

CORRELATION OF MUSIC, MOVEMENT AND VISUAL ARTS IN INTERDISCIPLINARY ARTISTIC WORKS

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DOI: 10.5937/PFSU25020K

Summary

The article describes the possibility of combining music, movement, and visual art into a unified, interdisciplinary artistic work. These activities are based on music choreography, a specific form of visualizing music through human body movement, characteristic of Émile Jaques-Dalcroze's Eurhythmics method, and on specially designed visualizations created using artificial intelligence programs. The text presents the process of creating two authors' artistic projects: *Nostalgia – Reflection* and *The Flying Eagle – Contemplation*, for which the main goal was to find common features for music, its movement interpretation, and artistic visualization. In the two aforementioned artistic projects, different means and visual tools were used, but in each of them, the process of creation and the final message is similar – showing music through body movement. The main phases of creating these projects are: the source of inspiration for creating music from two original piano miniatures – *Nostalgia* and *The Flying Eagle* from the *Transformations* cycle, creating a group choreography of music, recording the movement interpretation, developing a special visualization, and returning to the music to create a new layer of music choreography – as a solo movement interpretation, superimposed on the visualization. The tools for creating visualizations were different in each of these cases. In the first example, recordings from several cameras and in different lighting were used, and the film was edited. In the second example, the entire choreography of music was recorded and processed using programs based on artificial intelligence to create a completely new and unpredictable quality.

Keywords: choreography of music, piano miniature, visual art, movement, artificial intelligence

Introduction

The main aim of this paper is to present the possibility of combining music, movement, and searching for visualization as a process of creation in one common artistic work – music choreography. Two artistic projects will be presented, the essence of which is to find common qualities for music, its movement interpretation, and visual art. These artistic projects, which will be presented, explore the perspective of creating new qualities in combining eurhythmics with modern multimedia technologies.

About of Eurhythmics of Emil Jaques-Dalcroze

Eurhythmics of Emil Jaques-Dalcroze is the method of music and movement education. It is based on listening to music, and the main aim is to develop the auditory-motor coordination. Eurhythmics is based on expressing all musical meanings through movement of the human body. This is how Dalcroze described his newly created method: „through the proper forms of searching it, it aims to unite in ourselves, only the necessary elements that express these meanings” (Jaques-Dalcroze, 1992: 63).

The phenomenon of eurhythmics relies on illustrating music with all its elements through the movement of the human body. According to Małgorzata Kupsik, it is expressed as the searching for „harmony between music and movement, between action and emotions, between space and the duration of a gesture” (Kupsik, 2014: 157).

The creator himself dreamt of such a way of musical education, where there would be an understanding between the music and the human body, so that the thoughts would be united with the expression of the human body. Thanks to such harmony of body, mind, and soul, our born body could become a natural instrument for expressing the sensations that arise under the influence of music (Brzozowska-Kuczkiewicz, 1991: 34). Dalcroze wanted „the body to become a visible sound” (Martin, 1991: 34). As a teacher, composer, conductor, but above all an artist, he was looking for various ideas for visualizing a musical work. One of Dalcroze's first Polish students, Janina Mieczyska, wrote that we should strive to combine movement with music in order to make it more accessible to other people (Mieczyska, 1965: 8).

About the Choreography of Music

In this section, the author subsequently presents several expressions that define this form of embodying music through movement and explains that, within this context, the terms “choreography of music” and “movement interpretation of music” are used interchangeably. Consequently, both terms will be used throughout the remainder of the article.

The choreography of music involves depicting it through the movement of the human body and is specific to the Dalcroze method. According to Monika Skazińska¹, the movement interpretation of a musical piece is „a way of explaining this piece using movement means. Its task is to translate the basic material of music, the „language of sounds”, into the „language of movements”. This work depends on the interpretation of this piece by the performer – the musician, and is closely related to him” (Skazińska, 1989: 215). In the movement interpretation of music, the unify the audible sound form with the visible movement form is essential (Skazińska, 1989: 216).

Barbara Ostrowska, describing movement interpretation, completes the statement in the following way: „it is a reflection of the expressive content of a musical piece in

¹ Monika Skazińska (1926–2003), a famous teacher of eurhythmics in Poland, a pedagogue at the I. J. Paderewski Academy of Music in Poznań and the S. Moniuszko Academy of Music in Gdańsk, thanks to whom eurhythmics became an artistic discipline in Poland.

movement through a composition of gestures resulting from an emotional experience, aimed at externalizing these experiences” (Ostrowska, 2002: 19–20). By acting in this way, gestures and movements acquire an emotional expression.

In the choreography of music, the formal structure of a musical piece is reflected in the spatial composition. The style of movement depends on the musical style, character, and emotional expression in music, which is expressed through the movement expression of the performers. Their gestures, reflecting the music, result from the „emotional experience of music” (Kupsik, 2014: 162). Janina Gerhard-Punicka pointed to the important goal of shaping musicality in order to achieve a level of maturity where movement interpretation involves a synthesis of all elements of music (Gerhard-Punicka, 1963: 75).

Based on the above descriptions and definitions, it can be assumed that the choreography of music performed on stage, enhanced by scenography and stage lighting, constitutes a specific visualization of the musical work, in which the acoustic and visual layers converge, allowing the viewer to perceive in the performers’ movements what they hear. Eurhythmics and movement plasticity contribute to this visualization by illustrating the musical content through movement. To emphasize the essence of the choreography of music, I will quote the words of Émile Jaques-Dalcroze, who sought, through his educational approach, to make it possible to say one day: „The time will come when the sight of moving people will allow us to hear the music of dancing human instruments” (Brzozowska-Kuczkiewicz, 1991: 179).

About the Movement Expression

An artistic extension and complement to eurhythmics is movement plasticity, today called movement expression and derived from Dalcroze’s *plastique animée* (from the French *animate plasticity*). It is expressed through the movement of the human body, taking into account the musical content and emotions evoked during listening to music and through interaction with it. This element forms the basis of the choreography of music.

The refinement of movement expression is closely tied to the development of the motor system, serving to improve its efficiency and quality. Work in this area involves the cultivation of various types of coordination, such as motor, auditory-motor, visual-motor, motor-spatial, as well as body awareness. It also includes the exploration of different kinds of movement, the search for an individual movement style, spatial orientation, clarity of gestures, extension of movement range, sense of movement aesthetics, emotional expression, and the expressive power of movement.

Anna Galikowska-Gajewska aptly describes expression as follows: “Expression is, therefore, a unique form of human communication with the world, where the choice of means of expression is dictated by individual sensitivity” (Galikowska-Gajewska, 2009: 51). The aforementioned *plastique animée* enables the development of both physical and psychological sensitivity, intelligence, and the emotional sphere, all while treating each

participant individually. Movement expression is the language of the body – the externalization of our inner experiences and emotions. The more supple and expressive our body is, the richer its ability to communicate and express feelings.

Movement expression is a specific tool that allows the individual emotional message of both the creator and the performer of a musical choreography to come through. It also influences artistic expression, enabling the audience to more fully experience the emotions conveyed by the music and highlighted through movement imagery. The same principle applies to verbal communication – the more words we know, the more effectively we can express ourselves through speech. Development of movement expression holds a key place in Eurhythmics. It serves to express musical emotions during individual rhythmic exercises as well as throughout the process of creating movement interpretations of music.

About Music and Its Influence on Human

Music, as one of the arts, has a particularly strong impact on the biopsychic sphere of human development. Many brain structures are involved in the reception, processing, and understanding of sound stimuli. The influence of music on humans has been the subject of scholarly research from ancient times to the present. Thinkers such as Confucius, Aristotle, and Plato already recognized the connection between music and a person's emotional state, as well as its ability to modify behavior and social attitudes (Manturzevska, 1998: 568). Contemporary knowledge about how the human brain processes music enables the selection of appropriate therapeutic and preventive programs in the field of music therapy. This forms the basis for understanding the power of music in everyday human functioning. Thanks to the development of neuroimaging techniques, our knowledge about the influence of music on the human brain and its potential to improve quality of life is expanding – particularly in areas such as cognition, emotions, social and cultural engagement, as well as in prevention and the promotion of a healthy lifestyle and well-being (Nogaj, 2013: 24).

Alfred Tomatis, the first researcher to study the impact of music on the human body, confirmed the connection between the type of music being listened to and the reactions occurring in the organism. Music can affect the nervous, hormonal, and immune systems. It serves as an emotional stimulus for humans and influences mood. Manipulating the characteristics of a musical piece (such as tempo, rhythm, key, or harmony) can lead to the emergence of a specific emotional state in the listener (Pluta & Skarżyński, 2009: 38). The belief in the positive impact of music on the human body was taken into account in research conducted as early as the mid-20th century. Based on these studies, it was found that “auditory stimuli stimulate neuronal activity in the cerebral cortex.” (Kruczyńska & Kurkowski, 2013: 28). As a result, certain changes occur in the body, such as improved memory processes, increased creativity, harmonization of muscle tension, delayed onset of fatigue, and improved motor coordination (Humiecka-Jakubowska, 2017: 203–217).

A phenomenon commonly known as the “Mozart effect” is also well known. It gained widespread attention following research conducted by scientists at the University of California, Irvine, who demonstrated that listening to Mozart’s music temporarily improves spatial-temporal reasoning skills (Sacks, 2009: 117).

In conclusion, drawing on a basic understanding of how music influences humans, the author presents the view that music possesses immense power and exerts a profound influence on every human being. It touches all aspects of our existence – body, mind, and soul. Music teaches us to organize our thoughts and brings harmony between mind and body. It often uplifts our spirits and makes us happier.

Piano Miniatures *Transformations* by Marzena Kamińska

The piano miniatures by Marzena Kamińska, included in the *Transformations* cycle, were published by the Academy of Music in Gdańsk in 2021 (Picture 1). This collection contains five miniatures, each titled in a different language, unified by the concept of the titular transformations. All the pieces come from the emerging directly from her own improvisational practice. The creation of the author’s musical works stemmed from the need to create miniatures for piano, which emphasized the exploration of sound material, musical narrative, clear musical form, and the expression of the various emotions that accompanied the composer during their creation. In the longer term, the miniatures are intended for movement interpretation.



Picture 1. Sheet music cover *Transformations* by Marzena Kamińska, 2021.

The inspiration behind all of the miniatures comes from the constant changes in human life – the transformations that accompany each individual in their everyday experiences and various moments throughout their existence. Sometimes these changes

are large and significant, while at other times, they are so subtle that they go unnoticed at first. These changes often appear unexpectedly, their origins and direction unclear. Any situation involving change, particularly those that are unwanted or unforeseen, can be difficult to accept. However, such changes continually introduce new elements into our lives, prompting reflection, contemplation, and, ultimately, action. In each of us, every change triggers responses that can be shaped or transformed into something positive, optimistic, and desirable. This process of transformation is the central theme that inspires these pieces.

The central concept of the *Transformations* cycle is an attempt to musically illustrate various elements and their changes, reactions, and modifications in response to events in everyday life, with the ultimate goal of turning these transformations into positive outcomes for the elements in question.

This collection, *Transformations*, includes 5 miniatures, which have the titles in 5 languages:

- *Nostalgia* – in the Polish language it means nostalgia and symbolizes homesickness, thoughtful mood;
- *Le renouvellement* – in the French language it means something new, renewal, it symbolizes rebirth the way of thinking;
- *The Flying Eagle* in the English language symbolizes freedom;
- *Magari* – in the Italian language means maybe, perhaps, indicating that some situation can happen or may not;
- *Forandring* – in the Norwegian language means change and symbolizes alteration, modification.

Artistic Project *Nostalgia – Reflection: Inspiration for the Music*

The main idea for the music creation of this miniature was to illustrate longing for pleasant experiences – fleeting thoughts of pleasant situations, lovely places, and beautiful and captivating views of nature. To achieve this, the author chose to craft a nostalgic musical narrative that evokes associations and a sense of contemplation. This type of illustration of longing also serves as an attempt to capture a dream that has passed: one that was good, intriguing, and enriching, with the possibility of returning again in the future.

The additional aspect for this miniature was to create music for a typical rhythmic exercise used in one of the eurhythmic lessons. The main musical theme was to serve the realization of movement in various forms, such as clapping, movement improvisation, voice improvisation, strict realization with steps, and conducting. Then the musical layer evolved into a more expressive narrative, intended to enhance the performers' movement with greater emotional depth. To emphasize the expression of movement, I decided to introduce props – shimmering pieces of material.

Nostalgia miniature is in 4/4 measure. It has a moderate tempo, carrying a melancholic and yearning character, that makes the listener reflect.

In parts A and A¹, the minor key emphasizes feelings of sadness and tranquility, while in part B it contrasts with a more lively and spontaneous impetuosity. Formal structure is ABA¹ (Table 1).

Table 1. Formal structure of *Nostalgia* from the *Transformations* cycle by Marzena Kamińska.

Part	Bars	Characteristics
A	1–18	tonality, repeating rhythmic pattern
B	19–49	tonality, rotational technique
A ¹	50–67	tonality, repeating rhythmic pattern

Artistic Project *Nostalgia – Reflection: The Process of Creation*

The artistic project *Nostalgia-Reflection* assumed the creation of an initial choreography of music for two performers (Photo 1). The next involved making recordings, producing a film, and then re-creating a choreography of music based on and compatible with the first version, but this time for a soloist.



Photo 1. Choreography of the music of *Nostalgia* by Marzena Kamińska.

The first phase of this project was creating music choreography of a piano miniature titled *Nostalgia*. The performers used medium-sized and shiny pieces of material, which added lightness and airiness to their movement. As they moved, the material changed

shape, expanded and contracted, and also shimmered in the colors of the spotlights, creating a dynamic visual effect.

In the second phase of the *Nostalgia-Reflection* project, the music choreography was recorded. The recordings took place in the Concert Hall in the Music School of the First and Second Degree in Gdynia. During this process, stationary cameras were positioned in various locations around the hall to capture the performers from different sides and angles.

There was also used a camera with a moving head, where the operator followed the performers as they moved on the stage. Additionally, a camera with a moving head was used, with the operator following the performers as they moved across the stage.

The third phase involved preparing the scenario for the appropriate scenes and editing the film. The footage was cut and combined to create a new quality in the narrative of the music choreography. The film included scenes recorded both from a distance and from a closer perspective, incorporating both color and negative images. The changes made to individual scenes were guided by the structure of the miniature, ensuring that the visual elements aligned with the musical narrative.

In the fourth phase of this project, the author prepared music choreography for the soloist, introducing modifications to the movement part, slightly changing the space, sides, and direction of the movement in particular fragments, in order to be able to perform the solo part live.

The final result was to superimpose solo music choreography onto the background of the film displayed on the screen (Photo 2).



Photo 2. Artistic Project *Nostalgia – Reflection*, performance of a solo choreography of music with the film projections in the background.

Artistic Project *The Flying Eagle – Contemplation: Inspiration for the Music*

The main idea for the Miniature *The Flying Eagle* was to create a musical example that could stimulate and develop students' expressive movement.

While composing the miniature. I was inspired by the admiration of the eagle – its beautifully spread wings and the association with the freedom it can achieve while flying.

The Flying Eagle piece is in 4/4 measure, with the pre-beat. It has allegretto deciso tempo, which means quite quickly and distinct, tempestuous, restless character. The sound is broad and accentuated, evoking the sensation of flying and viewing the earth from above – a so-called bird's-eye view. The formal structure is: ABA¹ (Table 2).

Table 2. Formal structure of *The Flying Eagle* from the *Transformations* cycle by Marzena Kamińska.

Part	Bars	Characteristics
A	1–26	fourth-fifth chords, repeating rhythmic pattern
B	27–50	melodic constructions based on oriental scales: Iwato and Kumoi
A ¹	51–84	fourth-fifth chords, repeating rhythmic pattern

- In part A and A¹ – the sound is expansive, achieved through the use chordal texture, and the main musical theme is based on fourth-fifth chords,
- In part B – the sound and the texture are more concentrated toward the center of the piano range, and musical material is based on the Japanese scales: Iwato and Kumoi.

These scales contain following tones:²

- ✓ **Kumoi** (full name: Hon Kumoi Shiouzhi): G – A ♭ – C – D – E ♭ (intervals: 1, ♭ 2, 4, 5, ♭ 6);
- ✓ **Iwato**: G – A ♭ – C – D ♭ – F (intervals: 1, ♭ 2, 4, ♭ 5, ♭ 7).

Artistic Project *The Flying Eagle* – *Contemplation*: The Process of Creation

The main goal of the artistic project *The Flying Eagle-Contemplation* was to a music choreography and prepare a special visualization using Artificial Intelligence. As with the previous project, the work progressed through several phases.

The first phase involved creating the base – the music choreography of the miniature *The Flying Eagle*, designed for seven performers (Photos 3 and 4).

² <https://magazyngitarzysta.pl/warsztat/porady/31-skale-orientalne> [10. 10. 2024]



Photo 3. Choreography of the music of *The Flying Eagle* by Marzena Kamińska.



Photo 4. Choreography of the music of *The Flying Eagle* by Marzena Kamińska.

The second phase was collaboration with artists from the Department of Graphics at the Academy of Fine Arts in Gdańsk, who explore the use of Artificial Intelligence in image creation. To support this phase, a recording session of the music choreography was held. The digital recordings were made by PhD Robert Turło and PhD Paweł Czarzasty.

In the third phase, a dedicated visualization was created – the recordings of the music choreography were transformed using Artificial Intelligence-based programs. Adam Przybyś began his work using an exploratory approach, experimenting with a wide range of AI tools that loudly promised results that were faster, easier, or more realistic. It quickly became apparent that the main challenge lay in developing a method for generating and processing entire video material with AI, not just individual images or short video sequences.

Available tools, such as *Runway*, although capable of automating work with short clips (up to 5 seconds), failed to meet the project's demands and struggled with maintaining consistency in animated sequences. Due to these limitations, a local computing environment was implemented using the open-source software *Stable Diffusion*, which gave the creator full control over most parameters affecting the final image. Various parameters were tested, including noise strength (influencing frame coherence), contrast fluctuations (flickering), and a set of prompts (keywords) used for visual styling. The goal was to minimize visual artifacts and achieve a coherent animated sequence. However, despite extensive experimentation, the generated video frames remained inconsis-

tent and significantly different from each other – posing a major challenge in the context of contemporary AI applications in video processing. Through numerous trials and intensive effort, a sequence of over 6,000 images was ultimately created, forming the basis of the final video. This image sequence underwent post-production in *DaVinci Resolve*, where color correction was performed, and a decision was made to partially blend the AI-generated imagery with the original digital recording.

The result of this experiment – combining film footage and artificial intelligence—was a striking visual, full of unexpected images blending the human figure with abstract forms generated through motion analysis. The AI tools used in this project continue to evolve, offering new and surprising possibilities. Nevertheless, the fundamental role of AI remains unchanged – it is a creative partner, not an autonomous artist. It is still the human, with their sensitivity and intuition, who makes the final choices and gives the work its unique character (Photos 5 and 6).



Photo 5. A shot at creating visualizations using AI.



Photo 6. A shot at creating visualizations using AI.

In the fourth phase, a new choreography was composed for a soloist. It differed from the original movement interpretation and introduced new qualities and movement ideas, made possible through the use of props — specifically, fans. This allowed for the creation of a wide movement or performer, multidimensional movement, such as horizontal, sagittal, and frontal, as well as diagonal ones, evoking the association with flying, and therefore the titular *Flying Eagle*.

The final phase was to combine the performance of a solo choreography of music with the AI-generated visualization in a complete audiovisual presentation (Photos 7 & 8).



Photo 7. Artistic Project *The Flying Eagle – Contemplation*, performance of a solo choreography of music with visual projections in the background.



Photo 8. Artistic Project *The Flying Eagle – Contemplation*, performance of a solo choreography of music with visual projections in the background.

Conclusion

In today's world, where people are constantly influenced by various stimuli, artists are expected to keep open minds, pursue new creative directions, and bring forth fresh qualities within their disciplines. Collaboration between artists from different fields can lead to new possibilities, new types of artistic outcomes, and unique values combined in a single artistic product. Such explorations are both fascinating and mutually inspiring for those involved in the collaborative process. The results of this kind of work may lead to unexpected and unforeseen outcomes – particularly when artificial intelligence becomes part of the creative process.

Working with AI revealed to artists from the Academy of Fine Arts in Gdańsk that, although AI is fundamentally a reproductive tool, it can significantly support the artistic process – provided that the collaboration leads to a true synergy between human and machine. The outcomes achieved through AI were surprising and sparked the artists' imagination toward new visual ideas. The process and experience demonstrate that AI can serve effectively as an assistant in creative work. Ultimately, this collaboration made it possible to achieve a new level of quality in the final digital artwork. However, the key factor from the very beginning was the human element – artists played a fundamental role at every stage of the process: from composing the music, creating of choreography of music, and staging the performance, to filming with real cameras and conducting the post-production. It can therefore be concluded that AI may serve as a valuable tool for creating new qualities in art and for combining various artistic disciplines to develop interdisciplinary projects in contemporary generative art. However, it is important to remember that the decisive role should belong to the human, with their imagination, knowledge, and above all, emotional sensitivity, which is the most valuable element in the process of artistic creation.

At the conclusion of the projects presented in the text, the creators asked a popular AI chatbot (ChatGPT) the following question: “Will AI eliminate artists once it becomes conscious?” The response was:

“That’s a very interesting question! I believe that even if artificial intelligence were to attain some form of consciousness (which is still speculative), it wouldn’t necessarily dominate the arts or eliminate artists. AI may become a tool that supports creativity, but it likely won’t fully replace the human element in artistic creation. What makes art special is the emotional context, personal experience, and the artist’s intention—things that AI, even with consciousness, may struggle to fully grasp. Art is also a way of expressing identity, culture, and history – deeply human aspects. While AI can generate images, music, or text, the depth and meaning often come from people. So, although AI may influence art and change how it’s created, I doubt it will eliminate artists. More likely, it will lead to new forms of collaboration between humans and technology” (OpenAI. [n.d.]. ChatGPT. Retrieved March 30, 2025, from <https://chatgpt.com/>).

In light of the hopes for new forms of collaboration among artists from various disciplines, and the potential of AI to support and expand the creative process by generating new artistic qualities, the words of one of the project’s creators, Adam Przybyśz,

are especially relevant: “Artificial intelligence and humans benefit more from collaboration that leverages their strengths than from competition that limits them both” (Przybysz, own text).

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КОРЕЛАЦИЈА МУЗИКЕ, ПОКРЕТА И ВИЗУЕЛНИХ УМЕТНОСТИ У ИНТЕРДИСЦИПЛИНАРНИМ УМЕТНИЧКИМ ДЕЛИМА

У раду се истражује интеграција музике, покрета и визуелне уметности у интердисциплинарним уметничким пројектима. Активности се заснивају на кореографији музике – методу визуализације музике кроз телесни покрет у еуритмији Емила Жак-Далкроза, као и на визуализацијама креираним уз помоћ вештачке интелигенције. Представљена су два оригинална пројекта: *Носћалија – Рефлексија* и *Лећећи орао – Конјемилација*. Оба су имала за циљ да идентификују заједничке карактеристике музике, њене интерпретације кроз покрет и уметничке визуализације. Креативни процес обухватао је компоновање оригиналних клавирских минијатура, кореографију музике намењене групи, снимање покрета, дизајнирање визуализација и преклапање соло интерпретације музике покретом са визуелним садржајем. Визуелни алати су се разликовали: у првом пројекту, снимци са више камера и светлосни ефекти монтирани су у филм; у другом, програми вештачке интелигенције обрадили су кореографију како би створили потпуно нови визуелни квалитет. Упркос техничким разликама, оба пројекта деле заједнички циљ – изражавање музике кроз покрет људског тела.

Кључне речи: кореографија музике, клавирска минијатура, визуелна уметност, покрет, вештачка интелигенција