

# Current Situation of Dalcroze Teaching Method in Practical Application in China

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## Abstract

Dalcroze's body rhythm teaching method is operable. On the basis of combining the physical and mental development needs of primary school students, promoting the diversity and richness of primary school music classroom teaching has important theoretical significance for enriching primary school music classroom teaching methods. Through the understanding of the actual effect of music classroom teaching in schools and the communication and interaction with teachers, the current situation of teachers using Dalcroze body teaching method in actual teaching is deeply understood and explored. On this basis, combined with the characteristics of modern primary school music classroom teaching, fully consider the real situation of primary school music teaching, and give practical countermeasures and suggestions, so it has certain practical significance. This article presented current situation of Dalcroze teaching method in practical application in China.

**Keywords:** Current situation of Dalcroze teaching method in practical application in China

## Introduction

The whole teaching method of Dalcroze includes three parts, in addition to the above body rhythm, there are two parts of solfeggio - rhythmic solfeggio and improvisation. Solfeggio - Rhythmic solfeggio is the theory and practice of applying the principles and techniques of body rhythm to solfeggio to further the study of syllables, modes, intervals, melodies, harmonies, transitions, counterpoints, etc. He combined the practice of developing absolute sense of sound, accurate hearing and intonation with the practice of mentally and musically sensitive memory. Improvisation takes action, language, story, song, percussion, strings, wind and piano as tools, and uses rhythm, treble, scale, harmony and other materials to form imaginative and personalized combinations and improvisations to create music. Dalcroze teaches body rhythm to children as young as three years old, as large as conservatory students and professional actors and dancers. Today it is widely used in music, dance, drama, and opera schools, as well as in music therapy, rehabilitation medicine, special education for the mentally handicapped, and in general school education (Ma, 2001).

**The characteristics of Dalcroze's "body rhythm" education system are as follows:**

One is to speak less and listen more in the process of music teaching, increase the direct information intake and stimulation of music, deepen the overall impression of students on music by deepening the auditory sense, and then let students express music emotions through actions;

Second, pay attention to the feeling of music. In the process of listening to music repeatedly, feel the speed, strength and rhythm of music, and the strength and strength of emotion, mood and atmosphere, imagine the specific playing scene with the body as a variety of instruments (often the corresponding Musical Instruments in music, such as drums, violin, etc.) (even imagine yourself as a performer), and play music with the body to strengthen the feeling of music. Improve the expressive force and self-confidence of music performance;

The third is to integrate music games into teaching, and respond by sending out agreed musical signals. This kind of classroom is full of fun, especially for the cultivation of young children's music concentration.

**Current situation of Dalcroze teaching method in practical application in China**

Dalcroze teaching method has not been introduced to China for a long time, but it has had a great impact on the music dating industry in China. On the whole, the problems and difficulties encountered are caused by internal and external causes. Only by making clear the causes of these problems can we solve them in a targeted way. Specifically, it mainly includes the following reasons.

The first point is the difference in culture and nationality. Dalcroze teaching method is rooted in the western cultural context, which is quite different from the traditional Chinese cultural context. It is an objective fact that there is a natural gap between the middle way of Confucianism and the neutral beauty of artistic aesthetics and the input and improvisation emphasized by Dalcroze's teaching method (Yang, 2014).

The second point is the difference of music education system and talent training mode. In the traditional Chinese teaching mode, blindly implementing the concept of "teaching" mostly adopts the teaching method of repeated review and infusing 2)(2018, Xiang Qun), which is contrary to the essential law of music art and the advocacy of Dalcroze teaching method. In the whole Dalcroze teaching system, improvisation and rhythm are the two most critical elements. The original intention of music education is to respect the perceptual characteristics of music and truly teach students according to their aptitude. Therefore, in the current Chinese music education system is difficult to change completely in a short period of time, the application of Dalcroze teaching in Chinese music teaching has certain difficulties.

The third point is the music teaching environment and equipment, "if you want to do a good job, you must first use its tools", Dalcroze teaching method originated, its music teaching environment and equipment are very complete, which effectively guarantees the smooth implementation of teaching, but only a few schools in China's current situation can meet the corresponding conditions. Although China's national and local education departments have increased their investment in education in recent years, there is still a big gap with the actual demand, which is one of the factors hindering the practice of Dalcroze teaching method in music teaching in China (Chen, 2019).

The fourth point is the overall music literacy of music teachers. The teachers of Dalcroze teaching method need to have professional music quality, rapid reaction ability, improvisation ability, etc., and I think more importantly, right

The fifth point is the lag of music theory research. Relevant theoretical research is an important guiding ideology of Dalcroze's teaching, but for many years, experts and scholars have focused on the translation and introduction of Western theories, while front-line teachers are busy in teaching and lack the corresponding scientific research ability, neither of them can go on, the other cannot come up, and they have never been closely combined with it. They are full of enthusiasm for education and continue to learn and progress. Only more and more excellent teachers join in can truly let Dalcroze body rhythm teaching method take root, blossom, and benefit China.

### **Dalcroze pedagogy conforms to the Music Curriculum Standards (2011 Edition)**

"Standard" is the outline document of music teaching guidance for primary and secondary schools formulated by the state education administrative department, and is also the basis for writing music textbooks. It is an important crystallization that has made our country's music education go a great step forward since the curriculum reform ten years ago.

#### 1. Dalcroze fits in with the curriculum nature of the Standard

"Standard" emphasizes that music teaching should highlight the characteristics of music discipline, which has an irreplaceable role in other disciplines. The nature of music curriculum is reflected from the following three aspects:

(1) Humanity. The humanities is the essence of music. Music is infused with the cultural feelings of different times, countries and nations under different backgrounds. The biggest difference between music discipline and other types of disciplines is the expression of emotional content, which has the characteristics of diversity. Even if the same piece of music has different characters and different environments, different forms of change will occur. Human's perception of melodic content in music is expressed in combination with personal emotional experience, so it will also form different body rhythm performance, which fully shows that we should attach importance to emotional experience in music teaching practice.

Through the practice research of Dalcroze's body rhythm teaching method in the national music classroom, this paper emphasizes the part of national music and enhances the national consciousness. Under the background of mutual learning of world art, music teaching should also pay attention to the understanding and cognition of different types of music. In the process of body rhythm teaching, we absorb and learn from excellent musical cultural achievements, and choose instruments or teaching AIDS that reflect The Times to teach. Through the selection of some representative music works, students can deepen their understanding and knowledge between national music and world music.

(2) Aesthetic. "Aesthetic education" is an important educational policy in our country, in the teaching process to experience and appreciate the beauty of music as the top priority, enrich the process of students' emotional experience, music as the basis for emotion expression and sentiment. The emergence of Dalcroze body rhythm teaching method is a reform of traditional music teaching methods. While highlighting the characteristics of music discipline itself, it not only trains music listening, helps students get the perception and understanding of music elements, but also cultivates students' inner music quality.

(3) Practicality. Teaching music courses through different forms of practical activities is different from other subjects. Under the guidance of teachers, students use body rhythm to perform different elements of music, experience in every step of teaching, and get the most direct musical emotional experience.

From this point of view, Dalcroze's body rhythm teaching method has the same requirements as the description of the curriculum nature of music in the Standard. At the same time of reflecting the characteristics of the music discipline, the use of more vivid teaching methods to guide students to gradually understand music and express music, and finally improve students' comprehensive aesthetic ability. The two are not concerned about the improvement of students' knowledge and intellectual ability in music teaching, but attach importance to the improvement of students' comprehensive quality (Wei, 2012).

### **The Dalcroze teaching method is consistent with the teaching objectives of the Standards**

The segmented curriculum objective (grades 7-9) in the Standards proposes to promote students' interest in music. Improve the ability of music sensitivity and appreciation, enrich and improve artistic imagination and creativity, cultivate students' divergent thinking ability, and enhance students' innovative and creative ability. It is mainly reflected in the following aspects:

(1) Students are the main body in music teaching. "Standard" allows students to fully realize their own subject status when learning music, teachers should also do the basic principle of student-oriented, design student-oriented, core curriculum. The teaching of body rhythm teaching method fully matches the requirements of the "Standard", and the teaching process fully puts students in the main position. In the teaching process, the course content is designed according to the cognitive characteristics of students, so as to mobilize the enthusiasm of students for music learning, so that students can experience music more independently.

(2) Attach importance to students' value orientation. The key words of the teaching goal of "Standard" are "emotion, attitude and value", and the emotion aesthetic is the essence of music education. Through the body rhythm teaching method, students can feel and experience the emotional content of different music works in a relaxed and comfortable atmosphere, so that students can truly understand the inherent beauty of music. Under the background of world art, we attach importance to the content of national music in music teaching, and emphasize the value and status of national music in music teaching in primary and secondary schools. In order to enhance their emotional aesthetics, deepen students' understanding and understanding between national music and world music.

(3) Let students form a concrete perception of music. "Standards" requires that music teachers should pay attention to the characteristics of music subject itself in the teaching process, and choose reasonable teaching methods, so that students can not only form concrete cognition of music, but also perceive music more accurately and reflect the comprehensive attributes of music. The body rhythm teaching method enables students to fully and completely listen to and feel music, explore the experience and practice of music through the direct participation of their own body movements, and cultivate students' ability to imitate, express, compose and cooperate, so as to deepen their understanding of music.

(4) Master the knowledge and skills of music. "Standards" clearly emphasizes students' mastery of music knowledge and cultivation of music skills, and teachers should attach importance to students' mastery of music content in the process of music teaching. The practice of body rhythm teaching method can gradually enhance students' knowledge and understanding of the elements of music, create music in the process of imperceptibility, improve the ability of music appreciation and cultivate the ability of music creation (Cheng, 2019).

### **Comparison between Dalcroze music education system and advanced education systems of other countries applied in China**

The Dalcroze music education system has many similarities with the Orff, Kodaly and Suzuki music education systems, which also aim at developing musical ability and creativity; Also from the psychological characteristics of people, for all willing to learn music people; It also takes students as the main body of teaching. It also pays attention to music practice and emphasizes rhythm training and improvisation to tap students' creativity and improve their aesthetic ability. However, due to the different foothold of each education system, there are also different characteristics and differences.

### **Primary school music education from the perspective of educational psychology**

The psychology of music education has become an important part of the psychology of music. It is a problem that needs to be studied to make the students better music education by using the knowledge of psychology. Factors that affect individual development mainly include heredity, growth, maturity, environment, education and learning, etc. Genetic factors refer to the anatomical and physiological characteristics inherited from people's parents' ancestors, such as the structure and form of the body and the characteristics of the nervous system, which are the necessary conditions for the development of musical psychology. Primary school students are deeply influenced by their families in the early stage, and then the school environment, family environment, social practice environment gradually increases. The rapid development of modern society, economy, science and technology, radio, television, movies and many mass media are also important factors. To sum up, we find that in order to enable students to better learn music and receive music education, we must first create a good learning environment for them. Moreover, we should improve the quality of education and enhance the aesthetic ability and educational ability of music teachers. At the same time, when objective conditions are met, students should give full play to their individual subjective initiative. First, from the perspective of the learning process of music skills, it can be divided into orientation stage, decomposition stage, integration stage and automation stage. After students have some basic music qualities, teachers should also have corresponding qualities. For example, modern educational views such as the Orff method, the Kodaly method, the Dalcroze body rhythm and the Suzuki method. Human beings are the children of the environment, people and children can be trained to become highly talented people, using open teaching methods, fully allow students to learn music independently, feel music, give full play to creativity and imagination.

Through the game training through edutainment, it creates a relaxed and pleasant learning atmosphere for children, so that children can learn in happiness. Expand children's musical thinking, stimulate children's creativity and imagination, expand children's thinking ability, enhance the ability of improvisation. Dalcroze music teaching method pays attention to practice, and its teaching method breaks the traditional teaching idea and infuses fresh blood into music education. Children's stage is a critical period for the development of memory, perception, imagination and music ability. Children's music literacy teaching plays a positive role in promoting children's comprehensive music ability. Dalcroze teaching method, with its flexible teaching methods and advanced teaching concepts, can effectively promote the development of children's literacy teaching (Jiang & Shi, 2020).

### **Construction of Dalcroze's music teaching method in Chinese localization teaching mode Innovative ideas Solid open classroom**

Dalcroze teaching method plays a significant role in the improvement of music teaching. Therefore, schools and teachers should attach importance to the application of Dalcroze teaching method in various music teaching, actively learn and promote Dalcroze teaching method, improve students' learning efficiency and promote the development of music education. In addition, schools should encourage teachers to integrate the Dalcroze teaching method into the teaching process, and its philosophy throughout the process, and appropriate investment in the establishment of special music classrooms for teachers to teach. The integration of "open" classroom is to narrow the distance between teachers and students, and achieve effective interaction between teachers and students in teaching. After the successful integration of Dalcroze teaching method, the original teacher teaches and the students listen carefully, and the positive interaction between teachers and students is peaceful and friendly. The teaching effect of "open" classroom is natural, vivid, interesting and effective. Teachers should pay attention to improving their teaching methods by "open" teaching, arranging class content according to the psychological characteristics of many students at this stage, stimulating students' interest, and actively changing the current situation of music teaching through "open" classroom teaching (Zhang, 2016).

#### **Situation guide, develop improvisation and creative thinking**

Before the beginning of the course, the music improvised by teachers can form a "field", and students are strongly influenced by this "field". Teachers need to constantly observe students' reactions and make adjustments to their improvisation and teaching strategies. In the body rhythm course, the teacher will not follow the teaching plan exactly, but needs to adjust the teaching strategy quickly according to the students' response. Therefore, the body rhythm teaching can only determine the main teaching objectives, and the specific teaching steps require the teacher to constantly consider the possible direction of teaching by observing the students, which has a strong flexibility. This kind of teaching is based on the development of students and cannot be completed in accordance with the original ideas of teachers.

Even for students majoring in music, the basic teaching idea of this method also follows the steps of following the rhythm of music first, and then recording the music with sheet music, which is the concrete embodiment of the educational concept of "learning by doing" in the process of music teaching. Not "I'll tell you what it is," but discover and know for yourself through experiential activities. "Doing" is the most basic and important, and Dalcroze often mentions the idea that "music learning is not for students to 'know' music, but

for students to 'feel' music". This process of feeling music, from active listening at the beginning to a series of activities such as body movement, is based on "doing", which is very close to the connotation of Dewey's "learning by doing", experiencing, exploring and forming new experiences on the original experience, which is different from the traditional teacher-taught teaching concept, and is the concrete embodiment of "learning by doing" in subject teaching.

Considering the new concept of Dalcroze's body rhythm music teaching method mentioned above, it is not difficult to imagine that the teaching method is flexible and diverse, and every teacher has different body rhythm lessons, it is not the same, but thousands of people, so it is difficult to make a more complete definition of this teaching system.

### **Multimedia teaching, games and music elements**

In the teaching process, the use of modern technology and multimedia technology to show students full of interesting music videos or pictures, transform abstract music into concrete things, can effectively attract students' attention, help students understand the content of music, improve students' understanding of music and stimulate students' interest in learning. In addition, by using multimedia teaching, teachers can better diverge from the content in the textbook to the parts not covered in the textbook, enrich students' music knowledge, add some learning expressions of musicals and musical melodramas, and sometimes incorporate some music games under the guidance of Dalcroze teaching method, so as to enrich the music teaching classroom. Make the music teaching model diverse, so that each education and teaching model show each multimedia integration can successfully lead students to the best state of music learning.

### **Rapid response rhythm teaching**

Listening and rhythm, which we call the "follow" method of teaching, are fundamental. This includes some imitation components, but it is not completely repeated imitation, for example, when you walk out of the music you hear, each person's step size, walking posture is different, or jump, forward, backward and so on, are important forms of following activities, but the most fundamental is that I am following the music, or I am following a partner. This is association. Connection and division are the two major states of following activities. When we first started to play the piano with both hands, the left and right hands were always used to doing the same thing, playing the same rhythm, doing the same movements. This is connection, which gives people a sense of security. On the other hand, there is dissociation, for example, two people perform a two-part work in groups, each person performs a voice part, or the left and right hands divide the work into different parts, which can be kinesthetic, visual, tactile and other forms. Children like this game very much: "Listen to the music, the music moves you also move, the music stops you stop!" This connection brings a lot of fun. And then the teacher says, "You stop when the music starts, and you move when the music stops," and that's a split, and the kids are also very fond of that activity, and the 5-year-olds are very fond of that activity. In the traditional music teaching, this way is unheard of, in the experimental teaching stage has been very strongly opposed and criticized, but history has proved that this is indeed a good way to learn music (Li, 2019).

## Conclusion

To sum up, the practicability of Dalcroze's body rhythm teaching method is reflected in the requirement and spirit of our "standard". Both student-oriented teaching requirements not only promote students' interest in learning music actively, promote the improvement of thinking ability, but also cultivate the ability of independent innovation.

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