

Applying of "Dalcroze Eurhythmic" in Chinese Dance

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Abstract

Rhythmic training is the main teaching goal of somatic rhythm, the purpose is to use rhythm to cause communication between the body and the brain, through this communication, to achieve the balanced development of all parts of the body. Dalcroze Eurhythmic emphasized that in the teaching of somatic rhythm, not only through the teacher's physical teaching, student imitation to complete the teaching task, but the students actively participate in the performance of the music, fully understand the musical elements, the students respond to the understanding of the music in the brain, the brain and then feedback to the body, that is, their understanding of the music music through the body rhythmic performance, is a combination of auditory and kinaesthetic It is a combination of auditory and kinesthetic, which transforms invisible auditory music into visible visual dance. Teachers constantly change the music to stimulate students' rhythmic response, which can better cultivate students' attention and music comprehension ability.

Keywords: Applying; Dalcroze; Eurhythmic; Chinese Dance

Introduction

Dalcroze Method has gone through more than one hundred years of development. Throughout the development of the Dalcroze Method, it has taken root in many countries around the world, and its educational concepts and pedagogical ideas have infiltrated into many sub-fields within music, dance, theater, painting and other artistic fields, and even in the field of health care, psychology and other non-artistic fields. Practice and exploration, the development of the Dalcroze Institute as the dissemination center, internationalization, diversification, localization of the development pattern from the horizontal point of view, Dalcroze music pedagogy has a strong adaptability, showing the trend of multidisciplinary cross-regional integration and development. The adaptability of Dalcroze music pedagogy is reflected in the following two aspects: First, inter-geographical. Dalcroze music teaching method was produced in Switzerland, in the United Kingdom, the United States, Japan and other countries with a wide spread and in-depth practical research, in our country is relatively late in the beginning. Although the method of music teaching is subject to cultural constraints and presents different dissemination effects, the adaptability of Dalcroze's music teaching method makes it possible to adjust according to the characteristics of the local country or region, such as combining the applying of China's erhu and guzheng traditional musical instruments, and for example, the traditional Chinese people are more subtle and are not good at expressing their emotions through the body, which makes the applying of Dalcroze's music teaching method research present different characteristics. Second, interdisciplinary. Since the new century, the research on Dalcroze's music pedagogy has not only been limited to specific teaching content and teaching methods, but also gradually become the focus of research on the

status and structure of its teaching, and is no longer confined to the micro, but rather from the macro perspective of the environment to look at the social value and significance of the theory of Dalcroze's music education, which has far exceeded the scope of the research of a music pedagogy. At the same time, thinking about the relationship between music and the human body and emphasizing the cultivation of musical quality have made psychology, physiology and other multidisciplinary disciplines become the basis and characteristics of the research of this pedagogy, and will also become a major trend in future research (Cheng, 2021).

Vertically, the Dalcroze music pedagogy has always adhered to the essence of music education, with the goal of cultivating well-rounded human beings. As an art of expression, Dalcroze believes that the essence of music lies in the reflection of emotion, and the essence of music education lies in restoring the basic ability and quality of human beings to create, experience and express music, and conveying emotion in the process of creation, experience and expression. Marx once said: "Music is the second language of mankind". However, music is abstract and non-semantic. Dalcroze always emphasizes the experience of music, which is transformed into figurative body movements in the experience, and people can feel the emotional changes from the combination and arrangement of various parts of the body, from abstract to figurative (Li, 2021)

The applying of body rhythm in dance

Somatic Rhythm is a creative program, a method of teaching music and developing musicality that is appropriate for all ages. The creative aspect of groove is the use of movement elements to express the ideas and feelings they get from the music. G. Dimondstein, in her 1974 article, expanded the definition of creativity in somatic rhythm when she argued, "Creative somatic rhythm is an interpretation of children's feelings, their sensory impressions, and a demonstration of the ideas of their minds, which through the use of their bodies produce distinctive, autonomous, creative thinking." Teachers of somatic rhythms should advise their students to express their thoughts and feelings through movement, giving children a stimulus through music and even supplementing it with drawing and poetry so that they can gradually establish a relationship between the many arts (Ru, 2022).

Dalcroze believes that there is a close dynamic between music and body movement, that the body is a natural musical instrument, and that the basic vocabulary of body movement can be divided into in-situ and spatial movements, and that in-situ and spatial movements are expressed through the body in a variety of ways of combination. Physical rhythm starts from the appreciation of music, through the appreciation of music to generate interest in music, to establish a sense of familiarity, and then cause the body's rapid response, this response is the result of the whole body's coordination and consistency, is the combination of auditory and kinesthetic. In the whole process of teaching physical rhythm, it produces a collection of musical and muscular senses, and constantly strengthens the intrinsic connection between kinesthetic perception, thinking and emotion (Peng, 2022).

The content of "somatic rhythm" can be divided into two parts: the body movement vocabulary (that is, the body's own rhythm) and imitation of rhythm, in his student Ethel Dreville's book "Introduction to Dalcroze Somatic Rhythm", the body movement vocabulary content is summarized in six key points: "1. The basic rhythms of the child: single movements such as clapping, walking, running, jumping and leaping; 2. Basic rhythms of the child: clapping, walking, running, jumping, leaping and other single movements; 2. Coordination of body parts: fingers, hands and arms, head and eyes, feet, toes and heels, hips and the whole

body; 3. Coordination between mind and body; 4. Control and response to movement; 5. Time and space; 6. Tension and relaxation," and other rhythms carried by the human body itself. In addition to the basic rhythm of the human body itself, the other is the imitation of all rhythmic rhythms in nature, including the imitation of specific images and movements of plants and animals and human beings, animal and plant rhythms: such as imitating the duck's walk, butterfly's fluttering, the rabbit's hopping step, the waves of the sea, etc.; specific images of human beings' rhythms: such as accordion performers' body rhythms on the stage, the image of the farmer's uncle's labor of ploughing, the image of women's washing by the river, etc.; the use of these The use of these rhythms in combination with music achieves the purpose of expressing the rhythm and emotion of music with the movements of various parts of the body (Del, 1996).

In general, Dalcroze is to discover and explore the laws of life movement, and then developed into a set of movement gestures and methods in line with the principles of aesthetics and movement, these rhythmic methods to music teaching, to solve the problem of music teaching in the lack of rhythm, music emotion, in short, the use of body movement to express the rhythm of the music and music emotion of the teaching method, known as the physical rhythmic method of teaching in music.

Applying of "Body Rhythm" in Western Dance

Nijinsky and the Modern Dance Theater The Rite of Spring. In dance, the earliest by Dalcroze physical rhythm of the inspiration is the early 20th century Jagi Lev Dance Company choreographer Nijinsky, he created, against the characteristics of the traditional ballet, the founding work of modern dance "The Rite of Spring", it is the use of Dalcroze physical rhythm of the method of choreography, the use of body rhythm to express the rhythm of the music and the emotion of the method of the religious ceremonial dance scenes to the stage to show, the rhythm of movement, gesture and body technology, the meaning of anti-traditional dance, music and dance truly integrated and together to express a thematic idea, to breathe new life into the dance. In the rhythm of movement, gesture and body technology, anti-traditional dance significance, the music and dance will be truly integrated, and together to express a thematic idea, for the dance to inject new vitality and create a dance drama. "Nijinsky creates a highly expressive work with physical rhythms that not only initiates a most fundamental change within ballet, but also signals to the world that the spring of a new dance art is coming" (Zheng, 2014).

Mary Wegman and Silent Contemporary Dance. German modern dance pioneer Mary Wegman, who studied at the Dalcroze Institute in Helleau, Germany, was influenced by Dalcroze to utilize the rhythm of body movement to create dance, and further creation does not rely on the rhythm of music but directly from the body movement to find the rhythm of dance, creating a "silent dance". "Wegman inherited the research method and results of exploring the essence of movement from Dalcroze, and applied his teacher's discovery of the expressive power of rhythm to the training and creation of dance art, not only inventing the new form of 'silent dance' and realizing the positioning and enhancement of the value of dance itself, but also making modern dance a completely different, truly rich dance form from ballet. distinguished from ballet, truly expressive, independent and serious art."

Ruth St. Denis and the Dance of Musical Visualization. American modern dancer St. Denis was influenced by Dalcroze, created the dance "Flying", "Tengliao Dance", in the group dance choreography used "synchronization with the orchestra method", that is, in accordance with the structure of the music, rhythm and melody of the choreography of the dance, the music is converted into body movements, dance structure is also synchronized with the music, she believes that the dance and the music completely. She believes that dance and music are in complete alignment, each actor represents a musical instrument, and the dance composition is the same as the music score, so that the dance tells the "same thing" about the music, and her representative works include "Unfinished Symphony", which was later called "music visualization" choreography method (Li, 2018).

Another group of modern dancers such as Doris Humphrey, a student of Dennis, have been influenced by it and applied it to their own dances. "The appearance of Dalcroze's 'somatic rhythm' is like a ray of light, illuminating the direction of exploration for dancers eager for innovation, and bringing to the dance a way and a means to improve the body's performance. that prompted a conceptual and methodological revolution in dance education." (Zheng, 2014)

Applying of "Body Rhythm" in Chinese Dance

Taiwan Dance Master Lin Huai-min

Taiwan's dance master Lin Hwai-min in his dance school launched the "rhythm of life" course, changing the traditional dance learning method, starting from the rhythm of life, and will be divided into dance courses according to the system: the early childhood stage, elementary school stage, secondary school stage, the early childhood stage: through the rhythm of observation of life, knowledge of the world, enriching the child's body and mind, and even do not practice! Basic skills, do not teach dance, let the students discover their own movements, and then create their own understanding of the movement, the physical rhythm as an initiation dance, open the mind; elementary school: on the basis of the previous period, to add to the life, culture and the relationship between the body to think about the cultivation and establishment of the child's sound world view; middle school term: began to add the elements of the Chinese dance, and to guide the students to learn to feel, to experience the dance from the heart, Lin Hwai-min's Lin's dance teaching process is closest to Dalcroze's "somatic rhythm" teaching, which is very creative and improvisational, and focuses on students' physiological and psychological development (Li, 2018).

Rhythmic dance for young children

Early childhood dance educator Huang Shimaο, who studied dance rhythm at the National Central University of Nanjing, applied physical rhythm to early childhood dance, created various types of early childhood dance rhythm and a rich variety of combinations of early childhood dance rhythm, which was applied to the practice of early childhood dance teaching, and published a book entitled "Guidance for Early Childhood Dance Teaching", which mentions that "the Swiss music educator Dalcroze founded rhythmic dance gymnastics in 1902, and this set of 'rhythmic dance gymnastics' was spread around the world from 1910 to 1914, since there were formal teachers and teaching materials. In 1902, the Swiss music educator Dalcroze founded the Rhythmic Dance Gymnastics, and since there were formal teachers and teaching materials, this set of 'Rhythmic Dance Gymnastics' was circulated in countries all over the world in 1910-1914, and at that time, the rhythmic movement was not used as a form of artistic performance, but as a means and method of artistic education."" Huang Shimaο's guidance on teaching rhythmic movement to young children brings new

content and methods to the teaching of early childhood dance, and enhances the efficiency and significance of early childhood teachers' dance work (Huang, 2013).

Rhythm is the foundation of dance and an important part of dance. The teaching task of the basic stage of preschool dance is to let students know the basic parts of their bodies, distinguish their body orientation, recognize the music beat, and do movements according to the music beat. The basic rhythmic exercises in the body rhythm is exactly the body parts and music rhythmic elements: tone value, rhythmic pattern, rest, speed, strength, etc., so that students through clapping, nodding, stomping, etc. to understand their own body parts, through swinging, shaking, walking, running to recognize the body's orientation, and at the same time, to feel and understand the basic rhythms of the music and the characteristics of the students to participate in the experience of the music and the rhythm, which is the same as that of the dance required for This is in line with the need of dance to solve the students' sense of rhythm of the dance body, and Dalcroze has proved through teaching practice that "body rhythm" can effectively solve the rhythmic problems of the students, and improve the interest in learning and musical sensibility. Such movements are refined, processed and beautified, applied to dance, and different rhythmic exercise combinations are created according to the teaching tasks and purposes to help students learn to express the rhythm of music with their bodies, solve the basic rhythmic problems, and gradually improve their musical perception and sensitivity to the rhythm of music, and ultimately solve the rhythmic sense of the dance body and the expressiveness of the body (Li, 2018).

Applying of "Dalcroze Eurhythmic" in Chinese Dance

Clear teaching objectives can help teachers plan the teaching content and steps clearly and ensure the systematic and coherent teaching of dance. In dance teaching, teaching objectives usually include skill objectives, artistic performance objectives, cognitive objectives, emotional expression objectives, innovation and practice objectives and other aspects. The correct setting and clarification of these objectives can make both teachers and students understand the direction and focus of dance teaching more clearly, so as to better realize the purpose of dance teaching.

The application of Dalcroze eurhythmics teaching method provides a good auxiliary practice for dance teaching. According to the students' learning situation, their own characteristics, and the content of dance teaching, Dalcroze eurhythmics teaching content is added to the teaching, and the teaching program design is carried out by combining the music and movement characteristics of the dance. Teaching design should be gradual, from simple to complex, to start from simple rhythmic exercises, to the learning of basic movements, then to the improvisation of dance movements, and finally to learn the combination. So that students not only master the dance movements, learn the dance knowledge, but also have a sense of music knowledge.

Clear teaching steps can provide students with a clear learning path, dance teaching in the applying of Dalcroze eurhythmics teaching method, breakthrough conventional dance teaching, in the introduction of new lessons, rhythm training and consolidation of the practice of the link, respectively, three times to take the form of music practice, so that students in the dance learning at the same time, many times in contact with the music, enhance the Students' attention to dance music, improve students' sense of rhythm and body language expression ability, constantly strengthen the music perception, improve music literacy, while enhancing

the students' ability to coordinate and cooperate with their minds and bodies, improve the learners' music perception and understanding, greatly strengthen the learners' dance expression, under the guidance of the teacher, the learners are able to think independently, to find out and solve the problems. Encourage students' innovative spirit and self-confidence, and give them enough space for creation.

In dance teaching, we should pay attention to the use of various teaching methods, constantly innovate and improve teaching strategies to provide strong support for the overall development of students. In particular, the application of physical rhythmic teaching in the dance classroom is an innovation in teaching methods, but also an innovation in effective teaching methods, which not only enriches the teaching methods, but also increases the classroom interest, and can fully mobilize students' interest in learning, turn passive into active, and enhance the enthusiasm of students.

Teachers guide students to apply Dalcroze eurhythmics teaching method to listen to and feel the music, use body movements and gestures to convey their inner emotions and feelings, and change the dance movements and rhythms according to their own feelings, or improvise, so that they can show their hearts and express their emotions in a more direct and real way, and also enhance their dance expressiveness.

Conclusion

Dance performances provide a practical stage for students, combined with the Dalcroze eurhythmics teaching method, so that students can show the dance movements, techniques and emotional expression they have learned in a real performance environment, which makes students move from the classroom to the stage. Students pay more attention to the emotional expression, rhythmic changes, and movement design of the dance works in the continuous performances, thus enhancing their stage performance.

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