



KAUNO
ŠVIETIMO
INOVACIJŲ
CENTRAS



KAUNO MIKO PETRAUSKO
SCENOS
MENŲ
MOKYKLA

I TARPTAUTINĖ VIRTUALI KONFERENCIJA
MUZIKOS IR ŠOKIO MENŲ SINTEZĖ
PEDAGOGINĖJE PRAKTIKOJE



KONFERENCIJOS TEZIŲ RINKINYS



2023 m. sausio 5 d.
Kaunas, Lietuva



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KAUNO MIKO PETRAUSKO
SCENOS
MENU
MOKYKLA

I INTERNATIONAL VIRTUAL CONFERENCE
SYNTHESIS OF MUSIC AND DANCE
ARTS IN PEDAGOGICAL PRACTICE



BOOK OF ABSTRACTS



January 5, 2023
Kaunas, Lithuania

Konferencijos organizacinis komitetas

Konferencijos koordinatorės:

Rūta Varnienė – konferencijos iniciatorė, Kauno Miko Petrausko scenos menų mokyklos fortepijono instrumento metodinės grupės pirmininkė, mokytoja ekspertė

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Konferencijos organizacinio komiteto nariai:

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Agnė Rekuvienė – Kauno Miko Petrausko scenos menų mokyklos mokytoja metodininkė

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Lina Jančiuvienė – Kauno Miko Petrausko
scenos menų mokyklos pavaduotoja ugdymui

Jovita Tarvidienė – Kauno Miko Petrausko scenos
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Valerija Dmitrenko – methodist teacher at Kaunas Mikas Petrauskas School of Performing Arts

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Conference curators:

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The organizers of the conference do not take responsibility for
the correctness of English.

TARPTAUTINĖS KONFERENCIJOS PROGRAMA

2023 m. sausio 5 d.

9.40–10.00 DALYVIŲ REGISTRACIJA

10.00–10.20 KONFERENCIJOS ATIDARYMAS

Sveikinimo žodis

Rūta Varnienė – konferencijos iniciatorė,
Kauno Miko Petrausko scenos menų
mokyklos mokytoja ekspertė

Lina Kaubrienė-Stunžėnienė – Kauno Miko
Petrausko scenos menų mokyklos direktorė

**MODERATORĖ – MOKYTOJA
EKSPERTĖ RŪTA VARNIENĖ**

10.20–10.40 MENŲ SINTEZĖ KAUNO MIKO PETRAUSKO
SCENOS MENŲ MOKYKLOJE

Lina Jančiuvienė

Kauno Miko Petrausko scenos
menų mokykla, Lietuva

10.40–11.00 GARSO IR JUDESIO SANTYKIS. ŠOKIS KLASIKINĖS
MUZIKOS KOMPOZITORIŲ KŪRYBOJE.

Gytis Cinauskas

Lietuvos muzikos ir teatro akademija, Lietuva

11.00–11.20 UNIVERSALIOS MENO KALBOS VAIZDAVIMO

PRIEMONĖS DAILĖS

PEDAGOGIKOJE Rasa Žmuidienė

Kauno dailės gimnazija, Lietuva

11.20–11.40 MUZIKOS, DAILĖS IR ŠOKIO MENŲ SINTEZĖ

SIGULDOS MENŲ MOKYKLOJE „BALTAIS

FLIGELIS“ Sanita Klešnieks, Dace

Gžibovska, Jolanta Bimbere

Siguldos menų mokykla „Baltais fligelis“, Latvija

11.40–12.00 MENŲ INTEGRACIJOS SVARBA
ASMENYBĖS TOBULĖJIMUI IR SAVIRAIŠKAI

Agnė Pranculytė-Jončienė, Irena
Andriuščenkienė Kauno Miko Petrausko
scenos menų mokykla, Lietuva

12.00–12.20 SUNKUMAI IR SĖKMĖ MOKANT
GROTI ŠOKIO ŽANRO MUZIKA
KANKLIŲ ANSAMBLIO PAMOKOSE
Evelina Butienė

Kauno Miko Petrausko scenos menų
mokykla, Lietuva

12.20–12.40 MUZIKA IR JUDESIO SINTEZĖ
Irina Lazauskienė

Kauno Miko Petrausko scenos menų
mokykla, Lietuva

12.40–13.00 LIETUVIŲ LIAUDIES ŠOKIAI, ŽAIDIMAI IR RATELIAI
VAIKAMS – „ETNOLOGINĖ LIEKANA“ AR
NEUROLOGINIS VAIKO RAIDOS PERLAS?
Jurgita Ačienė

Garliavos lopšelis darželis „Eglutė“,

Lietuva 13.00–13.20 PERTRAUKA

13.20–13.40 PORTUGALŲ TRADICINIAI ŠOKIAI BEI JŲ
PRITAIKYMAS FORTEPIJONINĖJE
PEDAGOGINĖJE PRAKTIKOJE
Aušra Bernatavičiūtė

Bragancos muzikos ir šokio
konservatorija, Portugalija

13.40–14.00 MUZIKA IR ŠOKIS. NUO MENUETO IKI VALSO
Vitalija Mačiokienė

Kauno Miko Petrausko scenos menų
mokykla, Lietuva

14.00–14.20 DIDIEJI MUZIKOS GENIJAI. F. CHOPIN
IR ĮSTABI ŠOKIO ŽANRO MINIATIŪRA –
MAZURKA Jurgita Lapienytė

Kauno rajono meno mokykla, Lietuva

14.20–14.40 NUO TANGO IKI ČARLSTONO – ĮKVEPIANTI
PAŽINTIS SU ŠOKIŲ RITMAIS. MÁTYÁS
SEIBER ŠOKIŲ RINKINIO JAUNIESIEMS
PIANISTAMS PRISTATYMAS IR APŽVALGA

Giedrė Lutz

Klavierstudio Giedre Lutz, Vokietija

14.40–15.00 KOMITAS. ŠOKIŲ CIKLAS FORTEPIJONUI

Armine Soghomonyan, Lusine

Sargsyan Konstantin Sarajyan

music school of Yerevan, Armėnija

Kauno Miko Petrausko scenos

menų mokykla, Lietuva

15.00–15.40 DISKUSIJA

INTERNATIONAL CONFERENCE PROGRAMME

January 5, 2023

9.40–10.00 PARTICIPANT REGISTRATION

10.00–10.20 OPENING OF THE CONFERENCE A

word of welcome

Rūta Varnienė – initiator of the conference,
piano instrument teachers group lead at
Kaunas Mikas Petrauskas School of
Performing Arts, expert teacher

Lina Kaubrienė-Stunžėnienė – director at Kaunas
Mikas Petrauskas School of Performing Arts

MODERATOR – EXPERT TEACHER RŪTA VARNIENĖ

10.20–10.40 SYNTHESIS OF ARTS AT KAUNAS MIKAS

**PETRAUSKAS SCHOOL OF
PERFORMING ARTS** Lina Jančiuvienė

Kaunas Mikas Petrauskas School of
Performing Arts, Lithuania

10.40–11.00 **THE RELATION BETWEEN SOUND AND
MOTION. DANCE IN THE WORKS OF
CLASSICAL MUSIC COMPOSERS**

Gytis Cinauskas

Lithuanian Academy of Music and Theatre,
Lithuania

11.00–11.20 **UNIVERSAL ART LANGUAGE IMAGING
TOOLS IN ART EDUCATION**

Rasa Žmuidienė

Kaunas Art Gymnasium, Lithuania

11.20–11.40 **MUSIC, ART AND DANCE SYNTHESIS AT SIGULDA
ARTS SCHOOL "BALTAIS FLIGELIS"**

Sanita Klešnieks, Dace Gžibovska,
Jolanta Bimbere

Latvian Sigulda's music school "Baltais
Fligelis", Latvia

SYNTHESIS OF MUSIC AND DANCE ARTS IN PEDAGOGICAL PRACTICE

- 11.40–12.00 IMPORTANCE OF ARTS INTEGRATION FOR PERSONAL DEVELOPMENT AND SELF-EXPRESSION
Agnė Pranculytė-Jončienė, Irena Andriuščenkienė
Kaunas Mikas Petrauskas School of Performing Arts, Lithuania
- 12.00–12.20 DIFFICULTIES AND SUCCESS IN TEACHING PLAYING DANCE GENRE MUSIC IN KANKLES ENSEMBLE LESSONS
Evelina Butienė
Kaunas Mikas Petrauskas School of Performing Arts, Lithuania
- 12.20–12.40 MUSIC AND MOVEMENT SYNTHESIS
Irina Lazauskienė
Kaunas Mikas Petrauskas School of Performing Arts, Lithuania
- 12.40–13.00 LITHUANIAN FOLK DANCES, CIRCLES AND GAMES – AN ETHNOLOGICAL REMAIN OR A PEARL OF THE NEUROPSYCHOLOGICAL DEVELOPMENT OF A CHILD?
Jurgita Ačienė
Garliavos lopšelis darželis „Eglutė“, Lietuva

13.00–13.20 COFFEE BREAK

- 13.20–13.40 PORTUGUESE TRADITIONAL DANCES AND THEIR APPLICATION IN PIANO TEACHING PRACTICE Aušra Bernatavičiūtė
Bragancos muzikos ir šokio konservatorija, Portugalija
- 13.40–14.00 MUSIC AND DANCE. FROM MINUET TO WALTZ
Vitalija Mačiokienė
Kaunas Mikas Petrauskas School of Performing Arts, Lithuania

- 14.00–14.20 THE GREAT MUSICAL GENIUSES. F. CHOPIN AND HIS ASTOUNDING MINIATURES FOR DANCES - MAZURKAS
Jurgita Lapienytė
Kauno rajono meno mokykla, Lietuva
- 14.20–14.40 FROM TANGO TO CHARLESTON – INSPIRING INTRODUCTION TO DANCE RYTHMS
PRESENTATION AND REVIEW OF MÁTIÁS SEIBER'S LEICHTE TÄNZE KIT
Giedrė Lutz
Klavierstudio Giedre Lutz Berlin, Germany
- 14.40–15.00 KOMITAS: ARMENIAN FOLK-DANCE CITATIONS. DANCE CYCLE FOR PIANO
Armine Soghomonyan¹, Lusine Sargsyan² Yerevano Konstantino Sarajyano muzikos mokykla, Arménija¹
Kaunas Mikas Petrauskas School of Performing Arts, Lithuania²

15.00–15.40 DISCUSSIONS

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THE RELATION BETWEEN SOUND
AND MOTION. DANCE IN THE
WORKS OF CLASSICAL MUSIC
COMPOSERS

Gytis Cinauskas

Lithuanian Academy of Music and Theatre, Lithuania

Motion and sound, music, and dance – we have been hearing sounds and moving since we were born because motion is an element of our development. When it comes to music, we often must appeal to movement. I am referring to the studies of German scholars, such as Elizabeth Danuser-Zogg's "Musik und Bewegung" ("Music and Motion") and Renata Fischer's "Spiel und Tanz". In Lithuanian, we do not have that concept of "spiel", which also means "game" in German, not just "playing". Although the Lithuanian language has a very pretty word meaning playing – "skambinimas". It comes from the verb "to ring", looking for a good, quality sound. I think it is worth using it more and reminding students that they are not playing, they are "ringing".

"Motion and sound" is an artistic-pedagogical method based on the change or relationship between music and movement. These are contrasting elements: standing – moving, playing – not playing, the control of tension and relaxation, we also have: "loud-quiet", "fast-slow", moving and concentrating. Just as in dance, so in music, we can dance solo and play solo or dance in a group (ballet troupe, etc.) and play in a group (chamber music, orchestra), not to mention the theatre. The greatest example of this is the Kaunas Musical Theatre and its activities (operetta), where the synthesis of these arts takes place live: here there is both dancing and singing, and the same musicians (singers) sing while moving. There is even a special number after the vocal episode (songs or arias) - "nachtanz". And it is all about movement. Dance and music are mostly tied together by rhythm. The dancers use symmetric dance figures (stronger step, lighter

step, jump) – all of this can be associated with music. While comparing dance to music, an accurate sense of beat and a sense of metrical balance are important for musicians. When a person is moving, they are also breathing (moments of respite in works), if the dance was fast, there must come a slower one after it “for a breather”; that is the structure of a dance suite, which developed into various forms and manifestations of symphonies and sonatas, from which even newer dance suites grew - a certain potpourri of the most beautiful concert numbers that can be danced (movement performances). So, this is a very universal thing. It needs to be understood that there can never be any music without movement: what moves makes sounds.

Summarizing the place of dances in the works of classical composers, we can confidently say that dances, like musical plays, were created by almost every composer who created based on the folk traditions of his country. Dance and music have become an integral part of creative life.

Key words: music, dance, rhythm, movement.

References:

Fischer R. Spiel und Tanz zu klassischer Musik. 2013, 128 seiten.
Danuser-Zogg E. Musik und Bewegung / Rhythmik, 2007.

The theses are composed of confidential material.

**UNIVERSAL ART LANGUAGE
IMAGING
TOOLS IN ART EDUCATION**

Rasa Žmuidienė

Kaunas Art Gymnasium, Lithuania

There are many forms of art but they all have basic roots. Modern art tries to combine many areas of art and return to the basic origins, it is human nature to sing, dance, act, draw, build.

Different types of art: painting and music exist in parallel (M. K. Čiurlionis's art works). We write down ideas that arise in our heads, draw them, represent them with our bodies and express them with sounds. We start drawing and writing from childhood with dot and line using movement. By using movement we make sound in music, we create dance. In fine art education we often use works from the field of music and explore the characteristic features of works of art such as Lithuanian folk songs „Sutartines“ and colors in painting. We draw plastic lines and shapes of the human body while observing dance movements. By researching literary works, we create books and illustrations. In this way we strengthen the basis of the creative process in art education. And with the help of art tools we improve a young person's emotional sphere, fantasy, ingenuity and creativity, speech and thinking, aesthetic and moral attitudes, the search for meaning creation, the concept of self-understanding, the creation of an individual world.

Key words: Different forms of Art, Contemporary Art, Children's Art Education.

Literature:

1. Cave drawings: <https://edu.rsc.org/resources/cave-art-history/1528.article>
2. Chinese painting and calligraphy art: <http://asiatic-insights.org/2020/09/11/the-relationship-between-chinese-calligraphy-and-painting/>
3. Lithuanian „Sutartines“: the relationship between words, music and dance https://www.lb.lt/uploads/documents/files/musu-veikla/grynieji-pinigai/kolekcines-progines-monetos/lankstinukai/sutartines%20www_EN.PDF

IMPORTANCE OF ARTS
INTEGRATION FOR
PERSONAL DEVELOPMENT
AND SELF-EXPRESSION

Agnė Pranculytė Jončienė, Irena Andriuščenkienė

Kaunas Mikas Petrauskas School of Performing Arts, Lithuania

Relevance of the topic. The revitalisation of cultural education of young people is very important in today's world (Pukienė, 2009). For adolescents, going to music schools and cultural and aesthetic values are becoming less important, therefore new and interesting solutions are constantly being sought to stimulate their motivation (North, Hargreaves, O'Neill, 2010). Creativity, ingenuity, the ability to apply experience in new situations, original thinking determine the outcome of successful education (Girdzijauskienė, Jankevičienė, Rimkutė-Jankuvienė, 2017). There is a lot of discussion these days about cross-curricular connections and integrated education. Integration processes are taking place everywhere – in technology, science, art, and various other areas. To be successful in educating today's children, we need to look for engaging forms of education, connections between the educational subjects, be creative and flexible (Urbonaitė, 2020).

Purpose of the topic. To get pupils and teachers interested in the integration of music, dance and other arts and its importance for personality development and self-expression.

Discussion. These days, artistic musical activities are becoming part of quality leisure time, even a therapeutic tool for the more sensitive. All types of art are very beneficial for the development of personality and the formation of cultural consciousness. In the presentation we will discuss how the integration of music and dance can contribute to the successful personal development and self-expression of the child.

Conclusion. Educational approach based on the content of several subjects is more interesting and enlivens the teaching process. As an aesthetic whole, these elements affect both human psychology and physiology. The activities of all the arts are integral in the

educational process, so it is important to look for links between the educational subjects.

Key words: arts integration, dance, music, pupil.

References:

1. Girdzijauskienė R., Jankevičienė Ž., Rimkutė-Jankuvienė S. Dainavimas be sienų. Vokalinio ugdymo tradicijos ir inovacijos, 2017.
2. North A. C., Hargreaves D. J., O'Neill S. A. The importance of music to adolescents, 2010.
3. Pukienė A. Paauglių besimokančių muzikos (meno) mokyklose, muzikos mokymosi motyvacijos veiksniai, Šiauliai, 2009.
4. Urbonaitė G. Kvėpavimo ir judesio įtaka dainavime. Master thesis, 2020, Vilnius: LMTA.

DIFFICULTIES AND SUCCESS IN TEACHING PLAYING DANCE GENRE MUSIC IN KANKLES ENSEMBLE LESSONS

Evelina Butienė

Kaunas Mikas Petrauskas School of Performing Arts, Lithuania

Current issues faced in today's kankles ensemble lessons:
Repertoire for children of different levels / abilities;

Arrangements of compositions of the dance genre,
adaptation for children of music / art school;

Lack of new compositions in the dance genre,
collaboration with young composers.

The report analyses the specifics of playing in kankles ensemble: General specifics of the ensemble's work,
uniting young performers for a common goal;

Peculiarities of the ensemble participants'
communication and psychological climate;

Distribution of auditory and visual attention, hearing of other ensemble members playing dance genre music.

Important attention is paid in the report to the general means of musical expression of kankles ensemble playing and their implementation. There are also discussed the specifics of the kankles ensemble's work and the possibilities of the instrument are discussed.

Key words: arts integration, dance, music, kankles.

Literature:

1. Bartušytė V. The Specifics of Work in Chamber Ensemble. Magistro tiriamasis darbas, Vilnius: LMTA, 2018.
2. Bružaitė A. Changes in the late 20th and early 21st century concert kanklės repertoire and contemporary performance trends, Summary of the artistic research paper, Vilnius: LMTA, 2017.
3. Katkus D. Muzikos atlikimas. Vilnius: Tyto alba, 2013.
4. Marozienė R. Lithuanian concert kanklės and academic kanklės playing: origin, development and future perspectives (20th century and early 21st century). Dr. Disert Vilnius: LMTA, 2008.

MUSIC AND MOVEMENT SYNTHESIS

Irina Lazauskienė

Kaunas Mikas Petrauskas School of Performing Arts, Lithuania

Relevance of the topic. Pieces of folklore, jazz or popular music are significant to the dancer's movements and emotional performance. Music and movement are closely related in the creation of a dance, acting performance or miniature. It helps to create an aesthetic, technical and emotional unity between the performer and the viewer.

Purpose of the topic. To reveal the beauty of songs and the importance of music, while forming a creative personality that helps the dancer to reveal his creative and technical abilities.

Discussion: At primary school age, a child's positive self-esteem and his success in learning or other activities are closely related (Gage, Berliner, 1994). Experiencing music through yourself allows you to reveal the child's abilities to move while improvising, to empathize with and interpret the idea of a dance piece better. By listening, analyzing the music and evaluating the child's movement abilities, the goal is to achieve the maximum performance result. A child experiences a sense of self-confidence by constantly seeing his gradual improvement.

Summary conclusion. Music awakens all the senses in a person. Hear, feel, analyze a musical piece and be able to create a real dance performance through the variety of your movements. The achieved result promotes self-confidence and trust in the team.

Key words: dance, music, child.

References:

1. Stoškus K. (1983) Menų sintezė: koncepcijos, formos ir reiksmė. *Problemos*, 30, 28–46.
2. Gage, N. L., Berliner, D. C. (1994). *Pedagoginė psichologija*. Vilnius: Alma Litera.
3. Duff R., Zvicevičienė S. (2021). Šokio judesio terapijos samprata. Iš Duff R., Zvicevičienė S. *Pažintis su šokio-judesio terapija*. El. Leidinys.
4. Lietuvos šokio-judesio terapijos asociacija (2021). *Kas yra šokio-judesio terapija? Prieiga per internetą: <https://www.lsjta.lt/sokio-judesio-terapija>*.

LITHUANIAN FOLK DANCES,
CIRCLES AND GAMES – AN
ETHNOLOGICAL REMNANT OR A
PEARL OF THE
NEUROPSYCHOLOGICAL
DEVELOPMENT OF A CHILD?

Jurgita Momotiukaitė Ačienė

Garliava preschool “Eglutė” Kaunas district, Lithuania

Relevance of the topic. In the modern world of technology, Lithuanian folk dances, circles and games for children sound as if they are alive, an ethnological remnant in history textbooks. But really? At the beginning of the 20th century, the Hungarian composer and pianist Bela Bartok studied the influence of folklore on child development. It was observed that children organically and intuitively accept the intonations of folk music. The folk art of their native country is easily recognizable by a child. But after more than a century has passed, during that time people's way of life has changed beyond recognition, the child's environment has been urbanized, it has been surrounded by various technologies, it seems that folk creativity had to get lost, remain in the distant past, be erased from the child's memory.

Purpose of the topic. The purpose of the report is to discuss the influence of Lithuanian folk dances, circles and games on the child's neuropsychological development.

Discussion. While working as an art education teacher in a pre-school educational institution, I have been actively using the musical heritage of folklore in educational activities for several years. During each activity, we play Lithuanian folk games for children. Children systematically learn folk dances and circles. The musical legacy of the shepherds is mostly used - most of the games and dances are animal-themed. Children have fun singing, dancing and playing games about a mouse, a bunny, a fox, a wolf, a sparrow, etc. It is noticed that every year more and more children have speech problems, so singing improves language skills. By the way, all circles and games are group, so the child does not experience emotional tension like when singing solo.

The institution has three groups of preschool children. For one selected group, I apply high-intensity folk music training: we carefully perform all the movements provided for in the chosen dance or circle, it is insisted that when performing the movements, we must pronounce the words clearly and distinctly and accurately intonate the melody, orient ourselves in space, maintaining the geometric figure necessary for the dance.

Summary conclusion. Based on brain activity studies conducted by neurologists, when brain activity was monitored under the influence of certain factors with the help of a computer tomograph. For example, it was observed how the brain reacts to the sounds of music, at what intensity it works when a person reads a book, watches TV, plays a chosen musical instrument or even dances. It was concluded that the highest intensity of brain activity was when playing an instrument and dancing, because almost all areas of brain activity are activated at the same time. Every year, my monitoring confirms that the children of the selected group, who had high-intensity folk dances, circles, games, are more coordinated, their language expression is better, they are more confident, they are braver in expressing their thoughts, they also control their bodies better and emotions.

Therefore, I invite you not to forget the technological goodies offered to us by scientific achievements and the traditions received by our ancestors with mother's milk over the centuries, which led to the uniqueness of the Lithuanian genome!

Key words: neuropsychological development of the child, folk dances, circles, games for children.

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PORTUGUESE
TRADITIONAL DANCES AND
THEIR APPLICATION IN
PIANO TEACHING
PRACTICE

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Relevance of the topic. In this report, the author introduces Portuguese traditional dances Chula and Fandango, unknown in Lithuania, and presents piano examples of this genre by Portuguese composers José Vianna da Motta and Ruy Coelho.

The purpose of the topic is to introduce the Portuguese traditional dances Chula and Fandango and to briefly discuss the piano pieces of this genre by Portuguese composers José Vianna da Motta and Ruy Coelho.

Discussion. In Portugal, each region of the country has its own musical traditions, songs, dances, and instruments. The most important companions of dances are musical instruments that dictate the rhythm of the dance. Traditional Portuguese dances Chula and Fandango are the most popular and important pieces in the piano repertoire of Portuguese composers. Portuguese romantic composer, José Vianna da Motta (1868 - 1948) composed Chula for piano op.9 n.º 2. Ruy Coelho, the Portuguese composer, and pianist wrote Album para a Juventude portuguesa (Album for Portuguese youth), in which Ribatejo's dance Fandango was included among the 15 pieces.

Summary conclusion: Portugal is famous for its traditional dances, which have a strong connection with the customs of this region. This is clearly evidenced by the traditional dances - Chula and Fandango. Common features and connections can be seen between dances and the piano examples.

Key words: Portugal, Chula, Fandango.

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MUSIC AND DANCE. FROM MINUET TO WALTZ

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Relevance of the topic. Music and dance are an inseparable part of humanity, like an indivisible unit, because dance without music is unimaginable (Avramecs, Muktupavels, 2000). In the 18th century the minuet dance dominated in Europe, both in the courts and in the work of composers. It is the most prominent dance of the Baroque era, which has its own characteristic features, characteristic form and wide use in the work of composers (Keldiš, 1976). When the minuet's heyday ended, it was replaced by another favorite - the waltz, which was most popular in Europe in the 19th and 20th centuries. The 19th century was marked by the symbol of the waltz, it was danced everywhere, it was infiltrated by other genres of professional music: opera, ballet, symphony, suite, its music became the basis for concert works. Therefore, it

is safe to say that the waltz influenced the European music of the 19th and 20th centuries (Auerbach, 1980).

Purpose of the topic. To introduce and interest the listeners to the synthesis of music and dance, which is especially well illustrated by the development of the minuet and the waltz.

Discussion. Both the minuet and the waltz are an integral part of the pedagogical repertoire in a music school. In the report, we will discuss how playing dances - minuet, waltz in a music school introduces students to dances, their history and characters, how it broadens horizons and promotes creativity.

Conclusion. Through dances such as the minuet and the waltz, one can get a good sense of the evolution and synthesis of dance and music.

Key words: minuet, waltz, development.

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THE GREAT MUSICAL GENIUSES. F.
CHOPIN AND HIS ASTOUNDING
MINIATURES FOR THE GREAT
MUSICAL GENIUSES. F. CHOPIN
AND HIS ASTOUNDING MINIATURES
FOR DANCES – MAZURKAS

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Relevance of the topic. Popularizing the dancing genre in the music education programs.

Purpose of the topic. To carry out a broad review of F. Chopin's mazurkas.

Discussion. While writing the book about F. Chopin's life, I analyzed his composing as well. Chopin provided invaluable heritage towards further development of the dancing genre: polonaises, waltzes, mazurkas. This presentation reviews Chopin's mazurkas, their historical origins, melodic, rhythmic and harmonic features. Miniatures composed for dances helped Chopin to express his creative ideas in chamber music. The composer wrote mazurkas for all of his life, therefore his mazurkas could be called his own artistic laboratory where Chopin studies how the genre could be developed further. Chopin managed to convert Polish folk dancing to psychological-poetic miniature using innovative composing techniques. In the contemporary piano performances, Chopin's mazurkas hold a special place. These pieces can already be taught to and performed by teenager piano players. Mazurkas prove as a great opportunity to help students to perceive the musical features of Romanticism.

Summary conclusion. The mazurkas composed by F. Chopin are perfect for introducing young piano students to the synthesis between dancing and music.

Key words: Chopin, mazurka, dance.

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FROM TANGO TO
CHARLESTON – INSPIRING
INTRODUCTION TO DANCE
RHYTHMS PRESENTATION AND
REVIEW OF MÁTIÁS SEIBER 'S
LEICHTE TÄNZE KIT
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Hungarian-jew composer and pedagogue Mátyás Seiber (1905-1960) is one of the forgotten but then rediscovered artists of the 20th century. His versatile activity is surprising and the cultural heritage is worth noticing.

Along with stage, orchestral, vocal and chamber works, he has produced two dance cycles "Leichte Tänze" ("Light Dances") and a set "Rhythmische Studien" ("Rhythmic Studies") for piano. These

works, prepared for pedagogical purposes for beginners and advanced pianists, have also found a place in the pedagogical repertoire of music schools.

In the modern literature of piano pedagogy, the first cycle of "Leichte Tänze" is more often found. There are thirteen dances presented in this cycle: Tango, two Foxtrots, Paso Doble, Tango-Habanera, Waltz, Blues, Rumba, Tango-Argentino, Slow-Fox, Six-Eight and Charleston. Humorous miniatures for two or four hands skillfully reveal typical dance characteristics.

The knocking exercises provided by the author in the collection help master the stylistic features of individual dances and overcome rhythmic difficulties. The composer suggests studying and perfecting the exercises next to the musical text. The introduction to "new" dance rhythms, perhaps never heard before, inspires new dance discoveries.

Key words: composer and pedagogue Mátyás Seiber, dance collection "Light Dances" („Leichte Tänze“), rhythmic exercises (Klopfübungen).

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KOMITAS: ARMENIAN FOLK-DANCE CITATIONS. DANCE CYCLE FOR PIANO

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Relevance of the topic. Komitas is one of the most original of the 20th century. musicians of the beginning (he received this name when he was ordained, his real name is Soghomon Soghomonian), implemented a number of artistic ideas characteristic of this time in his work. The most impressive of them seem to be those that were related to the musical folklorism of this age and to the problem of the chronotope. The names of such composers as Bela Bartok and Karol Szymanowski, Heitor Villa-Lobos, Anatoly Lyadov and Igor Stravinsky, Mykola Leontovych and many others testify to the exceptional importance of this direction.

Purpose of the topic. To introduce Armenian folk dance quotes, which are reflected in Komitas Dance cycle for piano. Discussion. We will discuss each piano dance: traits, character and potential difficulties.

and acquaintance with the musical legacy of the Armenian composer.

Conclusion. This cycle is very useful for young pianists who are developing their own

Repertoire.

Key words: Komitas, dance, works for piano, development.

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Robert Atayan Komitas. Piano creativity VI Th.

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