

UDC 78.01:781.68:793.3.01

DOI <https://doi.org/10.24195/sk1561-1264/2026-1-26>**Nikolai Halyna Yuriivna**

Doctor of Pedagogical Sciences, Professor,
 Professor at the Department of Music Art and Choreography
 The state institution "South Ukrainian National Pedagogical University
 named after K. D. Ushynsky"
 26, Staroportofrankivska str., Odesa, Ukraine
orcid.org/0000-0001-6751-1209

Sun Rui

PhD Student at the Department of Music Art and Choreography
 The state institution "South Ukrainian National Pedagogical University
 named after K. D. Ushynsky"
 26, Staroportofrankivska str., Odesa, Ukraine
orcid.org/0009-0002-1127-6443

PHILOSOPHICAL FOUNDATIONS OF DALCROZE'S RHYTHMICS IN THE FOCUS OF MUSICOLOGY AND CHOREOLOGY

Relevance of the problem. For more than a century, the system of Émile Jaques-Dalcroze's rhythemics has remained within the focus of musicology and choreology. Its methodological foundations are being reconsidered in the context of post-neoclassical philosophy, wherein issues related to the interpretation of the category of corporeality are becoming increasingly actualized. **The aim of the study** is to substantiate the philosophical foundations of Dalcroze's rhythemics in their musicological and choreological projection. This aim has been specified in the following **tasks**: 1) to identify the philosophical sources of Dalcroze's rhythemics; 2) to systematize the categorical field of Dalcroze's conception, particularly the role of the concept of corporeality; 3) to reconsider the methodological orientations of rhythemics within contemporary musicological and choreological discourse. **The methodology of the study** is grounded in historical discourse, which makes it possible to trace the formation of the categorical apparatus of Dalcroze rhythemics, as well as in a number of scholarly approaches, including: the phenomenological approach, which incorporates corporeality into the essential characteristics of the human being as its inseparable ontological dimension; the anthropological approach, currently actualized in musicological and choreological research; the hermeneutic approach, which facilitates the understanding and interpretation of musical texts through plastic-motor means of expression; and the praxeological approach, which enables the investigation of musical and choreographic creativity through the prism of activity theory.

Research results. Among the philosophical sources of Dalcroze's rhythemics, the following may be identified: the ontological-cosmic conception of the Pythagoreans; the ideas of ancient thinkers concerning human perception of the rhythm and harmony of the universe through movement, as well as the understanding of the body as an inseparable ontological dimension of human existence; Friedrich Wilhelm Joseph Schelling's interpretation of art as a philosophical category and as the highest form of human activity, wherein the absolute idea manifests itself and the conscious and unconscious are synthesized; and the aesthetic and phenomenological postulates of Edmund Husserl and Roman Ingarden, particularly the theory of aesthetic experience and the cognition of the musical work "in itself". The conceptual foundations of Dalcroze's rhythemics are grounded in the universal philosophical categories of space, time, and movement. The understanding of the body as an inseparable ontological dimension of human existence made it possible to concretize these categories through the notions of spatiality, temporality, and motility, including musical motility, which are employed to explain the mechanisms of the artistic and cognitive appropriation of reality



by the human being. The category of corporeality is presented in view of the phenomenological postulates of Maurice Merleau-Ponty and his followers; the integration of the intellectual and the physical is consolidated in the concept of the “body-mind”, while the term “practical knowledge” is supplemented by the notion of “polyartistic awareness”. The methodological orientations of rhythmic within contemporary musicological and choreological discourse are constituted by artistic anthropology, with its attention to the category of corporeality; cognitive philosophy, with its credo of the embodied mind; the postulates of hermeneutics, which make it possible to understand and interpret the language of musical works through corporeal and plastic-motor means of expression; and praxeological philosophy, which, when concretized within artistic praxeology, enables the investigation of musical and choreographic creativity through the prism of activity theory, particularly by examining the dancing mind and the thinking body.

Key words: philosophical foundations, Dalcroze’s rhythmic, musicology, choreology, historical discourse, phenomenology, artistic anthropology, corporeality, polyartistic awareness, plastic-motor interpretation.

Introduction. For more than a century, the system of Émile Jaques-Dalcroze’s rhythmic has remained within the focus of musicology and choreology. Its methodological foundations are being reconsidered in the context of post-neoclassical philosophy, wherein issues related to the interpretation of the category of corporeality are becoming increasingly actualized. At the turn of the new millennium, the phenomenological thought of the mid-twentieth century has been actively reinterpreted as an antidote to philosophical currents such as transhumanism, which neglects the value of the body as an essential component of human nature. In particular, the ideas of Maurice Merleau-Ponty concerning the inseparability of body and consciousness, as well as the “third dimension” that becomes the source of epistemological integrity in the cognition of the object, are being intensively developed. Philosophers representing the praxeological approach (W. Bowman [6], D. Elliott [9], T. Regelski [15]) interpret the regularities of cognition in the context of musical activity. In substantiating the categorical apparatus of rhythmic, the Finnish scholar M.-L. Juntunen [13] considers it appropriate to employ the term *body-mind*, originally proposed by John Dewey. Within the scholarly and artistic space of Poland, T. Drożdż demonstrates the importance of philosophical reflection on choreological problems through the category of corporeality within the framework of anthropology and cultural studies [8], while M. Stępień, rejecting Cartesian dualism, emphasizes the decisive role of rhythmic in restoring the body to its objecthood [18].

At the beginning of the twenty-first century, within the national scholarly field, the concept of musical corporeality [4] was constituted from anthropological perspectives at the intersection of three spheres – linguistic, perceptual, and performative. Philosophical ideas consonant with the conceptual foundations of Dalcroze’s rhythmic revolve around manifestations of corporeality in various forms of culture [2]. Studies of the category of musical motility (its gestural nature and its capacity to reflect the rhythm of vital pulsation in music), grounded in genetic and semantic analysis, make it possible to interpret it as the energy of musical movement [5]. Nevertheless, the philosophical foundations of Dalcroze’s rhythmic require more detailed elucidation within the focus of musicology and choreology.

The aim of this study is to substantiate the philosophical foundations of Dalcroze’s rhythmic in their musicological and choreological projection. This aim has been specified in the following **tasks**:

1. To identify the philosophical sources of Dalcroze’s rhythmic.
2. To systematize the categorical field of Dalcroze’s conception, particularly the role of the concept of corporeality.
3. To reconsider the methodological orientations of rhythmic within contemporary musicological and choreological discourse.

The methodology of the study is grounded in historical discourse, which makes it possible to trace the formation of the categorical apparatus of Dalcroze’s rhythmic, as well as in a number of scholarly approaches, including: the phenomenological approach, which incorporates corporeality

into the essential characteristics of the human being as its inseparable ontological dimension; the anthropological approach, currently actualized in musicological and choreological research; the hermeneutic approach, which facilitates the understanding and interpretation of musical texts through plastic-motor means of expression; and the praxeological approach, which enables the investigation of musical and choreographic creativity through the prism of activity theory.

Research Results. The analysis and systematization of a considerable body of scholarly studies have demonstrated that the philosophical views of Émile Jaques-Dalcroze played a significant role in the formation of his concept of rhythmicity. A dominant place in the artist's worldview was occupied by the philosophical thought of the ancient Greeks, who characterized corporeality through the unity of the sensory and psychic spheres as a "variable spontaneous symphony of new sensations, shaped and stylized by imagination, subordinated to rhythm, and harmonized by consciousness" [16, p. 22]. In the works of Plato, with which Dalcroze was thoroughly acquainted, one finds the following assertion: "Other living beings are unaware whether their movements contain that order which is rhythm and harmony" [quoted in 20, pp. 134–135]. Plato emphasized that "the gods granted humans the capacity to perceive rhythm and harmony and to experience pleasure through them" [ibid., p. 135].

Louis Sechan referred to Dalcroze as a true heir of Hellenism. The renowned Swiss professor and expert in ancient Greek literature stressed that it was not merely the similarity of formulations that made Dalcroze a worthy successor of the ancient Greeks, but also the very essence of his rhythmicity, the object of which became the human being in his or her individuality and essence [quoted in 7, p. 22].

The conceptual foundations of Dalcroze rhythmicity are also grounded in the universal philosophical categories of movement, space, and time. Within his postulates, movement appears not merely as a physical action but as a mode of cognition and experience of the world, ensuring the harmonious integration of sensory, emotional, and intellectual experience. For this reason, contemporary rhythmicity assigns primary significance to the practice of corporeal experiencing of music through movement.

The philosophical interpretation of the categories of space, time, and movement in Dalcroze's conception is connected with the understanding of the body as an inseparable ontological dimension of human existence. Through spatiality, temporality, and motility, the body registers the human presence in the world and becomes a means of artistic and cognitive appropriation of reality. In this respect, Dalcroze's rhythmicity reveals its affinity with the phenomenological tradition, which emphasizes corporeality as an essential component of human experience and self-knowledge.

While laying the conceptual foundations of rhythmicity, Dalcroze drew attention to the fact that, in philosophy, the notions of space and time are inevitably related to the category of the *body*. It constitutes a philosophical concept defining the sensory character of human existence and represents its inseparable ontological attribute. It should be emphasized that the turn toward the problematics of the body became one of the principal manifestations of the ontological turn in twentieth-century philosophical thought.

The category of the *body* enabled Dalcroze to substantiate the interrelation between movement and rhythm. The conception of rhythm is impossible without creating an image of a moving body. In order to move, the body requires both a certain segment of space and a certain duration of time. The beginning and the end of movement determine the measure of time and the measure of space [12, p. 17]. It is precisely physical (bodily) movement that plays the dominant role in the formation of the sense of rhythm, while Dalcroze's rhythmicity constitutes an indispensable instrument for achieving perfection of movement.

In Dalcroze's conception, the category of movement is closely correlated with the notion of rhythm (from the Greek *rhythmos* – measured order), interpreted as the regular alternation of linguistic, sonic, and visual elements in a corresponding sequence. It should be noted that Dalcroze employs the concept of "rhythm" in multiple dimensions – in a philosophical sense, in the context of musical art, and figuratively, as orderliness and harmony. The philosophical understanding of

movement as the mode of existence of matter is concretized in Dalcroze's conceptual proposition that movement and rhythm constitute the foundation of life. Thus, the fundamental principle of rhythmicity is formulated: the perfect execution of rhythm requires the "mastery of movement within the continuum of force, space, and time" [12, p. 18].

Among the philosophical categories upon which Dalcroze relies, those pertaining to aesthetics should also be mentioned. In this respect, the ideas of twentieth-century Polish philosophers are of particular interest. Thus, Władysław Tatarkiewicz understood aestheticity as the capacity of objects to evoke feelings. Widely known is Tatarkiewicz's definition of art: "Art is the reproduction of things, or the construction of forms, or the expression of experiences, provided that the result of this reproduction, construction, or expression is capable of delighting, moving, or astonishing" [21, p. 35].

Roman Ingarden, the distinguished student and follower of Edmund Husserl, employed the phenomenological apparatus to develop his own theory of aesthetic experience. The philosopher also analyzed music from epistemological and ontological perspectives, defining its quasi-temporal character and emphasizing the importance of cognizing the musical work "in itself". Within it, he distinguished sonic components – melody, harmony, and rhythm, and non-sonic components – quasi-temporal structure, movement, and form [10, pp. 115–116].

In developing the concept of rhythmicity, Émile Jaques-Dalcroze (contrary to the commonly accepted view that pure rhythm exists exclusively in music, where there are neither bodies nor objects and where the category of time predominates) relied on the conviction of ancient philosophers that pure rhythm is manifested only in dance (corporeal) movement. One should also recall Dalcroze's well-known assertion that education through rhythm and for rhythm may facilitate a harmonious and enriched life [11], which, in a broad sense, constitutes a programme of education in which music occupies the foremost position. Precisely in this respect Dalcroze emerges as the heir to ancient ideas reflecting the primordial aim of aesthetic education – the cultivation of the sense of goodness and beauty in youth.

Dalcroze's contemporaries, recalling his passionate speeches, emphasized his constant allusions to the Hellenistic worldview of music as the creator of harmony among diverse shades of feeling. He maintained that a human being must possess music within oneself and understand it in the ancient tradition – as a spontaneous symphony of new sensations shaped and stylized by imagination, subordinated to rhythm, and harmonized by consciousness. Dalcroze stressed that rhythmicity aims at establishing inner connections between the conscious and the unconscious, and that precisely the awakening and subsequent ordering of sensations can foster the development of human personality [16].

The results of historical discourse demonstrate that Dalcroze's search for the philosophical sources of rhythmicity at the intersection of musicology and choreology during the first quarter of the twentieth century was carried out through the heuristic potential of the concept of corporeality. Particularly significant was Émile Jaques-Dalcroze's position concerning the dialectics of body, mind, and spirit within the human person. He believed that: 1) the more ordered life becomes, the freer a person feels; 2) the more developed an individual's language becomes, the richer his or her thoughts become; 3) the more automated the human body becomes, the more joyfully the spirit rises above matter [12, p. 37].

Dalcroze's philosophical and practical thinking resonates with the ideas of Maurice Merleau-Ponty in striving to establish communication between mind (imagination, emotions, soul) and matter (body, sensations, actions), and to ensure that the rational human being remains inseparable from the physical one [14]. The principle that "the body is an inseparable ally of the mind" was fundamental for Dalcroze. In Dalcroze rhythmicity, cognition occurs through exploration, experience, analysis, and the creation of music. Within these activities, the mutual stimulation of mind and body is essential. Dalcroze was convinced that music, and especially rhythm, constitutes an excellent educational means capable of establishing a connection between our inner and outer forces. His aim was to employ the sounds of music to strengthen the bond between body and mind and to

facilitate communication among sensations, actions, thoughts, and emotions. He believed that rhythmicity exerts a positive influence on personality development and human well-being, insofar as it contributes to the establishment of harmony.

It should be emphasized that contemporary philosophical thought offers a concept consonant with the present study – namely, the theory of *embodiment*, particularly concerning the corporeal foundation of human experience, learning, and thinking, whose proponents oppose the Cartesian division between the spiritual and the bodily. It is worth noting that the close relationship between music and the human body was addressed in the works of the British ethnomusicologist John Blacking and the American phenomenologist Thomas Clifton, who emphasized that music and dance were once inseparable and, in certain African cultures, remain so to this day. Gesture, in their view, is a natural and more effective means than words for expressing what we think about what music conveys.

At the end of the twentieth century, representatives of the so-called praxeological philosophy investigated cognition within the context of musical activity. Thus, Wayne Bowman explored philosophical perspectives on the study of music; David Elliott developed a new philosophy of music education; and T. Regelski proposed the use of Aristotle's doctrine as the foundation for constructing a praxeology of music. These scholars proposed shifting the emphasis from the aesthetic and intellectual perception of music toward its processual dimension, i.e., toward music-making itself. The praxeological aspects of dance activity were examined by Eleanor Stubbley [19]. The scholar employs such notions as the dancing mind and the thinking body, explaining that the mind is capable of accomplishing everything performed by the dancer, while the body itself possesses the capacity for cognition [ibid.].

Within the national philosophical discourse, the ideas of Valerii Kosiak concerning the philosophical interpretation of the human being and corporeality in various forms of culture are of particular interest for substantiating Dalcroze's ideas. The scholar notes that the conceptualization of corporeality as a multidimensional existential attribute of the human being requires a poly-epistemic approach and emphasizes the necessity of methodological plurality. Of special significance are his interpretation of rhythm as rhythmoplasticity, his definition of dance as a language through which the feeling of life as embodied rhythm is expressed, as well as his thesis concerning the actualization of rhythm-thinking in the ancient world as a manifestation of universal embodied unity [2].

The central problem of Dalcroze's concept of rhythmicity becomes the dichotomy of mind and feelings, spirit and body. A problem-oriented analysis of philosophical thought has revealed considerable attention to artistic issues in the philosophy of Friedrich Wilhelm Joseph Schelling. Within this framework, the German philosopher examines the opposition of "spirit – body", defining art as the highest form of human activity, wherein the absolute idea manifests itself and the conscious and unconscious, nature and spirit, are synthesized, rising within the artwork above both theory and practice. It was precisely Schelling who conceptually transformed art from mere imitation of nature into a philosophical category that, like a key, opens the door to understanding the world and the human spirit [17].

In art as living truth, the transcendent (spiritual) is reflected in the material. Schelling systematized the Romantic experience by elevating art above other spheres and interpreting it as humanity's path toward self-knowledge. According to Schelling, within art the subjective (consciousness) and the objective (nature), the conscious and the unconscious, the beautiful and the ugly are reconciled, while the artist, as genius, consciously creates the unconscious. It is in art that spiritual wisdom is manifested; art is understood as a process in which being is revealed and the human being becomes united with nature. Within the finite form of the artwork, the infinite and the eternal are embodied [ibid.].

It should be noted that, despite the considerable body of relevant research, the question of the dichotomy between the intellectual and the corporeal – where mind and body exist as two distinct substances – appears not to have been fully resolved. Within the categorical field of contemporary artistic studies, this problem may, in our opinion, be partially "sublated" through such a category

of mentality as “polyartistic awareness”. Thus, the aesthetic-semantic and figurative character of artistic information contained in actual vocal works is conveyed through the manner of musical language, harmonizing intellectual and emotional principles. Knowledge in the sphere of voice production and purity of intonation enables the vocalist to present the sonic image of the universe resonating through cosmic strings while glorifying eternal spiritual values. However, such polyartistic awareness is likewise grounded in the experience of the corporeal realization of the myoelastic and neurochronaxic theories of voice production. In this context, Dalcroze’s rhythmic *soffeggio* develops the vocalist’s capacity to perceive pitch relations consciously and to intone accurately, ultimately enabling the creation of perfect vocal images.

The philosophical foundations of Dalcroze’s rhythmic also correspond to the methodological searches of choreology in its attempt to substantiate the emergence of modern dance and the prospects for its development within the conceptual field of corporeality. Liberation from the canons of ballet technique allows the body not merely to execute choreographic combinations on stage but also to exist here and now, revealing its entire semantic repertoire of meanings and doubts. Contemporary studies of postmodern dance within the context of the aesthetic paradigm are attracting increasing attention, while the problem of corporeal semantics is being addressed through the search for meaning, which constitutes one of the key inquiries in current choreological research. In our view, the shared philosophical foundations of dance art and Dalcroze’s rhythmic testify to the still underutilized potential of the latter within choreography.

As we have already emphasized, within the framework of Dalcroze’s rhythmic, Professor of the University of the Arts Helsinki M.-L. Juntunen considers it appropriate to employ the term *body-mind*, introduced into scholarly discourse by John Dewey, in order to emphasize the indivisibility of body and mind in human activity [13]. M.-L. Juntunen stresses that, during the direct corporeal exploration of the surrounding world, sensory practices and sensations merge with the subject’s inner world. The body is regarded as an integral component of cognition and creativity, which, according to Émile Jaques-Dalcroze, is convincingly demonstrated through musical-motor activity. From the perspective of embodiment, it becomes possible to understand that human thinking and action constitute an inseparable whole. Thus, the concept of the dualistic nature of the human being, implying the separation of body and thought, is unacceptable within the framework of Émile Jaques-Dalcroze’s rhythmic. On the contrary, body and mind are inseparable, although they represent different aspects of a unified whole [13].

In recent decades, the interpretation of the conceptual foundations of Dalcroze’s rhythmic has been influenced by the growing relevance of the problem of corporeality within the framework of the anthropological approach (taking into account the interpretations of this category by phenomenologists, cognitivists, and kinesiologists), which has become characteristic of both musicological and choreological research. O. Poltavtseva emphasizes that “the creativity of human corporeality plays the genetic role of an anthropological prerequisite for the existence of any art, and music in particular” [4].

In this connection, one should recall the dissertation studies of the Polish scholar Tomasz Drożdż concerning choreographic systems as profiles for the study of culture in the context of the philosophical interpretation of the category of corporeality [8], as well as the work of the Ukrainian researcher O. Subbota [5] on musical motility as a category of musicology. She defines motility as a symbolic prototype of the artistic image in music that captures its genre and stylistic content.

Continuing the comparative terminological analysis within a comparative framework, let us refer to V. Kosiak’s opinion [2], who recalls the category of rhythm-thinking, employed already by ancient philosophers to denote embodied unity. The scholar studies dance as a language and concretizes the category of rhythm as rhythmoplasticity. In turn, I. Pecheranskyi investigates the bodily logos, within which analytical discourse is absent, while thinking in movement, employing the language of dance, becomes present [3]. It is also necessary to mention the concepts of the “thinking body” (the body possessing the capacity for cognition) and the “dancing mind”, introduced into scholarly discourse by the Finnish researcher Eleanor Stublely [19].

Corporeal experience possesses fundamental life-practical and epistemological significance. Sensibility, having the status of a sensory-cognitive body, implicitly accompanies consciousness, within which it is present in the images of the bodily embodied mind and the mechanisms of consciousness itself. Bodily thought, nourished by sensory perceptions (that is, perceived by the body), enters the structure of the sensory, embodied mind. On the other hand, within the framework of choreology, the philosophical category of corporeality, embodying the sensory character of human existence, may be concretized in the following postulate: through dance and movement, the inner world of the individual becomes perceptible.

It should be recalled that, according to Dalcroze, inner corporeal experience consists of bodily sensations – visual, auditory, kinesthetic, and others. Through the sensation of life, a human being perceives oneself as a corporeal entity filled with space; within the sensation of movement, the motility of our body is actualized as the text of our essence; the sensation of balance allows us to perceive our position in space and unites the sensation of life with the sensation of movement. Within the sensation of touch, the direct encounter of the human being with the external world takes place, that is, a “touching” of objects is realized. The experience of touch, by its very nature, like the sensations of life, movement, and balance, is likewise given to the individual internally and corporeally as bodily-practical knowledge. This latter category attracted little attention from epistemologists, who traditionally reflected upon higher, theoretical knowledge, until the “corporeal turn” of the mid-twentieth century, initiated by phenomenologists and continued by cognitive philosophers and psychologists.

The conceptual foundations of Dalcroze’s rhythmic may also be supplemented from the perspective of cognitive philosophy, with its credo of the embodied mind. Particularly consonant here is the proposition that pure contemplative thinking is impossible outside sensibility as the foundation and guarantor of the connection between consciousness and the surrounding world, the commonality of the structure of the human body and the conditions of life, and the conditioned nature of human understanding of the world through the connection between mind and bodily experience. Within non-classical philosophy, corporeal sensibility appears as an organic and apodictic given within the structure of thought, without which thought itself would be impossible.

In the search for methodological orientations for integrating the conceptual foundations of Dalcroze’s rhythmic into the national scholarly and artistic space, it is appropriate to turn to the philosophical investigations of O. Homilko [1], who accepts the view that the understanding of the body in a dual sense is fixed within the metaphysics of corporeality. On the one hand, according to Martin Heidegger’s definition of metaphysics, corporeality constitutes the universal form of existence of the total truth of being; on the other hand, from a phenomenological perspective, the body is a phenomenon of being [1, p. 11]. The scholar maintains that the body is “a key category of consciousness that organizes the understanding of being, i.e., of the world in general, and is likewise a universal constituent of the human being, the condition of the possibility of his or her existence, i.e., his or her ontological essence” [ibid., p. 12]. At the same time, V. Kosiak argues that corporeal sensibility remains mysterious and inaccessible to the humanitarian “touch”, while its comprehension may provide a fuller understanding of how the essential forces of the human being are formed [2, p. 233].

With regard to philosophical discussions concerning the objective essence of the body, we adhere to the position of Jean-Paul Sartre and Maurice Merleau-Ponty, who argued that the body, within the experience of the sensory (spatio-temporal) constitution of objects, is not and cannot itself become an object. Let us cite Merleau-Ponty’s opinion that when one’s own body sees or touches the world, it cannot itself be either seen or touched. What prevents it from becoming an object, from being fully constituted, is precisely the fact that objects exist only through it [14]. In other words, a human being cannot attain the necessary distance or degree of detachment that would make it possible to transform oneself into one’s own object of cognition.

An important aspect of Dalcroze’s rhythmic also lies in the interrelation between corporeal means of expression and musical material interpreted plastically and kinetically. It is precisely

the corporeal (corporeally anonymous) foundation of intersubjectivity that makes it possible to explain the understanding of the incomprehensible language of music through the process of corporeal intentionality: elements of musical language – tempo (speed of movement), rhythm (configuration of movement), musical intonations, and others – acquire a specific “extramusical”, “human” meaning. This occurs due to the existence of an initial (ontic) anonymous common “space” of sensory and motor functions of existence, the coordination of which enables the non-thetic (i.e. unreflective) comprehension, within the relation “Self-Other”, of the temporal structures of corporeal expression in musical discourse.

It should be emphasized that musical language, being affective (i.e., according to Aristotle, the language of states of the soul translated into the incomprehensible language of intonational and sonic meanings), can never express suffering or joy without their corporeal manifestations. Such genre characteristics as danceability, songfulness, and march-like quality constitute attributes of corporeal structures themselves. For example, the conceptual field of musical motility in the studies of O. Subbota [5] extends from the primary genre sphere to the recognition of motility as a conducting phenomenon. The scholar interprets musical motility as the pulsation of vital energy in sounds, as a foundational category of musicology, and as a specific concept that records the genre-stylistic content of music.

Within the framework of interdisciplinary discourse, one should not overlook the phenomenon of “aesthetic sensibility”, i.e., the primary aesthetic creativity of the human body, which constitutes a necessary condition for the realization of art in general. In philosophical and aesthetic conceptions, the opposition “soul/spirit – body” attracts particular attention. Scholarly discourse allows one to conclude that the ontological-cosmic conception initiated by the Pythagorean school found its vivid continuation in the already mentioned philosophy of art developed by Friedrich Wilhelm Joseph Schelling.

Today, increasing scholarly attention to the problem of the comfortable satisfaction of one’s own “corporeal” intentions raises concern, since during the second half of the twentieth century this tendency contributed to the transition toward a consumer society and the formation of consumerist culture, in which the meaning of consumption becomes not the satisfaction of vital needs but consumption itself, while corporeality is frequently reduced merely to its physiological foundations.

Conclusions. The synthesis and theoretical interpretation of the analyzed scholarly positions on the philosophical foundations of Dalcroze’s rhythemics in their musicological and choreological projection enabled the formulation of the following conclusions.

Among the philosophical sources of Dalcroze’s rhythemics, the following may be identified: the ontological-cosmic conception of the Pythagoreans; the ideas of ancient thinkers concerning human perception of the rhythm and harmony of the universe through movement, as well as the understanding of the body as an inseparable ontological dimension of human existence; Friedrich Wilhelm Joseph Schelling’s interpretation of art as a philosophical category and as the highest form of human activity, wherein the absolute idea manifests itself and the conscious and unconscious are synthesized; and the aesthetic and phenomenological postulates of Edmund Husserl and Roman Ingarden, particularly the theory of aesthetic experience and the cognition of the musical work “in itself”.

The conceptual foundations of Dalcroze’s rhythemics are grounded in the universal philosophical categories of space, time, and movement. The understanding of the body as an inseparable ontological dimension of human existence made it possible to concretize these categories through the notions of spatiality, temporality, and motility, including musical motility, which are employed to explain the mechanisms of the artistic and cognitive appropriation of reality by the human being. The category of corporeality is presented in view of the phenomenological postulates of Maurice Merleau-Ponty and his followers; the integration of the intellectual and the physical is consolidated in the concept of the “body-mind”, while the term “practical knowledge” is supplemented by the notion of “polyartistic awareness”.

The methodological orientations of rhythemics within contemporary musicological and choreological discourse are constituted by artistic anthropology, with its attention to the category

of corporeality; cognitive philosophy, with its credo of the embodied mind; the postulates of hermeneutics, which make it possible to understand and interpret the language of musical works through corporeal and plastic-motor means of expression; and praxeological philosophy, which, when concretized within artistic praxeology, enables the investigation of musical and choreographic creativity through the prism of activity theory, particularly by examining the dancing mind and the thinking body.

BIBLIOGRAPHY

1. Гомілко О. Метафізика тілесності: концепт тіла у філософському дискурсі. Київ: Наук. думка, 2001. 340 с. <https://ars.vntu.edu.ua/index.php/ars/catalog/book/300>
2. Косяк В. А. Універсум ритму. Суми: ВТД «Університетська книга», 2008. 138 с.
3. Печеранський І., Базела Д. Вступ до філософії танцю: монографія. Київ: КНУКІМ, 2017. 304 с. https://www.researchgate.net/publication/388448661_VSTUP_DO_FILOSOFII_TANCU
4. Полтавцева О. М. Антропологія музичної тілесності : автореф. дис. ... канд. філос. наук: 09.00.04; Харківський національний університет ім. В. Н. Каразіна. Харків, 2005. 20 с. <https://www.uacademic.info/ua/document/0405U003350>
5. Суббота О. В. Музична моторність як категорія музикознавства : автореф. дис. ... канд. мистецтвознавства: 17.00.03; Одеська державна музична академія ім. А. В. Нежданової. Одеса, 2005. 16 с. <https://www.uacademic.info/download/file/0405U002219/автореферат.doc>
6. Bowman W. A somatic, 'here-and-now' semantic: Music, body, and self. *Bulletin of the Council for Research in Music Education*. 2000. № 144. P. 45-60. https://www.academia.edu/1166563/The_body_in_a_state_of_music
7. Brzozowska-Kuczkiewicz M. *Emil Jaques-Dalcroze i jego Rytmika*. Warszawa: WSiP, 1991. 230 s. https://integro.pbw.edu.pl/722200110350/brzozowska-kuczkiewicz-marzena/emil-jaques-dalcroze-i-jego-rytmika?internalNav=1&bibFilter=72&_lang=de
8. Drożdż T. Człowiek i taniec: systemy choreograficzne jako profile badania kultury: praca doktorska. Katowice: Uniwersytet Śląski, 2012. <https://sbc.org.pl/dlibra/publication/98986/edition/93252/czlowiek-i-taniec-systemy-choreograficzne-jako-profile-badania-kultury-drozdztomasz>
9. Elliott D. J. *Music Matters: A New Philosophy of Music Education*. Oxford: Oxford University Press, 1995. 380 p. <https://www.scirp.org/reference/referencespapers?referenceid=445955>
10. Ingarden R. *Utwór muzyczny i sprawa jego tożsamości*. Kraków, 1973. 185 s. https://openlibrary.org/books/OL5126973M/Utwór_muzyczny_i_sprawa_jego_tożsamości
11. Jaques-Dalcroze E. *La musique et nous*. Genève, 1945. https://ebooks-bnr.com/ebooks/pdf5/jaques_dalcroze_la_musique_et_nous-a5.pdf
12. Jaques-Dalcroze E. *Pisma wybrane*. Warszawa, 1992. 120 s. <https://antykwarjat-zakladka.pl/produkt/pisma-wybrane-tom-i-ii-3/>
13. Juntunen M.-L. *Embodiment in Dalcroze Eurhythmic*. Oulu: Oulu University Press, 2004. 98 p. <https://www.semanticscholar.org/paper/Embodiment-in-Dalcroze-Eurhythmic-Juntunen/a6010a7f59648d4e325cf8d7d720779148e2c215>
14. Merleau-Ponty M. *Fenomenologia percepcji*; przeł. M. Kowalska, J. Migasiński. Warszawa, 2001.
15. Regelski T. A. The Aristotelian bases of praxis for music and music education as praxis. *Philosophy of Music Education Review*. 1998. Vol. 6, № 1. P. 22-59. <https://eric.ed.gov/?id=EJ604141>
16. Rytmika. Przedmowa do II tomu / É. Jaques-Dalcroze // *Le Rythm, La Musique et l'Education*. Materiały Informacyjno-Dyskusyjne COPSA. Warszawa, 1963. Z. 71. S. 5-23.
17. Schelling F. W. J. *Philosophie der Kunst. Vorlesungen von 1802/1803*; hrsg. von H. Fuhrmans. Darmstadt: Wissenschaftliche Buchgesellschaft, 1959. 736 s. https://www.lyriktheorie.uni-wuppertal.de/texte/1802_schelling.html
18. Stępień M. Prekursoryskie idee Émila Jaques-Dalcroze'a w świetle osiągnięć współczesnej pedagogiki. *Rytmika w kształceniu muzyków, aktorów, tancerzy i w rehabilitacji*. Materiały z ogólnopolskiej sesji naukowej. Łódź, 2010. S. 11-22.

19. Stublej E. V. Being in the body; being in the sound: a tale of modulating identities. *Journal of Aesthetic Education*. 1998. Vol. 32, № 4. P. 93-106. https://www.academia.edu/25590874/Stublej_E_V_Being_in_The_Body_Being_in_The_Sound_A_Tale_Of_Modulating_Identities_and_Lost_Potential_Journal_of_Aesthetic_Education_32_4_1998_93_105
20. Tatarkiewicz W. *Historia estetyki*. T. 1: Estetyka starożytna. Wrocław; Kraków: Zakł. Narod. im. Ossolińskich, 1960.
21. Tatarkiewicz W. *Pisma zebrane*. T. 2: Droga przez estetykę. Warszawa, 1992.

REFERENCES

1. Homilko, O. (2001). *Metafizyka tilesności: kontsept tila u filozofskomu dyskursi* [Metaphysics of corporeality: The concept of the body in philosophical discourse]. Kyiv: Naukova dumka. Retrieved from <https://ars.vntu.edu.ua/index.php/ars/catalog/book/300>
2. Kosiak, V. A. (2008). *Universum rytmu* [The universe of rhythm]. Sumy: VTD "Universytetska knyha".
3. Pecheranskyi, I., & Bazela, D. (2017). *Vstup do filozofii tantsiu* [Introduction to the philosophy of dance]. Kyiv: KNUKiM. Retrieved from https://www.researchgate.net/publication/388448661_VSTUP_DO_FILOZOFII_TANCU
4. Poltavtseva, O. M. (2005). *Antropolohiia muzychnoi tilesnosti* [Anthropology of musical corporeality] (Extended abstract of Candidate's thesis). Kharkiv National University named after V. N. Karazin, Kharkiv, Ukraine. Retrieved from <https://www.uacademic.info/ua/document/0405U003350>
5. Subbota, O. V. (2005). *Muzychna motornist yak katehoriia muzykoznavstva* [Musical motility as a category of musicology] (Extended abstract of Candidate's thesis). Odesa State Music Academy named after A. V. Nezhdanova, Odesa, Ukraine. Retrieved from <https://www.uacademic.info/download/file/0405U002219/автореферат.doc>
6. Bowman, W. (2000). A somatic, "here-and-now" semantic: Music, body, and self. *Bulletin of the Council for Research in Music Education*, 144, 45-60. Retrieved from https://www.academia.edu/1166563/The_body_in_a_state_of_music
7. Brzozowska-Kuczkiewicz, M. (1991). *Emil Jaques-Dalcroze i jego rytmika*. Warszawa: WSiP. Retrieved from https://integro.pbw.edu.pl/722200110350/brzozowska-kuczkiewicz-marzena/emil-jaques-dalcroze-i-jego-rytmika?internalNav=1&bibFilter=72&_lang=de
8. Drożdż, T. (2012). *Człowiek i taniec: systemy choreograficzne jako profile badania kultury* (Doctoral dissertation). Uniwersytet Śląski, Katowice, Poland. Retrieved from <https://sbc.org.pl/dlibra/publication/98986/edition/93252/czlowiek-i-taniec-systemy-choreograficzne-jako-profile-badania-kultury-drozd-tomasz>
9. Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. Oxford: Oxford University Press. Retrieved from <https://www.scirp.org/reference/referencespapers?referenceid=445955>
10. Ingarden, R. (1973). *Utwór muzyczny i sprawa jego tożsamości*. Kraków. Retrieved from https://openlibrary.org/books/OL5126973M/Utwór_muzyczny_i_sprawa_jego_tożsamości.
11. Jaques-Dalcroze, E. (1945). *La musique et nous*. Genève. Retrieved from https://ebooks-bnr.com/ebooks/pdf5/jaques_dalcroze_la_musique_et_nous-a5.pdf
12. Jaques-Dalcroze, E. (1992). *Pisma wybrane*. Warszawa. Retrieved from <https://antykwarjat-zakladka.pl/produkt/pisma-wybrane-tom-i-ii-3/>
13. Juntunen, M.-L. (2004). *Embodiment in Dalcroze Eurhythmics*. Oulu: Oulu University Press. Retrieved from <https://www.semanticscholar.org/paper/Embodiment-in-Dalcroze-Eurhythmics-Juntunen/a6010a7f59648d4e325cf8d7d720779148e2c215>
14. Merleau-Ponty, M. (2001). *Fenomenologia percepcji* (M. Kowalska & J. Migasiński, Trans.). Warszawa.
15. Regelski, T. A. (1998). The Aristotelian bases of praxis for music and music education as praxis. *Philosophy of Music Education Review*, 6(1), 22-59. Retrieved from <https://eric.ed.gov/?id=EJ604141>
16. *Rytmika*. Przedmowa do II tomu. (1963). In É. Jaques-Dalcroze, *Le Rythm, La Musique et l'Education. Materiały Informacyjno-Dyskusyjne COPSA*, 71, 5-23. Warszawa.

17. Schelling, F. W. J. (1802/1803). *Philosophie der Kunst (Vorlesung)*. Retrieved from https://www.lyriktheorie.uni-wuppertal.de/texte/1802_schelling.html

18. Stępień, M. (2010). Prekursorskie idee Emila Jaques-Dalcroze'a w świetle osiągnięć współczesnej pedagogiki. In *Rytmika w kształceniu muzyków, aktorów, tancerzy i w rehabilitacji*, (pp. 11-22). Łódź.

19. Stublely, E. V. (1998). Being in the body; being in the sound: A tale of modulating identities. *Journal of Aesthetic Education*, 32(4), 93-106. Retrieved from https://www.academia.edu/25590874/Stublely_E_V_Being_in_The_Body_Being_in_The_Sound_A_Tale_Of_Modulating_Identities_and_Lost_Potential_Journal_of_Aesthetic_Education_32_4_1998_93_105

20. Tatarkiewicz, W. (1960). *Historia estetyki (Vol. 1: Estetyka starożytna)*. Wrocław–Kraków: Zakład Narodowy im. Ossolińskich.

21. Tatarkiewicz, W. (1992). *Pisma zebrane (Vol. 2: Droga przez estetykę)*. Warszawa.

Ніколаї Галина Юрїївна

доктор педагогічних наук, професор,

професор кафедри музичного мистецтва і хореографії,

Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»

вул. Старопортофранківська, 26, Одеса, Україна

orcid.org/0000-0001-6751-1209

Сунь Жуй

аспірантка кафедри музичного мистецтва і хореографії

Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»

вул. Старопортофранківська, 26, Одеса, Україна

orcid.org/0009-0002-1127-6443

ФІЛОСОФСЬКІ ЗАСАДИ РИТМІКИ ДАЛЬКРОЗА У ФОКУСІ МУЗИКОЛОГІЇ ТА ХОРЕОЛОГІЇ

Актуальність проблеми. Понад століття система ритміки Еміля Жак-Далькроза залишається у фокусі музикології та хореології. Її методологічні засади переосмислюються в контексті постнекласичної філософії, у межах якої дедалі більшої актуальності набувають питання інтерпретації категорії тілесності. **Мета дослідження** полягає в обґрунтуванні філософських засад ритміки Далькроза в їх музикологічній та хореологічній проєкції. Зазначена мета конкретизується в таких завданнях: 1) виявити філософські джерела ритміки Далькроза; 2) упорядкувати категоріальне поле концепції Далькроза, зокрема роль концепту тілесності; 3) переосмислити методологічні орієнтири ритміки в сучасному музикологічному та хореологічному дискурсі. **Методологія дослідження** ґрунтується на історичному дискурсі, що дозволяє простежити становлення категоріального апарату ритміки Далькроза, а також на низці наукових підходів, серед яких: феноменологічний, що вводить тілесність до складу сутнісних характеристик людини як її невід'ємний онтологічний вимір; антропологічний, актуалізований у сучасних музикологічних і хореологічних дослідженнях; герменевтичний, який сприяє розумінню й інтерпретації музичних текстів через пластично-рухові засоби виразності; праксеологічний, що дозволяє досліджувати музичну й хореографічну творчість крізь призму теорії діяльності.

Результати дослідження. Серед філософських джерел ритміки Далькроза визначено: онтологічно-космічну концепцію піфагорійців; ідеї античних мислителів щодо сприйняття людиною ритму й гармонії Всесвіту через рух, а також розуміння тіла як невід'ємного онтологічного виміру людського буття; трактування Шеллінгом мистецтва як філософської категорії та найвищої форми людської діяльності, у якій проявляється абсолютна ідея й синтезуються свідоме та несвідоме; естетичні й феноменологічні постулати Гусерля та Інгардена, зокрема теорію естетичного переживання та пізнання музичного твору «самого в собі». Показано, що концептуальні положення ритміки

Далькроза ґрунтуються на універсальних філософських категоріях простору, часу й руху. Розуміння тіла як невід'ємного онтологічного виміру людського буття дозволило конкретизувати означені категорії через поняття просторовості, темпоральності та моторності, зокрема музичної моторності, які використовуються для пояснення механізмів художнього й пізнавального освоєння дійсності людиною. Категорію тілесності подано з огляду на феноменологічні постулати Мерло-Понті та його послідовників; інтеграція інтелектуального й фізичного закріплюється в понятті «тіло-розум», а термін «практичне знання» доповнюється поняттям «поліхудожня обізнаність». Методологічними орієнтирами ритміки в сучасному музикологічному та хореологічному дискурсі визначено мистецьку антропологію з її увагою до категорії тілесності; когнітивну філософію з її кредо втіленого розуму; постулати герменевтики, які дозволяють розуміти й інтерпретувати мову музичних творів через тілесні та пластично-рухові засоби виразності; праксеологічну філософію, яка, конкретизуючись у мистецькій праксеології, уможливорює дослідження музичної й хореографічної творчості крізь призму теорії діяльності, зокрема шляхом вивчення розуму, що танцює, і тіла, що мислить.

Ключові слова: *філософські засади, ритміка Далькроза, музикологія, хореологія, історичний дискурс, феноменологія, мистецька антропологія, тілесність, поліхудожня обізнаність, пластично-рухова інтерпретація.*

Дата першого надходження статті до видання: 17.02.2026

Дата прийняття статті до друку після рецензування: 11.03.2026

Дата публікації (оприлюднення) статті: 13.05.2026