinforces the unpredictability of the musical narrative.

119 *ff*

Doo - da da da doo - da da doo - da ka - ra doo - da

121

doo - da da da doo - da da doo - da ka - ra doo - da

123 *mf* *ff*

doo Ka ra ka ra ka ra ka ra ka ra doe see doe

doo Ka ra ka ra ka ra ka ra ka ra doe see doe

mf *ff*

Example 14. K. Jenkins, *Dos A Dos*, t. 119-124.

The piece closes with a joyful run of sixteenth note groups, the same ones that sounded in the instrumental figurations. Now, sung with strong syllables, the ones that opened the work – conducted here in parallel octaves – they have a brilliant and radiant expression.

The joyful square dance *Dos A Dos* is an interesting and energetic musical adventure, full of fifths and accented sixteenth note groups with rests. The unexpectedly developing musical narrative gives the work a freshness, draws the listener into the musical story, and invites them to dance along.

2.2.4. Austrian dignity in *La La La Koora (Ländler)*

The composition also belongs to the *Adiemus III* album, occupying third place. It refers to the *ländler* – an Austrian folk dance in triple metre. This dance enjoyed enormous popularity from the 18th century onwards, especially in German-speaking areas. Originally, it included stamping, clapping and singing characteristic of country dances. It was only in later years that it matured and gained elegance, and at the end of the 19th century it was replaced by the waltz. Many researchers believe that the *ländler* became the prototype of the waltz³⁶.

The cheerful and lively dance *La La La Koora* opens a captivating theme built on two-beat phrases, maintained in the key of *F major*. Conducted in a surprising metre $\frac{5}{4}$ with playful emphasis on selected measures in individual phrases, it is light and airy thanks to the use of *staccato* articulation.

³⁶ A. Chodkowski (ed.), *Encyclopaedia of Music*, Wydawnictwo Naukowe PWN, Warsaw, 2006, p. 481.

$\text{♩} = 130$

mp

Soprano 1/2

La la la la la la la la la la La la la la la la la

Soprano 2/
alto

mp

La la la la la la la la la la La la la la la la la

Piano

mp

5

la la la la La la la la la la la la la la

la la la la La la la la la la la la la la

8

A

mf

La la la la la la la la la la La la la koo - ra

La la la

mf

La la la la la la la la la la La

mf

Example 15. K. Jenkins, *La La La Koora*, t. 1-10.

From bar 10, a second theme of a different character and altered mode is introduced, centred around the tonal centre of *D minor*. Fluid and melodious, in four-bar phrases, repeated twice.

11

La la la koo - ra La la la koo - ra la la koo - ra

la la koo - ra la koo - ra la la koo - ra

la la koo - ra la la koo - ra, la la koo - ra.

Example 16. K. Jenkins, *La La La Koora*, t. 11-13.

This theme concludes with an addition in bar 18: la la koora – *staccato*, referring to the light phrases at the beginning of the work. It also prepares for the upcoming change in metre, first introducing $\frac{6}{4}$, and then the target $\frac{3}{4}$.

17

p Tribal *ff*

la la koo-ra la la koo-ra Ma ka

p Tribal *ff*

la la koo-ra la la koo-ra Ma ka

p Tribal *ff*

la la koo-ra la la koo-ra Ma ka

mp *f*

Detailed description: This musical score block contains measures 17 through 20. It features four staves. The top three staves are for vocal parts, each with lyrics 'la la koo-ra la la koo-ra Ma ka'. The first two staves have a treble clef and a key signature of one flat (B-flat major/D minor). The third staff has a treble clef and a key signature of two flats (B-flat major/D minor). The bottom staff is for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. Dynamics include *p* (piano), *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). The tempo/mood is marked 'Tribal'. The time signature changes from 4/4 to 3/4 in measure 19.

21

Straight *mp*

ma - ra. oo oo oo

Straight *mp*

ma - ra. oo oo oo

Straight *mp*

ma - ra. oo oo oo

mp

Detailed description: This musical score block contains measures 21 through 24. It features four staves. The top three staves are for vocal parts, each with lyrics 'ma - ra. oo oo oo'. The first two staves have a treble clef and a key signature of one flat (B-flat major/D minor). The third staff has a treble clef and a key signature of two flats (B-flat major/D minor). The bottom staff is for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. Dynamics include *mp* (mezzo-piano). The tempo/mood is marked 'Straight'. The time signature is 4/4.

Example 17. K. Jenkins, *La La La Koorra*, t. 17-26.

In bar 19, powerful and thunderous *D major* introduces new musical material. Longer notes sung by the choir with passion in *ff* dynamics are a variation after short quarter-note

syllables *la la la* or even the lyrical second theme, which also contains a quarter-note pulse. The broad half notes of *D major* are filled with passionate sixteenth note runs on the recorder, whose part now comes to the fore. This fragment has the character of a waltz – dignified and majestic, with elements of a cheerful and simple *ländler*.

In the following bars, the melodic and rhythmic material from the beginning of the work is repeated, and then, in the continuation of the musical narrative, an 8-bar bridge appears with strong chromaticism and many harmonic departures.

37 *mp cresc.*
mp cresc.
mp cresc.
leggerio.
mp cresc.

la la la koo - ra la la koo - ra. La la la koo - ra
la la la la la la la
la la la la la la la
la la la la la la la
la la la la la la la

40
la. La la la la la koo - ra, la la koo - ra.
la la la la la la la
la la la la la la la
la la la la la la la

Example 18. K. Jenkins, *La La La Koora*, t. 37-42.

This fragment brings us back to the initial theme, but now presented in a different articulation. The short *la la la* sounds have become slightly longer due to the appearance of a wide *legato* arc.

46

la la la la La la la la la la la la la la. La la

la la la la La la la la la la la la la la. La la

49

la la la la la la la la la la. La la la la la la la la

la la la la la la la la la. La la la la la la la la

Example 19. K. Jenkins, *La La La Koora*, t. 46-51.

Its metrical layout also changes, with phrases overlapping one another – the composer dispenses with the pauses that separated them. The second theme is repeated twice, bringing the work to a close.

The piece is an interesting fusion of Austrian dignity with a non-standard approach to musical material. It is extremely interesting and colourful – it contains many unexpected changes of mood and poetics in the musical narrative.

2.2.5. The apotheosis of musical ecstasy in *Hermit of the Sea Rock*

Hermit of the Sea Rock – It is an intriguing title, as the word Hermit means a recluse or a solitary person, and *Sea Rock* means a stone or a rock in the sea. The piece belongs to the *Adiemus IV: Eternal Knot* series. The series premiered on 28 September 2000 at the Royal Albert Hall in London³⁷. It was published by Boosey & Hawkes. *Hermit* is the twelfth piece out of fourteen included in this series.

Eternal Knot refers to the music of Irish composer Enya used in the documentary film *The Celts*, which tells the story of the origins and influences of Celtic culture in Great Britain, broadcast on BBC television in the 1980s. In 2000, S4C broadcast a new version of this documentary, with a soundtrack by Karl Jenkins. The composer selected appropriate fragments from it and created the *Adiemus IV* series. The titles of the pieces in this series were taken from Celtic legends presented in the film³⁸.

Hermit of the Sea Rock is an extremely atmospheric work with a beautiful lyrical expression. It consists of 50 bars, maintained at a calm tempo, in metre $\frac{4}{4}$. The whole piece is centred around the key of *D minor*, using chords and harmonies associated with this key. Its structure is quite simple; it begins with a two-bar introduction, followed by the vocal presenting an 8-bar theme in its basic form. The theme is then repeated, along with a development: 12 bars. The introduction reappears: two bars, followed by the developed theme, now in an instrumental interpretation: 16 bars, culminating in a repetition of the eight bars closing the theme – sung by a solo voice. The composition ends with a repetition of the two-bar introduction. The simplicity of the work is truly captivating – and therein lies its beauty.

³⁷ <https://www.boosey.com/cr/music/Karl-Jenkins-Adiemus-IV-The-Eternal-Knot/15079>, accessed on 20th August 2025.

³⁸ [https://en.wikipedia.org/wiki/Adiemus_\(albums\)](https://en.wikipedia.org/wiki/Adiemus_(albums)), accessed on 21st August 2025.

Example 20. K. Jenkins, *Hermit of the Sea Rock*, t. 1-7.

The piece opens with a two-bar harp introduction, which serves as a kind of template for the work – particularly in terms of rhythm, as the rhythmic structure of the subsequent bars is quite similar. The pattern of a dotted quarter note and an eighth note followed by two quarter notes always appears in odd-numbered bars. Of course, sometimes it undergoes cosmetic changes in the form of replacing the last two quarter notes with a dotted rhythm, i.e. a dotted quarter note and an eighth note. However, this change is minor. The next bar of the two-bar phrase – a whole note – is sometimes replaced by two half notes. However, the pattern remains fairly strictly adhered to, and its monotony lends a sense of calm and puts the listener in a comfortable mood, subconsciously creating a sense of security through the predictability of the rhythmic gestures. In addition, the calm execution of the dotted quarter note and eighth note lends a slightly rocking character, reminiscent of the motion used to lull a child to sleep.

In terms of harmony, the two-stroke in question is a combination of °D-°T, The Aeolian mode provides an excellent intonation for the tonal centre of the piece. This introduction could be interpreted as a prelude to the lyrical phrases initially spun by the vocals and later realised by the duduk. It should be emphasised that the accompaniment to these melodies is extremely modest. These are sequences of whole notes and half notes, providing only a background and adding colour to the developing phrases.

When considering the melodic structure of the themes, it should be noted that the first bars contain a lot of movement with second intervals, while the endings of the phrases are rich in leaps with a larger range, usually maintained in a descending two-bar progression. The phrases are usually closed by a combination of chords: G minor, A major, D minor (for example, bars 46-48), i.e. a perfect cadence in a minor key. The piece closes again with two bars of harp – like a quiet reminiscence, evoking the emotions accompanying the work.

Example 21. K. Jenkins, *Hermit of the Sea Rock*, t. 41-50.

The composition is interesting. The calm phrases spun by the soloists are at times wistful, full of feeling and melancholy. The combination of the lyrical voice with the sharp, intense tone of the duduk enlivens the message and enriches the colour. However, it is impossible not to notice that the vocal sections are kept in an intimate mood. They tell of the lonely life of a hermit and his secluded existence on a rock in the middle of the sea.

2.2.6. The macrocosm of African sounds in *Rain Dance*

Rain Dance is another composition from the *Adiemus III: Dances of Time* series. It is the eighth track out of thirteen on the album. Its title, *Rain Dance*, refers to a rain dance. It perfectly captures the character of the piece – a joyful dance symbolising the emanation of life – when, after a dry spell, the long-awaited rain arrives.

Jenkins' composition is intended for an extremely rich percussion section. This refers to the history of music, which began with simple rhythms tapped out with feet, clapped with hands or beaten on drums by primitive peoples. These sounds played a significant role in religious ceremonies and were an important link in long-distance communication³⁹.

The composer himself mentions the essence of the percussion section, writing: "The percussion section should play the marked rhythms wherever they are indicated in the score. If not all instruments are available, their combination should be changed, trying to use as many as possible, therefore it is permissible to reorganise the rhythms they perform. It is welcome for the written parts to be performed by multiple instrumentalists, especially in the voices of African drums, congas and bongos."⁴⁰ In the piece, Jenkins used:

- *rain stick* – called rain sticks or rain showers; inside the instrument there are small stones which, when turned upside down, rattle against the walls or rub against small spikes in the centre, imitating the sound of falling rain;
- *african drum* – the so-called djembe, a single-membrane drum, usually with a characteristic cup shape;
- *claves* – a pair of wooden sticks of equal length; the technique of playing this instrument is based on striking one end of the stick against the other, which is hidden in the hand, which then acts as a sound box;
- *egg shaker* – a type of maracas in an oval shape;
- *congas/bongas* – drums of various sizes;
- *triangle*

The instruments appear one after another in the following order: *rain stick, triangle and calves, egg shaker, bęben afrykański i kongo/bongosy*. They accompany almost all phrases in the piece, which consists of 87 bars. Apart from short pauses, these instruments constantly repeat a two-bar rhythmic pattern, defined by the composer as follows:

³⁹ <https://zpe.gov.pl/a/prehistoryczne-i-starozytnie-instrumenty-muzyczne/Dy6Vn69IJ>, accessed on 20th August 2025.

⁴⁰ op. cit. K. Jenkins, *Executive note...* p. 2.

Example 22. K. Jenkins, *Rain Dance*, percussion, t.1-2.

This 16-bar introduction perfectly sets the tone for the piece, creating the right mood. This lively musical fabric becomes the backdrop for the soprano theme of the first movement, with its 5-bar structure.

Example 23. K. Jenkins, *Rain Dance*, t. 17-21.

This optimistic theme centres around the sounds of the *G major* triad, as it can be seen that the composer builds the theme using the notes *G*, *B* and *D*. These constitute a significant part of the pitches used. Considering the rhythmic structure of the theme, it contains many rhythms characteristic of African music, i.e. dotted rhythms, entries after pauses, and ligatures connecting notes falling on metrical beats. In addition, the carefully selected syllables and sounds sung by the choir ensure that the phonetic layer supports the joyful character of the piece – stimulating and radiating excitement.

This enthusiastic narrative continues in the following bars of the piece, in which the theme is repeated, now presented in a three-part texture.

22

E ma ya e a coo_ma ya ye. o a ye e ma ya oo a e ma ma ya

f E ma ya e ma e ma ya oo a e ma ma ya

f e ma ya oo a e ma ma ya

e ma ya mama ya e maya e coo ma ya e. ya e ma
 e ma ya emaya e coo maye o. coo ma ya e. ya e ma
 e ma ya emaya e coo maye o. coo ma ya e. e maya e coo ma ya

mf

8

Example 24. K. Jenkins, *Rain Dance*, t. 22-27.

The voices appear with a delay and interact with each other – sometimes complementing and supplementing each other, and often meeting in common verticals, singing phrases in unison – like a celebration of shared joy at the coming rain. This occurs, for example, in bar 24 and half of bar 25, or in the final groups at the end of the theme in bar 26.

In bar 27, a structure related to the second theme is introduced, which consists of two parts. The first is four bars long, ending with a suspension on *C major* (subdominant); the second is five bars long, culminating in a common rhythm and a combination of *G major* – *D major* – *G major* (tonic-dominant-tonic). The character changes, a minor mode appears and the extremely energetic narrative calms down somewhat. The pulsating rhythms are still beaten out by the percussion, and the third voice also fills in the long values of the other voices – maintaining the underlying vibrations of African energy.

ya e ma ya e ma ya e ma ma ma ya e maya i

ya e ma ya e ma ma ma ya e maya i

e maya e coo_maya e maya e coo_maya e maya e coo_ e maya i

8.....

Example 25. K. Jenkins, *Rain Dance*, t. 28-31.

The presentation of the thematic structure is followed by a 13-bar section of an *a cappella* choir. It uses the melodic and rhythmic material of the first theme, whose motifs are freely transformed into a joyful dance.

ya e ma ya ma ya E maya e a coo_maya e.

e maya e coo_maya e ma ya ma ya E maya

e maya e coo_maya e ma ya ma ya

8.....

o a ye e ma ya oo a e ma ma ya e ma ya. ma ma ya
e ma e ma ya oo a e ma ma ya e ma ya. e maya e coo
e ma ya oo a e ma ma ya e ma ya. e maya e coo

40
e ma ya e coo ma ya e. e ma ya e coo ma ya e.
— ma ye o. coo ma ya e. e ma ye o. coo ma ya e.
— ma ye o. coo ma ya e. e ma ye o. coo ma ya e.

Example 26. K. Jenkins, *Rain Dance*, t. 34-41.

From bar 49, the percussive pattern returns, evoking an idyllic mood. The structure of the second theme is presented here in its unchanged 9-bar form. Its continuation brings a repetition of the material, but a *recorder* joins the musical narrative, its lyrical phrases complementing the rhythmic pulsation.

ya ma ya ya e ma

ya ma ya ya e ma

ya ma ya e coo ma ya

mp

Example 27. K. Jenkins, *Rain Dance*, t. 57-58.

The phrases played by the recorder in the following bars transition into a short, less than four-bar solo. This is the only moment of respite, as the percussive rhythms cease and the soloist's melodious tune is accompanied by chordal accompaniment.

67

e ma ya i

e ma ya i

e ma ya i

f

Example 28. K. Jenkins, *Rain Dance*, t. 67-70.

With the upbeat to bar 71, the energetic movement of radiant sixteenth note groups returns. The phrases of the second theme are sung for the last time, and its ending is repeated several times – as if to ensure that the prayers have been heard.

85

ya ma ya ya ma ya ya ma ya

ya ma ya ya ma ya ya ma ya

ya ma ya ya ma ya ya ma ya

Example 29. K. Jenkins, *Rain Dance*, t. 85-87.

The piece is an apotheosis of pure joy, hence the deliberate choice of *G major* as its tonal centre – the key of happiness and joy. The cheerfulness and simplicity of the phrases build optimism and bring a smile to the listener's face, while the lively rhythmic structure fills the veins. And the African symphony of rhythms dazzles the work.

CHAPTER III

Movement interpretations – inspirations driven by the music of Karl Jenkins

3.1. Description of research methods

3.1.1. General assumptions

The study analysed movement interpretation as well as the working methods and preparation of three teams. The essence was the use of movement theatre, space and light in relation to the Jaques-Dalcroze method, with three groups with the following characteristics: a team with no musical training, a group just learning the Dalcroze method, and advanced students of rhythmic.

The study observed and compared elements of movement and gesture, including the punctuality of gestures and their rhythmic execution, as well as the dynamics of movement in these groups. The ways of expressing the basic elements of a musical work and movement expression were discussed, with particular attention paid to the conscious and controlled movements of the members of individual ensembles and their thoughts on choreography. Attitudes of intuitive perception of music and creativity in building images of movement on stage were also developed. The analysis focused on inhibition-incitement, the quality and precision of the movements performed, the use of space and, most importantly, cooperation within the group during the creation of movement interpretations. In addition to the above-mentioned elements, the mood and emotions experienced by the performers during this musical adventure were also examined. This detailed description of so many different elements, from movement parameters to interpretative details, was intended to show the differences in the way the musical material was treated by each group. The basis for the considerations was provided by Karl Jenkins' interesting and colourful compositions. These are pieces with an attractive metrorhythmic structure, interesting melodic lines, rich harmonies, a clear form and enormous amounts of energy.

Before the experiment began, the following questions were asked:

- What role do elements of movement and space play in the process of creating choreography, depending on the level of advancement of the group being studied?
- To what extent do selected works by Karl Jenkins influence the physical activity of individual band members, depending on their musical qualifications?
- To what extent does the development of musical skills translate into the physical interpretation of a piece of music?
- Which methods of teaching groups, from amateur to advanced, are the most effective ways to prepare dance routines for these ensembles?

This work has provided comprehensive answers to these questions. In addition, it has been enriched with descriptions of the emotional message conveyed by the movement interpretations of each group. The reflections contained herein also concern thoughts related to the interpretation of Karl Jenkins' music in the Dalcroze method, along with an attempt to answer the question of the extent to which these choreographies meet the musical and aesthetic expectations of the audience, depending on the musical competence of the groups.

3.1.2. Groups and their characteristics

Movement interpretations were examined on many levels and were carried out in three groups. The groups consisted of individuals aged approximately 17–30, with varying degrees of musical awareness and familiarity with the Dalcroze method:

Group I – Members of the Artysta Acting Academy in Rzeszów.

A group of 13 people, most of whom had no musical training, took part in the study. They were students developing their acting skills at the Artista Acting Academy in Rzeszów.

At this facility, students learn how to prepare professional theatre performances and musical concerts. They work on artistic presentations from the initial stages of production, such as creating an original script. Together, they present the results of their work – either on stage or in the form of a recorded film.

Acting classes are enriched with dance and singing – significantly, there are no plans to include even the basics of rhythmic in the curriculum. As part of additional workshops, students can take advantage of classes related to dubbing, casting, characterisation, speech

therapy and working with the camera⁴¹. The timetable is created according to individual preferences, but does not include any additional classes based, even to a small extent, on the Emil Jaques-Dalcroze method.

Group II – Students of Artistic Education in the Field of Music, specialising in rhythmic in pre-school and school education at the University of Rzeszów.

The members of this group had broad musical interests, but were just beginning their musical adventure with the Dalcroze method. The group consisted of 11 people.

The specific nature of this group looked promising, as according to the studio's statements, these studies are an ideal choice for people who would like to combine their love of music and movement with working with children and young people. The chosen field of study is one that "offers the opportunity to work with passion, creativity and contact with young people. It is about developing one's musicality and body awareness, while at the same time gaining a strong preparation for the profession of a pedagogue."⁴²

The list of subjects to be studied in this field includes subjects such as rhythmic and piano improvisation, which are designed to improve rhythm composition, develop students' creativity and musical intuition. It is also specified that rhythmic is taught in accordance with the methodology of Emil Jaques-Dalcroze's concept⁴³. However, the overall study plan turned out to be quite intense – it also included many pedagogical subjects and required many hours of practical training in kindergartens and schools. Due to this heavy workload, students had very limited time for additional projects, such as this research.

Group III – Students of rhythmic at the Faculty of Creative Arts, Interpretation and Music Education at the Krzysztof Penderecki Academy of Music in Krakow.

The eleven-member rhythmic team was the most advanced group, consisting of people receiving full training in rhythmic. They were people who knew the Dalcroze method perfectly, not only in theory but also in practice. The study programme includes subjects such as the basics of classical dance, folk dance, movement technique, movement composition, rhythmic and rhythmic ensembles, and even anatomy and physiology of movement. These are advanced subjects that provide students with the appropriate preparation, both in terms of theory and practice. The topics covered not only build knowledge of Dalcroze's technique and

⁴¹ <https://akademiaartysta.pl/zajecia-aktorskie/>, accessed on 07th September 2025 r.

⁴² <https://www.ur.edu.pl/pl/kandydat/oferta-edukacyjna-ur/studia-i-kierunki/edukacja-artystyczna-w-zakresie-sztuki-muzycznej/specjalnosc-rytmika-w-edukacji-przedszkolnej-i-szkolnej>, accessed on 07th September 2025 r.

⁴³ Ibidem.

broadly understood movement techniques, but also broaden horizons towards various dance techniques. These interesting classes are tools that create a complete picture of a competent rhythmic graduate.

3.1.3. Selection of works

An important issue related to the dissertation is the selection of repertoire, which should be appropriate to the level of advancement of the groups. The decision on the selection of repertoire was dictated by careful analysis and thorough observation of the predispositions and potential of the ensembles.

When considering the first group, i.e. the team composed of actors from the Acting Academy, one might consider choosing a piece that would naturally highlight their strengths, which are: rich emotional expression, subtle facial expressions, use of whole-body muscle control, especially facial muscles, and innate sensitivity. Therefore, the choice of calmer and more subdued compositions imposes itself, as their character could provide the best backdrop for showcasing these skills in the most expressive way. However, the group that agreed to take part in the study turned out to be extremely talented and ambitious. Therefore, guided by the movement potential discovered in the group, as well as their great sense of rhythm, the choice fell on the composition *La La La Koora*. This piece is characterised by a sophisticated metrical and dynamic structure, which, combined with its harmonic richness, presented the acting group with an unfamiliar challenge. However, the openness of the members of this team and their willingness to learn new things indicated that this undiscovered area was a promising field of activity. They also eagerly set about analysing additional aspects that complicate and at the same time enrich Karl Jenkins' piece, such as its layered structure, in which individual melodic and rhythmic motifs intertwine into a complex sound fabric, creating a fascinating instrumental-vocal dialogue.

La La La Koora refers to the traditional Austrian Ländler dance in its form. Jenkins transforms the original formula, presenting it in a contemporary, diverse and eclectic character. Hence, the triple metre is replaced by irregular metrical changes, and the whirling motorics of the dance are disrupted by unexpected rhythmic changes in the form of syncopations and additional accents. These elements disrupt the predictability of the musical narrative, making the physical interpretation of the work more demanding. It requires greater concentration to maintain precise and conscious body coordination. The diversity of texture and instrumental

and vocal sounds creates an extraordinary soundscape, whose vision of movement can be extremely interesting. The delicate solo parts of the wind instruments, the powerful chords of the orchestra and the characteristic vocalisations of the choir, singing syllables and sounds without any meaningful context, provide interesting material to be translated into the language of movement.

The selection of *Hermit of the Sea Rock* for the second group, composed of students from the University of Rzeszów, was related to their observed ability to express exceptional emotional sensitivity. This potential had a chance to manifest itself in a piece with a seemingly uncomplicated structure, as this simplicity provided an excellent foundation for contemplation and exploration of the musical depth of expression.

Hermit of the Sea Rock is a thoroughly self-reflective composition, forcing the listener to 'journey deep within themselves.' Calm phrases with a linear progression, woven together with sparse accompaniment and evocative harmonies, create an atmosphere of contemplation, evoking melancholy and meditation on the theme of loneliness. The sublime instrumentation with its subtle sounds supports intimacy and builds lyrical expression. As a result, every movement, every gesture takes on special meaning here, and maintaining the coherence and unity of expression becomes the overriding goal of the work. Close observation of the three students revealed their exceptional solo potential. The natural emotionality that characterised them, together with their attention to detail in movement, their adequate sense of phrasing and gesture, and the plasticity of their bodies, were ideal elements for presentation in this particular work. They fit perfectly into the interpretation of the phrases led by the soloists, conducted in a musical space filled with integral accompaniment, entrusted to the other students.

Dos A Dos (Square Dance) is an energetic composition that captivates with its expressive diversity. It is characterised by spontaneity, in which the dance-like pulsation is suddenly interrupted by syncopations, sharp accents or complex rhythmic structures. These factors pose a considerable challenge when interpreting the work. In addition, the perception of the changing colour is supported by the harmony and interesting consonances contained in the work. They add freshness and maintain a lively musical narrative. The composition is also widely developed in terms of dynamic levels, reaching both piano passages and powerful fortissimo. This also gives wings to the expression of movement. Furthermore, the constantly changing arrangements, together with numerous gestures corresponding to expressive musical themes, required precision in performance, and the need to represent different musical planes with movement, divided into roles reflecting melodic lines, accompaniment or counterpoint, was a significant intellectual, memory and physical challenge.

Given the complex layers of the work, with its rich texture and interesting formal structure, as well as its relatively long duration, the choice of a group of rhythmic students seemed logical. Their extensive experience in working on spatial and movement interpretations, excellent spatial orientation, body awareness and ability to respond precisely to musical nuances provided a solid foundation for tackling this task.

Part of the study involved attempting to create a single, coherent choreography for a selected piece entitled *Rain Dance* by Karl Jenkins. The idea was that the physical interpretation of this work would bring together all three research groups, which had been working separately. The idea behind this extraordinary logistical undertaking was that the groups would meet and integrate on stage only during the dress rehearsal, scheduled for the day before the concert. Therefore, it was necessary to precisely plan the appearance of each group and their placement on stage. A thorough analysis of the work was necessary, as was familiarising the ensembles with their roles – not only as groups, but especially showing their place in the overall picture of the work. This required perfect mastery of the transitions so that they would flow smoothly and naturally from the musical narrative, creating a unique and fascinating spectacle.

Rain Dance is a captivating piece with an exceptionally rich sound texture pulsating with life. It is characterised by dynamic contrasts – ranging from subtle sounds to powerful climaxes, variable instrumentation and, most importantly, a percussion part saturated with ethnic sounds, with exotic instruments in the lead role, giving the composition a unique sound. It is excellent material for choreography, assuming the introduction of individual groups. Therefore, in the opening bars of the first part of the piece, the performers from the second group inaugurated the spectacle on stage. The students of the University of Rzeszów were characterised by natural emotionality, which was wonderfully reflected in the vibrant vocal and instrumental dialogues. At the same time, with the appearance of the ostinato, the first group, i.e. the actors of the Acting Academy, joined in to create the musical image. Here, their rhythmic potential was used above all, perfectly emphasising the characteristic rhythmic sequences in the piece. The third group, on the other hand, was assigned the task of realising the dialogues of voices and textures, which subtly complement and intertwine with each other. The artistic presentation of this group was further enriched by appropriate costumes, which, thanks to fluorescent accessories, reinforced the message. The musical sensitivity and precision of the rhythmic movements allowed for a visual representation of the subtle interactions between the individual melodic lines, creating a fascinating visual counterpoint. The piece also included a solo fragment, emphasising the expressive qualities and plasticity of movement. All

the artists appeared on stage during the climax, symbolising unity and cohesion in building the image of the fullness and richness of *Rain Dance*'s sound. Such diverse use of the performing apparatus is intended to create a spectacle that is interesting and engaging for the audience, hence the selection of roles for individual groups became a key issue.

In addition, all groups had to tackle the movement interpretation of *Minuet* – a piece with a classical form, characterised by contemporary freshness and subtle lyricism. The choice of this work as a ‘compulsory’ piece for each group was dictated by the fact that it has a clear structure, based on clearly defined phrases and repetitions. The composition is characterised by delicate melodies, supported by gentle harmony, which creates an atmosphere of elegance combined with a touch of reflection. It provides a solid basis for interpretation, while leaving room for the development of individual nuances, the interpretation of the music and its communication in many different ways.

The last work, which was a fascinating extension of research methods on movement interpretations, was *Palladio*. This composition is one of Karl Jenkins' most recognisable works and enjoys unflagging interest. The piece is characterised by intense, pulsating energy with extraordinary dynamics, rich texture and interesting instrumentation. In addition, it is saturated with expressive articulation and pulsating expression, and its powerful sound and constant movement in the melodic and rhythmic layers create a natural vision of elaborate choreography with a significant performing apparatus.

While working with the research groups, three individuals stood out significantly from the other performers. They distinguished themselves not only with their outstanding musical ear and deep commitment, but also with their impressive dance technique. Therefore, recognising their unique potential, the idea arose to extend the study with an additional piece in which these individuals could realise their potential. The composition chosen for this purpose was the aforementioned *Palladio*, which was to be interpreted by a chamber trio. Attempting to tackle such a monumental work in this format, where all its momentum, precision and power would be conveyed by only three bodies, was a huge challenge. This vision was innovative and extremely intriguing, broadening the research horizon in the traditional way of perceiving this work.

Karl Jenkins' work is a magnificent study of colours and sounds. His unique musical language provides ideal material for movement interpretation. Given this wealth of material, selecting the works best suited to this project was an extremely time-consuming task.

3.2. Analysis of song interpretations

La La La Koora (Ländler)

The composition refers to the Austrian folk dance ländler, which takes on an innovative form in Jenkins' work, as the composer combines traditional elements with modernity. *La La La Koora* is a work of captivating finesse and a characteristic, catchy melody, while the changing metre is an intriguing element that builds an unpredictable musical narrative and interesting expression. The composition is rich in dynamic changes, lively, with an authentic dance momentum. It is these qualities and rhythmic richness that make it unique.



Picture 5. *La La La Koora*, the beginning of the piece of art, photo: Beata Czyżewska.

The costumes were carefully selected to complement the composition. The artists were dressed in black with pink robes symbolising joy and simplicity. Pink, a colour associated with girls' childhood style, perfectly matched the character of the sung syllables *la la la*, which in Jenkins' arrangement also sound like children's counting rhymes. In addition, the artists'

voluminous robes spread widely during the dance, creating an impression of its transience. Against the dark background of the stage, where the black bottoms of the performers' costumes blended into the darkness, these pink garments shimmered like rays of innocence and subtlety. The whole effect was complemented by subtle pink lighting falling from above, perpendicular to the stage, leaving the back of the stage still in darkness.



Picture 6. *La La La Koora*, lighting and costumes, photo: B. Czyżewska.

As the musical narrative developed, additional light with a delicate, bright white colour was added, shining directly onto the dancers parallel to the stage. In selected fragments of increased intensity, a spotlight shining perpendicularly onto the stage was additionally used, marking a circular area exactly in the centre of the stage. This play of light became a wonderful element complementing the expression of the work. The subtle and light lighting, like the music it was chosen to accompany, perfectly emphasised the visual image of the work.



Picture 7. *La La La Koora*, plans in layout, photo: B. Czyżewska.

The piece began with the performers standing in several rows, who, with the first notes of the composition, began to move joyfully around the stage, jumping up and down.

The composition shows a division of musical plans – the front rows, facing the audience, perform the main thematic melodies, while the artists at the back, usually facing each other, illustrate the counterpoint and motifs of phrases and phrases.

Importantly, with each passing bar and repetition of the melodic material, in which the flute part is ornamented, two dancers become increasingly visible in the background, performing a decorative flute part that complements the musical image.

A characteristic motif of the work is the selection of movements accompanying the sung syllables *la la la koora*, which are reflected in an elegant leap, vigorous yet full of grace. The second theme of the fragment in question, with its lyrical mood, took on the dimension of a dance performed in pairs, with the performers facing each other and moving together in a swirling spatial pattern.



Picture 8. *La La La Koora*, figure of the second theme, photo: B. Czyżewska.

Full, harmonious movements illustrated the music, which led to the part of the piece where the waltz is heard. Danced in a formation with the artists arranged in two rows, whose wide circles drawn with the movement of their hands perfectly reflect the flowing, gliding phrases with an open sound. Additional lighting of the figures also enhanced the visual perception of the dance.

With the return of *da capo*, the same figures reappear. In the new version, the background of the artists performing the counterpoint comes to life more strongly with the flute figurations. The next bars of the composition are characterised by more sweeping movement, and the lighting becomes slightly brighter. The increased instrumental texture and dynamics of the sound find their stage counterpart in the form of more dense movement. The section containing harmonic fluctuations and distant modulations has become an interweaving of groups that constantly swirl around each other. The performers sometimes come closer to each other, sometimes move away – like a wavy melody wandering through different keys. The final presentation of the *forte* theme fully engages the entire group, whose movements become more expressive and strongly outlined.

The arrangement is completed by the artists standing with open arms, one leg bent and the other straightened and pulled to the side, with an outstretched arm forming a kind of

extension of the straight leg. The actors are arranged in a mirror image. The axis of symmetry is preserved in the centre, and a small space has been created, leading to the only artist hidden at the very back of the stage, centrally located, with her arms spread symmetrically.

The interpretation proposed by the students of the Artista Acting Academy in Rzeszów is a graceful, charming dance with a captivating character. Interestingly, despite its non-obvious metrical structure, the composition was interpreted phenomenally with a great deal of finesse. The choreography was created mainly on the basis of the intuitive feelings of the performers, who sought to reveal the musical narrative in it, wanting to build a musical story of movement. This deeply intuitive perception of music is fully in line with the principles of the Dalcroze method, and in this case it is extremely valuable, because these people, without any theoretical knowledge of the concept, but using only their intuition, perceived and interpreted the richness of the sounds of *La La La Koora*.

Hermit of the Sea Rock

Hermit of the Sea Rock stands out among Jenkins' works with its melancholic depth and mysterious atmosphere. The title of the piece suggests intimacy, and its music opens up a world of inner experiences. The composition is characterised by extraordinary harmonic subtlety and a delicate, meditative melody. In this piece, the musical narrative develops slowly, drawing the listener into a world of reflection and tranquillity. As a result, the composition creates a unique space for interpretation, where movement becomes a reflection of introspection and the inner landscape.

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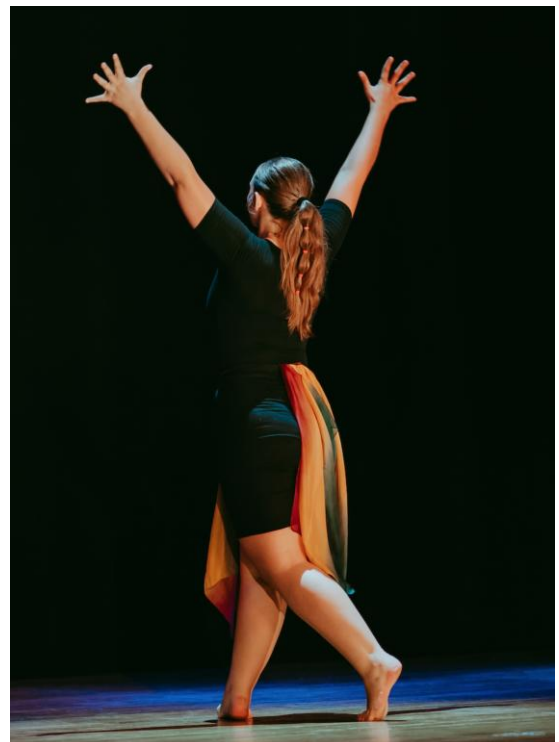
Picture 9. *Hermit of the Sea Rock*, group arrangement – complement – background, photo: B. Czyżewska.

The choreography consists of two planes – the background, i.e. the artists gathered on stage, kneeling. They provide a kinetic illustration of delicate, simple chords, giving the music its colour and creating its unique atmosphere. This group moves and undulates, like harmonics resonating in space, created by harmonic consonances. Against this background, the soloists spin their narrative – the first one being a subtle vocalisation with a subtle, appealing character. Such is also the movement of the soloist – calm, captivating, full of natural emotion, simple, but combined with extraordinary attention to every movement, gesture, phrasing and plasticity of the body.



Picture 10. *Hermit of the Sea Rock*, vocalise – first soloist, photo: B. Czyżewska.

The second soloist appears alongside phrases played on the duduk. This original instrument, originating in Armenia, with its interesting, somewhat nasal sound, provides a stark contrast to the vocal phrases played previously. Their sound in the instrumental version takes on a different colour – which is also reflected in the image. Here is the second soloist, with a different, colourful sash, symbolising the change in the colour of the phrases. The colour of the duduk has taken on a yellow-red-green hue, so different from the previous subdued blue. The movement of the second soloist is also calm, balanced and full of nostalgia.



Picture 11. *Hermit of the Sea Rock*, duduk – second soloist, photo: B. Czyżewska.

The third presentation of the theme is a return to vocal singing, now performed as a duet. Its interpretation depicts the movement of two soloists – again in calm, blue fabrics. They

perform figures simultaneously, side by side; in the foreground, in soft lighting, the first artist is presented, the second – slightly behind. This reflects the overlapping of vocal voices, in which the higher one, like an echo, accompanies the main melody.



Picture 12. *Hermin of the Sea Rock*, third presentation of the theme – soloist duo, photo: B. Czyżewska.

Karl Jenkins' composition is a moving journey into the colours of sound, where meditation meets the sensitivity of movement interpretations that open up space for personal feelings and reflections. This adventure, full of movement sensitivity, was performed by students of the University of Rzeszów and three soloists. For those artists who are just beginning their adventure with the Dalcroze method, the piece *Hermit of the Sea Rock* became a canvas for exploring the subtleties of emotions and the relationship between the body and space. Their interpretation focused on conscious, artistic movement that reflected the calm and inner dialogue present in the music..

Dos A Dos (Square Dance)

The intriguing title of the piece, *Dos A Dos*, has many meanings, including two by two or back to back – with the clarification that it is a square dance. The piece is characterised by extraordinary vitality and contains many dynamic relationships and dialogues with varied structures. The composition also conceals a lyrical dimension which, superimposed on very rich rhythmic structures, remains unobvious and, despite the calm it exudes, gently pulsates with an energetic beat. The richness of the rhythmic structure, built from non-standard groups, as well as the instrumentation consisting of African drums and other exotic percussion instruments, provides extremely inspiring material for movement interpretation.

The spatial interpretation of the piece *Dos A Dos* was performed by a group of percussionists from the Krzysztof Penderecki Academy of Music in Krakow. The artists, trained in accordance with the fundamental principles of the Dalcroze method, brought their unique style to this interpretation. Their sensitivity and body awareness, developed in the spirit of Dalcroze eurhythmics, allowed them to create a rich and multidimensional vision of the piece.



Picture 13. *Dos A Dos*, costumes, photo by B. Czyżewska.

The fascinating dialogue between music and movement was enriched by the dancers' carefully thought-out costumes. The choice of orange tops was not accidental. Orange is a

colour associated with creativity and energy, vibrating with enthusiasm and motivating action. Just like the music of *Dos A Dos*. In addition, the frayed ends of the shirts swirled beautifully during the dance, waving around an atmosphere of joy and positive expression. This enthusiasm was supported by a green and orange band on the right knee, which also stood out in the dark. It is a huge boost of energy that the observer receives, along with the musical experience.



Picture 14. *Dos A Dos*, the opening bars of the piece, photo: B. Czyżewska.

The arrangement opens with energetic, rhythmic jumps symbolising the recited words of the choir. From the very first notes, the expressive and conscious control of body movements becomes apparent, expressing the vigorous musical fabric of the work. The uniform and synchronised movements of the artists on stage accompany the sounds of the violin solo from the opening bars, while the precise and extremely energetic movements of their heads correspond to the musical phrases.



Picture 15. *Dos A Dos*, figures of the arrangement, photo: B. Czyżewska.

As they develop musically, there are many jumps on stage, and the dancing becomes extremely energetic. In the vocal and instrumental parts, the sound plans are clearly outlined in the form of dividing the band into people in the centre who perform the vocal parts, while the other performers, positioned on the sides, constitute the instrumental plans. These groups engage in dialogue with each other, similar to the music, which contrasts choral fragments with instrumental interludes.



Picture 16. *Dos A Dos*, movement on stage, photo: B. Czyżewska.

Within this richness of sound, the spatial patterns of the choreography are constantly being rebuilt. The music changes constantly, and the energetic dance keeps pace with it.



Picture 17. *Dos A Dos*, changes in figures, photo: B. Czyżewska.

Spinning and floating orange costumes fill the stage space with their movement, vibrating like the rhythmic pulse of the song. The created plans intertwine in various arrangements – dialoguing, then coming closer, only to move away again. There is a lot going on on stage, with active dances requiring extraordinary precision in their execution, refined in detail and making use of the entire space. In addition, the message of the arrangement is supported by the organisation of lighting changes, especially during the instrumental fragments.



Picture 18. *Dos A Dos*, whirling costumes, photo: B. Czyżewska.

The piece features interesting figures and arrangements. For example, during the trumpet solo in the final bars, a ‘pyramid’ is formed. The artists standing in a line gradually move to the side, first one from the very centre, and then symmetrically, in pairs, with subsequent phrases accompanied by further instrumental phrases.

Particular attention is drawn to the precision with which the individual elements of the arrangement are executed. Attention to every detail and every gesture and its expression made the movement interpretation of *Dos A Dos* extremely refined, despite the fast tempo of the piece, which necessitated intense movement, expressive changes and constant rotation of the performers.



Picture 19. *Dos A Dos*, selected figure, photo by B. Czyżewska.

In the final bars of the piece, with the lights dimmed slightly, the last jumps are performed, affirming life and joy. The whole group, previously divided into sound relationships, is now united, performing a joint dance of joy. This movement momentarily stops, along with a pause – building tension before the final sixteenth-note march, sung by the choir. The artists crouch, hunched over, with their heads down, and during the sixteenth-note groups they raise their heads, each separately, with a corresponding delay, creating a so-called wave.

After a quick reorganisation, the final scene of this dynamic story unfolds. Three artists stand facing each other in the centre of the stage, their right hands raised high. The others stand symmetrically to the side, bowing slightly, their right hands stretched forward towards the audience. An extremely symbolic scene. Here, the dancers share this incredible energy – three of them give it to the heavens; the others give it to the audience, sharing with them the wonderful power of the joyful dance they have just performed.



Picture 20. *Dos A Dos*, the final scene of the choreography, photo: private collection.

The movement interpretation of *Dos A Dos* became a lively, authentic dance, reminiscent of tribal dances with its wild character – simple movements, an uncomplicated structure with lots of jumps. These assumptions became the basic means of expression and articulation of the figures constructed. It should be noted, however, that there were many of them, their difficulty was considerable, and the changes were so rapid that the dance routine became demanding and, thanks to the constant movement, extremely expressive.

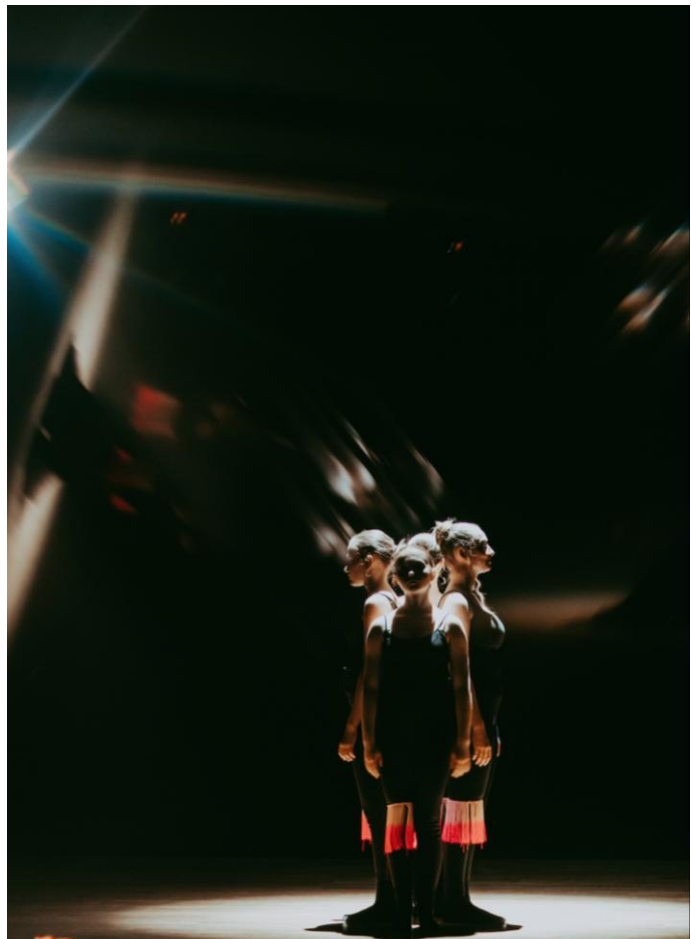
Rain Dance

Rain Dance is a composition full of African inspiration, pulsating rhythm and primal energy. It is a work that refers to the world of nature, showing its cyclical rebirth. It was the universality of this piece that brought all three performing groups together on stage, with each group creating their own individual interpretation of the movement. The artists, exploring rhythm, dynamics and emotions through the prism of their unique skills and experiences, created a coherent whole full of uniform energy.

The captivating beauty and rich sound texture of the composition are encapsulated in a distinctive theme that recurs cyclically, much like the aforementioned rebirth of nature. Ethnically sounding motifs and rhythms evoke associations with the mystical dances of African tribes praying to the gods for rain. This anticipation of life-giving water takes the form of a musical fabric pulsating with many voices. The intertwining melodic lines create a rich vocal-instrumental dialogue, building tension and maintaining a constantly evolving musical narrative. Dynamic contrasts and the rich soundscape of the piece, featuring ethnic sounds and exotic instrumentation, give it a unique, captivating character, ideal for the physical interpretation of an elaborate performing apparatus.

The work begins with a group of four female artists emerging from the darkness, their backs turned to each other. They perform a percussive introduction, each playing a different set of instruments, moving in pairs, reflecting linear symmetry. These opening bars of the performance were inaugurated by four members of the acting group, followed by students from the University of Rzeszów, who, using their own natural emotionality and intuitive ability to build movement consistent with the musical narrative, introduced the atmosphere of the piece.

With the development of the musical fabric and the appearance of additional lighting, other artists, actors from the Acting Academy, joined the movement. Their movement interpretation revealed a repetitive, pulsating background, characteristic from the very first bars of the composition. The rhythmic ostinato of the groups supported the joyful dimension of the dance.

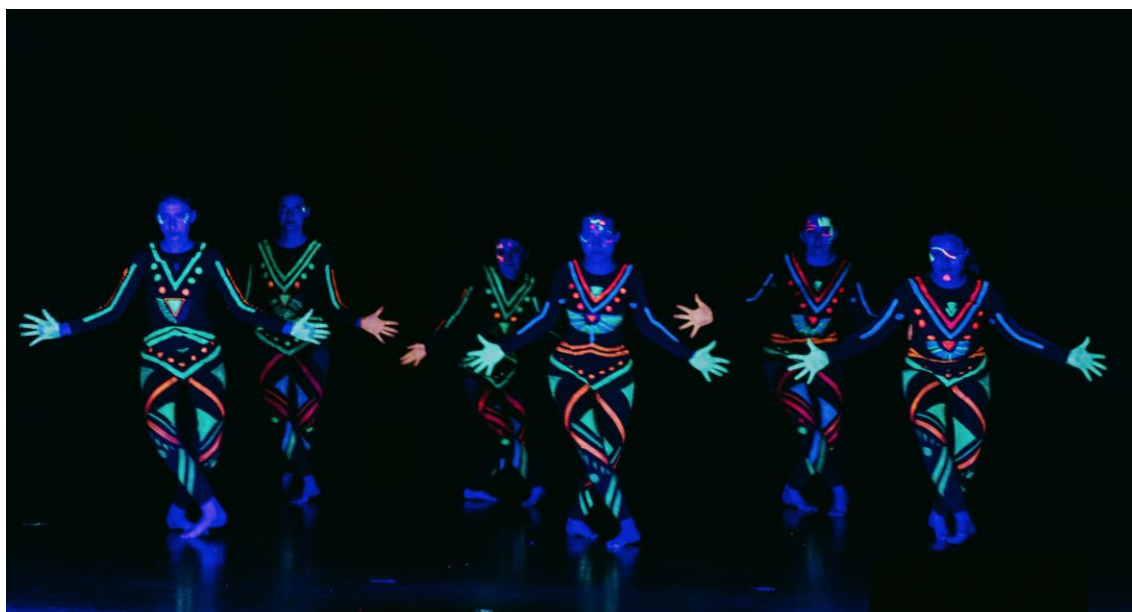


Picture 21. *Rain Dance*, opening figure, photo: B. Czyżewska.



Picture 22. *Rain Dance*, the developing musical texture of the opening bars, photo: B. Czyżewska.

More performers join the cheerful, enthusiastic movement, dancing, jumping, spinning around, creating an atmosphere of joy and unbridled freedom. Then, the lights go out and people dressed in fluorescent costumes appear on stage. They continue to dance, now in a different dimension, making it clear that even deep in the darkness, in the recesses of the body, the rhythms pulsate in the veins.



Picture 23. *Rain Dance*, group in fluorescent costumes, photo: B. Czyżewska.

The fluorescent costumes were appropriately designed, painted with African motifs – symbolically simple, they greatly enriched the performance visually. In addition, the dancers wore make-up also referring to ethnic decorations and colourful gloves, completing the overall picture.

The emergence of this different visual plane perfectly illustrates the musical dialogue between voices and textures. In this way, individual melodic lines and different rhythmic structures were distinguished. The choreography performed by the rhythmists complemented and intertwined with each other, reflecting the subtle dialogue in the musical layer of the piece.



Picture 24. *Rain Dance*, fluorescent dance, photo by B. Czyżewska.

In the next scene, a soloist appeared, displaying extraordinary expressive qualities and incredible plasticity of movement. Together with the other artists, they created an intimate, moving image. The soloist wears a slightly different costume, but her movements remain clear in this darkened space. The outline she creates reflects the solo part performed by a recorder with a soft, subtle sound.

The moment of nostalgia passes, and a simple, joyful dance returns to the illuminated stage, uniting everyone in a common prayer for rain. Groups appear, performing gestures and movements that refer to the main theme. The dimension of this melody gives the interpretation strength and vitality. The climax of the choreography is the simultaneous appearance of all three groups on stage. Their diversity, experience and skills are merged into a coherent whole, reflecting the fullness and richness of the musical texture of the composition *Rain Dance*.

The closing scene contains a beautiful image: in the darkness, all the performers present the integrity of their jointly created work, standing joyfully and proudly with their arms outstretched.



Picture 25. *Rain Dance*, The final scene of the play, photo by B. Czyżewska.

This dance represented the essence of talent, cooperation and the effect of unwavering human expression. It became a vivid, unforgettable experience celebrating the power of music and unity of movement. Well-thought-out choreography creates spatial and dynamic interactions, building an interesting, attention-grabbing spectacle. The movement interpretation clearly reveals all the musical layers of the piece, demonstrating its emotional expression and highlighting the artistic potential of each group.

Minuet

The tranquil phrases of *the Minuet* became a field for the realisation of three different movement interpretations, carried out by groups with varying degrees of awareness of the Emil Jaques-Dalcroze method.

Group I – narration through light

The interpretation by the artists of the Acting Academy used coloured lights as the main means of expression. In the darkened stage space, these lights flickered, intertwined and created a vivid, pulsating image. This artistic proposal became a reflection of the first part of the work.



Picture 26. *Minuet*, Group I, lights, opening arrangement of the work, photo: B. Czyżewska.



Ilustracja 27. *Minuet*, Group I – pulsating, intertwining lights, photo by B. Czyżewska.

The contrasting, lyrical second part of the composition was interpreted as uniform, white light, full of peace and nostalgia. The instrumental solo that emerged in the following bars was also reflected in the choreography. The intertwining textures of the accompaniment,

counterpoint and solo parts became a colourful dialogue and a subtle interaction between the performers' light shows.



Picture 28. *Minuet*, Group I, middle section of the work, photo: B. Czyżewska.

The final part of the piece, with heightened dynamics and increased tension, became an image of a large number of overlapping lights, reflecting the intensity of the musical narrative.



Picture 29. *Minuet*, Group I, last fragment of the piece, photo: B. Czyżewska.

Group II – gesture as a means of expression

The musical narrative of the students of the University of Rzeszów focused on a gesture that became a vehicle for harmonic relationships. The arrangement was maintained in figures with a concentrated shape – here, the artists standing in a line painted a musical picture with the movement of their hands.

The power of the gesture came from the depth of experience, captured in the simplicity of the arrangement, in which the emerging hands created the impression of movement initiated by a single shared energy, embodied by the person at the front. This striking movement was visually linked to the music, precisely reflecting its phrases, dynamic changes and other elements of the musical work.



Picture 30. *Minuet*, Group II, initial fragment of the piece, photo: B. Czyżewska.

The lyrical part was presented using consistent hand movements, enriched with expression flowing from the centre of the body. In this way, the melody was reflected, which, by lengthening the gesture, emphasised the fluidity of the line and its ephemerality. The synchronised and vivid movement of the entire ensemble created a musical image.

Furthermore, the unique character of the central part of the composition was emphasised by the appearance of a soloist – corresponding to the instrumental solo. Her delicate movements supported the ethereal dimension of musical rapture. As the only one dressed in a light, shiny blouse, she stood out among the ubiquitous black, heralding hope.



Picture 31. *Minuet*, group II, middle section of the piece, for. B. Czyżewska.

In the final section, the artists return to a concentrated formation, standing in a line. However, as the volume increases, so does the number of people performing the movement. In this way, the increased intensity of the piece is reflected in the stage image.

Group III – the power of music encapsulated in unity of movement

Students of eurhythmics at the Academy of Music in Krakow presented a choreography in the form of a row, with one person acting as the axis of symmetry.



Picture 32. *Minuet*, Group III, opening bars of the piece, photo: B. Czyżewska.

The centrally located figure was the point of reference, initiating movement. The other artists were divided into groups – one facing the audience, the other with their backs turned. They also wore tops in contrasting colours: white and black. White symbolised innocence, black symbolised the sum of colours, as well as the contradiction of feelings. The different colours reflected the emotions that the person in the middle was torn by. Her outfit, in turn, suggested that she herself was not sure of her choice and was equally connected to good and evil, constantly wavering.



Picture 33. *Minuet*, Group III, related group movement, photo by B. Czyżewska.

The dancers' movements are soft, flexible and, most importantly, uniform within the group. The visual quality of the image reflects the dynamics of the musical composition's narrative.

Two additional people closed the frame of the image. They were a static element of complementarity, while following and uniting with the dynamics of the other artists' movements.

The central part shows a change in expression, which was expressed in a reversal of roles. The soloists were highlighted from the group, emerging from behind the scenes, creating an individual interpretation of the lyrical character of the fragment.



Picture 34. *Minuet*, Group III, central section, photo by B. Czyżewska.

With the return of the melodic material, the initial arrangement reappears, joined by all the artists.



Picture 35. *Minuet*, Group III, the entire ensemble, final bars, photo: B. Czyżewska.

The image closes with a final shot in which a unifying agreement is reached. Here, all the performers look in one direction, making it clear that their jointly created movement interpretation was governed by unity and aimed at this complete goal – just like Karl Jenkins' entire work, which strives towards the final *Tonika*.



Picture 36. *Minuet*, Group III, last frame, photo by B. Czyżewska.

In this interpretation of movement, calmness comes to the fore – it is painted on the faces of the artists and visible in their fluid, refined movements. Every figure, every change, has been perfectly planned and precisely executed. The whole constitutes a very coherent movement vision of the musical phrases of the work.

The three different interpretations of *Minuet* discussed above are an extremely interesting phenomenon, describing how differently groups perceived Karl Jenkins' music. This work, with its simple structure of four-bar phrases in ABA form, was interpreted differently, and the interpretations created expressed the individual characteristics of each group, drawing on their extraordinary reserves of creativity.

Palladio

One of Karl Jenkins' most famous compositions, inspired by his admiration for the harmony of Alessandro Palladio's works.

Palladio is a powerful dose of emotion with a dynamic tempo and extraordinary motor skills. The new version of this work presented the powerful force of this music through the intimate form of a trio. Three dancers, one selected from each research group, proved through precisely chosen movements and gestures, varied body dynamics and high technical skill that the grandeur of the performing apparatus, the rich sound, emotional richness and expression can be conveyed in an intimate encounter between three bodies.

The choreography begins with a view of the illuminated stage. Two dancers appear on it. As the music develops, the lights go out and the musical image is created by one of the soloists, performing impressive pirouettes and turns.

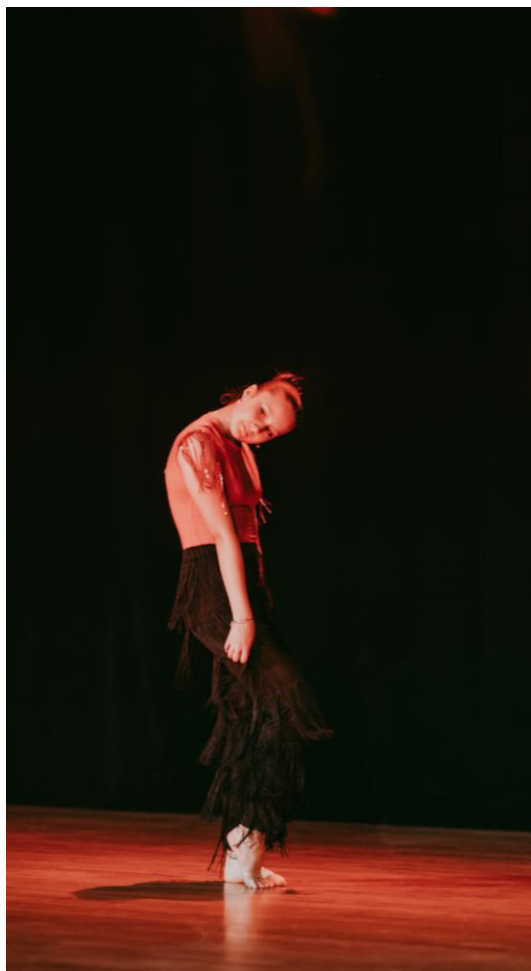


Picture 37. *Palladio*, the opening bars of the piece, photo: B. Czyżewska.

The dance presented is extremely lively and expressive, just like the music that accompanies it. Sweeping arm movements reflect the calm phrasing, while pirouettes, jumps and spins encourage movement, interpreting the activity of the sixteenth note groups. The costumes also support the image being created – trousers with shimmering fringes, often moving with every movement, perfectly reflect the momentum of the pulsating music.



Picture 38. *Palladio*, figure of the choreographic arrangement of the opening bars, photo: B. Czyżewska.



Picture 39. *Palladio*, clothing, form. B. Czyżewska.

The visual image was supported by an excellent choice of colours. The top, shimmering with orange hues, visually stimulated hidden reserves of energy and harmonised perfectly with the lighting. In addition, well-thought-out changes in lighting also became an element supporting the construction of the musical narrative.

The theme concludes with the first dancer descending to the ground floor position, while the second soloist repeats this thematic material, building a dynamic image with great vigour and commitment, just like her predecessor.



Picture 40. *Palladio*, repetition of the theme, photo by B. Czyżewska.

Further tactics bring the appearance of a duo of artists on stage. The image remains captured in a dance in which both performers create a wonderful dialogue dance, reflecting the musical phrases exchanged between solo instruments and tutti.

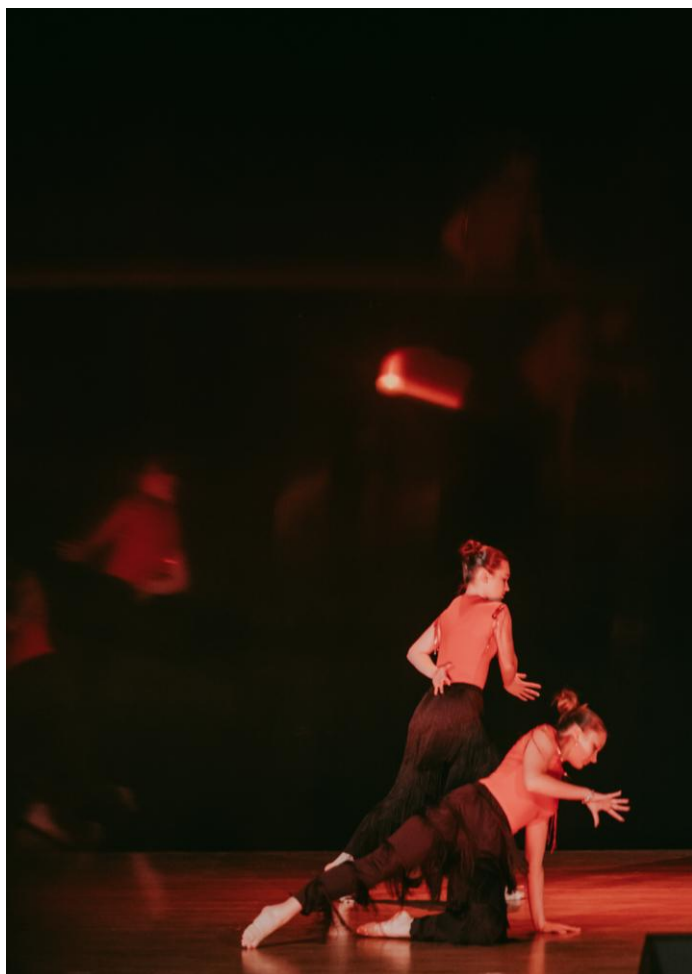


Picture 41. *Palladio*, descending progressions, photo: B. Czyżewska.



Picture 42. *Palladio*, duet of soloists, photo: B. Czyżewska.

The choreography of the fragment in question takes into account such details as the plans and relationships between the voices, and even the specific structure of their melodic lines. For example, descending progressions are interpreted as the movement of the first soloist and the repetition of this movement by the second, only in a different place on the stage, with a slightly softened gesture, suggesting receding motifs.



Picture 43. *Palladio*, soloists' dance, photo: B. Czyżewska.

The melodic and rhythmic sequence of descending progressions and dialogues between solo instruments and the orchestra leads to the appearance of the initial musical material – *da capo*. Thus, the energetic dance of the artists begins anew, and the elements and figures are reproduced once again, but now in a synchronous relationship between the two dancers. This emphasises the growing texture of the work and the development of the musical narrative, which leads to the climax and the final appearance of the main theme. It is performed by a third artist.

In the final bars of the piece, a *coda* appears, and with it, all three soloists appear on stage, painting the living fabric of the composition with energetic movements full of dedication and commitment.



Picture 44. *Palladio*, coda of the piece, photo by B. Czyżewska.

The final image is captured in the last frame of the soloists, whose impressive and dynamic movement, along with the final chord, faded away, passed, and the characters froze in silence.



Picture 45. *Palladio*, last shot, photo by B. Czyżewska.

Palladio’s movement vision is an immersion in a fusion of sounds, where Jenkins’ musical power meets the sensitivity of choreography, creating an unforgettable artistic experience. The proposed spatial and movement interpretation revealed new dimensions of expression contained in this outstanding work.

3.3. Specifics of working with ensembles and conclusions drawn

The groups selected for the study were diverse and represented a range of musical abilities: from amateurs, through a group at the basic stage of musical education, to an advanced group with professional experience in music. This approach to the subject also includes the different experiences of the groups with the Dalcroze method. In addition, each group had its own specific characteristics, with different problems and strengths. Each required an individual approach and careful consideration when conducting rehearsals and setting the stages of work on movement interpretation arrangements.

Group I – Actors of the Acting Academy – *La La La Koora*

La La La Koora is a piece in which the work, from the very beginning, involved a series of changes in spatial settings. It was necessary to take into account the precise division into ostinato, movement phrases and the corresponding layers of the piece. The interpretation of the work by the full cast, i.e. 14 people, required strict synchronisation, as the dance involved constantly changing configurations that emphasised both individual expression and group cooperation. This posed another challenge for the acting ensemble, as the interpretation was not just movement, but an intense exercise involving analytical listening combined with a precise response to the complex structure of Jenkins’ composition. The activities carried out during the work on the piece, especially on the rhythmic structure, were aimed at broadening the performers’ skills – using conscious gestures developed alongside the actors’ natural, extensive emotional range.

The process of working on the piece turned out to be quite complicated. This was mainly due to the fact that some performers were absent during rehearsals. In a piece where a specific number of performers was so important and their precise movements were crucial, absences affected the pace of work and made it very difficult to build a coherent interpretation of movement. There was also an additional factor in this group – two people withdrew from the project due to health problems. This was a huge setback and forced us to quickly reorganise

our plans and urgently find and introduce new performers. The sudden arrival of people unfamiliar with the interpretation necessitated many additional rehearsals in order to catch up. The implementation of the complex choreography also required the other performers to devote more time to maintaining the overall image of the interpretation of the work. In my opinion, this piece was one of the greatest organisational and choreographic challenges I had to face in this project.

Group II – Students of the University of Rzeszów – *Hermit of the Sea Rock*

The process of working with the group least familiar with the Dalcroze technique, i.e. the team composed of students from the University of Rzeszów, was particularly interesting. It led to the following questions regarding:

- the perception of ‘simplicity’ in music:

How can a group with less movement experience and no formal training in the Dalcroze method interpret a seemingly uncomplicated piece? Will this simplicity make it easier for them, or will it be a challenge in terms of maintaining consistency of movement and concentration? How interesting will their interpretation be for the audience?

- the role of emotions in movement interpretation:

How natural emotionality and sensitivity can become a key interpretative tool, even with limited movement technique?

- building group cohesion:

What working methods will be effective in creating group unity, where movement, facial expressions and body posture must work together to convey the uniform mood of the piece?

- exploiting solo potential:

How selecting soloists and working with them can enrich the group's interpretation and highlight individual talents?

- traffic quality ratings:

How will the performers fare in a piece of a calm nature, which requires fluidity, precision and internal movement dynamics? How will their movements be controlled? How aware are they of their bodies?

- translating the mood of music into movement:

How students without advanced physical training manage to translate the subtle and introspective mood of a piece into body language?

The interpretation of *Hermit of the Sea Rock* was based on a two-level division corresponding to the musical space present in the work. Individual expression was shown, and the work focused on conveying subtle emotional nuances through the quality of movement, fluidity and conscious use of body dynamics. These gestures were created by three soloists, who corresponded to the solo parts of the piece, with the subdued, integral movement of the other students – that is, the accompaniment accompanying the soloists. Such an interpretation of the work required the creation of a coherent artistic message. This involved not only focusing on movement synchronisation, but above all working out a common expression of the same inner character of the composition, present in details such as facial expressions. Furthermore, in accordance with the adopted assumption, the movement was to flow “from the centre”, as a result of a deep understanding of the emotional core of the musical phrases. These assumptions formed the basis for the attempt to achieve an effect of uniformity, in which every gesture and every glance created an organic image.

Work on *Hermit of the Rock Sea* proceeded smoothly, as the division of roles made it possible to rehearse selected fragments in smaller groups. This, in turn, allowed for detailed refinement of movement and expression, enabling a better and, above all, more effective focus on the quality of movement, its fluidity and the subtlety of gestures. Thus, the priority became opening up to inner experiences and the intimate world. However, it should be emphasised that the predictions regarding the simplicity of the work's structure turned out to be a challenging field for exploring deep emotions and creating a coherent movement narrative. Building a modest arrangement without the use of complex choreographic solutions became a difficult task. Therefore, the following conclusion arises: the real challenge often lies not in the complexity of form, but in the ability to experience intense emotions, strong feelings and authentically convey the emotional essence of music through the body.

Group III – Students of the Academy of Music – *Dos A Dos*

The energetic *Dos A Dos* was a demanding piece, interpreted using interesting arrangements, numerous changes of position, lots of movement and extensive gesticulation. Therefore, the work focused on perfecting extraordinary coordination of movements and precision of execution, as each gesture or movement had to be punctual and synchronised, both with the rhythmic layer of the piece and in the context of the group. In addition, awareness and expression of movement were important, and achieving them at a fast pace was quite a challenge. The constantly and quite energetically

changing spatial patterns, as well as the need to interpret many musical layers with movement, were highly complex tasks with intellectual and physical dimensions. The division of roles reflecting the voices of the melody line or counterpoint, and even the accompaniment, was carefully worked out, which also contributed to the difficulty of the performance. This required excellent choreographic memory, as well as experience in moving in movement interpretation arrangements. The length of the piece was also a challenge, as it was necessary to maintain fitness for a long period of time, which required good physical condition and concentration. Due to the high energy content of the work and its complex dynamics, the activity of the performers on stage was intense.

The requirements outlined above became indispensable elements of the work during the refinement of the arrangement. Particularly interesting were the attempts to interpret the second part of the piece, whose character pulsed with the driving beat of a constantly repeating melodic-rhythmic motif. The artistic intention was to convey this intensity through constantly changing spatial images and the rotation of performers playing the main theme and ostinato parts. This extremely thoughtful and dynamic approach turned out to be a huge logistical effort, with a precisely planned arrangement with planned changes, as well as smooth transitions between the planned configurations. The design emphasised the rhythmic qualities of the dancers, and their exceptional precision of movement was fully exposed.

During the process of creating the movement interpretation of the piece *Dos A Dos*, the clear commitment of all members of the group was noticeable. The work was characterised by the active attitude of the dancers and their regular attendance at rehearsals – these factors became crucial in mastering the demanding choreography of the piece. Thanks to their highly developed body awareness and trained movement plasticity, the performers were not only able to execute the complex sequences of the choreography, but also, importantly, gave them artistic expression and dynamism corresponding to the character of Karl Jenkins' music. The work on *Dos A Dos* took place in a wonderful atmosphere, with a professional approach. It became an advanced study of movement interpretation, combining the precision of technical performance skills with musical sensitivity, artistic dimension and dynamic expression.

Combined groups – *Rain Dance*

Preparing the choreography for *Rain Dance* was an unprecedented and difficult challenge. Planning a routine that would combine all three research groups was

logistically demanding, as taking into account the rich musical texture of the work and its characteristic motifs required great precision in thinking through the distribution across the stage. Work on the composition was carried out both with the entire ensemble and in smaller groups, known as 'voices'. The aim of this was to thoroughly analyse and understand the individual vocal and instrumental parts. During the process of realisation and rehearsal of the arrangements, it turned out that fragments with a polyphonic structure, in which the melodic lines intertwine, creating a multidimensional sound image, posed a particular challenge. For the participants from the second group (students of the University of Rzeszów), musical perception initially focused only on the dominant voices, and distinguishing and capturing subtle harmonies and independent melodic lines required more intensive work, both in terms of musical analysis and listening.

Observations of the teams' work led to the conclusion that the rhythmic ostinato, which forms the foundation of the rhythmic structure and is present in significant parts of the composition, was a challenging task to perform. The overlapping of musical layers caused additional difficulty. Therefore, a considerable amount of time and attention was devoted to working on the physical performance of the ostinato. Improving the clarity and expressiveness of the rhythmic movement phrase in a complex sound texture was a demanding element of the work, which was characterised by heightened rhythmic awareness and alertness to mutual reactions.

When considering the nature of *Rain Dance*, it became necessary to use 'flex' movements – with fingers spread wide, like bird claws, as well as stylised African movement motifs. These gestures perfectly matched the expression of the piece. Initially, the second group, composed of students from the University of Rzeszów, found it difficult to find their place in such a space. It was not easy for them to create this specific type of expression and energy of movement, which often became softened and mitigated. It was necessary to intensively search for and strengthen this characteristic dynamics and primal force in their performance.

To sum up, the members of the first group – the actors – fitted into the atmosphere of the piece *Rain Dance* most naturally and with the greatest ease. Their openness to expression, joy of movement and intuitive perception of music allowed them to instinctively find their place in the rhythmic, dynamic and expressive nature of the piece. On the other hand, the rhythmic students from the third group, thanks to their analytical approach and highly trained ear, delved into the individual musical plans with

remarkable accuracy, analysing and treating the structure of the work very consciously. At the same time, they made every effort to translate every nuance of sound into a controlled and expressive gesture. The greatest challenge turned out to be the work of the second group, but the enthusiasm, positive attitude and willingness to learn new techniques of its members helped to create an interesting performance.

One work in three perceptions– *Minuet*

Working on the movement interpretation of Karl Jenkins' *Minuet* was a particularly interesting experience, unique and appealing in nature. As part of the research, it became an excellent indicator of the diversity of perception and musical expression among the research groups. The fact that the same piece was analysed and interpreted by different groups is invaluable, as it allows for fascinating observations to be made on how the arrangement of the same sounds resonates and manifests itself in different languages of movement, depending on the individual experiences, sensibilities and competences of the performers. Therefore, the first observations were made immediately after each group listened to *Minuet*. The conclusions drawn by the groups were extremely interesting and instructive. When asked about their first associations, dominant emotions and musical elements that caught their attention, the answers were so diverse that it was hard to believe. Importantly, the diametrically different approaches of the groups reflected their unique perspectives: the actors often focused on the narrative potential of the piece and the emotional landscape of the whole, the UR students looked for structural connections and rhythmic nuances, while experienced rhythmists performed immediate formal analysis, paying attention to phrasing and its shape, and pointing out dynamic subtleties.

This initial encounter perfectly captured the appeal of the entire experience, which provided an opportunity to directly compare these three different points of perception of motor 'responses' to the same sound stimulus. The way in which each group filtered the music of the *Minuet* through the prism of their skills and sensibilities became a key element in revealing the complexity of the process of musical perception and its translation into body language. In the context of the organised concert, which was the culmination of the work on the pieces, the juxtaposition of these three different visions of the *Minuet* was an extremely interesting dramaturgical device. The audience had a unique opportunity to encounter three different versions of the same piece, which could be received in different ways and evoke a wide

spectrum of reactions and emotions. Each listener had a choice of different versions, among which they could find the one they identified with most and decide which interpretation suited their individual taste and was reflected in their own sense of music. This experience was intended to stimulate reflection on the subjectivity of art reception and the multidimensionality of musical interpretation.

The process of creating choreography for *Minuet* was also an interesting experience for the participants. The performers built their routines based on shared ideas, and this situation gave them a sense of agency and authentic self-expression. Each group had to demonstrate creativity, active thinking and cooperation in various fields in order to fully express the phrases they heard and the emotions they evoked. It was a time of intense dialogue between their internal perception and the external form of movement. Observing these creative processes became an invaluable source of knowledge and experience. It provided an opportunity to look at each group individually, revealed their unique sensibilities, allowed us to understand their ideas and delve into their world of musical interpretation. It should be emphasised here that the role of the leader was not to impose their own vision, but to guide, inspire and refine the students' authentic ideas. This made it possible to experience the same music in three different versions, with different artistic perspectives, and to observe the fascinating processes of jointly discovering the multifaceted nature of music. The work on *Minuet* became a key element of the doctoral thesis, illustrating the uniqueness and tangibility of the complex relationships between music, movement and individual perception.

Group I – Actors of the Acting Academy – Searching for narrative through light

After listening to *Minuet*, the actors immediately turned their attention to trying to create a plot. This was in line with the natural instinct characteristic of their profession. Listening to the recording, they identified recurring parts of the composition, which they described as “disturbing”. In their opinion, these phrases were dark, deep and even pessimistic. In contrast, they defined the contrasting middle section as subtle, cheerful, harmonious and radiating calm. The actors' associations evolved until they turned towards the abstract expression of colours. The initial fragment evoked in their imagination an image of intertwining colours with diverse structures and textures. This characteristic was meant to symbolise emotional complexity as well as dynamic interaction. They associated the middle section with a uniform ‘white’ colour, which in

their opinion corresponded to simplicity and reflected clarity and transparency. In summary, an innovative idea was born to use props in the form of coloured lights as the main means of expression. The idea created by the group assumed that in a darkened stage space, these small lights would flicker, intertwine, sometimes overlap, and above all pulsate, visualising the dynamics of the first part of the piece. In turn, the uniform white light was an interpretation of the calm character of the middle part, in which the emerging solo was emphasised by the intermingling of colours between two people. It was a symbol of subtle interaction and shared dialogue. The last fragment of the composition, which had increased dynamics and a reinforced character, was given a covering of overlapping lights, which were intended to visually reflect the impulsive intensity.

What is more, the concept of this group proved to be even more interesting due to the fact that the actors were deprived of facial expressions and gestures in their musical expression, which can be considered one of the main tools of expression in acting. Translating music into visual language using only light was a conscious and bold limitation for these performers, but at the same time an extremely fascinating and exciting challenge. The experience provided an opportunity to explore abstract possibilities of music interpretation and allowed for the discovery of new means of expression, which makes this work particularly valuable in the context of the diversity and variety of ways of reading and interpreting music.

Group II – Students of the University of Rzeszów – Harmony and the ephemerality of gesture

After listening to *Minuet*, students from the University of Rzeszów also noticed the ABA form and expressed particular interest in the harmony of the piece. They studied and analysed the structure of the composition in this element, as it made a strong positive impression on them. All of the above observations testify to the highly analytical approach of the group under study, which closely examined the structure of the work and its elements. However, in the context of organising work on movement interpretation, this group had few associations in the initial phase, and did not even have a rough idea of the movement or any interpretative ideas. The first ideas focused on the phenomena of appearance and disappearance, which suggested transience and ephemerality.

Due to reaching a dead end, auxiliary questions were asked to stimulate the group's spatial imagination. The performers unanimously opted for a concentrated arrangement, which

was closest to their associations. While trying to jointly define some feature of the arrangement, the idea was born to show the appropriate harmonies and effects of appearing and disappearing through characteristic gestures and hand movements. As a result, the repeating fragments were based on the movement of the hands, arranged in a line of students. This idea was based on emphasising the visual element, in which the emerging hands created the impression of movement initiated by a single common energy. Despite its simplicity, this arrangement required considerable precision and perfect attention to detail so that the hand movements were not only effective but also visually linked to the music being played. This correspondence concerned not only the fluidity of phrasing, but also the dynamics and other elements of the musical work. Part B of the piece, which is more lyrical in nature, was interpreted with consistent hand movements, enriched with expression flowing from the centre of the body. The choreography of the arrangement was intended to reflect the melody by lengthening the movement and giving it lightness. This required extraordinary synchronisation and plasticity of movement throughout the ensemble. To emphasise the different character of the middle section, the group selected a soloist whose delicate movements were intended to highlight the ethereal mood of the fragment. With the return of the musical material of the opening bars, the final part of the piece again proceeded in a linear formation, but as the volume increased, so did the number of people performing the movements. This visual technique of showing dynamic changes was joined by people who in the previous bars had played the role of complementing the whole picture, i.e. the “background”. This technique contributed significantly to creating an effect of increasing intensity.

When analysing the work with students from the University of Rzeszów in general, it should be emphasised that it required slightly more involvement on the part of the instructor. This involved suggesting, guiding and developing ideas that were often timid at first. The choreography created combined the performers' intuition with specific movement solutions consistent with the music. The final effect, based on expressive hand movements, turned out to be an interesting and minimalist attempt at interpreting the Minuet, showing the transience of music seen in a unique way by the students of the group.

Group III – Students of the Academy of Music – Unity in movement and plasticity of form

Observing the work of the Academy of Music students, it was clear that even while listening to the composition, they were characterised by an attitude of interest and conscious openness to new interpretations. It should be mentioned here that work on

Minuet began much earlier, but with a different line-up in the research group. The change in the team's members after more than a year's break provided a natural opportunity to take a fresh look at *Minuet* and reinterpret it. The priority was to enable the new group to freely explore the musical material and develop their own authentic vision of it.

The first listening session took place in an atmosphere of concentration, and the rhythmists demonstrated advanced perception, paying attention to harmony, dynamics, melodic line structure and the form of the *Minuet*. At that point, a shared vision of choreography emerged, with a focused arrangement symbolising visual unity. The initial phase of interpretative exploration was characterised by creativity and a multitude of ideas. Among the many proposals, the group favoured the idea of using a prop – rubber, which, due to its elasticity, could, in the girls' opinion, symbolise the effect of 'opening and closing' perceived by the participants in the melodic structure of the work. However, during further work on the composition, after many attempts with the prop, the group decided not to use the rubber band. They justified their decision by the fact that the object restricted the freedom of movement of the body, disturbed its expression, and ultimately made it difficult to maintain fluid expression.

Ultimately, the group decided to shape their choreography in the form of a row, with one person in the middle. This centrally located figure initiated the movement and became a point of reference. The other people were divided into groups, one facing the audience and the other with their backs to it. These teams moved in a stretching manner, building a plastic quality and mobility of the image. This referred to the specificity of rubber – a prop that evoked strong associations in the team, which, although unused, became an inspiration to reflect the dynamics of movement. Two additional people provided a counterbalance, completing the image. Sitting down, they added elements of staticity, while at the same time uniting with the dynamics of the group. The group's idea for the second part of the piece involved a change in the expression of movement and a reversal of roles. Soloists were selected from the group to showcase their individual interpretations of the lyrical nature of this contrasting part. The remaining members served as a subtle backdrop, complementing the expression of their colleagues.

To sum up, the work on the interpretation of rhythms from the Academy of Music was characterised by excellent and conscious use of space, extremely well-thought-out body dynamics, which was used to show the structure and emotional nuances of *Minuet*. The precision of movement that characterised their choreography, supported by highly developed musicality, allowed them to create a coherent, sophisticated vision in which

the unity of the group and individual expression complemented each other in the musical image.

Looking at the work on *Minuet* by all three groups as a whole, it should be mentioned that what struck me as remarkable – as the creator of the study, assistant and observer of the struggles – was the strong sense of connection with each of the emerging visions. In each interpretation, I could find fragments of my own contribution and intentions, often even those that were not verbalised in any way during the preparations. These facts make this experience deeply personal.

Despite significant differences in their approach to Karl Jenkins' composition or the use of different means of expression, all three interpretations shared a common thread. All performers ultimately decided to keep their choreography within the confined space of the arrangement. This is a significant suggestion that the structure and character of the composition naturally leads to the idea of unity on stage. Other conclusions that can be drawn from comparing the individual concepts are the similarities between the rhythm groups and the students, who showed similar intuitions in terms of spatial arrangement, which may have been the result of a greater awareness of the formal changes taking place in the different layers of the musical work. In turn, both the actors and the rhythmicists noticed the emotional potential of the piece's harmony, seeking out its subtleties and changes, which they tried to convey in the fluidity and dynamics of their movements. Interestingly, each group drew attention to a different element of the musical work – some decided to show thematic connections in their choreography, others focused on harmony, and a third group found differences in character. These are extremely interesting observations regarding the perception of the same piece.

When considering the organisation of work and taking into account creativity in creating arrangements, the group of actors deserves special mention. A huge number of ideas and openness to experimentation characterised the work, which resulted in patient refinement of the intended effects. The attention to detail in faithfully rendering musical nuances in the form of light illuminations was incredible, as was the focus and concentration during the refinement process. The rhythm section also presented a wealth of original ideas, but their use or rejection was decided through in-depth analysis of each movement and lengthy discussions. Interestingly, during the meetings, they were eager to test various elements and solutions together and then make decisions together. This comprehensive approach was ideal for building the choreography, but it significantly extended the time needed to work on it. The students turned out to be a group less focused on precision of execution, nor did they show

strong commitment to the process of creating the routine together. Group work was not as satisfying for them as it was for the other participants in the study.

The presence and commitment of all participants was extremely important in this experiment. This was particularly significant in the case of the group of students from the University of Rzeszów, who decided on a choreography that was very demanding in terms of hand movements. In this choreography, every movement was crucial, determining the fluidity and building the overall picture. The combination of gestures was extremely important for the intended effect. Unfortunately, frequent absences significantly hampered the group's work, disrupting the fluidity and coordination of the whole. This experience is further strong evidence that individual presence and commitment significantly influence the dynamics of group work, and that absence from rehearsals can ultimately even destroy this work.

Trio – intimate form of *Palladio*

The process of working on *Palladio* had a different dimension, and its specific course was adapted to the logistical constraints associated with the soloist's commute from Krakow. Therefore, in practice, separate, individual work was carried out with this one person, and during her sporadic visits, the details were refined. On the other hand, meetings with the other two dancers took place regularly, which inevitably led them to take on leading roles in this intimate format of movement interpretation.

The intention was to translate *Palladio*'s artistry into the language of movement, highlighting the dynamism, precision and technique of the three performers. To achieve this, numerous turns, jumps and elaborate body expressions were used. This project was quite a challenge, given that the massive music of the piece naturally suggested the vision of a large ensemble. However, through the use of characteristic gestures, thoughtful planning and movement on stage, and the appropriate division of the musical theme into three individual movement voices, the intended effect reflecting the essence of the work was achieved. This project became a particular source of pride, as it represented a subjective view of *Palladio* and proved that the power of sound and texture does not have to be converted solely into the number of performers, but can also be achieved in a chamber ensemble, with an equally impressive and innovative effect.

Working with the trio on this piece went smoothly, and the proposed visions were quickly absorbed and implemented by the dancers. Their high level of movement skills and experience allowed for a satisfactory level of detail and expression to be achieved. The advantage of a smaller group was that it was much easier to organise meetings, and the time

devoted to them was fully utilised to refine the choreographic nuances. The performers showed an active attitude, and their work was characterised by enormous commitment to the creative process. They willingly shared their own thoughts and suggestions for movement sequences and combinations. They felt at ease and comfortable in each other's company, which also translated into good working conditions and contributed many valuable insights to this work. Also, in the context of the entire concert, this intimate choreography found its place, and a friendly atmosphere developed between the three soloists and the rest of the ensemble. Overall, the proposed interpretation of *Palladio* in the form of a trio was positively received by the participants and was performed with great commitment and passion.

To summarise the work on the entire project, it is worth mentioning some additional observations and organisational difficulties. One of the significant challenges that had a direct impact on the process of creating movement interpretations was the organisation of regular meetings and rehearsals. Finding a time that suited so many people with such different schedules and commitments proved to be extremely problematic. In practice, the work had to be carried out in smaller groups so that the individual elements of the choreography could later be combined into a whole. Although necessary, this approach significantly lengthened the process of creating the routines and required additional effort to coordinate the individual parts.

Looking at efficiency and differences in commitment and time availability, the following differences can be identified. The third group (rhythmics students) showed the greatest diligence and attendance at rehearsals. Their motivation and understanding of group work undoubtedly contributed to the smoother running of the work with this group. Nevertheless, this group had the shortest time allocated for meetings, which was only 45 minutes. Due to such limited time, the work had to be intensive and as effective as possible, which was achieved. The greatest difficulties in planning and conducting regular meetings occurred when working with the second group, i.e. students from the University of Rzeszów. Given their busy schedules, numerous student responsibilities and tasks, finding a common time was a huge challenge. Unfortunately, the irregularity of the meetings, the high turnover in the number of people attending the rehearsals and the longer intervals between them made it very difficult to maintain continuity of work. The planned elements or previously designated fragments for practice had to be postponed many times due to absences. In addition, it was constantly necessary to remind the participants of the arrangements and to repeat the material.

The conclusions drawn from the organisation of work and cooperation in groups were as follows. There were significant differences in the knowledge and depth of understanding of the Dalcroze method among the groups studied. These differences had an impact on the dynamics and pace of work. Another factor affecting the progress in the preparation of movement interpretations was the availability and commitment of individual groups. Conscientiousness and regularity of rehearsals, despite their short duration, as in the case of rhythmists, significantly facilitated the creative process. On the other hand, difficulties in organising regular meetings, particularly evident in the work with students of the University of Rzeszów, posed a significant logistical and artistic challenge, affecting the consistency and fluidity of work on the choreography.

CHAPTER IV

Concert - perception

4.1. Artists

The concert took place on 22 June 2025 in the concert hall of the Faculty of Music at the University of Rzeszów. Three following research groups took part:

Group I – Actors of the Acting Academy

- | | |
|-----------------------|-------------------------|
| 1. Julia Biało | 8. Magdalena Piątek |
| 2. Karolina Bryś | 9. Oliwia Skrzypczak |
| 3. Adrianna Filip | 10. Gabriela Skura |
| 4. Natalia Głazowska | 11. Antonina Smerkowska |
| 5. Wiktoria Konieczny | 12. Nikola Walciszewska |
| 6. Urszula Marnik | 13. Patrycja Wsół |
| 7. Lidia Pacześniak | |



Picture 46. Group I – Students of the Artista Acting Academy in Rzeszów, photo: B. Czyżewska.

Grupa II – Students of Artistic Education in the Field of Music at the University of Rzeszów

1. Milena Baran
2. Klaudia Czenczek
3. Julia Dziuba
4. Emilia Filipek
5. Faustyna Grzesik
6. Weronika Janas
7. Maria Jarosz
8. Krzysztof Kosior
9. Weronika Malicka
10. Zuzanna Pleban
11. Aleksandra Rustowicz



Picture 47. Group II – UR students, photo: B. Czyżewska.

Group III – rhythmists from the Krzysztof Penderecki Academy of Music in Krakow

1. Oliwia Adamska
2. Anna Dańda
3. Faustyna Filipowska
4. Maria Gumularz
5. Justyna Kozłowska
6. Stefania Kupiec – Chrupczalska
7. Julia Piasecka
8. Adrianna Stefan
9. Wiktoria Toporkiewicz
10. Emilia Włodarczyk
11. Karolina Zagórska



Picture 48. Group III – AMKP rhythmic gymnasts, photo: B. Czyżewska.

In total 35 performers took part in the event.



Picture 49. All performers of the concert, photo: B. Czyżewska.

The concert was conducted by Prof. Jacek Ścibor, PhD.



Picture 50. Prof. Jacek Ścibor, PhD, photo by B. Czyżewska.

KONCERT

W RAMACH PRZEWODU DOKTORSKIEGO

Fadwigi Basisty - Fandy

PROMOTOR:

PROF. DR HAB. JACEK ŚCIBOR

W programie:

“Teatr ruchu i przestrzeni w interpretacjach ruchowych wybranych dzieł Karla Jenkina”

Uczestnicy:

Studenci UR - Edukacja artystyczna w zakresie sztuki muzycznej.

Studentki i wykładowczynie AM im. Krzysztofa Pendereckiego w Krakowie.

Uczennice Akademii Aktorskiej “Artysta” w Rzeszowie

Data:

22.06.2025

godz. 17:00

Miejsce:

Wydział Muzyki

UR

WSTĘP
WOLNY

ul. Generała Jarosława Dąbrowskiego 83,
Rzeszów

Picture 51. Concert poster.

Preparation of the concert – Jadwiga Basista Janda



Picture 52. Jadwiga Basista-Janda with all performers, photo: B. Czyżewska.

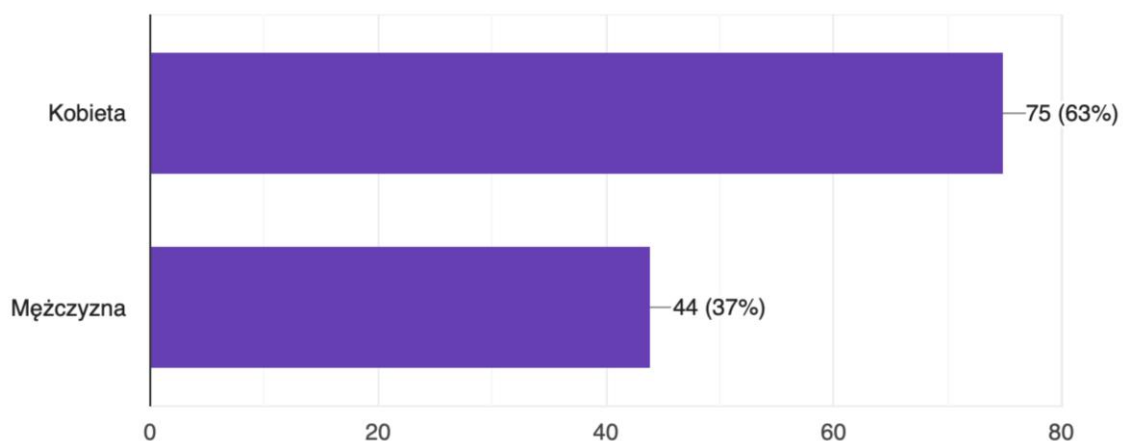


Picture 53. Working during rehearsals, photo by B. Czyżewska

4.2. Surveys

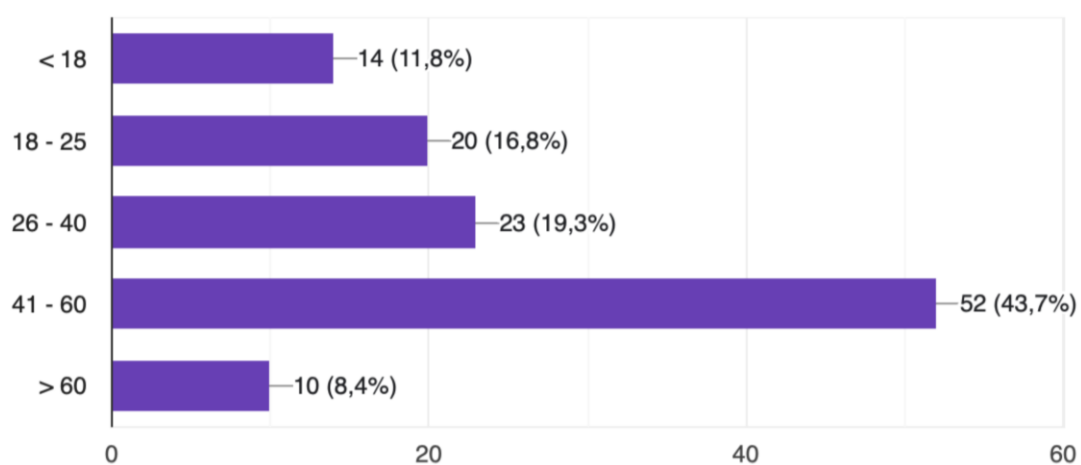
4.2.1. Of the audience

The survey involved 119 people who attended the concert and then completed the questionnaire. It was divided into several parts – general, concerning gender and age, and detailed, containing questions related to, among other things, general impressions of the concert.



Graph 1. Gender of survey participants (female and male from top to bottom)

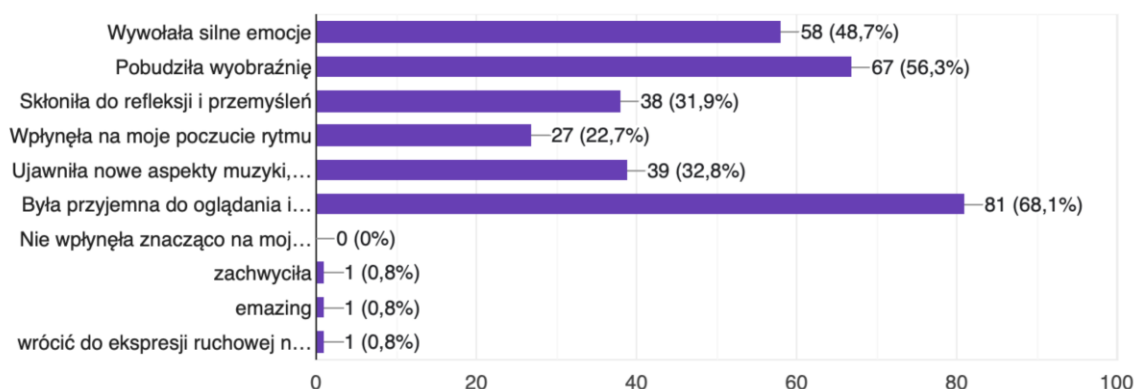
There were 75 women and 44 men, representing 63% and 44% of the total, respectively. The age ratio of these individuals was as follows:



Graph 2. Age range of respondents.

The largest group of respondents were people aged 41-60 (43.7%), who, together with people over 60 (10 people, 8.4%), accounted for more than half of the voters, as the total number of younger people in the following age groups: 26-40 – 23 people (19.3%); 18-25 – 20 people (16.8%); and under 18 – 14 people (11.8%) – constituted a smaller number (57 people) than those in the 60+ group. Therefore, it can be assumed that the audience's assessment is reliable, filtered through years of various experiences that shape the personality and enrich the knowledge of the respondents.

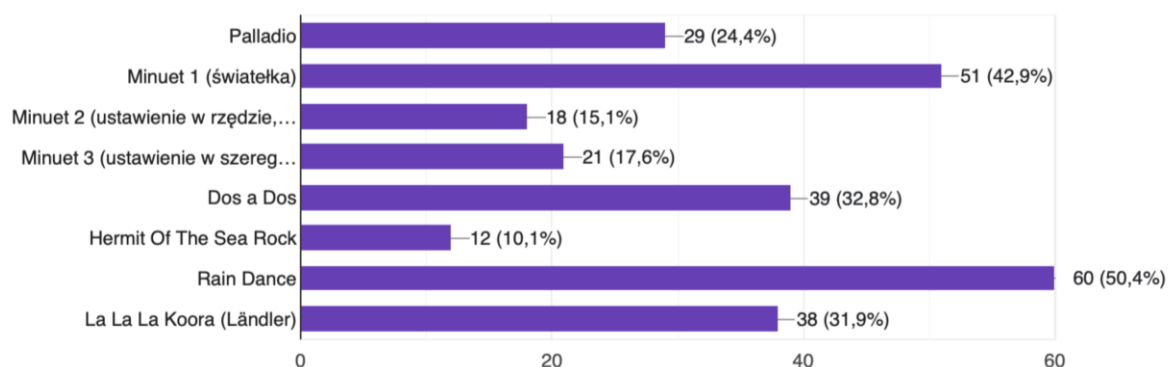
The first question concerning impressions of the concert was an attempt to determine how Karl Jenkins' music affected the audience's feelings. It was a question with a multiple-choice answer.



Graph 3. Answers to the question about the impact of Karl Jenkins' music on listeners (It evoked strong emotions, stimulated the imagination, encouraged reflection and thought, influenced my sense of rhythm, revealed new aspects of music, was enjoyable to watch and, without significantly affecting me, delighted me, amazed me, brought me back to physical expression – from top to bottom).

The most popular response was that the music was pleasant to watch and listen to (81 people, 68.1%). Slightly fewer people also indicated that it stimulated their imagination (67 people, 56.3%) and evoked strong emotions (58 people, 48.7%). A similar number of people indicated that the music revealed new aspects that they had not been aware of before (39 people, 32.8%) and noticed the reflective nature of the music, which made them think (38 people, 31.9%). Twenty-seven respondents noticed a change in their own sense of rhythm under the influence of Karl Jenkins' music. Other responses also included comments that the Englishman's music delighted listeners and paved the way for a return to natural physical expression. Importantly, no one indicated that they were indifferent to this music or that it did not significantly affect their feelings. This is important information, as it means that Karl Jenkins' music has a strong emotional impact on listeners and does not leave them indifferent.

The next question concerned the selection of pieces that made the greatest impression on the audience.



Graph 4. Results of the survey on which song made the greatest impression. (Palladio, Minuet 1(lights), Minuet 2(line-up in a row), Minuet 3(line-up in a line), Dos a Dos, Hermit Of The Sea Rock, Rain Dance, La La La Koora (Ländler) – from top to bottom)

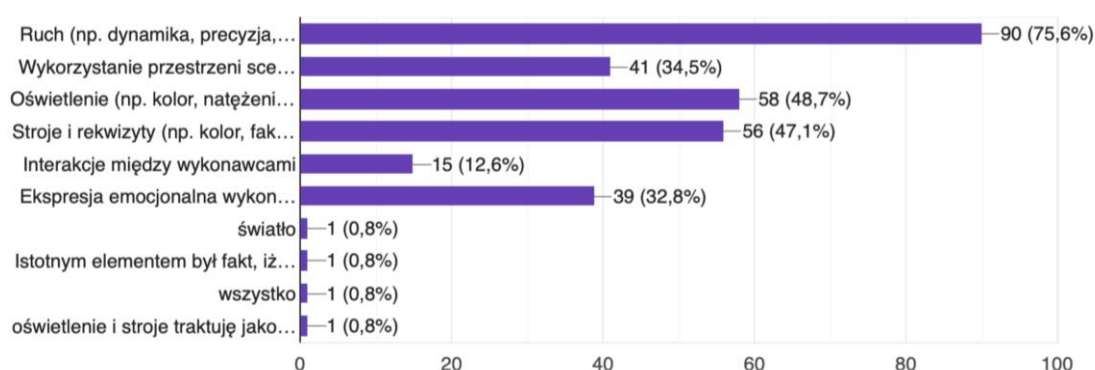
In the context of the entire concert, the audience was most impressed by the movement interpretation of the composition *Rain Dance*. This energetic piece, which brought all the artists together on stage, stood out thanks to its enormous performing apparatus, which certainly also had an impact on the audience's assessment. The enormous interest in the work is reflected in the impressive number of 60 votes (50.4%), meaning that over half of those surveyed considered *Rain Dance* to be outstanding.

When considering the results of the voting for the pieces prepared by individual groups, it should be noted that the audience appreciated the precision and commitment of the group that demonstrated the greatest knowledge and practice in applying the Dalcroze method. Namely, among the works *La La La Koora*, *Hermit of the Sea Rock* and *Dos A Dos*, which were prepared by groups of actors, students and rhythmists, respectively, the highest score was recorded by the team performing the composition *Dos A Dos* – i.e. AMKP rhythm students. Their performance skills were appreciated by 32.8% of respondents. The audience also noticed the acting skills and natural exuberance of the group of actors in the presentation of *La La La Koora*, which was singled out by every third respondent.

When considering the various interpretations of *Minuet*, his vision with lights was by far the most popular. Its appeal captivated almost half of the respondents (42.9%), which only confirms the fact that lighting and various illuminations significantly influence the reception of an interpretation. Hence, it is not surprising that there is enormous interest in this topic by Adolf Appi – the precursor of light visions in Dalcroze's musical theatre.

Another interesting result is the reception of *Palladio's* work, whose different approach to musical material was noticed by 24.4% of respondents. The presentation of this large-scale work, which took the form of three soloists, appealed to almost one in four people. This interpretation was so interesting that the respondents mentioned it as definitely standing out during the entire concert.

In the next section, the audience was asked to select the elements that, apart from the music itself, had the greatest impact on the reception of the movement interpretations.



Graph 5. Elements which, according to the audience, had the greatest impact on the reception of the movement interpretations. (movement (e.g. dynamics, precision, etc.), use of stage space, lighting (e.g. colour, intensity), costumes and props (e.g. colour, texture), interactions between performers, light; an important element was the fact that I..., everything, I treat lighting and costumes as... from top to bottom)

The audience indicated movement – in all its components, such as dynamics, precision and fluidity – as an element with a significant impact on the reception of the musical image of the work. This response was given by as many as 75.6% of respondents, which is well over three-quarters of all responses to this question. Analysis of such a high response threshold proves that the audience paid attention to the accuracy of the performance, especially in terms of movement. It should also be noted that the choice of movement as the most important component of the interpretation of a piece is in line with Dalcroze's assumptions, which means that the audience consciously or instinctively chooses this form as a means of fully expressing musical emotions.

Other responses that resonated strongly with respondents, and thus accounted for nearly half of all votes, were elements such as appropriate lighting (48.7%) and the use of costumes and props (47.1%). The large number of people who indicated lighting as a factor influencing the perception of movement on stage is not surprising, as the concert featured significant changes in lighting – from darkness to blinding brightness, as well as extremely

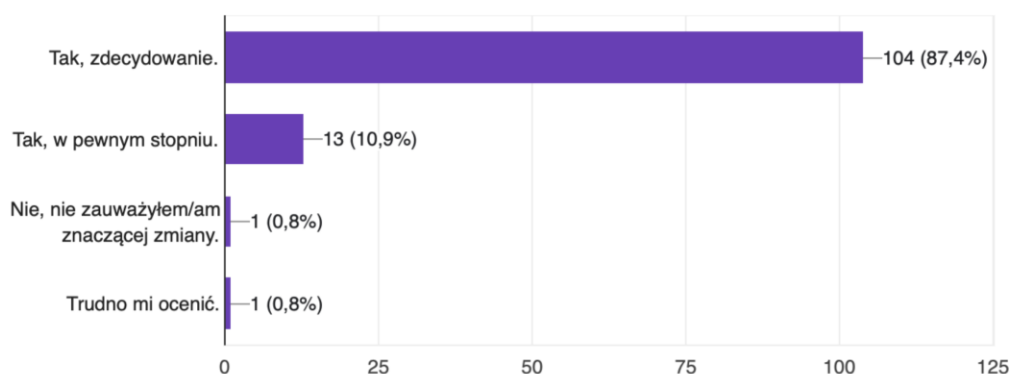
different types of lighting, e.g. spotlights or diffused light, different lighting angles, and different colours. Importantly, these changes took place not only in the context of individual works, but the dynamics of the lighting also continued throughout the songs, supporting the musical narrative. In addition, the audience appreciated the use of costumes and props, finding connections between their colour, texture and symbolism.

Almost one in three respondents declared that the use of stage space (e.g. directions, levels, formations) – 34.5% and the emotional expression of the performers (e.g. facial expressions, gestures) – 32.8% were important in their perception of the work. The fewest people highlighted the interactions between performers as a significant element in building the movement image of the works. This may indicate that the groups were so strongly integrated that they were perceived as a single performing organism – and the image they created became a common platform for expressing emotions.

A few individuals decided to provide a descriptive answer to this question. However, their responses are essentially covered by the proposed options, as the statements: ‘*light* or lighting and light are one and the same in this concert’ can be assigned to the answers discussed earlier. The survey also included one response from a person who believed that all the elements had been fulfilled, as well as an additional response indicating that *an important element was the fact that the whole thing had been prepared by Jadwiga Basista-Janda*. It is difficult to disagree with this.

The analysed indicators clearly show that the most obvious elements derived from the Dalcroze method are clear to the audience and, in the concert in question, have found their translation.

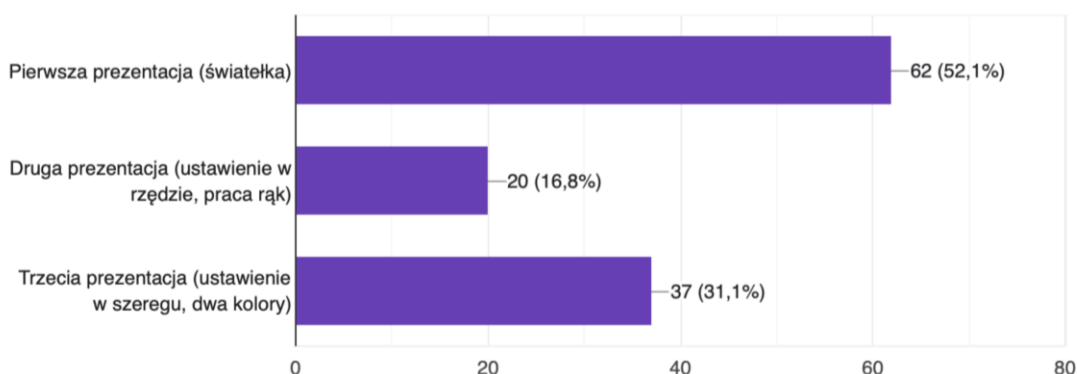
The next question concerned the subjective feelings of the assembled audience, who were to decide whether the proposed spatial and movement interpretations enriched their reception of Karl Jenkins' music.



Graph 6. Did spatial-movement interpretations enrich the reception of K. Jenkins' music – results. (yes, definitely; yes, to some extent; no, I have not noticed any significant change; it is difficult for me to say – from top to bottom)

As can be seen in the diagram above, a significant portion of the audience gave a decidedly positive assessment of the value of spatial and movement interpretations in the context of enriching the perception of Karl Jenkins' music. One hundred and four people (87.4%) indicated clear value, and thirteen people (10.9%) also confirmed the essence, noting that it is preserved only to a certain extent. However, overall, 137 people responded positively to the question, which is 98.3% of those surveyed. Only two people marked other answers, one did not notice a significant change, and another chose the answer 'I find it difficult to say.' Ultimately, therefore, almost the entire audience agreed that the movement images presented enriched the reception of the compositions, confirming once again that movement interpretation in the spirit of the Dalcroze method adds to the attractiveness of the work in its reception.

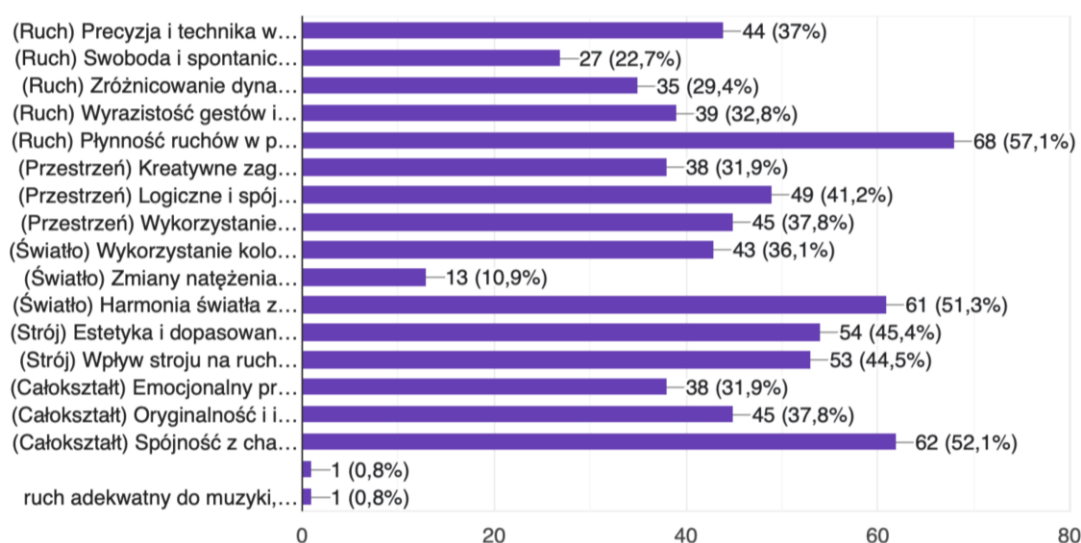
The next part of the survey focused on evaluating the interpretation of the *Minuet*. The first question in this section asked respondents to select one answer concerning one of the three interpretations of the *Minuet* presented during the concert. They were asked to indicate which of them resonated most with their own perception of the work.



Graph 7. Results of the survey on movement interpretations that gained the most recognition. (first presentation (lights), second presentation (line formation, hand movements), third presentation (line formation, two colours) – from top to bottom)

The majority of respondents, over half, indicated that the first interpretation, using light effects, was the most interesting and resonated most with their feelings about the work. However, one in three respondents singled out the last performance, i.e. the arrangement of the artists in a row with two colours. Twenty people stated that, in their opinion, the arrangement based on the work of the hands also best reflected their emotions and experiences accompanying the perception of the work.

Further questions in the survey were designed to clarify and specify the characteristics of the interpretation that determined this particular choice.

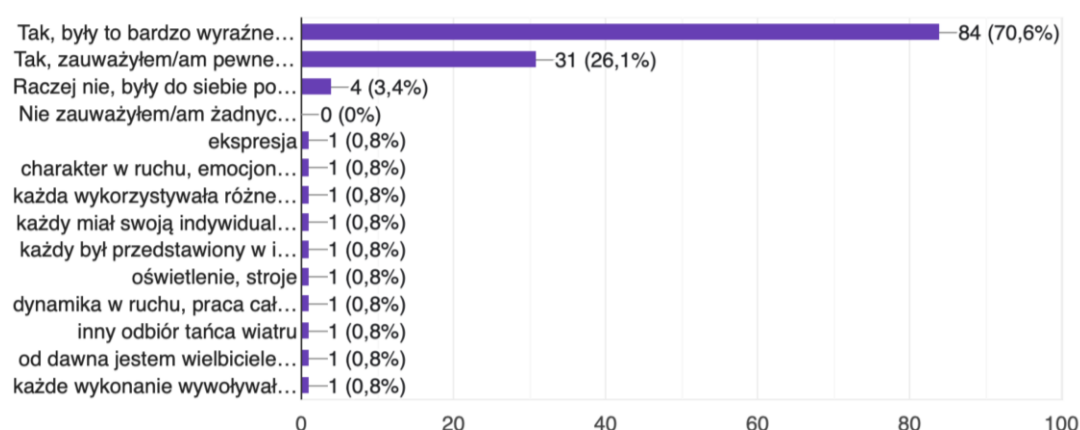


Graph 8. The most distinctive features of the chosen movement interpretation. (movement (precision and technique), movement (freedom and spontaneity), movement (dynamic variation), movement (expressiveness of gestures), movement (fluidity of movement), space (creative issues), space (logical and coherent), space (use), light (use of colours), light (changes in intensity), light (harmony of light), costume (aesthetics and fit), costume (influence of costume on movement), overall impression (emotional), overall impression (originality), overall impression (coherence), movement appropriate to the music – from top to bottom)

The respondents commented on various aspects of the chosen interpretation. Thus, in terms of the nature of movement: 37% of respondents appreciated the precision and technique of the performers, 22.7% pointed to the freedom and spontaneity of movement, 29.4% noticed the dynamic diversity of movement, 32.8% of the audience noticed the expressiveness of gestures and facial expressions, and the fluidity of movements in the melodic phrase was noted by 57.1% of the audience. In terms of space, the results of the respondents are as follows: logical and consistent placement of performers – 41.2%; use of different levels (top/bottom) – 37.8% and creative use of the entire stage space – 31.9%. In terms of the use of lighting, the

audience indicated the following: harmony of lighting with the mood of the songs – 51.3%, use of lighting colours – 36.1% and changes in lighting intensity – 10.9%. As for the appearance of the artists on stage and its connection with the music performed, aesthetics and matching the song were appreciated by 45.4% of respondents, and the impact of the costumes on the performers' movements by 44.5% of viewers. The overall interpretation was appreciated for its consistency with the character of the music – 52.1% of respondents; originality and innovation – indicated by 37.8% of observers; and emotional message – found by 31.9% of respondents. One person decided to post a descriptive comment: ‘movement adequate to the music, movement composition consistent with the phrasing and character of the piece,’ which could also be included in the answers proposed in the survey.

In the further course of the study, respondents answered questions concerning differences in the style of movement interpretation between performances of the piece *Minuet*.



Graph 9. Differences in the style of movement interpretation between performances of *Minuet*. (Yes, they were very distinct; yes, I noticed some differences; not really, they were similar; I didn't notice any differences; expression; character in movement; each used different ones; each had their own individual style; each was presented in a different way; lighting and costumes; dynamics in movement, body work; a different perception of the dance of the wind; I have been an admirer for a long time; each performance evoked.. – from top to bottom)

Almost everyone noticed clear differences – 70.6%, some people – 26.1% declared certain differences, and four people stated that the interpretations were quite similar. Significantly, there were no respondents who claimed that there were no differences at all. As in the previous question, some decided to list the differences they noticed, based on their own experiences and observations of the choreography. According to them, these were: *expression, character in movement, emotionality, each used different qualities, use of space, each had its own emotional layer, each was presented in a different dance technique, lighting, costumes, movement dynamics, whole-body work, different perception of wind dance, I have long been*

an admirer of Karl Jenkins' music, each performance evoked different emotions and led to different reflections. The fact that such observations arose proves that the differences were visible on many levels.

The results concerning the movement interpretation of *Minuet* provided the most crucial data for this dissertation. The audience, unaware of which group was performing a given interpretation, was free to choose. The first presentation, shown using coloured lights and performed by students of the Artista Acting Academy, received the highest recognition, with 62 votes (52.1%). An analysis of the reasons for the choice shows that viewers most often pointed to the fluidity of movements in the melodic phrase (57.1%) and consistency with the character of the music (52.1%). Importantly, 70.6% of the audience noticed clear differences in the style of interpretation between the performances, which demonstrates a high sensitivity to the nuances resulting from the different preparation of the groups.

An analysis of audience questionnaires revealed that the perception of *Minuet* was closely linked to the deliberate and expressive use of lighting. The results indicate that it was not only the static colour, but above all the lighting choreography – the dynamic appearance and disappearance of lights at different levels/planes of the stage – that created a unique visual context that most fully reflected the character of Karl Jenkins' composition. The audience, unaware of the performers' affiliation with specific groups, made their choice based solely on artistic impressions. In this case, light became an almost autonomous element of the choreography, actively contributing to the artistic message. The use of colour, intensity and level of light in the space became a key vehicle for movement interpretation, which was able to overcome differences in the performers' technical skills. The audience easily noticed how the 'interlocking' of lights with the dancers' movements created a new, coherent narrative layer. The disappearing and reappearing points of light in different parts of the stage not only highlighted the outlines of the silhouettes, but also emphasised the spatial aspect of the interpretation, giving the audience a sense of participation in a dynamic three-dimensional sculptur.

The conclusions described above are of fundamental importance to this work, as they confirm the thesis that movement and space theatre is an interdisciplinary phenomenon in which every element of the stage can be a carrier of meaning. In this particular case, light became a tool of interpretation that was able to elevate the work to a new level, bringing a new narrative layer to the stage and thus satisfying the needs of the contemporary audience. These results suggest that future research on rhythm and movement should place even greater

emphasis on interdisciplinary aspects, in which technology and visual art co-create the message, thereby enhancing the artistic impact.

The third and final presentation of *Minuet*, performed by students from the Academy of Music in Krakow, received 31.1% of the votes cast by the audience. Thus, for every third person, this interpretation proved to be one of the most captivating. This result is particularly significant because it reflects the effectiveness and artistic maturity of the group, which based its work on the method of rhythmics.

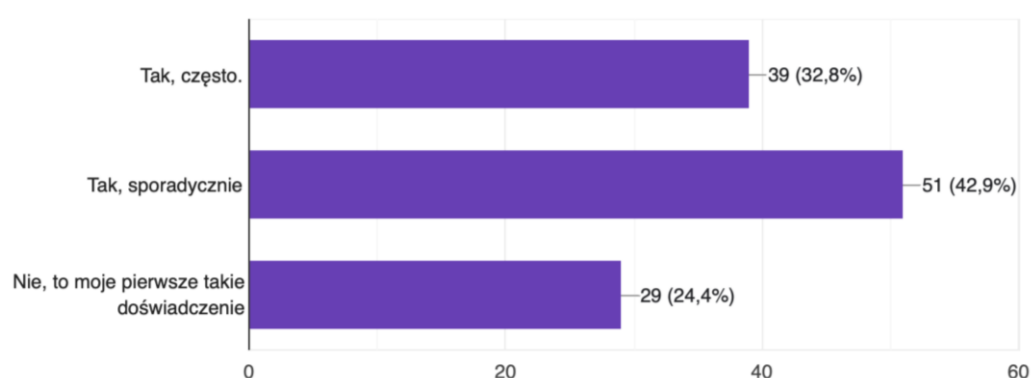
In the opinion of the audience, the key factor that determined the success of this interpretation was the fluidity and consistency of the movements, perfectly synchronised with Karl Jenkins' music. The audience, whether aware of Dalcroze's method or not, intuitively appreciated the essence of the performance: the deep integration of body, mind and sound. The performers moved smoothly between the static and dynamic phases of the piece, creating a choreography that visually mimicked the structure and musical character. Furthermore, the strategic use of costumes and lighting played a key role in the reception of this presentation. The concert began with the performers lined up in a row, four dressed in white and four in black. In the centre of the group was a figure in a two-colour costume, who acted as the initiator of movement impulses. This visual contrast created not only an aesthetic composition, but also a narrative of dialogue and coexistence of opposites, perfectly matching the dynamic changes in the music. The stage lighting, appearing, disappearing and interlocking at different levels, became an integral part of the choreography. The audience easily noticed how the movement of the lights on the dancers' bodies, or their variation in height, created a coherent whole with the music. This effect, combined with the flexibility and agility of the performers' bodies, created a visual image that the audience described as coherent and emotional. These conclusions confirm that, in the audience's perception, interpretations that achieve high coherence on many levels – movement, lighting and costume – resonate most strongly. The analysis indicates that the artistic maturity of the Academy of Music students, manifested in the plasticity of their bodies and the conscious use of space and lighting, significantly influenced the reception of the piece and made their presentation an exceptionally satisfying experience for the audience.

The second interpretation of *Minuet*, presented by students from the Faculty of Art Education at the University of Rzeszów, received the fewest votes – 16.8%. However, it should be noted that the result it achieved does not mean that no one liked it, but only that, in the context of other, perhaps more attractive interpretations, it was not as popular. The result it achieved also provides valuable material for analysis. Unlike the other interpretations, which

emphasised the fluidity of the whole body's movement or intense light choreography, the key element of this performance was the work of the hands. The artists focused on the precise movement of the upper limbs, using them to create a common, coherent whole. The hands not only reflected the dynamics of the piece, but also became the main vehicle for communication and emotion within the group. This specific form of expression, although less spectacular in its reception than broad gestures or dynamic transitions, required enormous concentration and extraordinary precision in the coordination of actions from the performers. From the audience's perspective, this interpretation could be perceived as more introspective, and its complexity, chiselling out subtle nuances, could require deeper attention.

The results presented confirm that even interpretations that do not resonate with the majority of the audience have their value. They testify to the diversity of artistic perception and show that not all innovative ideas need to be widely appreciated in order to be valuable. Thus, despite receiving the fewest votes, the second interpretation of Karl Jenkins' composition provided valuable insights into how specific, almost sculptural work with the body can influence the reception of music.

The survey concluded with three final questions related to general impressions and the appeal of rhythmic. The first question asked whether the audience gathered in the hall had or had had any experience of watching movement interpretations (dance, movement theatre) to music.

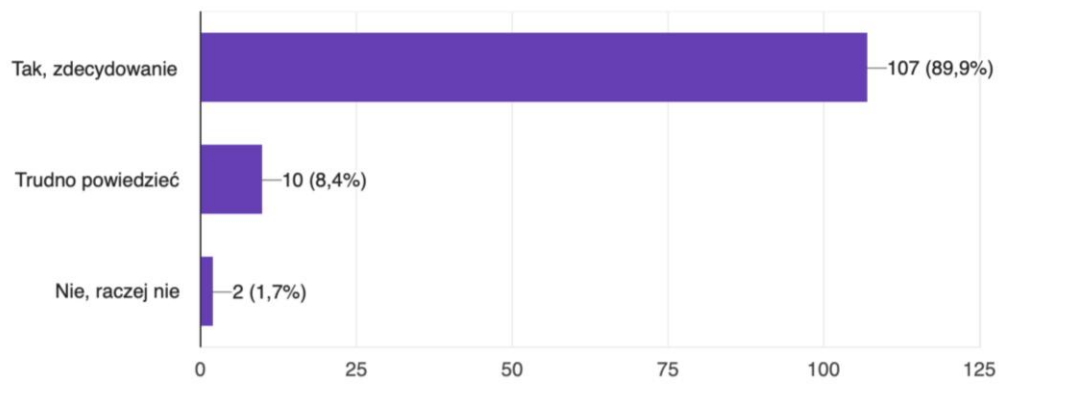


Graph 10. People with experience in watching movement interpretations to music. (yes, often; yes, occasionally; no, this is my first experience of this kind – from top to bottom)

It turned out that a significant part of the audience were conscious recipients who had contact with such interpretations often (32.8%) or sporadically (42.9%). This allows us to conclude that the survey results to some extent represent a professional view of the relationships under study. This scientific approach to the subject certainly recognised the

presence of Dalcroze's method to varying degrees in individual groups. However, it should be emphasised that for 24.4% of respondents, this was their first encounter with movement interpretations, and their opinion, based on a decidedly intuitive assessment of the sensations experienced during the concert, is also included in the results of the survey in question.

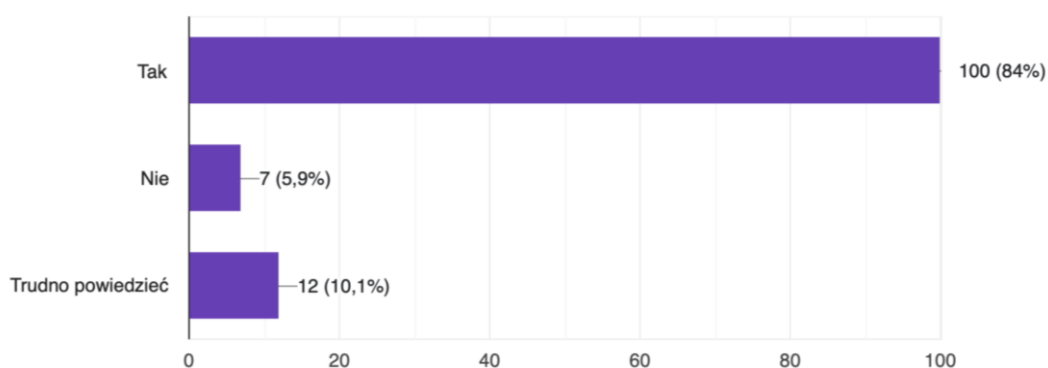
The next question concerned continuing to develop interest in further concerts or events in the field of spatial-movement interpretation/rhythmic choreography.



Graph 11. Results of a survey on further participation in similar concerts in the future. (yes, definitely; difficult to say; no, not really – from top to bottom)

The event proved to be so interesting to the audience that the vast majority expressed a desire to attend a similar concert in the future (89.9%). A few people were undecided, and only two respondents said they would rather not. The results of this survey prove that artistic performances involving spatial and movement interpretations are attractive, popular and eagerly attended by audiences. The diversity of the choreography presented during the concert and the uniqueness of Karl Jenkins' music certainly contributed to the positive results of the survey.

The last question in the audience survey concerned the concert repertoire – whether the selection of Karl Jenkins' works contributed to greater interest in this composer's music.



Graph 12. Did the repertoire of today's concert contribute to your interest in the music of K. Jenkins? (yes, no, hard to say, from top to bottom)

As many as 100 people, or 84% of the audience participating in the survey, responded positively to Karl Jenkins' music, declaring that after encountering his music at the concert, their interest in the Welsh composer's work had increased. Twelve people (10.1%) remained neutral, finding it difficult to decide on the impact, while 5.9% of respondents answered in the negative.

In summary, the results of the audience survey strongly confirm the hypotheses put forward in the study. They prove that the movement interpretation had a significant impact on enhancing the reception of Jenkins' music, making it more emotional and engaging for the audience. Furthermore, analysis of the collected data showed that the audience noticed and evaluated differences in the style of movement communication resulting from the different preparation of the performers and their varying awareness of the Dalcroze method. The audience made accurate assessments, even without knowing which groups the performers belonged to. Additional information from the survey proves the thesis that concerts and musical-movement interpretations can be effective tools for promoting the rhythmic method. The audience is open to this form of expression, as confirmed by the positive responses in the section on the attractiveness of rhythmic.

4.2.2. Of the Artists

Thirty-five contractors participated in the study, and their distribution was as follows:



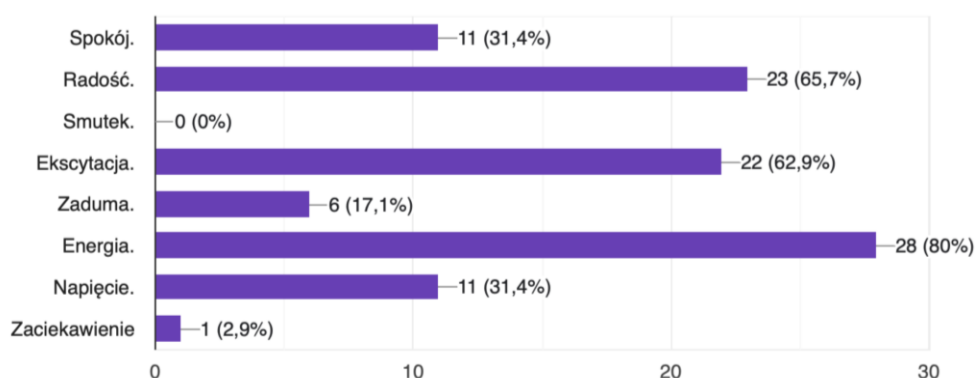
Graph 13. Specific characteristics of groups.

Group I – students of the Artista Acting Academy – 13 people,

Group II – students of Artistic Education in the Field of Music at the University of Rzeszów – 11 people,

Group III – students of the Rhythmics Department at the Academy of Music in Krakow – 11 people.

The first question in the survey concerned the emotions that the performers experienced during their first encounter with Karl Jenkins' music.

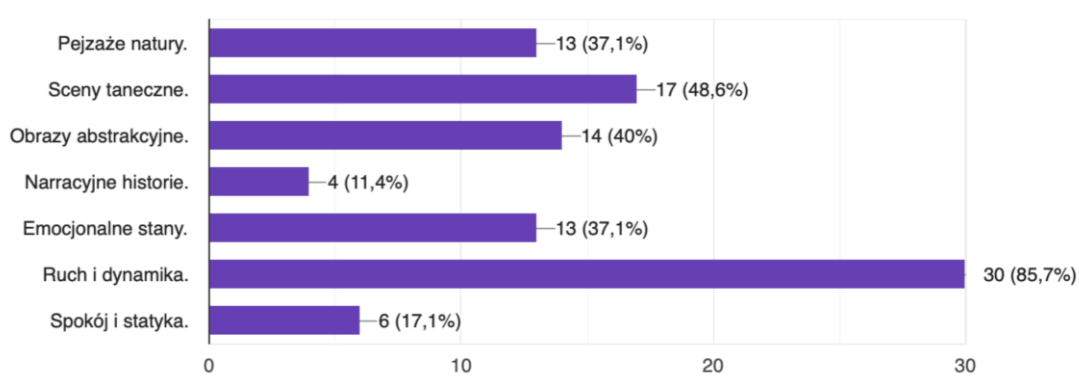


Graph 14. Emotions accompanying the performer's first encounter with K. Jenkins' music. (calm, joy, sadness, excitement, thoughtfulness, energy, tension, curiosity – from top to bottom)

Most respondents pointed to the energetic boost provided by Karl Jenkins' music (80%). Others indicated joy (65.7%) and excitement (62.9%) as the first emotions

accompanying listening to the works. It should be noted that all of the above states are positive descriptions of the musical experience. One in three people described their emotions as tense, while for a few respondents the music stimulated a mood of reflection (17.1%), and no one declared sadness.

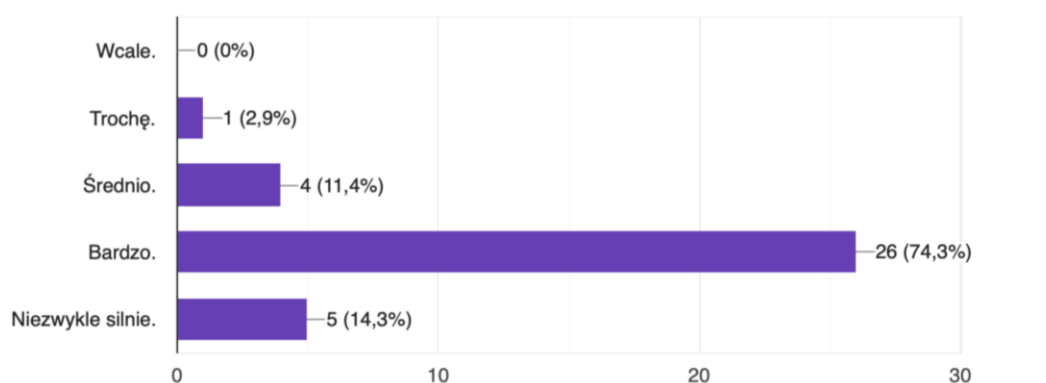
In order to clarify the emotions evoked, respondents were asked about the visual images they most associated with Karl Jenkins' music.



Graph 15. Associations of visual images with Karl Jenkins' music. (landscapes, dance scenes, abstract paintings, narrative stories, emotional states, movement and dynamics, tranquillity and stillness – from top to bottom)

Almost all performers agreed that the Welsh composer's music evoked images full of movement and dynamism. It is worth noting that this answer was chosen by 30 out of 35 respondents (85.7%). Almost half of the respondents indicated that they associated this music with dance scenes (48.6%), which is also an expression of an energetic reception of the music. A similar number of people declared that Jenkins' compositions reminded them of abstract images (40%), natural landscapes (37.1%) and emotional states (37.1%). These are slightly more subdued visions, indicating a somewhat calmer attitude. Calm and static were reflected in 6 people (17.1%), perhaps those from the *Hermit of the Rock Sea* group, as this piece definitely differed in its lyrical expression from the energetic pulsation of the other works. Four people (11.4%) declared the narrative nature of the music to be an excellent field for building their own musical story realised through movement.

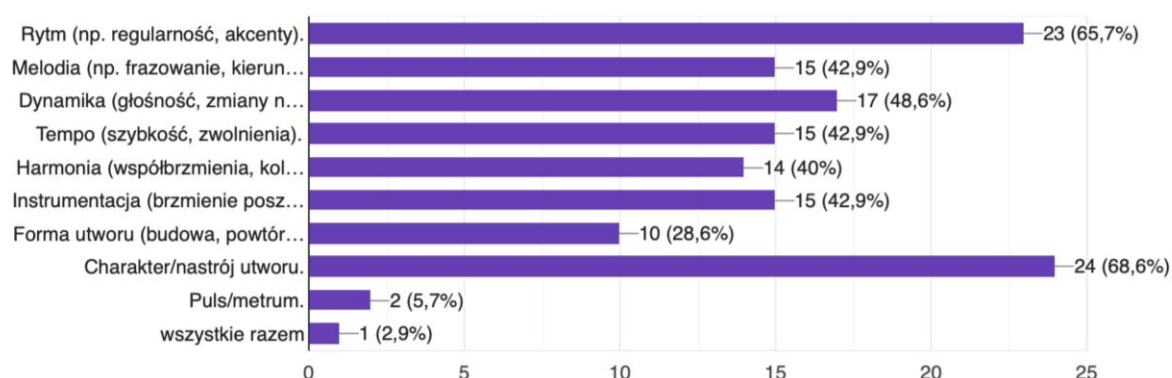
As a natural continuation of the questions, there was a request to indicate the extent to which Karl Jenkins' music became an inspiration for the expression of movement and body language.



Graph 16. The extent to which K. Jenkins' music inspired movement and physical expression. (not at all, a little, moderately, very, extremely strongly – from top to bottom)

Respondents were given a choice of four levels of inspiration from Karl Jenkins' music: *not at all*, *a little*, *moderately*, *very much* and *extremely strongly*. No one chose the answer “not at all”, and only one person (2.9%) said that Karl Jenkins' music provided little stimulus for developing their own vision of movement and bodily expression. Most respondents indicated that it was very inspiring (74.3%), and a few people – five (14.3%) – declared that it was even extremely strong. Four people (11.4%) considered it to be *moderate*, which still means that such an influence took place. The results of this study clearly show the enormous power of Jenkins' music and perfectly illustrate its potential for expressing movement and body expression.

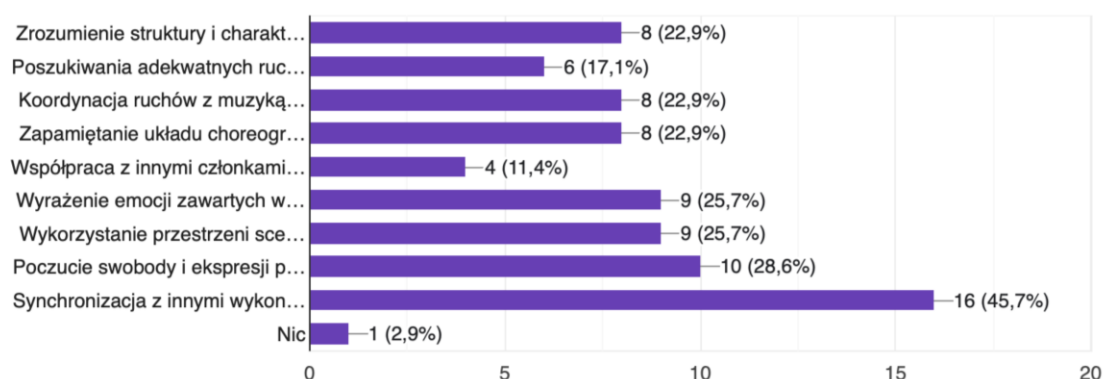
When considering the level of musical inspiration in Karl Jenkins' works in greater depth, respondents were asked to indicate the elements that, in their opinion, most contributed to the creation of movement interpretations.



Graph 17. Elements of K. Jenkins' music that had the greatest influence on the creation of movement interpretations. (rhythm (e.g. regularity, accents), melody (e.g. phrasing, direction), dynamics (volume, changes), tempo (speed, slowdowns), harmony (chords), instrumentation (sound of individual instruments), form of the piece (structure, repetitions), character/mood of the piece, pulse/metre, all together- from top to bottom)

An analysis of the responses shows that two of them stand out with a large number of selections: 68.6% of performers decided that the character and mood of the piece were the decisive factors in the creation of the musical interpretation, and 65.7% of respondents indicated that the impulse for the creation of the arrangement was the rhythm (e.g. regularity, accents). The next category included as many as five responses, which received a similar number of votes. Respondents indicated, in order: dynamics (volume, changes in intensity) – 48.6%, melody (e.g. phrasing, direction) – 42.9%, tempo (speed, slowdowns) – 42.9%, instrumentation (sound of individual instruments) – 42.9%, harmony (chords, colour of chords) – 40%. Other responses: form of the piece (structure, repetitions) – indicated by 10 people, pulse/metre – two, and all together – one. The described elements of the musical work certainly influenced the shape of the choreography, but the greatest impact was definitely the nature of the composition and its rhythmic structure. Given the extremely energetic compositions of Karl Jenkins, the choice of these elements is not surprising, but it is irrefutable proof that the Welsh composer's intuitively perceived music is excellent material for building movement images.

The next part of the survey consisted of questions focused on the process of creating and performing choreographies. In the first question, performers were asked to indicate the greatest challenge during the process of co-creating and performing dance interpretations to the music of Karl Jenkins.

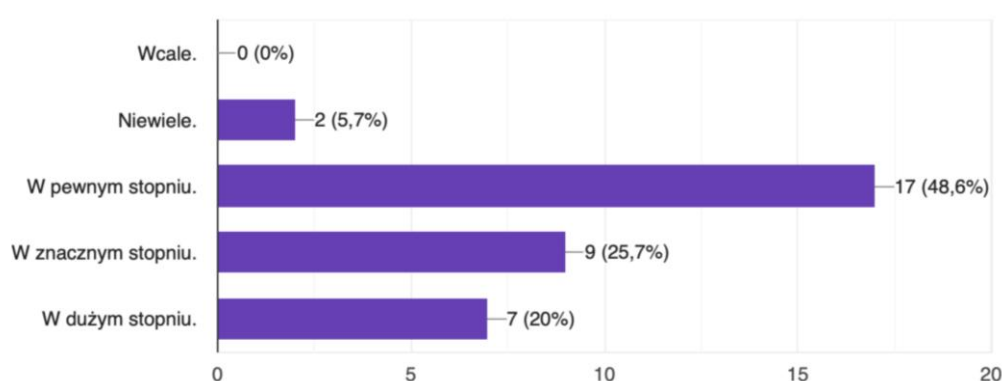


Graph 18. The greatest challenges in the process of co-creating and performing movement interpretations to the music of K. Jenkins (understanding the structure and character, searching for appropriate movements, coordinating movements with music, memorising choreography, cooperating with other members, expressing emotions, using stage space, feeling free and expressive, synchronising with other performers, nothing – from top to bottom).

The respondents indicated that synchronisation with other performers was the most problematic factor in the process of co-creating and performing interpretations (45.7%). The fast tempo of some of Karl Jenkins' compositions certainly posed a challenge in this regard, but the calmer pieces, in turn, required great precision and accuracy in the joint performance

of the planned choreography. A similar number of performers identified the following as challenges: ten people pointed to the sense of freedom and expression during movement (28.6%), nine artists stated that it was difficult to express emotions through movement (25.7%) or to use the stage space (25.7%). Eight people (22.9%) declared the following challenges: understanding the structure and character of the music, coordinating movements with the music (rhythm, tempo) and memorising the choreography. Six people (17.1%) indicated that finding movements that were appropriate for the music was challenging, and four (11.4%) found it difficult to communicate with other members of the group. One performer did not encounter any problems on their artistic journey in the world of Karl Jenkins' music.

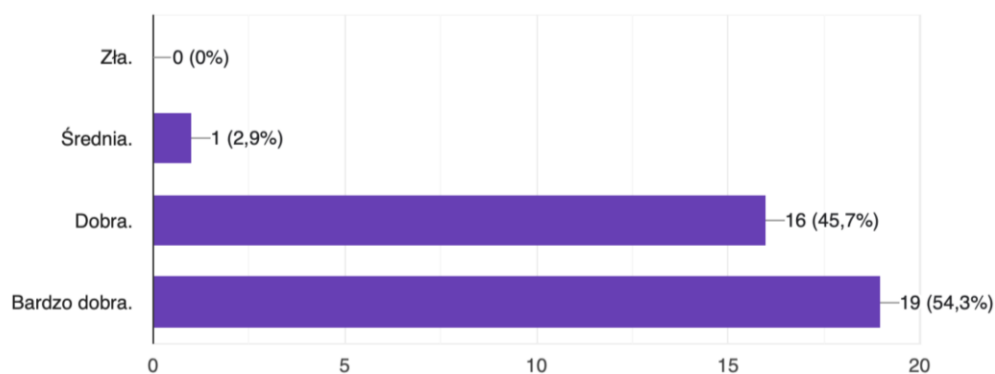
Due to the nature of the work on the pieces, which requires cooperation between group members, the survey also included questions about the use of the respondents' individual movement ideas in the final choreography.



Graph 19. The degree to which your own movement ideas were incorporated into the final choreography. (not at all, not much, to some extent, to a considerable extent, to a large extent – from top to bottom)

The responses clearly show that individual movement proposals were taken into account, as no one answered 'not at all.' Two people considered their contribution to the choreography to be minor. A significant proportion of the respondents indicated that their ideas were taken into account to a certain (17 people), significant (9 people) and large (7 people) extent. This means that in creating movement interpretations, the performers had considerable freedom to create their own movements, as their suggestions were included in the choreography to a greater or lesser extent. Thus, the presented arrangements became a reflection of the emotions expressed by the artists, filtered through the group's vision of the performed piece.

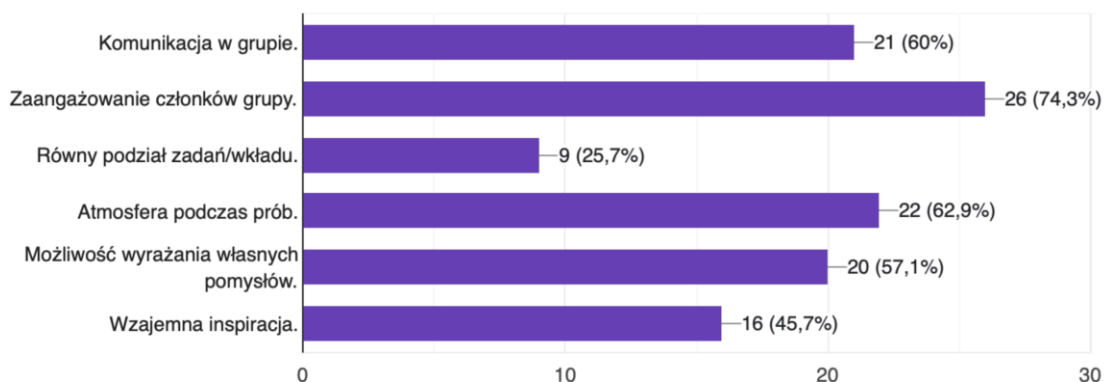
The specific nature of creating routines for this study was unique, so the next question concerned the assessment of group cooperation during the creation of movement interpretations.



Graph 20. Assessment of group cooperation during the creation of movement interpretations. (bad, average, good, very good – from top to bottom)

Most respondents rated the level of cooperation during the creation of movement interpretations as very good (54.3%). Some considered it good (45.7%), and one person rated it as average. Importantly, no one rated it as poor, which means that despite the many different tasks that the groups had to perform, there was agreement among the performers, and the presented routines are the result of harmonious cooperation of the entire team.

This topic was explored further in the next question, in which respondents were asked to select the answer that most influenced their assessment of the level of cooperation within the group during the creation of movement interpretations.

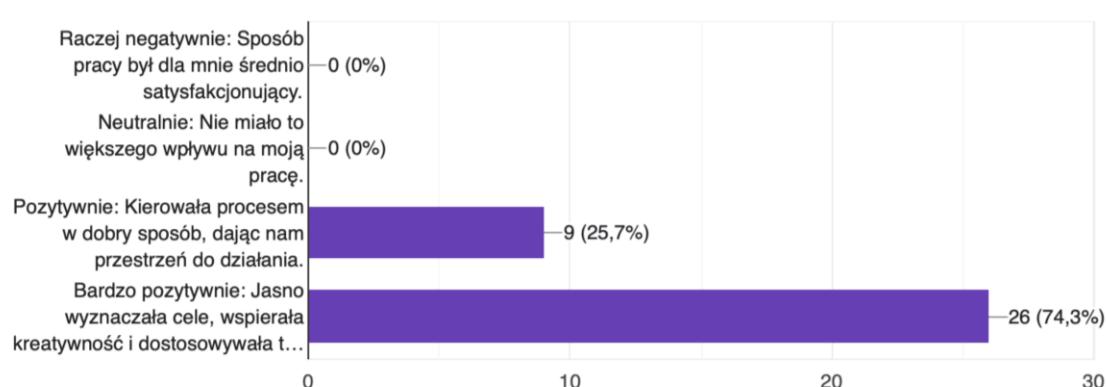


Graph 21. What most influenced this assessment – responses. (komunikacja w grupie, zaangażowanie członków grupy, równy podział zadań/wkładu, atmosfera podczas prób, możliwość wyrażania własnych pomysłów, wzajemna inspiracja – from top to bottom)

Almost three-quarters of respondents appreciated the commitment of group members (74.3%), thus indicating the actual level of activity of performers in individual teams. Twenty-two people liked the atmosphere during rehearsals (62.9%), which may indicate that the work

was fruitful and proceeded in good form and a positive mood that persisted in the groups. 60% of respondents considered communication within the group and 57.1% of respondents indicated the opportunity to express their own ideas during rehearsals as factors influencing the overall positive assessment of teamwork. This is further valuable information that the performers' work was a joint effort, carried out in a conscious and clear manner for everyone. Mutual inspiration was appreciated by 45.7% of respondents, while an equal division of tasks/contribution was declared by every fourth performer (25.7%).

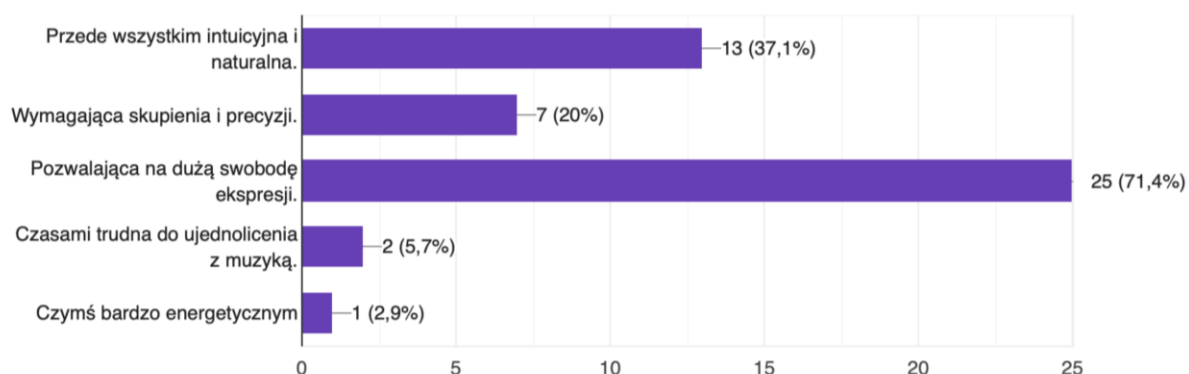
The survey also examined the doctoral student's attitude during the process of creating choreography and working with the group.



Graph 22. Assessment of the way in which the doctoral student directed the process of creating choreography and working with the group. (rather negatively: the way of working was moderately satisfying for me; neutrally: it did not have a major impact on my work; positively: she managed the process well, giving us room to manoeuvre; very positively: she set clear goals, supported creativity and adjusted the pace – from top to bottom)

The performers spoke very positively about the doctoral student's attitude while directing the choreography process and working with the group. Nine people, representing 25.7% of the respondents, said that she *directed the process well, giving us space to act*, while the rest – twenty-six people (74.3%) – appreciated her role even more, choosing the option: *she clearly set goals, supported creativity and adjusted the pace of work to our needs*. No one chose the neutral or rather negative options, which means that the performers were open-minded, willingly accepting the doctoral student's suggestions, and the work generally proceeded in an atmosphere of mutual listening and respect.

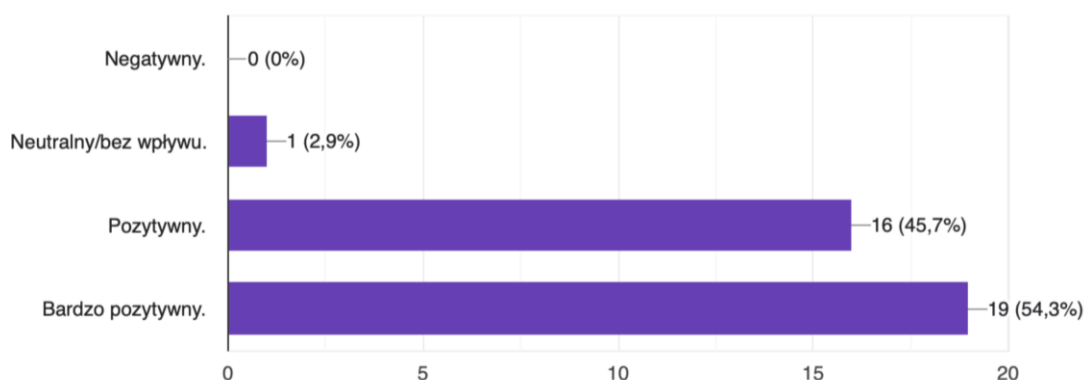
In the next section of the survey, performers were asked to respond to Karl Jenkins' music expressed through movement.



Graph 23. Results of the personal assessment of Karl Jenkins' music. (above all, intuitive and natural; requiring focus and precision; allowing for great freedom of expression; sometimes difficult to harmonise with music; something very energetic – from top to bottom)

The results of the survey show that, according to the respondents, Karl Jenkins' music allows for great freedom of expression (71.4%) in creating movement interpretations. Every third respondent pointed to its intuitive and natural (37.1%) nature as an excellent motivation for creating choreographic images. One in five respondents (20%) saw in it a potential that requires concentration and precision (20%) in conveying Jenkins' energetic compositions. A few respondents assessed the compositions as sometimes difficult to harmonise with the music (5.7%), and one declared that Karl Jenkins' music is something very energetic for them. This dimension of the responses confirms the excellent diversity, interdisciplinarity and multidimensionality of the Welsh composer's works as melodic material inspiring the creation of movement images.

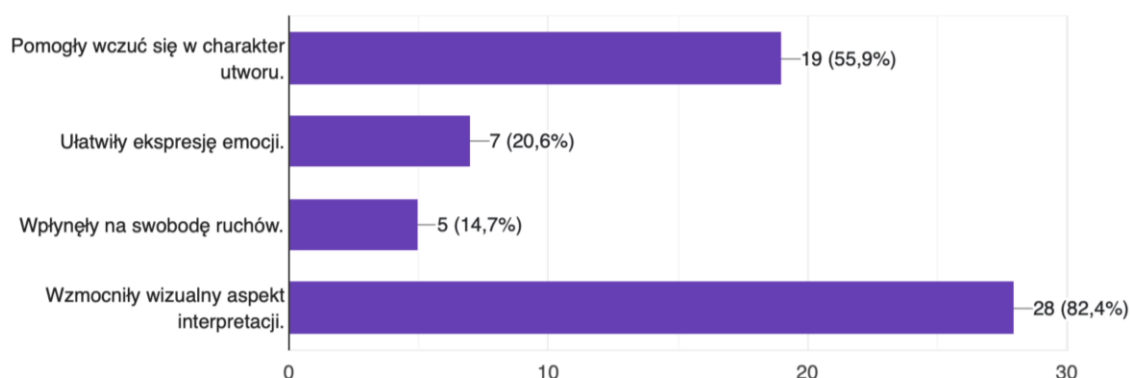
Appropriate costumes and props were used to support the communication of movement interpretations. The chart below shows the assessment of their selection.



Graph 24. The influence of costume and prop selection on the interpretation of music through movement. (negative; neutral/no impact; positive; very positive – from top to bottom)

The respondents strongly agreed that the appropriate selection of costumes and props had a positive impact on the way music was interpreted through movement. More than half of them considered it to be very positive (54.3%), 45.7% appreciated it positively, while one person rated it as neutral, i.e. without impact (2.9%). No one considered it to have a negative impact. This is important evidence supporting the thesis that all details – such as costumes and props – have an impact on the way music is interpreted through movement. Their use enriches the message and helps to emphasise the essence of the intended performance idea.

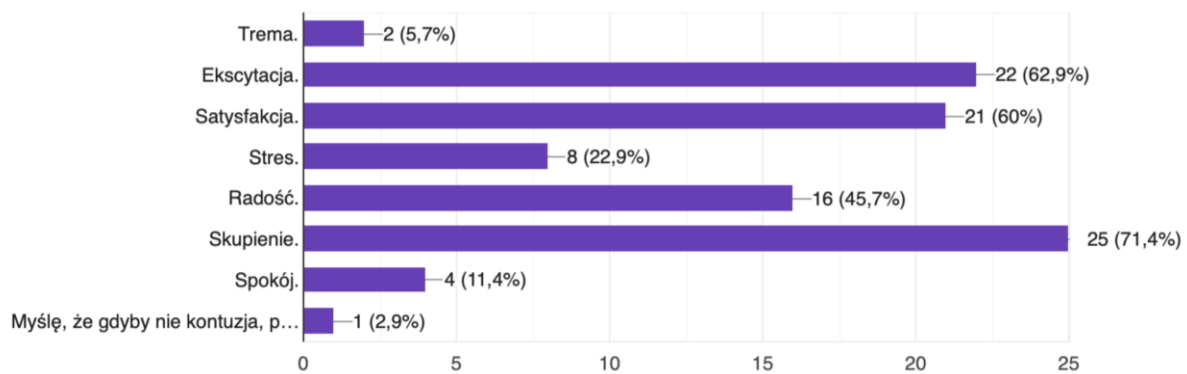
This is confirmed by further research, in which respondents specified how this influence manifested itself (the question concerned people who chose at least a positive answer in the previous question).



Graph 25. The way in which the appropriate selection of costumes and props influenced the interpretation of movement. (helped to get into the character of the piece; facilitated the expression of emotions; influenced the freedom of movement; enhanced the visual aspect of the interpretation – from top to bottom)

The artists emphasised that the appropriate selection of costumes and props enhanced the visual aspect of the interpretation (82.4%) and helped them integrate with the character of the piece (55.9%). These most frequently preferred answers supported the general assumptions about the use of these items, in line with the intentions of the creators of the movement sequences. The other two options, stating that these items facilitated the expression of emotions (20.6%) and influenced freedom of movement (14.7%), were less popular among the respondents.

The next question concerned the emotions and feelings that prevailed among the performers during the performance/concert.



Graph 26. Emotions among performers during a performance/concert. (stage fright; excitement; satisfaction; stress; joy; concentration; calmness; I think that if it weren't for the injury... – from top to bottom)

Most respondents indicated concentration (71.4%) as one of the main factors present during the performance. Many respondents experienced excitement (62.9%) and satisfaction (60%), while some felt joy (45.7%). It should be noted that these are mainly positive emotions. Eight people experienced stress (22.9%), four felt calm (11.4%), and two felt stage fright (5.7%). These are also natural feelings that accompany stage performances, during which the artist is, in a sense, subjected to the audience's evaluation.

The final question in this part of the survey was an opportunity to comment freely on the most valuable aspect of participating in this project.

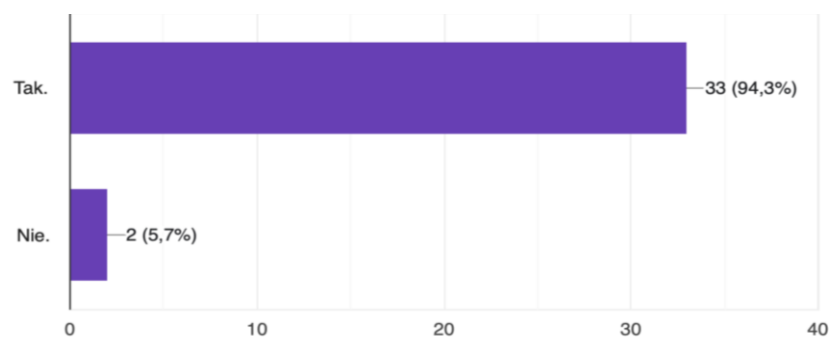
The respondents' answers expressed positive reactions, talking about their joy at the opportunity to enrich their skills, develop their abilities, learn new things and strengthen bonds within the group. The respondents pointed to aspects such as: *the opportunity to practise precision and synchronisation; the opportunity to perform on a new stage, to show themselves in emotionally diverse pieces, and to work with a doctoral student who brought a completely different character and type of movement – everyone has their own style and way of moving, and Ms Jadzia showed me a new quality, thanks to which I expanded my own repertoire of steps; the experience of new dance experiences; the interpretation of 'Dos A Dos' was very demanding in many ways (...), which is why participating in it was very rewarding for me; the trip to Rzeszów and participation in the concert was (...) an opportunity for our group to bond; the PhD student's positive energy and enthusiasm; the opportunity to express myself through movement – I had never experienced this before, so the opportunity to work in such a wonderful atmosphere created by Ms Jadzia was very valuable; the opportunity to work with a group and express my emotions through movement, the opportunity to take part in such a project is a fantastic thing; getting to know the work of Karl Jenkins; new experiences; uniting with other*

participants; the opportunity to work on such 'big' music by Karl Jenkins and capture it in movement, and working in such a large group; the opportunity to work and make healthy comparisons with other research groups; through my participation in the project, I gained new experience; I had never expressed music through dance in this way before; the PhD student presented me with a completely different perspective on rhythm and expressing music with the body; (...) the opportunity to test myself in such a large group and observe how others function in it; development; (...) the opportunity to co-create a high-level artistic event that combined different fields of art and allowed for in-depth, creative collaboration with the artist performing the concert (...); participating in the concert was not only an opportunity for me to develop my stage and movement skills, but also an experience of working in a professional environment where both individual expression and collective responsibility for the final shape of the performance were important; learning new music, dancing in a large group and thus mutual understanding; (...) a wonderful experience with costumes, make-up and lighting; a group trip, a very tiring and physically and mentally exhausting effort, but one that brought enormous satisfaction, joy and pride (as demonstrated by the effect and reception of the audience); getting to know wonderful new people, working with them on something together, something big; a new stage experience and exploring the possibilities of expression; the opportunity to express such beautiful and emotional music through movement and share it with others; encountering a different kind of artistic expression through movement; participating in the project gave me a deeper, more intuitive understanding of the structure and emotional charge of the pieces, which would not have been possible through listening alone; this experience showed me how powerful the synergy between sound and movement can be and how they can complement each other to create a richer, multidimensional narrative; it was a valuable lesson that broadened my artistic horizons; the opportunity to continuously develop my movement and musical skills; the opportunity to create something together with the whole group; collaboration with various research groups and getting to know the interesting work of Karl Jenkins; a very pleasant working atmosphere and attention to well-executed technique; it was my first time performing in this type of show and it was very exciting for me; I experienced how much you can express yourself through dance; gaining new experience in interpreting music through movement and acquiring new skills in this area, which involves a new perception of musical space and learning how it can be used; the atmosphere within the whole team, striving together towards a common goal, the opportunity to learn new types of movements and ways of creating interpretations, and participating in the creation of a project that was something

new for me; the opportunity to observe and participate in matching body expression and dance choreography to this (previously unknown to me) music.

The responses quoted above are just some of the comments recorded by the performers in the survey. All of them emphasise the artists' open attitude towards new things. There were also comments from people for whom this was their first encounter with this form of musical interpretation and who found it inspiring. The respondents repeatedly emphasised the uniqueness of Karl Jenkins' music and declared their joy at being able to experience it in such a dimension. There were no negative opinions, which is a testament to the positive reception of the experience among the respondents.

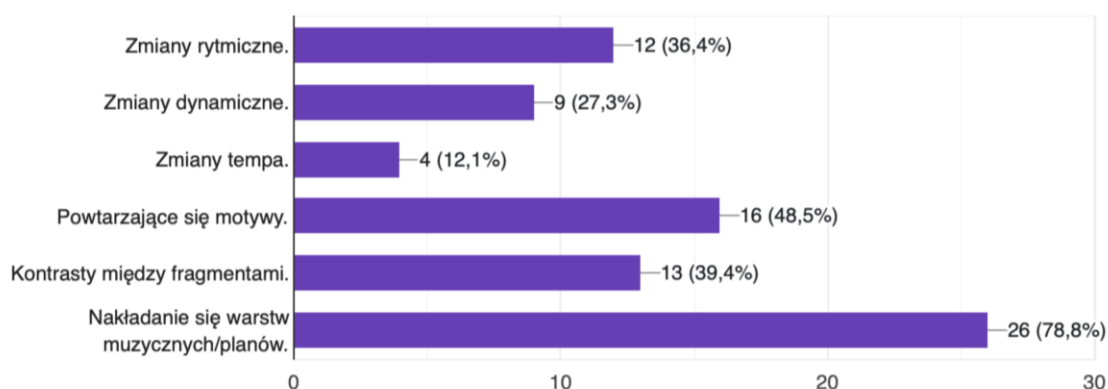
The next part of the survey examined the performers' understanding of music and movement. The first question concerned noticing nuances in the music that only became apparent while working on the choreography and had escaped the artist's attention when listening to the piece earlier.



Graph 27. While working on the choreography, did you notice nuances in the music that were previously inaudible to your ear – results. (yes, no – from top to bottom)

Almost all respondents declared that working on the choreography significantly opened their awareness to musical nuances that they had missed during their previous contact with this music (94.3%). Only two people did not notice this difference (5.7%). This means that detailed work on a piece increases its conscious reception, opening up new perspectives on the composition.

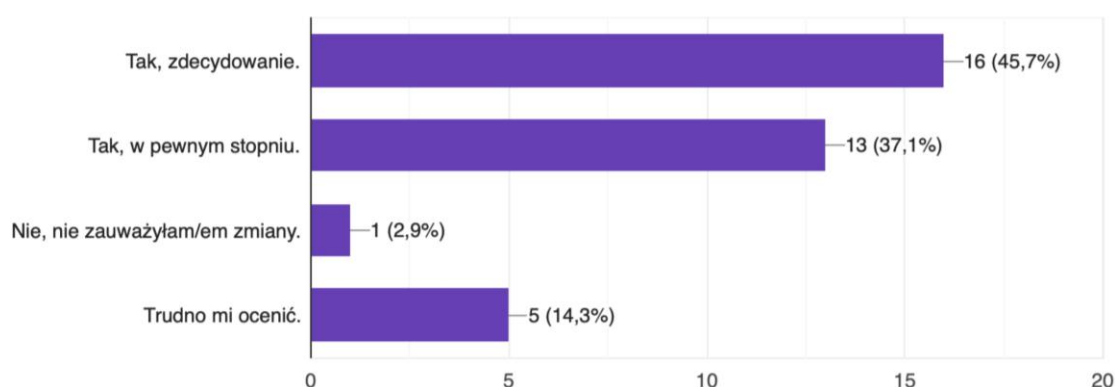
The above question was clarified in the next one, in which contractors were asked to indicate those aspects that emerged in further work on the project.



Graph 28. Aspects that were overlooked while listening to music, but appeared when creating the movement sequence. (rhythmic changes, dynamic changes, tempo changes, recurring motifs, contrasts between fragments, overlapping musical layers/planes – from top to bottom)

As many as 78.8% of respondents indicated that it was only when they examined the work in detail while choreographing it that they discovered elements such as overlapping musical layers/planes in their perception. This work also helped them to ‘see’ recurring motifs (48.5%), contrasts between fragments (39.4%) and rhythmic changes (36.4%). Aspects such as dynamic changes or tempo changes received the fewest responses from respondents (27.3% and 12.1%, respectively), which may be related to the fact that these elements are quite clear and obvious in perception, even during ‘normal’ listening to music, and do not require in-depth analysis at the formal level.

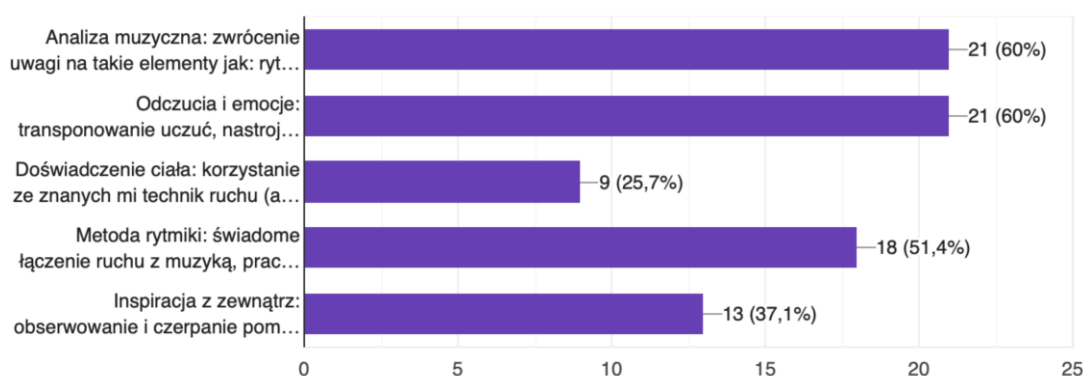
The next question examined the understanding of the relationship between music and movement – whether this understanding had deepened while working on the choreography.



Graph 29. Answers to the question of whether, while working on the choreography, the understanding of the relationship between music and movement deepened. (yes, definitely; yes, to some extent; no, I haven't noticed any change; it's difficult for me to say -from top to bottom)

As it turned out, 45.7% of the performers declared that they definitely found a deepening of the relationship between music and movement, while 37.1% achieved this effect to some extent. Thus, a significant proportion of the artists experienced an enrichment of their understanding of the music-movement connection while working on the choreography. Five people found it difficult to assess, and one did not notice any changes. However, it should be emphasised that the study involved people who had never had anything to do with such an experience and such a way of perceiving music, so it may have been difficult for them to find such connections.

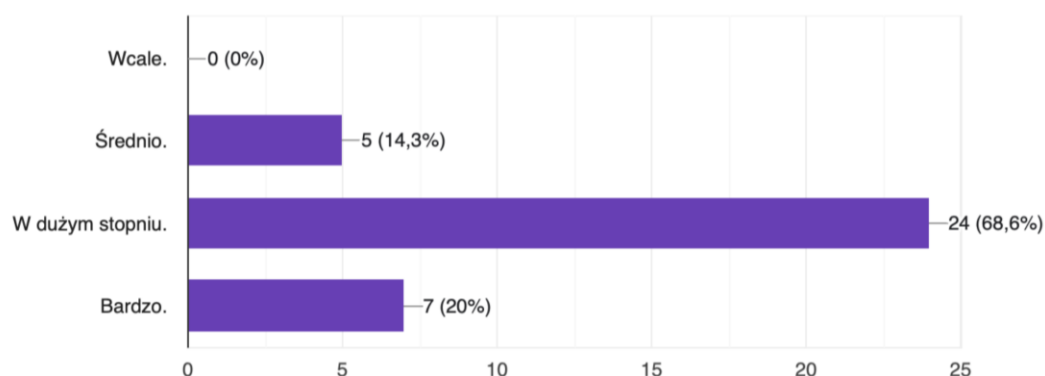
In the next stage of the study, respondents were asked to indicate their main source of inspiration for creating movement while working with Karl Jenkins' music.



Graph 30. The main sources of inspiration for creating movement while working with Karl Jenkins' music.(musical analysis: paying attention to elements such as rhythm; feelings and emotions, transposing feelings; bodily experience: using movement techniques I am familiar with; the rhythemics method: consciously combining movement with music; external inspiration: observing and drawing on... – from top to bottom)

The most frequently given answers to this question were surprisingly evenly distributed, pointing to musical analysis: paying attention to elements such as rhythm, tempo, dynamics and formal structure of a piece (60%) and feelings and emotions: transposing the feelings, moods and images that the music evoked in me (60%) – as the main source of inspiration for creating movement when working with Karl Jenkins' music. In addition, the method of rhythemics: consciously combining movement with music, working with space and improvisation – received 51.4% of the votes, and external inspiration: observing and drawing ideas from a doctoral student or co-performers – 37.1%. The smallest number of respondents chose the option related to bodily experience: using familiar movement techniques (acting, dance) and natural bodily reactions.

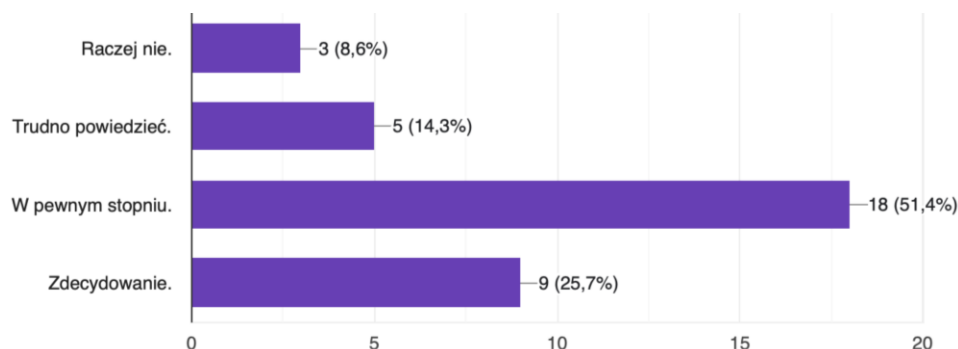
The last question in this section was an attempt to verify the extent to which the performer's body “prompted” his movements in response to the music he heard.



Graph 31. Responses to the question about the degree to which the body ‘prompted’ movements in response to the music heard. (not at all, moderately, to a large extent, very much)

According to the respondents, Karl Jenkins' music proved to be highly stimulating in terms of building an intuitive motor image (68.6%), and seven people even found it very motivating (20%) for their body to move in response to it. Five people stated that the interaction was moderate (14.3%). Importantly, the degree of response may have varied, as it is mainly related to the natural sensitivity of the respondents, which depends on the individual characteristics of each person. However, it should be emphasised that no one declared that Karl Jenkins' music had no effect on them whatsoever. This means that the Welsh composer's works are excellent material for creating movement images, as they resonate in harmony with the performers' bodies.

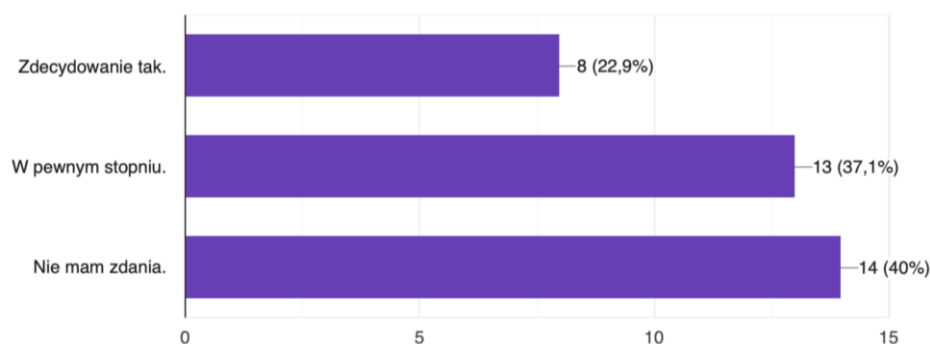
The fifth part of the survey consisted of reflections and benefits resulting from the collaboration. Here, the artists' interest in Karl Jenkins' music was examined – whether it had increased after the end of the project.



Graph 32. Did your interest in Karl Jenkins' music increase after completing the project? – results. (rather not, difficult to say, to some extent, definitely – from top to bottom)

The overall reception of the Welsh composer's compositions was positively assessed by the respondents. More than half of them declared that after the end of the project their interest in his music had increased to some extent (51.4%), and one in four described this fascination as definite (25.7%). Three people stated that their experience with the Englishman's music did not increase their interest in his music (8.6%), and five people had no opinion on the subject (14.3%). Therefore, in general, it can be said that after encountering Jenkins' works, the respondents showed an increase in interest.

The next question concerned the respondents' reactions, how participation in the project affected them and their future artistic or educational plans related to movement and music.



Graph 33. The impact of the project on future artistic or educational plans related to movement and music. (definitely yes, to some extent, I don't have an opinion – from top to bottom)

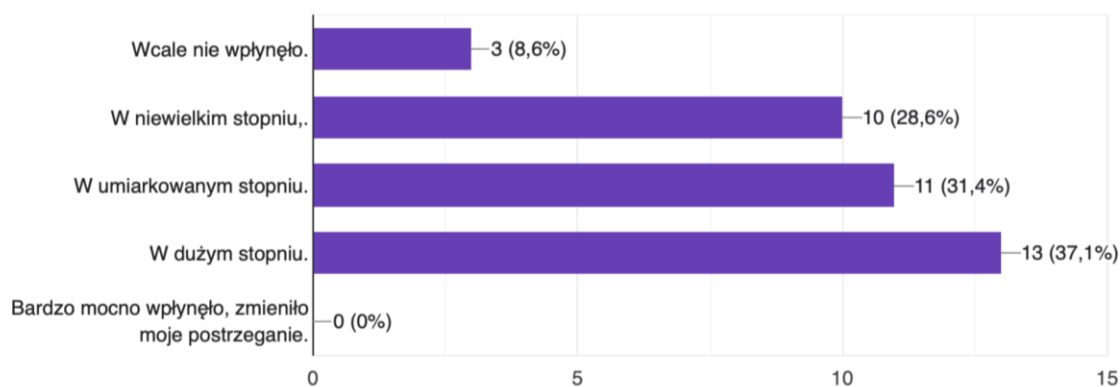
Among the three possible answers, 22.9% of respondents said that participation in the project had a significant impact and definitely influenced their future artistic plans related to movement and music. A softer response was given by 37.1% of respondents, who only noticed its impact to a certain extent. 40% of performers remained undecided.

In the next stage, the artists were asked to select and justify their choice of Karl Jenkins' most satisfying work in terms of performance.

In this question, respondents were given freedom of expression. Their descriptions were interesting and contained many insightful observations, for example: *'Rain Dance' was very emotional and free-flowing; 'Dos A Dos', because the piece consisted of several smaller parts that varied in character, allowing us to present a wide range of movements that visually depicted the music. Sharp and short gestures contrasted with long, sung parts – arranged spatially in several specific settings – gave us the opportunity to present many different emotions, 'faces'; 'Rain Dance' – because all the groups took part in this arrangement, the piece was full of positive emotions, in which we could express ourselves well and show all our joy in the finale; 'Dos A Dos' – this was a very demanding interpretation and bringing it to concert standard brought great satisfaction; 'Dos A Dos' – it was a challenge in terms of fitness and memory, so performing it correctly brought great satisfaction; 'Rain Dance' – this piece was very rich, so it gave a lot of space for expression, a lot was happening in it, so the process of creating the choreography, rehearsals and the performance itself on stage was very satisfying; 'Palladio' – the artistry of three bodies; 'Rain Dance' – quite demanding, which made the effects pleasant to watch; 'Minuet' – comparing the groups, noticing that each of them had a different idea for the choreography; I am unable to choose a specific piece because each of them was unique in its own way; 'La La La Koora' – for the extraordinary weather; "Palladio" – well-chosen and very impressive movements, excellent performance; 'Dos A Dos' – because of its fast tempo; 'Dos A Dos' – because it was a challenge that ended with great satisfaction due to its length and energy; 'Minuet' – I felt most what I wanted to express through dance; 'Rain Dance' – because I enjoyed creating a relationship on stage between two intertwining voices; 'Rain Dance' – its dynamic, ritualistic nature was conducive to working with the body and experiencing music together in a very organic way. It was particularly valuable for me to be able to work with different groups of performers, each of which brought their own unique experience and energy. This diversity of interpretation and the joint work on a coherent form of the piece were extremely developmental and inspiring. Dos A Dos – despite the great effort and difficulty, it was very effective and combined many contrasting musical and movement elements; Minuet – (...) it had that unique something, the way we presented this piece was amazing; 'Rain Dance' – a combination of all the performers into one whole, but each group had its own charm; 'Rain Dance' – because it started calmly and steadily, but the way we finished the routine was fascinating; 'Dos A Dos' – because of the incredibly fast tempo, which, combined with extremely demanding movements, raised the*

adrenaline level, which significantly increased the level of satisfaction with the piece; It's hard to choose one, but I think the most satisfying for me was the performance of 'Rain Dance'. Together with the other groups, we created a coherent whole and the end result was amazing. This piece also required a lot of precision and concentration from me, and I listened to my voice a lot after rehearsals because at first it was difficult for me to hear it. I think each piece was satisfying to some extent on different levels, but if I had to choose one, it would probably be 'Dos A Dos'; 'Minuet' – because we presented the piece using light, which was an interesting experience; 'Dos A Dos' – it had the most going on and was, in my opinion, the most energetic; 'Rain Dance' – because it required a great deal of cooperation between the performers. Concentration and bodily sensations were extremely important here. The entire piece required great precision, and the end result was very impressive; Definitely Rain Dance – because it had a lot of movement elements that I had not known before, such as voices in dance. This piece also drove me emotionally with its dynamics, which affected the quality of my work; 'Dos A Dos' – because it was the most complex piece for me in terms of movement, it required a lot of energy and I had the opportunity to perform various types of movements, sometimes quite contrasting and diverse; 'Rain Dance' – because it contained a lot of diverse movements, a fairly fast tempo, which I really like, and catchy music; 'Rain Dance' – the most eventful, with many layers of music and a combination of other groups, which were somewhat different from each other, into one harmonious whole. These interesting statements contain a wide range of performers' feelings, providing excellent proof of the multidimensionality of Karl Jenkins' music.

The final questions concerned determining the extent to which participating in the final concert (public presentation of interpretations) influenced the perception of one's own artistic abilities and the role of a performer.



Graph 34. The impact of participating in the final concert (public presentation of interpretations) on the perception of one's own artistic abilities and the role of a performer. (It did not influence me at all, it influenced me to a small extent, it influenced me to a moderate extent, it influenced me to a large extent, it influenced me very strongly, it changed my perception – from top to bottom)

The performers considered that the experience of participating in the final concert had influenced them in the following ways: not at all – 8.6%, to a small extent – 28.6%, to a moderate extent – 31.4% and to a large extent – 37.1%. Thus, the experience affected most of the respondents, except for three people. Its impact varied, but was rather strong, though not to such an extent as to change their perception.

In order to clarify the results, respondents were asked to explain their answers in the next question. The answers presented different points of view and were extremely interesting. Respondents indicated: *Development of a sense of rhythm and musicality, precision, the ability to interpret music in different ways; With each performance, I realise what the purpose of movement interpretation is – to show the audience music through dance; I think the concert was very successful and the interpretations were great. I did not expect to be able to maintain such a level of concentration and quality of movement. In addition, during the dress rehearsals and the concert, there was a pleasant atmosphere in our group and I was much less stressed than before a typical interpretation concert. So, from a performer's point of view, it was a very uplifting experience; The reception was uplifting, I managed despite being extremely tired, I got along well with the group; Thanks to participating in the final concert with the other research groups, I had the opportunity to improve both my movement and spatial orientation skills; I gained confidence (in terms of movement), became interested in the method of eurhythmics and would like to apply to study in this field. Unfortunately, I was unable to perform due to an injury, but every performance brings something to me. From emotions, through the perception of my own body and its movement on stage and in space, to the ability to work in a team. It didn't have a big impact, but it was a very inspiring experience; I became*

interested in trying my hand at expressing music through my body. In a very positive way, because I didn't know that I could interpret a piece in a way other than vocally or instrumentally, but also through dance, which was previously abstract to me; During the concert, I had to concentrate, but many of the movements came instinctively and I enjoyed it and had fun. So I just had fun on stage to a certain extent, and it brought me even more joy than the satisfaction of a successful performance. These interesting observations by the performers, who spoke in an extremely positive tone about the issue at hand, emphasising its other advantages.

The final point of the survey was a free-form question about the positive aspects that the work of PhD student Jadwiga Basista-Janda brought to the artistic or educational development of the surveyed entity.

The responses were extremely interesting, but also unconventional, indicating visible development and widespread gratitude for the opportunity to fulfil oneself in this innovative task. According to the respondents, the positive aspects of participation were: *The development of a sense of rhythm and musicality, precision, and the ability to interpret music in different ways allowed me to express music through body movement; Artistic development in terms of becoming familiar with previously undiscovered musical literature and co-creating the choreography, developing a different range of movements and gestures. In addition, we had the opportunity to improve our ability to work with each other, cooperate and improvise movements as part of a warm-up or 'movement brainstorming'; She gave me a lot of courage to express myself through dance and helped me understand how important movement is in interpreting a piece. She helped me understand the role of a leader in a group and broaden my perspective on understanding music in terms of translating it into movement. While working with Ms Jadwiga, I understood the concept of expressing music through movement, and I also saw an example of how a positive atmosphere and friendly relationships with students greatly facilitate work and bring a project to a beautiful conclusion. Thanks to this work, I learned to analyse works more consciously and to better understand the creative process. The individual approach and openness to my ideas were very important to me, which gave me courage in my creative work; Cooperation is the key to success; I got to know the work of a new artist and learned to pick up on elements of music; I think it is now much easier for me to combine body movement with music; Another experience; Perceiving music as movement; Diligence, motivation, not giving up and trying different movement solutions; Observing the work, inspiration from the choreographic solutions used; Working under the guidance of PhD student Jadwiga Basisty-Janda gave me a new perspective on rhythm, on expressing music with the*

body and dance movement; High motivation to act, full of energy and listening more deeply to the piece, picking up even the smallest details; Awareness of movement; Working under the guidance of PhD student Jadwiga Basisty-Janda brought many positive aspects to my artistic development. Her openness to creative dialogue, professionalism and ability to build an atmosphere of trust and cooperation allowed me to fully engage in the creative process. I appreciated her sensitivity to detail, attention to the consistency of movement with music and individual approach to performers. Thanks to this collaboration, I not only deepened my movement skills, but also my understanding of the process of working on a performance in an interdisciplinary context; openness to movement, improvisation, courage in sharing my ideas, a lot of movement and musical inspiration; above all, gaining new experiences. Working with Ms Jadzia was excellent, she is a very warm and helpful person; An introduction to the music of Karl Jenkins, its interpretation and a new musical perspective; Ms Jadzia showed me music from a completely different angle, one that I had unfortunately never had the opportunity to experience before. Ms Jadzia also inspired me greatly with her determination; Improving my ability to work with others, the opportunity to express myself through movement, the desire to work with such wonderful and inspiring music, the opportunity to discover and achieve something truly new; Above all, the doctoral student instilled in me a deep interest in Emil Jaques-Dalcroze's rhythmic method. The process of creating choreography under her guidance was not only inspiring but also instructive. It showed me how to effectively combine movement with music. This experience made me realise that this is the direction in which I want to develop further. For this reason, I plan to apply to the Academy of Music so that I can participate in similar projects in the future. My goal is both to improve as a performer and to create my own original movement interpretations. Working with the doctoral student opened the door to a new passion and set a goal for my further educational and artistic path; the desire to be inspired and to draw on the insights of other members of the ensemble. The desire to further explore the relationship between my body and its movement abilities, and music and the expression of emotions associated with it. A large dose of smiles and kindness that radiated from the doctoral student every Tuesday when we met to create and work – this certainly had a big impact on the development of the work and the motivation of each individual (participant), but also for the whole group; She helped us open up to new ideas; Performing on stage in a different role, collaborating with groups from different backgrounds, space for creativity; Paying attention to rhythm; Ms Jadwiga showed me how to work with other people on movement interpretations and how to create a good atmosphere during rehearsals; Understanding the musical emotions associated with the sense of one's own body. I have

become much more sensitive to musical works (musical contrasts, overlapping motifs, etc.). I also became interested in the music of Karl Jenkins, which used to seem 'alien' to me; Definitely inspiration and motivation for development and action; Learning about a new type/aesthetic of movement; Learning about a slightly different style of interpretation; Reducing anxiety in creating large compositions – because everything worked out and the effect was amazing; I learned that it is worth adding various kinds of non-obvious ideas to the visual presentation of pieces, e.g. fluorescent elements; the opportunity to continue dancing, getting to know the work of a new composer, deepening and establishing new interpersonal relationships; New stage experiences, getting to know Karl Jenkins' music, developing my own movement skills. As you can see, the performers came to many different conclusions, including some that were not obvious, and for some, the inspiration of the music and the experience of this form of musical interpretation had such a significant impact that they decided to re-evaluate their own life plans.

In summary, the results of the entire study provided interesting conclusions, the main ideas of which focused on the evaluation of Karl Jenkins' music. The performers described it as perfect for creating movement images. Its lively structure and sound texture, enriched with a variety of instruments, evoked many associations, and the pulsating rhythmic layer brought life and gave the artists' bodies vibrations in tune with its beat.

ENDING

*When a gesture becomes a note and the body becomes a musical score,
music is no longer just audible, but also visible in space.*

J. Basista-Janda

This work presents an innovative approach to the issue of movement theatre and space in the movement interpretations of selected works by Karl Jenkins in the context of diverse musical competences. Its uniqueness lies in the combination of theory and artistic practice. Traditional doctoral theses in the field of musicology or theory usually focus on theoretical analysis. This dissertation, however, combines rigorous scientific research with a practical

demonstration in the form of movement interpretations and a concert presentation. In addition, it has been enriched with surveys examining the multifaceted dimension of the entire project. This is a rare and valuable combination that allows for the verification of theory in real life and artistic practice.

The application of Emil Jaques-Dalcroze's method in the context of Karl Jenkins' music proved to be excellent research material. The Dalcroze method is well known and valued in music education and broadly understood education through art. Its application in the movement interpretations of specific works by the Welsh composer, especially those with a unique musical language, presented a new challenge and opened up a wide field for building movement images in the spirit of Dalcroze. An integral part of the project was a comparative study of groups with different levels of competence and their perception of Jenkins' music. It was a unique look at the reactions and interpretative possibilities of these ensembles, with such diverse levels of musical and movement advancement. This experience provided many interesting conclusions about the impact of musical education on the perception and movement expression of Jenkins' music, as well as on the effectiveness of different methods of working with these groups. The results showed significant differences between the groups' perceptions of the interpretation, as well as different processes of preparation and attitudes among the artists, which was also confirmed by surveys of the audience and performers.

Furthermore, the work focuses not only on movement theatre, but also on space, light and costumes – these elements are used as key tools for movement interpretation, which also brings a new perspective that enriches the Dalcroze method. It should be noted that the traditional approach to eurhythmics often focuses on direct response to rhythm or melody. Meanwhile, in this work, this field has been expanded to include the conscious use of space and other theatrical elements, including facial expressions, hand movements, lighting, costumes, make-up and props, which were also used to build the choreography.

It should be emphasised that the work combines elements of musicology, choreography, dance pedagogy and perception psychology, which constitutes its interdisciplinary nature, enriched by the analysis of the aforementioned surveys. Therefore, it also contains conclusions that have been overlooked by studies with a narrower disciplinary spectrum. What is more, the work also has a popularising character, as Karl Jenkins' work is little known in Poland. One of the aims of the work was to familiarise the audience and performers with the work of this internationally acclaimed Welsh composer. The concert was an excellent opportunity to present his rich and diverse oeuvre.

An interesting issue in the context of the entire work is the aforementioned concert, which is seen here as an integral part of the dissertation. It provided the material for the research conclusions, the preparations for it were subjected to extensive analysis, and the audience experienced the effects of cooperation within the ensembles and between all the performing groups. The audience's own observations and experiences could be included in the research space through a survey.

The conclusions described in this work are of fundamental importance, as they confirm the thesis that movement and space theatre is an interdisciplinary phenomenon in which every element of the stage can be a carrier of meaning. In the study, light became a tool of interpretation that was able to elevate the work to a new level, bringing a new narrative layer to the stage and thus satisfying the needs of the contemporary audience. These results suggest that future research on rhythm and movement should place even greater emphasis on interdisciplinary aspects, in which technology and visual art co-create the message, thereby enhancing the artistic impact.

Movement interpretations lend individual beauty and are a unique phenomenon. The research included in this work focused on capturing this uniqueness depending on the characteristics of individual performance groups. Therefore, the work developed in a multidimensional area of research. The basis for this was a musical analysis of selected works by Jenkins, and the framework for its movement interpretation was provided by the method of Emil Jaques-Dalcroze. This interesting experiment provided reflections on the emotional and aesthetic reception of movement images and thus concluded a holistic approach to the subject.

APPENDIX

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Keywords: Karl Jenkins, Emil Jaques-Dalcroze, movement theatre, Dalcroze method, eurhythmics, movement interpretations

SUMMARY

This doctoral thesis touches upon the combination of a relatively unpopular and little-researched topic in Poland, the work of Karl Jenkins, with the perspective of movement theatre, centred around the method of Emil Jaques-Dalcroze. It is a juxtaposition of two worlds – the specific musical aesthetics of the Welsh composer and a movement interpretation that emphasises the physical sensations of music.

The dissertation consists of four chapters. The first chapter discusses issues related to the method of Emil Jaques-Dalcroze. It presents his profile and discusses various aspects of movement, space and light. The second chapter focuses on the music of Karl Jenkins – it contains his biography and formal analyses of selected works that are relevant to the study. The third and fourth chapters, which are the most extensive, constitute the core of the entire study. They contain conclusions from work with ensembles, analyses of musical interpretations, surveys and their processing, as well as information about the concert. In addition, the work opens with this introduction and closes with a conclusion.

The dissertation delves deeply into the understanding of music perception. This is done not only at the level of comparative analysis conducted in accordance with scientific standards, but also in the form of a survey in which both the audience and the performers could express their opinions.

Keywords: Karl Jenkins, Emil Jaques-Dalcroze, movement theatre, Dalcroze method, rhythmic, movement interpretations.