

Suggested Exercises Inspired by Jaques-Dalcroze's Methodology for Teaching Note-Values

Tariq William Odeh * 

Department of Musical Arts, University of Jordan, Amman, Jordan

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* Corresponding author:
t.odeh@ju.edu.jo

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Abstract

Objectives: The study aims to explore Émile Jaques-Dalcroze's approach to rhythmic movement and to present proposed exercises for teaching some rhythmic signs based on Jaques-Dalcroze's method of rhythmic movement.

Methods: The study employed a descriptive approach (content analysis) based on analyzing and interpreting the theory in a manner that ensures understanding and provides suggestions for its application. Data were collected using sources, references, and illustrative examples. The study sample consisted of proposed exercises for teaching some rhythmic signs according to Émile Jaques-Dalcroze's method of rhythmic movement.

Results: The study concluded with the proposal of notated and practical exercises for teaching some rhythmic signs according to Jaques-Dalcroze's method of rhythmic movement, such as the round sign exercise, the white sign exercise, the black sign exercise, and the sign with a point exercise.

Conclusions: The study recommends implementing the proposed exercises based on Émile Jaques-Dalcroze's method of rhythmic movement, which includes a set of exercises for teaching rhythmic signs. It also emphasizes the importance of using physical movements in the process of musical education.

Keywords: Child; Jaques-Dalcroze's methodology; eurhythmics; note-values

تمارين مقترحة مستوحاة من منهج جاك دالكروز لتدريس العلامات الزمنية

طارق وليام عوده*

قسم الفنون الموسيقية، كلية الفنون والتصميم، الجامعة الأردنية، عمان، الأردن

ملخص

الأهداف: هدفت الدراسة إلى تعرف منهج إميل جاك دالكروز في الإيقاع الحركي، وتقديم تمارين مقترحة لتعليم بعض العلامات الزمنية استناداً إلى منهج إميل جاك دالكروز في الإيقاع الحركي.

المنهجية: اعتمدت الدراسة على المنهج الوصفي (تحليل المحتوى) القائم على تحليل النظرية وتفسيرها بأسلوب يضمن فهمها وتقديم مقترحات لتوظيفها، من خلال جمع بيانات الدراسة باستخدام المصادر والمراجع والأمثلة التوضيحية. تكونت عينة الدراسة من التمارين المقترحة لتعليم بعض العلامات الزمنية، وفقاً لمنهج إميل جاك دالكروز في الإيقاع الحركي.

النتائج: توصلت الدراسة إلى اقتراح تمارين مدونة وتطبيقية لتعليم بعض العلامات الزمنية وفقاً لمنهج جاك دالكروز في الإيقاع الحركي مثل: تمرين العلامة المستديرة، تمرين العلامة البيضاء، تمرين العلامة السوداء، وتمرين العلامة ذات السن.

الخلاصة: توصي الدراسة بتطبيق التمارين المقترحة المستندة إلى منهج إميل جاك دالكروز في الإيقاع الحركي والمتضمنة مجموعة من التمارين لتعليم العلامات الزمنية، كما وتوصي الدراسة بالتركيز على استخدام الحركات الجسدية في عملية التعليم الموسيقي.

الكلمات الدالة: الطفل، منهج جاك دالكروز، الإيقاع الحركي، العلامات الزمنية.



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Introduction:

The method of Émile Jacques-Dalcroze is known in Germany as "RHYTHMISCHE-Gymnastik", but regardless of whether the German words are adequate or not, certainly its literal translation into English gives a very limited meaning of the domain of the system to the non-specialist and any person uninformed with it, in the natural significance of the word Rhythmical "gymnastics", is part of the many training of Jaques-Dalcroze, so, it should be comprehended merely that anywhere the term rhythmical "gymnastics" is mentioned, it refers to a particular method of physical training, but as regards the fundamental and the way in which it is embodiment as a whole, another name is needed, and the idiom "Eurhythmics" has been here formulated for the purpose (Jaques-Dalcroze, 1912).

The originality of the Émile Jacques-Dalcroze method and its groundbreaking nature merit a distinctive name. This method is not merely a novel refinement of dance or an enhanced approach to music education; rather, it represents a rediscovery of an ancient principle. Plato asserted that the entirety of a person's life requires proper rhythm, from this perspective, it is fitting to recognize the Dalcroze method as more than just an educational technique; it embodies a principle that can profoundly influence all aspects of life (Jaques-Dalcroze, 1917).

Rhythm is one of the most important basic elements in music, and learning it is one of the basics of learning music, as it is the element of time that regulates melody (Sabry & Sadiq, 1978) .

In music, rhythm is created through a consistent pattern-chain periodic of accented and unaccented sounds, as well as rests. This series is expressed through movements and pauses of it in eurhythmics. Eurhythmics is defined as the cyclical repetition of different note symbols accompanied by a series of smooth, coordinated movements, aimed at achieving successful performance (Saleh, 2021).

The purpose of Eurhythmics is to train the body to synchronize its movements with the sounds and melodies it hears, thereby creating harmony between hearing and the body's muscles. An obvious example of this, the different patterns of dance. Training an individual in rhythmic movement involves repeated psychological and muscular actions. This process requires a quick response from the body's parts to commands or stimuli from the nervous system. Eurhythmics stimulates intelligence, concentration, and develops the ability to appreciate, sense, and coordinate (Awad, 2020).

Zentner, cited in Abu Ayyash (2014), points out that the child responds and moves automatically with the rhythm, that children learn movement even before they learn to speak, and that when children hear music they move with it, as he emphasizes that children move their hands, legs, and heads in response to the music.

Dalcroze was interested in linking music with body movements, which results in what is called (Eurhythmics) in teaching music, especially for the first educational stage. This trend means focusing on the rhythmic aspect that was needed, as he found that children perform movements with ease that overpowers the performance of meter and rhythm. This is because the child's response to the rhythm precedes the melody. The child automatically accompanies the music with different rhythmic movements (Zayed, 2020).

Repeated physical movements generate corresponding mental images; the more intense the focus and feeling towards the movement, that is, the more the learner concentrates during performed that movement, the clearer the mental image becomes. Consequently, this enhances the development of a sense of meter and rhythm (Jaques-Dalcroze, 1912).

Study Problem:

The study problem emerged from the researcher's provide a proposed exercises based on the Jaques-Dalcroze's approach approach in music education by using Eurhythmics to teach note-values.

Importance of the Study:

The importance of this study stems from its subject, as it can contribute to defining the Eurhythmics used in Emile Jaques Dalcroze methodology, The study also focuses on the proposed exercises-training of using physical movements to teach note values. It is hoped that this study will provide Data of interest to the specialist as well It is hoped that it will enrich the cognitive aspect of scientific studies related to the subject of the study, thus benefiting researchers and those interested in the field of music education.

Study Objectives:

1. Identify Dalcroze's approach to Eurhythmics.
2. Identify the proposed exercises based on Dalcroze's Eurhythmics methodology to teach some note-values.

Study Questions:

1. What is Jaques-Dalcroze's approach to Eurhythmics?
2. What the proposed exercises based on Jaques-Dalcroze's Eurhythmics methodology to teach some note-values?

Methodology:

- **Research Method:** The study used the descriptive method (content analysis), as it is suitable for this type of studies, which is based on analyzing and interpreting theory in a way that ensures its understanding and presenting proposals for its use (Haddad, 2015).

- **Research Sample:** The research sample contains an explanation of Jaques-Dalcroze's method of Eurhythmics, and practical examples illustrating the proposed method for teaching children some note-values.

- **Research Tools:** sources, references, theoretical literature, and previous studies.

- **Research Limitations:** It was limited to the Jaques-Dalcroze's method in Eurhythmics and example related to the subject of the study.

Study Concepts:

The study adopted the following definitions:

Eurhythmics (idiomatically): “A science and an art at the same time, based on sensation, perception, and performance, and works on the complete integration of the mind, hearing, and body organs” (Awad, 2020, p. 179).

As for eurhythmics (procedurally): it is defined as the expression of perceived audible rhythm by body movements.

Jaques-Dalcroze's Rhythmic Approach: “It is called the method of rhythmic movement, that is, movement coupled with rhythm, or the matching of body movements to music, or compatibility between the mind and the body” (Abu Ayyash, 2014, p. 23).

Previous Studies:

The following are a review of some previous studies related to the subject of the study, arranged from oldest to most recent as follows:

Juntunen and Hyvönen (2004) conducted a study entitled: *Embodiment in Musical Knowing?: How Body Movements Facilitates Learning within Dalcroze Eurhythmics*. This study discusses how body movement within the context of Dalcroze Eurhythmics can simplify musical Knowledge. Merleau-Ponty's philosophical concepts seem to agree with the limited empirical conclusions of Jaques-Dalcroze. Hence, our viewpoint is based on Merleau-Ponty's notions of ‘defining the world through the body’ as well as concepts of gesture, habit and reversibility. We contend, side by side with Merleau-Ponty, that the body is our primary style of consciousness. Additionally, we propose that body movement represents pre-reflective awareness and can be understood as physical imagery in the way of musical inquiry from the concrete performance/musicing to the conceptual.

Al-Blushi (2006) did a study entitled: *A proposed experimental program for deaf and mute children uses their syllables combined with some rhythmic musical notation*. The study adopted the one group pre-experimental methodology. The study sample consisted of a group of deaf-mute children from the Social Welfare Society for the disabled in the State of Kuwait. A pre- and post-test was conducted to measure the achievement level of the study sample. The results of the study indicated that there were statistically significant differences due to the program proposed by the researcher and in favor of the post-test.

Ahmad et al. (2018) conducted a study entitled: *Improving students' performance in rhythmic solfege through Dalcroze's topic of speed and slowness*. This study used the experimental method. The study sample consisted of (10) students from the Department of Music Education at the Faculty of Specific Education at Damietta University – Egypt, were distributed to the two groups in a random manner. The number of students was (5) in each group. Both groups were subjected to a pre- and post-test. The results indicated that there were statistically significant differences between the average scores of individuals. Both groups in the post-test and in favor of the experimental group, which indicates the

effectiveness of the training program based on the use of speed and slowness according to Dalcroze in rhythmic solfege.

Rizq (2021) did a study entitled: *An innovative method to improve the performance of rhythmic symbol in the Eurhythmic course for a student at the Faculty of Specific Education*. This study discusses how to improve the performance of rhythmic symbol for a student at Kafr El-Sheikh University. The study used the semi-experimental method which is based on one experimental group. The study sample consisted of 30 female students of education faculty of specific education kfr el sheikh university, Egypt. Study data were collected through a study tool-observation card on improving rhythmic notes performance. The results showed the effectiveness of using the innovative method in improving the performance of rhythmic notes among the study sample, represented by the experimental group.

Ekpo (2021) conducted a study entitled: *The Eurhythmics of Swange dance of the Tiv people of central Nigeria*. The Swange dance is purposefully selected for this study to validate the relevance of Dalcroze to indigenous Nigerian culture, with regard to music and movement. This study uses the ethnographic study method; it integrates both participatory and observation research methodologies, theoretical participation, and the broad explanatory writing style to depict the daily intricacies of music and dance learning between the individuals. The results showed the training style of known domestic dances in Nigeria unofficially incorporates the Dalcroze Eurhythmics education method through its sequentially movement modles and dynamics used through their group performances, particularly with the least old participants.

Review of previous studies:

Previous studies included theoretical literature, many themes and fields. They varied and were consistent in their societies, environments, circumstances, objectives, programs, curricula, samples, and tools. Therefore, It was found appropriate that these studies constitute one of the sources and references from which the current study may benefit in several aspects. The current study aims to identify Jaques-Dalcroze's methodology in Eurhythmics and to suggest exercis for teaching some note-values based on it, and this is what distinguishes the current study from other previous studies.

The Literature Review:

(Emile Jaques Dalcroze) (1865-1950).

EMILE JAUQUES- DALCROZE'S, was born in Vienna in 1865, but is a Swiss citizen, in 1873 his parents moved him to Geneva, where he eventually enrolled at the Conservatoire of Music. In Paris he follow his musical education under supervision Leo Delibes and in Vienna with Anton Bruckner and Felix Fuchs. Dalcroze interrupted his studies for a short period, because he was assigned the position of musical director of a theater in Algeria - and he used this chance to study the odd rhythms of traditional Arab folk music, as Dalcroze felt that music unconvention exciting and stimulating. Returning to Geneva, he got a standing through a life of varied activities as a teacher, writer and composer, wich led to his appointment at the Geneva Conservatoire as Professor of Harmony in 1892. His musical educational experiences led him to establish his own educational curriculum based on rhythm and the body, which he called "eurhythmics" a curriculum that combines body movement and music (Jaques-Dalcroze, 1912).

Dalcroze philosophy

Dalcroze's philosophy emphasizes the importance of gaining practical experience in music prior learning it theories, as rhythm and music are two basic elements that were discovered previously music theories. Dalcroze believes that children should learn the music language before studying its theory, and he seeks to encourage them to experiment and practice, and to develop the desire to express themselves by music (Othman, 2016).

Dalcroze pedagogy's generality worthy purpose was concentration the embodiment of the mortal and the embodied ways of learning within music education. As Odom (1991, p. 10) says: 'He initiated a way of teaching based on direct experience, which took the non-verbal , intuitive knowledge of the body seriously.' In its historical context, it can be interpreted as an precocious, nearly postmodern trial to challenge the emerging modern, rationalistic visualization from the human soul in music education and music, or as an anti-narrative (Peters & Lankshear, 1995).

Jaques- Dalcroze's challenges the disembodied epistemology that supports reading skills, while also emphasizing a rational and detached analytical approach to music (Juntunen & Hyvönen, 2004).

As a counter-narrative of its time, Jaques-Dalcroze's presented provocative ideas that questioned traditional technical

perceptions of education and learning, challenging teachers to understand their students' needs, lived, embodied expertises (Juntunen, 2019).

Dalcroze Eurhythmics Approach

It is considered the Dalcroze approach in eurhythmics, also known as the Dalcroze method, one of the methods of musical education that aims to teach students music, the concept of eurhythmics was developed in the 20th century by Emile Jaques-Dalcroze's, and this approach aims to teach the concepts of rhythm, structure, and musical expression through movement. It focuses on empowering students to gain physical awareness and musical experience through training with all senses, especially movement. Eurhythmics is a way to teach music through movement before theoretical learning, and helps to increase awareness of body and linking rhythm to physical experience, reinforcing movement concepts. The Dalcroze Rhythmic Curriculum includes practical activities that can be taught to different ages, and aims to provide music students with a solid rhythmic basis through movement to enhance musical expression and understanding, also links music, movement, mind, and body (Abu Ayyash, 2014).

Principles of the Jaques-Dalcroze's Approach in Eurhythmics

Jaques-Dalcroze's approach to eurhythmics is based on a set of principles according to (Allow, 2008), which are:

1. rhythm is the basic element in this approach, where relationships are developed between body movements and different musical rhythms.
2. musical rhythm stems from the movement of the human body.
3. the emphasis is on the importance of the connection between physical movement and response to music.
4. teaching rhythmic proficiency through movement exercises that require high control to muscle and mind.
5. relying on various exercises that help children explore music and its elements.
6. focus on raising the sense of rhythm and developing quick response in children.
7. combining enthusiasm, fun, rigor and creativity within the joy of discovery.
8. the curriculum extends and develops from childhood to university stage.
9. rhythmic teaching should include natural movements such as walking and jumping.
10. music plays an important role in raising a child and fulfilling his various desires.
11. movement requires space, and each movement requires a specific amount of time.

Objectives of Eurhythmics in the Jaques-Dalcroze's Approach:

Jaques-Dalcroze's approach to eurhythmics training according to (Bargout, 2017) aims to achieve the following:

- Training children to use and be aware of their physical abilities.
- Improving the child's ability to concentrate and increasing his response tempo.
- Enhancing awareness and expression of differences between movements.
- Improving the ability to express and distinguish between types of movements.
- Develop an intuitive sense of distances and estimate the appropriate place to execute movements.
- Teach children to walk with various rhythms.
- Developing expression abilities easily and accurately.
- Using body rules in expression and movement.

The System of Exercises in Eurhythmics:

In the exercise system underlying this method, time is indicated by clapping or arm movements, while note value are represented by foot and body movements. Initially, this principle is strictly followed, but as training progresses, it can be adapted in various creative ways (Jaques-Dalcroze, 1912).

for instance in the current study, where the actual notes such as quarter note (crotchets), 8th note (quaver) or 16th note (semiquaver) played are represented by clapping, while its time value and meter, is given by the feet and walk.

The beating time system together, with body movements, enables:

In this movement-based system for representing note-values, the crotchet (quarter note) is represented by a step: higher note values, ranging from the minim (half note) to a semibreve (whole note), are depicted by a step with one foot and

additional movements with the else foot or the body, but without spatial progression, for instance, a half note is shown via one stride and a knee bend, a dotted half note by a step and two movements without progression, a whole note by one step and 11 movements. Each note in the music corresponds to one step and headway in area, with longer notes being analysed into crotchet-length segments. Shorter note values, such as quavers (eighth notes) and triplets, are also expressed through simple steps. Once the pupil has fully internalized the movements associated with notes from quarter note to whole note, they can start performing these movements mentally. They will then only need to take one step forward, identical to the duration of a semibreve. This step will be rationally decomposed into its different elements. Even though these elements are not implemented individually as a physical way, the mental images and the innervations they evoke will serve as a substitute for the actual movements. The all training is designed to develop the ability to respond rapidly and accurately to mental impressions. These impressions are generally received through listening, but the teacher may also need to issue commands during exercises. To ensure these commands are clear and effective, the teacher consistently uses the word "hopp" because of its sharp and unmistakable quality (Jaques-Dalcroze, 1912).





To achieve the purposes of curret study it can be said, used the word (Cech) to expression of sound for rhythmic notes-symbol and it time value, This is due to its ease and compatibility with the time values depending on the speed of pronunciation that are to be taught.

The applied aspect:

This part of the study includes the some of note symbols and its time values and exercises suggested by the researcher for teaching it according to Jaques-Dalcroze's approach in eurhythmic rooted in early childhood, the training focuses on the automatic practice of marching, as marching naturally represents the concept of time measurement through various foot accents, this exercises help teach various time measures, pauses of divergent lengths during marching help children learn to differentiate between sound durations, while clapping hands and adjusting the speed of walking or jumping help maintain the order of time measures and analyze the bars and pauses.

Musical note symbols, note values and their names

Figure (1): Musical note symbols, note values and their names

British note names	American / German note names	Note symbols	Note values
Semibreve	Whole note		4 beats
Minim	Half note		2 beats
Crotchet	Quarter note		1 beat
Quaver	Eighth note		½ of a beat

Reference: essential-music-theory.com (2024) Retrieved from

https://www.essential-music-theory.com/music-note.html#google_vignette

Figure (1) shows the note symbols,note values, and their names that are Suggested to be taught in the proposed method, based on Jaques-Dalcroze's methodology in Eurhythmic. It is as follows: the time value of the whole note is 4 beat, half note is 2 beat, quarter note is 1 beat and eighth note is ½ of a beat. A set of rings and balls will be used in conjunction with movement expression to teach the times of note symbols through the proposed exercises.

Suggested exercises for teaching note-values

Figure (2): Suggested exercise for teaching note symbols – note values

Exercise (1) Whole note	
Exercise (2) Half note	
Exercise (3) Quarter note	
Exercise (4) Eighth note	

Reference: Prepared by the researcher

Figure (2) shows the proposed exercises for performing note symbols,note values through movement expression by clapping, walking, and speaking, and in a manner that is appropriate to the type of rhythmic symbol and its time value, such as according the Dalcroze: the whole note for slow movements, the half note for slow walking, the quarter note is for fast walking and a symbol with eighth note for running.

Exercise (1) Whole note:



Figure (3): Suggested exercise for teaching whole note Students of LPS in Shafa Badran, Amman, Jordan - during rehearsals

Reference: field work - Prepared by the researcher

Figure (3) show the exercise proposed by the researcher to teach the whole note and its time value which equals 4 beats, by using (4) rings and placing one ball in the first ring, and directing the students to walk slowly next to the rings and using the pronunciation “Cech” with clapping when physically imitating the first ring which there is a ball, as for the other three rings, one walks alongside them, performs slow movements with the hands without using the word cech, and repeats the exercise from the beginning while arrived the fourth ring by other student and so on. It is preferable to apply the exercise in front of the students at the beginning, while continuing to observe and guide the students.

Exercise (2) Half note:

Figure (4): Suggested exercise for teaching half note Students of LPS in Shafa Badran, Amman, Jordan - during rehearsals

Reference: field work - Prepared by the researcher

Figure (4) shows the exercise proposed by the researcher to teach the half note and its time value which is equals 2 beats, by using (4) rings and placing one ball in the first ring and one ball in the third ring, and directing the students to walk slowly next to the rings and using the pronunciation “cech” with clapping when physically imitating the first and third ring. In which there is a ball, as for the second and fourth rings, one walks alongside them, performs slow movements with the hands without using the word cech, and repeats the exercise from the beginning by other student and so on. It is preferable to apply the exercise in front of the students at the beginning, while continuing to observe and guide the students.

Exercise (3) Quarter note:

Figure (5): Suggested exercise for teaching quarter note Students of LPS in Shafa Badran, Amman, Jordan - during rehearsals

Reference: field work - Prepared by the researcher

Figure (5) shows the exercise Suggested by the researcher to teach the quarter note and its time value which is equals 1 beats, by using (4) rings and placing one ball in the every ring, and guidance the students to walk fast next to the rings and using the pronunciation “cech” with clapping when physically simulating all the rings that contain balls, and repeats the exercise from the beginning while arrived the fourth ring by other student and so on. It is preferable to apply the exercise in front of the students at the beginning, while continuing to observe and guide the students until they were able to do it well.

Exercise (4) Eighth note:



Figure (6): Suggested exercise for teaching eighth note Students of LPS in Shafa Badran, Amman, Jordan - during rehearsals

Reference: field work - Prepared by the researcher

Figure (6) shows the exercise proposed by the researcher to teach the eighth note and its time value which is equals $\frac{1}{2}$ of a beat, by using (4) rings and placing one ball was placed in the first and third rings, and two balls were placed in the second and fourth rings. The students were instructed to walk next to the rings and clap once and use the word “cech” when there was only one ball, and to use the word “cech-cech” and clap twice during the second and fourth rings in which there was only one ball. It contains the number of balls (2), and repeats the exercise by other student and so on. It is preferable to apply the exercise in front of the students at the beginning, while continuing to observe and guide the students.

Results:

To answer the first question, it has been shown that: Literature on Dalcroze Education frequently characterizes it as a merry and hands-on method for teaching and learning music. It employs games and exercises which is described as interactive that encourage students to trust their own ideas and develop their conjecturalation. This conjectural teaching style integrates smoothly into all stages of life, promoting a profound understanding of music and improved body awareness with both ease and enthusiasm. For instance, a Jaques-Dalcroze's Eurhythmics class might involve students engaging in free movement, where they use various gestures such as clapping, moving their arms, heads, or upper bodies according to specific guidelines, all in response to the music playing in the hall (Dalcroze Society of America, 2021).

This study highlighted several benefits of the Dalcroze teaching and learning approach, including the enhancement of participants' ability to internalize rhythmic symbols and their time values through bodily experience; improved comprehension of musical phrases and forms; a deeper understanding of different types of beat and their meters; development of the inner ear; and the encouragement of aesthetic development in musical performance. Students of Jaques-Dalcroze's also develop skills on non-verbal expression, breath control, and feel symmetry and equilibrium.

To answer the second question, the study proposed a set of exercises to teach the child note symbols and their time value, based on the Dalcroze approach in Eurhythmic, which are:

1. Suggested exercise for teaching whole note.
2. Suggested exercise for teaching half note.
3. Suggested exercise for teaching quarter note.
4. Suggested exercise for teaching eighth note.

The desired benefit of the suggested exercises is to increase the child's ability to express rhythm and its including through body movements, developing the child's sense of rhythm. Students using their bodies to express themselves makes them feel like they are in a favorite game, which increases their interaction and cooperation, increase understanding and comprehension and developing the ability to identify rhythmic notes and their time values and distinguish between them.

Conclusions:

The study concluded a number of recommendations, including:

1. Practical application of the proposed exercises to teach the child note symbols and their time value, based on the Jaques-Dalcroze's approach in Eurhythmic.
2. Focus on the use of physical expression and movement in the process of teaching note-values.
3. Encouraging school music teachers to use Eurhythmic according to Jaques-Dalcroze's in music education.
4. Conduct further studies on the Jaques-Dalcroze's approach in Eurhythmic.

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